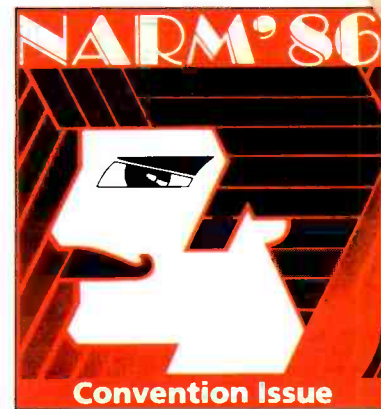


Billboard

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NEWSPAPER



VOLUME 98 NO. 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 15, 1986/\$3.50 (U.S.)

CBS/Fox Sets Vids At \$29.98

BY TONY SEIDEMAN

NEW YORK CBS/Fox Video, the last holdout on low-price catalog promotions, is putting 30 titles on the street April 1 at \$29.98.

The CBS/Fox "Five Star Collection" will be a "continuing program," offering a flow of product priced at \$29.98, with the titles involved turning over every 90 days, says Len White, president of CBS/Fox Video's American operations.

Interestingly, two of the initial \$29.98 CBS/Fox titles—"Casablanca" and "The Maltese Falcon"—are among the similarly priced catalog releases just marketed by Warner Home Video Canada, which prompted concern from CBS/Fox over their possible sale in the U.S. market (Billboard, March 1).

"We've been working on this for nine months," says White of the (Continued on page 98)

Grammys Giving Thrust to Sales

This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Whitney Houston and Phil Collins are leading the post-Grammy sales pack, according to music retailers.

For Houston, whose Arista solo album debut was already selling at a fast clip, national exposure from the awards broadcast created additional momentum. For Collins' multi-award winning "No Jacket Required," though, the Grammy (Continued on page 107)

MORE KEY LABELS SEVER INDIE TIES

BY IRV LICHTMAN

NEW YORK The major record manufacturers last week put most independent record promotion on hold.

On the heels of official suspension of all indies by Capitol-EMI and "some" by MCA a week before (Billboard, March 8), all other labels with branch operations said they had in one form or another ended associations with independent promotion.

On Monday, the WEA labels and RCA/Ariola International, said they would totally discontinue the use of independents, while Wednesday saw partial defections from indie ranks reported by CBS, PolyGram and A&M.

On Thursday, Chrysalis, a label distributed through CBS branches, said it would "limit our use of such

promoters as appropriate" as an interim measure of concern. The label also said it welcomed a "thorough and expeditious investigation of these allegations by appropriate law enforcement agencies." Reports that Motown, distributed by MCA, had dropped independents could not be confirmed.

Although public perceptions created by NBC News reports of deep-seated independent promotion ties to organized crime appeared to be a sufficient spur to label action, evi-

dence of a federal probe created more intense pressure to deal with the matter.

Joel Schoenfeld, counsel to the Recording Industry Assn. of America, was scheduled to answer a fed-

- Reaction, p. 3;
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eral grand jury subpoena here Thursday (6) requesting all informa-

tion, whether in printed, audio or visual form, pertaining to independent promotion practices in the recording industry. Schoenfeld, however, entered a New York hospital Thursday morning for back surgery.

A spokesman for RIAA said the trade group complied with the subpoena by sending documents to the federal court at Foley Square by messenger.

There was some informed sug- (Continued on page 106)

Radio: Majors Must Boost Local Staffs

BY KIM FREEMAN

NEW YORK "I believe local label promotion people have been getting the shaft for the last few years,"

says WBZZ Pittsburgh program director Nick Bazoo.

Bazoo's comment is typical of radio's reaction to the current stir over independent record promotion.

(For radio trade group reaction, see page 106.) Much of the reaction from radio includes the hope that the indie suspensions by the majors will result in better in-house promotion services at the labels and larger local staffs.

That hope is pegged to the belief that the industry is taking the payola allegations more seriously than it has in the past, thanks to network television and print media attention.

Bazoo sees a bright side to the fast-developing events that could move the industry away from widespread use of indies.

"When I was in San Francisco [with KMEL], the going salary for locals was \$30,000 a year. Have you ever tried to live in San Francisco on that? It's impossible.

"What I've heard from labels," Bazoo continues, "is that they'll be beefing up their promotion staffs.

(Continued on page 116)

ADVERTISEMENTS

A&M'S HITS STACKED FOR NARM

National sales for compact disc and cassette up market share got albums record for the independent world record. Adams and Sting's solo Jeffrey Osborne performed A&M's Pretty Feargal Sharkey's contribution to the record releases in Simple Minds US touring superstar acts in OMD sales VP Steffer expects to NARM concert newest gram international Windham Hill through which Alpert instru-



JESSE JOHNSON'S REVUE

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WH 1048

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Selections from the Windham Hill Records Album Catalog



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Malcolm Dalglish/Interior/Mark Isham/Michael Manning/Mike Marshall and
Darol Anger/Shadowfax/Ira Stein and Russel Walder/Liz Story

Music that doesn't pretend to be anything other than what it is.

WINDHAM HILL.



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Labels Unsure of Promo Moves Impact on In-house Staffs Appears Negligible

BY FRED GOODMAN

NEW YORK Major labels are hedging their bets as to whether the suspension of independent promotion will result in any significant changes in the alignment of their in-house promotion departments.

Although the larger labels like Warner Bros. and Columbia main-

tain combined national and regional promotion staffs of more than 50 employees each, most decline to discuss their plans, citing competitive factors.

"There have been no discussions about promotion department realignments," says Capitol/EMI spokesman Sue Satriano. Like most other label representatives, she

says information on the size of the company's promotion staff is "competitive information that we don't like to give out." Similarly, a CBS spokesman terms promotion "a marketing strategy area," adding that "we always put a cloak over our marketing plans."

At Warner Bros., Bob Merlis, vice president and director of publicity, says the industry's cross-the-board suspension of indie promotion should place the label on an equal footing with its competitors, and that no internal realignment is called for.

"The competition isn't going to be using indies, so we're on a par," he says. "I don't see any additional duties for our promotion staff."

Merlis adds that the company's in-house promotion department has remained the same size during the last five years. That department includes 50 regional promotion staffers, of which 29 handle adult contemporary and top 40 records exclusively. Warner Bros. employs another 20 people in national promotion at its Burbank headquarters.

In New York, sister labels Elektra and Atlantic have between 30 and 40 promotion staffers apiece. The California-based Geffen Records, which has been marketed by Warner Bros., is in the process of

(Continued on page 106)

Nashville Wants Indies

This story prepared by Kip Kirby and Edward Morris.

NASHVILLE The record community here is grudgingly following corporate directives to drop use of independent promoters but is resentful of the situation, insisting country has no payola problems.

The immediate effect of the ban appears to be shifting the burden of paying indies from record companies to artists and publishers.

Capitol/EMI has suspended the use of both independent promoters and marketing services. MCA, Warner Bros., RCA, and CBS have ceased using indie promoters.

New Nashville PolyGram chief Steve Popovich says he has re-

ceived a memo on the issue from label headquarters but has not yet stopped using indies.

"I flew to New York yesterday to try and persuade John Betancourt and Dick Asher to let us continue using independent promotion people," Popovich says.

MTM, distributed by Capitol, and Compleat, distributed by PolyGram, both say it's business as usual with their corps of indies.

One Nashville promoter estimates that 15-20 indie country promotion people will be directly affected by the major label suspensions.

And executives at the majors say that while there are no immediate plans to beef up in-house

(Continued on page 106)

Despite Plethora of Rumors to Contrary No New Payola Evidence, Says Committee

WASHINGTON The House Subcommittee that dropped a three-month preliminary investigation of payola and plugola charges in 1984 for lack of "credible evidence" has received no new information since that time, according to a staffer involved in the inquiry.

"All we've received this past week is press calls," says Pat McLain, a counsel for the Subcommittee on Oversight and Investigations. McLain says all of the calls were in response to the recent NBC "Nightly News" television report and the subsequent followup articles in several dailies and the trades (Billboard, March 8).

"But, no, we haven't heard from anyone coming forward with new allegations," he says.

In 1984, the subcommittee staff was asked to determine whether the allegations were significant to warrant the undertaking of a complete investigation by the Subcommittee, which is chaired by Rep. John D. Dingell (D-Mich.).

The conclusions of the staff inquiry were that so-called "paper adds," (the reporting of records to the trades that do not actually receive airplay, while not illegal under the payola statutes) do make the broadcast industry "susceptible to improper relationships between promoters and radio stations." But it found "no credible evidence of specific incidents of improper or illegal activity" and did not recommend a full investigation.

Apparently, while the names of several independent promoters who allegedly engaged in illegal behavior were mentioned in inquiry interviews, no one was able—or will

ing—to testify as having witnessed wrong-doing.

The Subcommittee's doors were left wide open to anyone willing to step forward during the 17 months that have passed, McLain says. "We made it clear that if we were able to find any evidence, or anything substantial, we would go to Dingell at once."

McLain says he read in one press account of an individual who told a reporter that the current spate of news stories and grand jury investigations will make "Watergate look like a picnic." Recalls McLain, "He was one of the first people we interviewed. He couldn't come up with any evidence either." BILL HOLLAND

DJ Mugged After NBC Report Cox Airs from Hospital

NEW YORK Popular Miami air personality Don Cox, who gained national attention in the NBC "Nightly News" report on alleged payola in the music industry, went on the air from a hospital bed last Tuesday (4) to assure listeners he was alive and well.

Cox apparently was attacked after leaving radio station WINZ the evening of Feb. 27—just 72 hours after appearing in NBC's controversial news segment linking organized crime to independent record promoters.

Cox's whereabouts and his medical condition were being kept a secret. Sources claimed he was beaten and slashed in the mugging.

Miami police denied any report of the mugging, and it was unclear whether the attack had anything to do with Cox's statements about payola on the news broadcast.

Mike Horn, vice president of Guy Gannet Broadcasting and acting GM at WINZ, said, "As far as we know, [Cox] left the station Thursday evening after his shift and was

mugged." The Fort Lauderdale News reported last Wednesday (5) that Cox had gone on the air the previous afternoon live from his hospital bed in Miami. Cox told listeners: "The reports of my demise have been greatly exaggerated."

Horn indicated that Cox "will return to work shortly, but we haven't set a date for his return." He said Cox is "fine and recuperating."

Cox's lawyer, Robert Hertzberg, said his client had no comment on the situation.

Cox was one of only two industry figures interviewed on-camera in the initial NBC report. Pointing out that Cox had had a drug problem, NBC quoted Cox as saying he had to turn away independent record promoters who offered him cash and cocaine.

Following the broadcast, station representatives speculated that Cox was not aware that NBC intended to use the interview as part of a larger report on the music industry (Billboard, March 8).

Philips & Sony Devise Interactive CD Ware

Development is Expected to Help Set Standards

BY SAM SUTHERLAND

SEATTLE Philips and Sony have unveiled the next generation of Compact Disc software, "CD-I," as an interactive, audio/visual medium intended for consumer and professional applications. Formal announcement of the standard, which builds upon the existing CD co-developers' CD-ROM (Read Only Memory) formats, was made a week prior to the Microsoft CD-ROM Conference here, with more detailed technical specifications to be unveiled during that event.

The arrival of CD-I underscores the present move toward a universal file standard for CD-ROM products, thus far spurred primarily by the industrial computing industry, the publishing trade, and other business groups. Although the Compact Disc has inherent ability to address applications beyond the basic audio storage seen for the consumer CD, lack of a single file standard for CD-ROM software has become a developmental bottleneck.

Because present generation CD-ROM software must be used on specific CD-ROM drives, industry observers have recently pushed for the creation of a universal filing scheme to enable all CD-ROM disks to be played back on any CD-ROM player or drive.

CD-I, known internally and by licensees as the "green book" standard, follows two prior CD-ROM modes introduced by Sony and Philips. According to Dr. R. Bruno, research and development director for Philips in Holland, CD-I is an exten-

sion of the second of these software formats, but additionally provides for a host of layered audio, video, graphic, and text applications.

Dr. Bruno's presentation of the new format, delivered here Wednesday (5) as part of the morning general session at the Seattle Sheraton, stressed CD-I's versatility for a wide array of industrial applications. During his speech afterward, however, the Philips executive repeatedly stressed the consumer market as a primary target.

CD-I software can provide true

multimedia applications combining full motion visuals, color still-frame images, graphics, text, and five different levels of audio, ranging from "mid fi" mono for speech applications to high-quality stereo.

As such, CD-I software is expected to run on stand-alone consumer players, and in personal computers with suitable drive units. He says Philips expects to offer a consumer CD-I device sometime in 1987, indicating the product will be designed to interface with TV monitors and

(Continued on page 104)

Facility Will Press CD, ROM, Laserdisk Product

Discovery Systems Readies Plant

NEW YORK Discovery Systems says it will begin commercial production of Compact Discs by the end of the year in a plant it is now completing in Dublin, Ohio, near Columbus.

The data systems company says that "demonstration" CDs will

More disks on the way, page 103

come off its production line in "late summer." Client orders will be solicited at that time, says Jeffrey M. Wilkins, founder and president of Discovery Systems.

Five presses will be installed in the facility, says Wilkins, and he projects a relatively small eventual production rate of 5 million CDs a

year. In 1987, no more than 2 million are planned.

Wilkins regards his prime market to be smaller to mid-sized labels.

Pressing costs will be "competitive," says Wilkins. He pegs current delivery estimates at \$2.75 to \$3 per CD, a figure that would include printing but not packaging.

The Discovery Systems plant will also engage in CD-ROM and 12-inch laser videodisk production. Audio CDs are being given priority because of the configuration's rapid growth and the present inability of established manufacturers to meet demand, says Wilkins.

The CD encoding equipment used comes from Sony in Japan, says Wilkins. The presses are manufactured in Canada.

IS HOROWITZ



Signing Ceremonies. Billboard publisher and editor-in-chief Sam Holdsworth congratulates WPLJ-FM New York morning man Jim Kerr, right, on his signing as anchor for the new Billboard Entertainment News Network. Looking on are Brian McFadden, the network's executive producer for R&R Syndications, and Kim Freeman, Billboard's assistant radio editor.

Executive Turntable

RECORD COMPANIES. Columbia Records promotes **John Fagot** to vice president of promotion and names **Ruben Rodriguez** vice president of black music and jazz promotion in New York. Fagot was national director of singles promotion. Rodriguez was vice president of black music promotion and marketing at Island Records. In Los Angeles, **Jamie Young** is appointed Records Counsel in the records section of the legal department of CBS Inc. She was associated with the law firm of Golenbock and Barell.

Wayman Jones is named national director of urban and black music promotion for PolyGram Records in New York. He was Northeast/North Atlantic regional promotion manager for the label.

The David Geffen Co. in New York appoints **Jim Walker** chief financial officer, responsible for fiscal matters covering the full spectrum of the company's activities, including Geffen Records. He was vice president and controller for Warner Bros. Records.

Larry Silver is promoted to director of financial administration at Elektra Records in New York. He was manager of that area. Also, **Carol Friedman** resigns as creative director for the label to establish her own company, which will provide full-scale visual services for recording artists.

'Fresh Faces' to Appear at Senate Hearing

Subcommittee Reconsidering Taping Bill

BY BILL HOLLAND

WASHINGTON The Senate Copyright Subcommittee, apparently convinced that an antiduping chip in cassette decks and non-copyable, encoded recordings provide a technological alternative to the home taping royalty bill, has scheduled another hearing on the home taping issue for Tuesday (25).

Although no witness list has been

prepared, a subcommittee spokesman says that representatives of consumer electronics manufacturers will be asked to testify and give opinions about the "feasibility, the viability" of the technological scheme. Representatives of the Recording Industry Assn. of America (RIAA) and CBS Labs, which developed the system, will also appear, although the spokesman says "we're asking for some fresh faces"

on both sides.

The pending Senate bill, S. 1739, was introduced Oct. 4 by Sen. Charles McC. Mathias (R-Md.), who is also the chairman of the Copyright Subcommittee. That measure exempts non-commercial home taping from copyright infringement and places a royalty fee on cassette recorders and blank tape normally used to copy music.

S. 1739 has faced a fierce fight, both in an Oct. 30 hearing (Billboard, Nov. 9) and behind the scenes. The consumer electronics companies have vowed to fight such a bill and to spend millions in lobbying dollars to defeat it. The antibill Audio Recording Rights Coalition (ARRC) argues that the royalty burdens the consumer and that most home taping is done by music fans who simply wish to rearrange tunes on tapes—in other words, that home tapers who tape off the air and from the records of others are in the minority.

Mathias, according to the spokesman, "has no plans" to introduce a technological amendment to the pending bill or to introduce legislation to mandate antiduping chips. "The point [of the hearing] is to find out whether it's feasible to have a marketplace solution to this problem."

The chip was developed by CBS Labs in 1982. The system requires that chips be placed in tape decks,

(Continued on page 106)



FAGOT



RODRIGUEZ



JONES



WALKER

Wolfgang H. Munczinski is appointed head of public relations and publicity for PolyGram, West Germany. He was director of the international public relations campaign for Compact Disc.

HOME VIDEO. **Rana Arons** is promoted to vice president of creative development and acquisitions at Active Home Video in Beverly Hills, Calif. He was vice president of operations.

Embassy Home Entertainment names **Constance Mantle** manager of video post-production and **Alison Ayers** manager of contract administration in Los Angeles. Mantle was general manager of Rave Productions. Ayers served in a similar capacity at Media Home Entertainment.

International Video Entertainment appoints **Randy West** media consultant in Los Angeles. He will continue as national programming consultant for KMGG radio.

PRO AUDIO/VIDEO. **Adrian Bailey** becomes sales and marketing director DEC Ltd., Mitsubishi's Pro Audio Group in the U.K. He was with Neve International.

Charlex, the New York-based video production company, appoints **Dale Eldridge** Midwestern representative. He was working with print and broadcast campaigns for a number of nationally known companies.

Southern Tracks Recording Studio in Atlanta, Ga., names **Russ Fowler** chief engineer and **Greg Archilla** assistant engineer. Fowler was with Stone Mountain Music. Archilla was with Reynolds/Perry booking agency.

PUBLISHING. **Kevin Lamb** is appointed vice president and general manager of Maypop Music, the publishing division of Wildcountry in Nashville. He served in a similar capacity for the music publishing division of Wishbone Inc.

RELATED FIELDS. The Howard Bloom Organization in New York promotes **James Sliman** from an account executive to senior account executive.

Alexis H. Sarkisian is named director of global marketing for John Doremus Inc./Music In The Air in Chicago, Ill. She was with WMAQ-TV.

Top Pop at Montreux

MONTREUX Twelve major international pop names have already been signed by producer Michael Hurl for the annual Montreux Rock Festival this May.

The event is being recorded here at the same time as the Swiss city stages the First International Music & Media Conference, May 7-10, organized by Eurotipsheet (Music & Media) in conjunction with Billboard and the Montreux Golden Rose 1986 Festival.

Contracted so far by Hurl, producer of BBC-TV's "Top Of The Pops," are Genesis—currently with a new single and LP—Billy Ocean, Joe Jackson, Daryl Hall, ELO, Whitney Houston, Queen, a-ha, Elvis Costello, the Thompson Twins, Roger Daltrey, and Patti

LaBelle.

Recording of the rock event will be in the Montreux Casino on May 8, 9, and 11. Hurl says he is naming an additional dozen names in the next week or so, and the show will also present eight newer international talents, chosen by Hurl in conjunction with Music & Media and Billboard.

A new feature in the rock telecast, which will be seen by more than 100 million viewers in some 25 countries, will be the formal presentation of awards to winners in the International Music Video Festival, which is inaugurated as a key part of the International Music & Media Conference. The conference itself runs over two days, May 8 & 9.

WE ARE THE HONORED

1985

WINNERS OF GRAMMY AWARDS ON CBS RECORDS.

RECORD OF THE YEAR:

"WE ARE THE WORLD"

SONG OF THE YEAR:

"WE ARE THE WORLD"

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL:

USA for AFRICA "WE ARE THE WORLD"

BEST NEW ARTIST:

SADE

BEST ROCK INSTRUMENTAL PERFORMANCE:

JEFF BECK "ESCAPE"

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST:

WYNTON MARSALIS "BLACK CODES (FROM THE UNDERGROUND)"

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP:

WYNTON MARSALIS "BLACK CODES (FROM THE UNDERGROUND)"

BEST COUNTRY VOCAL SOLO PERFORMANCE, FEMALE:

ROSANNE CASH "I DON'T KNOW WHY YOU DON'T WANT ME"

BEST COUNTRY INSTRUMENTAL PERFORMANCE:

CHET ATKINS, C.G.P. "COSMIC SQUARE DANCE"

BEST COUNTRY SONG:

"HIGHWAYMAN"

BEST REGGAE RECORDING:

JIMMY CLIFF "CLIFF HANGER"

BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA):

YO-YO MA ELGAR: *CELLO CONCERTO, OP. 85/*

WALTON: *CONCERTO FOR CELLO & ORCHESTRA*



COLUMBIA, EPIC, PORTRAIT, CBS MASTERWORKS.

Island Refocuses from Music to Movies

Staff Cuts May Virtually Close West Coast Office

BY SAM SUTHERLAND

LOS ANGELES Island Records founder Chris Blackwell cites spiraling pop marketing costs and Island Pictures' stepped-up involvement in motion pictures as factors behind recent realignments in Island's label operations.

Substantial staff reductions in Island's U.S. record company, including the virtual elimination of West Coast offices here, paralleled a recent top-level change in the London-based parent company, where Clive Banks stepped in as president. But Blackwell flatly denies rumored bankruptcy filing here and dismisses speculation that he will withdraw from the music industry to focus solely on movies.

Instead, says Blackwell, he's returning to the independent business style that characterized Island's early years in the U.S. market,

while applying the same sensibility to building his motion picture distribution and marketing operation.

"What we were trying to do a few years ago was become a major independent [label] in America," he says. "We don't, we haven't, and I don't think we ever will have sufficient mainstream product to sustain ourselves in that role in the way that, say, A&M has."

Island, which started licensing masters to U.S. labels in the late '60s, first brought its label to the American market via a custom-label deal with Capitol in the early '70s. A subsequent switch to independent distribution found the company ramping its release schedule to provide adequate product flow, but Blackwell acknowledges overexpansion through his subsequent return to major label distribution, and a scaled-down U.S. label, later in the decade. Following a pact with

Warner Bros. Records, he again tested the water with indie distributors, but returned to the WEA fold via his present deal with Atlantic.

Now Blackwell says that the per project cost of releasing, promoting, and marketing mainstream pop recordings dictates a more streamlined approach. "In my opinion, today, if you feel you have a great act with mainstream potential, the total cost for an album and the necessary singles is a million dollar decision, which means you'd better sell through several million albums.

"For a company like us," he says, "if you make a couple of mistakes, it's goodbye. We're not owned by somebody who makes light bulbs."

(Continued on page 107)



Say it With Awards. Sammy Cahn, left, lyricist and president of the National Academy of Popular Music, meets with writer Jimmy Webb and Maria Elena Holly (widow of Buddy) during an awards dinner in New York, where both Webb and Holly, among others, were elected into the Academy's Hall of Fame.

Unlikely 'Crews' Strike Gold With Singles' Certifications

BY PAUL GREIN

LOS ANGELES Two unconventional singles were certified gold in February by the Recording Industry Assn. of America (RIAA). The Chicago Bears Shufflin' Crew's rap hit "Super Bowl Shuffle" topped the million sales mark on Feb. 11. Doug E. Fresh & the Get Fresh Crew's "The Show" was certified gold on Feb. 27 for sales of 500,000 12-inch records.

"The Show" is only the sixth 12-inch single to be certified gold by the RIAA, following Barbra Streisand & Donna Summer's "No More Tears (Enough Is Enough)," Kurtis Blow's "The Breaks," Frankie Smith's "Double Dutch Bus," Afrika Bambaataa & the Soul Sonic Force's "Planet Rock," and Madonna's "Angel"/"Into The Groove."

Both of February's gold singles

were released on small local labels and picked up for distribution by national labels. "The Show" was released on Jersey City, N.J.-based Reality Records, and distributed by Fantasy; "Super Bowl Shuffle" was issued on Chicago-based Red Label Records, and distributed by Capitol.

Fantasy had several other February certifications to celebrate, including the label's first certified platinum album-Creedence Clearwater Revival's "Chronicle (The 20 Greatest Hits)," released in March, 1976. CCR notched eight previous gold albums, six of which reportedly topped the million sales mark, but they were all released prior to the inception of platinum awards in 1976.

Fantasy also earned two gold albums in February: CCR's "The Concert," recorded in 1970 and released

(Continued on page 98)

CHART BEAT



by Paul Grein

STARSHIP'S "Sara" jumps to No. 1 on this week's Hot 100, four months after the group topped the chart with the Grammy-nominated "We Built This City." Thus the group, which went 20 years without a No. 1 single, has now notched two chart-toppers back to back.

Starship's album "Knee Deep In The Hoopla" holds at No. 7 in its 12th week in the top 10 on Billboard's Top Pop Albums chart. "Knee Deep" is the 15th album so far in the '80s to yield two No. 1 singles—but only the third to do so without reaching No. 1 on the album chart. In this regard, it follows **Blondie's** "Autoamerican," which peaked at No. 7, and **Daryl Hall & John Oates'** "Private Eyes," which peaked at No. 5.

The 12 other albums so far in the '80s to spin off two or more No. 1 singles all reached No. 1 themselves: **Queen's** "The Game," **Men at Work's** "Business As Usual," **Michael Jackson's** "Thriller," the "Flashdance" soundtrack, **Lionel Richie's** "Can't Slow Down," the "Footloose" soundtrack, **Prince & the Revolution's** "Purple Rain," **Wham!'s** "Make It Big," **Phil Collins's** "No Jacket Required," **Tears for Fears'** "Songs From The Big Chair," **Whitney Houston's** "Whitney Houston," and **Mr. Mister's** "Welcome To The Real World."

"Sara" is the fourth consecutive No. 1 pop hit distributed by RCA, following singles by **Dionne & Friends**, **Whitney Houston**, and **Mr. Mister**. RCA and its distributed labels also account for four of this week's top five pop hits, and six in the top 10. RCA, Arista, and A&M each account for two of the label group's six top 10 singles.

ELTON JOHN this week earns his 20th top 10 pop hit as "Nikita"

jumps three notches to No. 10. And that total doesn't even count Elton's involvement in the all-star quartet **Dionne & Friends**.

This is Elton's first top 10 hit produced by **Gus Dudgeon** since "Sorry Seems To Be The Hardest Word" in January 1977. Over the years, Dudgeon has produced a commanding 16 of Elton's 20 top 10 singles. That's all of them except 1979's "Mama Can't Buy You Love" (produced by **Thom Bell**), 1980's "Little Jeannie" (co-produced by Elton and **Clive Franks**) and 1984's "I Guess That's Why They Call It The Blues" and "Sad Songs" (both produced by **Chris Thomas**).

"Nikita" was co-written by Elton and **Bernie Taupin**, who have

RCA is topping the Hot 100

collaborated on 17 of Elton's 20 top 10 hits. The only exceptions: 1975's "Lucy In The Sky With Diamonds" (written by **Lennon & McCartney**), "Mama Can't Buy You Love" (written by **Bell & James**), and "Little Jeannie" (co-written by Elton and **Gary Osborne**).

Taupin has a second hit in this week's top 10: **Heart's** "These Dreams," which jumps to No. 2. The song is almost certain to become Taupin's second No. 1 hit away from Elton, following **Starship's** "We Built This City." Taupin co-wrote both of these smashes with **Martin Page**.

PRINCE wrote or co-wrote four songs in the top half of this week's Hot 100. Prince & the Revolution's "Kiss," which leaps to No. 15; the **Bangles'** "Manic Monday," which jumps to No. 19; **Sheila E.'s** "A Love Bizarre," which drops to No. 27; and **Meli'sa Morgan's** "Do Me Baby," which inches up to No. 46.

Prince wrote "Manic Monday" under the pseudonym **Christopher**. It's almost certain to become his second top 10 hit written under a pen name, following **Sheena Easton's** "Sugar Walls," which he wrote as **Alexander Nevermind**.

Fred Shaheen of Toledo adds that in addition to Prince's own songs, his influence is evident on several other releases, including current hits by **Ready For The World** and **Ta Mara & the Seen**.

FAST FACTS: "**Whitney Houston**" holds at No. 1 on this week's Top Pop Albums chart for the second straight week. In addition to the album's many other distinctions, cited last week, we might add that it's only the fifth debut album by a female vocalist to reach No. 1 in the past 30 years, following "**The Singing Nun**," **Bobbie Gentry's** "Ode To Billie Joe," **Roberta Flack's** "First Take," and **Stevie Nicks'** "Bella Donna."

John Cougar Mellencamp's "R.O.C.K. In The U.S.A." jumps to No. 6 on this week's Hot 100, becoming the third top 10 smash from "Scarecrow." That's a new record for Mellencamp, who picked up two top 10 hits from each of his two previous albums, "American Fool" and "Uh-Huh." "Scarecrow" has also become Mellencamp's longest-running top 10 album: It's already logged 24 weeks in the top 10, compared to 22 for "Fool."

Rene & Angela's "Your Smile" jumps to No. 1 on this week's Hot Black Singles chart, becoming the Mercury act's second No. 1 black hit in the past eight months. The duo topped the chart last July with "Save Your Love (For #1)."

Phil Collins' "No Jacket Required" leaps 16 notches to No. 30 on this week's Top Pop Albums chart in the wake of being named this year's Grammy winner for album of the year. The album is also being boosted by the release of a fourth single, "Take Me Home," which enters this week's Hot 100 at No. 73. Both of Collins' two previous solo albums also move up this week, with "Hello, I Must Be Going" bulleting to No. 165 and "Face Value" rebounding to No. 135.

Band Pianist: An Apparent Suicide

Richard Manuel Found Dead

NEW YORK Richard Manuel, keyboardist, singer, and songwriter with The Band, was found dead last Tuesday (4) in a Winter Park, Fla., motel room, apparently a suicide by hanging. The incident occurred during the reunited group's latest tour.

Manuel, born in Ontario on April 3, 1944, began his musical career in the late '50s when he and fellow Canadians **Robbie Robertson**, and **Garth Hudson**, along with American **Rick Danko**, played backup for rockabilly singer **Ronnie Hawkins**.

Later, in the mid-'60s, the group achieved notoriety as **Bob Dylan's** touring and recording backup band; it was during that period that the band changed its name from **The Hawks** to **The Band** and released its debut Columbia album, "Music From Big Pink" in 1968.

While he was by no means the primary songwriter for The Band, Manuel did compose some of the most haunting ballads the group recorded, including "Whispering Pines" and "When You Awake." One of his most stirring compositions was a collaboration with **Bob Dylan**, "Tears Of Rage," featured on the first album.

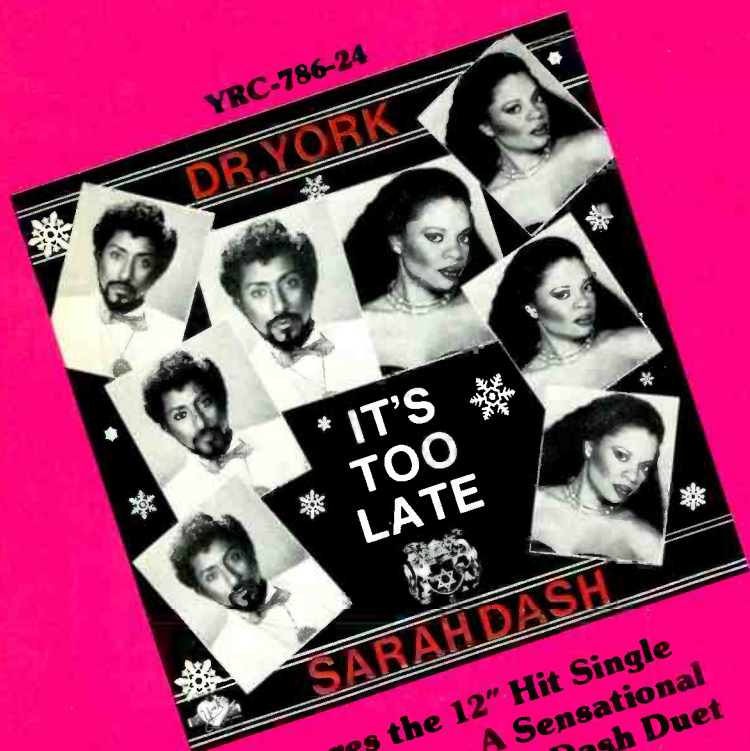
The Band played its final performance on Thanksgiving Day, 1976, an event documented in **Martin Scorsese's** acclaimed documentary film, "The Last Waltz."

Manuel was reported to have had drug and alcohol problems throughout the '70s. It is not known if these could have played a role in his death; a toxicology report was being prepared by the Orange County, Fla., medical examiner's office at presstime.



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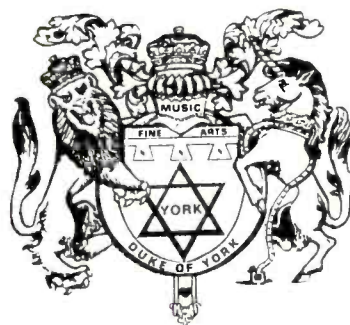
Album features *So Fine* and
Lost The Boy.



So Fine available on 12"
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 Pick Them Up!



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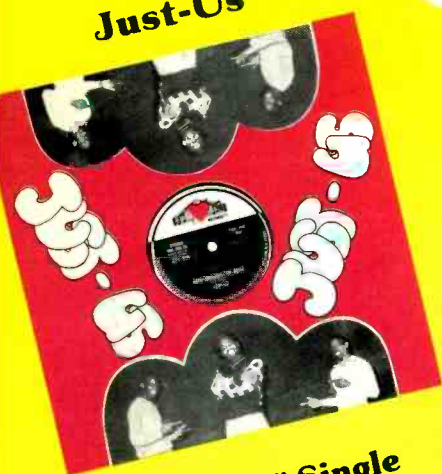


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Album features the
 hits *It's Only A Dream*
 and *It's On Me*.

Dr. York's *It's Only A Dream*
 and *It's On Me* also available
 on videocassette. Pick It Up!



ascap

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U.K. Industry Group Reports Year's Delivery Figures

BY PETER JONES

LONDON Total value of records and prerecorded cassettes delivered to the trade in Britain last year was up 14%, to \$525.14 million, according to figures now being readied by British Phonographic Industry (BPI).

LPs were down by 2%, just half the drop registered in singles action, but cassettes were up 22.3%. The Compact Disc beat all projected turnover for the year by hitting the 3.1 million-unit mark, with a total value of \$26.9 million.

In the fourth quarter of the year,

'The figures announce the domination of the vinyl disk'

cassettes were five million units ahead of the LP, passing LP deliveries for the first time in the comparatively light July-September quarter.

Says Peter Scaping, BPI general manager: "The figure emphatically announces the domination of vinyl disks. For the year as a whole, 55.4 million cassettes were delivered, an increase of 22.3% over 1984. But the average price was only 1% up, putting total value at \$179.75 million, 23.5% better than in 1984.

"The attractions of price, convenience, and quality have maintained a volume cassette market to comple-

ment the expansion of Compact Disc sales and underpin the investment in new technologies, which BPI's generic advertising campaign has been designed to support."

Of CDs going over the three million mark, Scaping says: "Some of the demand last year was met by direct importation, and although no precise figures are available, this supplementary trade buying must have been very important in meeting consumer demand near Christmas.

"In the past, our trade delivery figures have not normally taken full account of parallel imports, but the CD year-end figure of 3.1 million units includes an estimate for them so the growth is properly reflected. Value, at \$26.9 million, is over 5% of the total market."

Scaping adds that the contraction of the singles market by 4%, or 3.2 million units, "simply reflects the extraordinary performance of the Band Aid record a year ago." Singles volume was 73.8 million units, the value of which was up 4%, to \$114.9 million.

He rates the LP performance as "resilient," only 2% down, to 53 million units, with value up 3%, to \$203.5 million.

Using an exchange rate of \$1.40 to the pound sterling for the survey, the average trade price of singles in 1985 went up 8.8% during the year, to \$1.55; LPs up 5%, to \$3.84; cassettes up just 1.3%, to \$3.25; and CDs up 11.3%, to \$8.66.

U.K. Record Labels Expected to Sustain Production Output Videoclips Show Meager Return for Costs

BY NICK ROBERTSHAW

LONDON British record companies will be lucky to claw back more than 5% of the estimated \$15 million a year they spend on videoclip production, an industry workshop here has been told, despite the growing range of opportunities for their commercial exploitation.

Figures compiled by the Assn. of Independent Producers trade group for a Thorn EMI-sponsored workshop on "The Practicalities of Pop Promos" indicate that over 500 clips were produced in the U.K. last year.

The average cost was around \$30,000—but actual budgets varied enormously, from as little as \$4,500 to as much as \$250,000.

The great majority were commissioned from independent production companies, but a few companies, notably Island/Stiff and EMI's Picture Music International, produced more than 50% of their clips in-house. Among major labels, CBS/Epic was the most prolific promo maker with 90 clips last year, followed by PMI with 67. Virgin made 61, Phonogram 36, Island/Stiff 33, RCA and WEA 30 each and Chrysalis 25, according to AIP.

Most companies expect production numbers to remain constant in 1986, with the exception of WEA, which estimates its output will rise to 50 clips this year.

AIP lists a number of current and potential uses for promo videos, including cable and satellite transmission, home video compilations, video jukeboxes, and theatrical screenings. But it notes: "Although com-

mercial use is being made of music videos, it is unlikely that income to record companies from such use will exceed much more than 5% of their expenditure on promotion."

Pan-European satellite services Music Box and Sky Channel have broadcast some 4,000 clips since their inception, AIP goes on, and have paid "substantial sums" to collection society Video Performance Ltd., whose 41 members represent 90% of music video majors and independents. However, Britain remains one of the few European countries where mainstream television companies make no payments for clip

use, and where the question whether promo videos represent free advertising for record companies or free programming for broadcasters remains unresolved.

Video singles and compilations, potentially a significant source or revenue, have as yet achieved only moderate success, AIP says. In Britain, an average sale is 5,000 units per title.

On compilations an advance of \$750 per track is normal, against a royalty of 15%, but for video singles no advance is paid, and royalties are typically on a sliding scale between 5%-15%.

Bienstock: PolyGram New Music Accord

LONDON The publishing empire of Freddie Bienstock, which paid something in the region of \$100 million to purchase the Chappell/Intersong catalog from PolyGram in December last year, is to administer PolyGram's new music publishing operations worldwide.

The appointment sets the seal on PolyGram's plans to re-enter the music publishing field. Hockman, a barrister, has been with PolyGram since 1975, and spent five years as general manager of Chappell International.

Hockman, joint managing director (with Michael Kuhn) of PolyGram, has been appointed chief executive of PolyGram's music publishing operations worldwide.

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The agreement, which has been under negotiation for several weeks, was announced Feb. 21 to coincide with the news that David

Part of Forthcoming C'Right Reform White Paper British to Impose Audio Tape Levy

LONDON The British government is set to impose a levy on blank audio tapes as part of its long-awaited review of the copyright law here, according to insider sources. However, it's understood that no levy will be placed on blank video tapes.

The decision, which ends a lengthy period of prevarication on the part of Mrs. Thatcher's administration, will be put to cabinet ministers for approval in the near future, and barring any further changes of heart, will be included in the forthcoming White Paper on copyright reform.

Originally due for publication last fall, this is expected to appear some time after Easter, and the necessary legislation could be introduced in the 1986-87 parliamentary session.

Informed sources maintain the audio tape levy will be set at 10% of retail price, or around 15 cents, raising an estimated \$14 million a year from annual U.K. sales of some 90 million blank cassettes. The revenue earned will go to compensate rights owners for loss of income from home taping.

Where video tapes are concerned,

the government takes the view that most recording represents "time shift" use. Programs recorded off the air are watched once and then erased, unlike music recordings which are often a direct substitute for prerecorded purchases and ultimately cost the U.K. record industry more than \$100 million a year in lost sales.

If implemented, the new legislation will bring Britain into line with a growing number of European countries which already operate tape and/or hardware levies. Both France and West Germany have introduced blank tape royalties in the last year, in the latter case as an addition to an existing royalty on recording equipment. Portugal's new copyright law contains provision for levies on both software and hardware, and similar laws have been passed in Austria, Finland, Hungary, and Iceland.

Belgium, Italy, Holland, Sweden, and Spain are among European nations with private copying royalty legislation in preparation and if, as expected, this year's Common Market Green Paper on copyright reform comes out in favor of levies as the best solution to the problem of home taping, then there are hopes that all 12 EEC member states will soon have such legislation in place.

CD Compatibility Sought

AMSTERDAM Compact Disc partners Philips and Sony have agreed to establish common standards for interactive audio and video CD systems in a move designed to avert format incompatibility.

The two companies first pooled resources in 1983 with an agreement on parameters for CD technology and followed up last year with a further agreement on optical disk data storage. The new

deal will standardize the retrieval of stored information—pictures, text, or sound.


Besides being consistent with Philips' perceived strategy of strengthening links with Japanese electronics firms, the move should make it easier to market future optical disk-based hardware in both the domestic and commercial/institutional sectors.

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Defusing a Witch-hunt

IN DEFENSE OF INDEPENDENT PROMOTION

BY DONNA HALPER

When several indie promoters who know me fairly well heard that I planned to write a rebuttal to last week's editorial in *Billboard* (March 8), they told me it might make me look suspect. It's not popular to be friendly with indies right now—just as a few months ago it wasn't popular to be in a heavy metal band because it might secretly be satanic.

Now we're seeing a self-righteous burst of editorializing about crooked record promoters and suddenly every record promoter is suspect. Don't we ever learn?

Actually, I'm not writing this for my friends who are record promoters. I'm writing it for the people who read *Billboard* and watch television and come away thinking that the record industry is a hotbed of corruption. I'm writing it for the kids I teach at a local junior college who asked me how I feel about being in such a dirty business.

And, in a way, I'm writing it for myself, because the music industry has been my home for nearly 20 years and I would hate to see it ruined by overzealous folks who see danger where none exists.

I'm not naive. I don't claim that there is no drug abuse in the media. I don't claim there has never been a paper add, and I know from my years as a music director in radio that *some* record promoters give *some* rather interesting incentives to *some* PDs to persuade them to play certain records.

But let me tell you what else I know. I know that in the four major markets where I worked as a DJ and MD, there were mostly hard-working and honest record reps

who did their job the best they could.

I know many independent promoters who have no Mafia ties, don't do cocaine, and work very closely with their local reps to get the work handled efficiently. Most are decent, honest, well-informed, and serve a useful function.

I would even say that there are 98% *honest* indies, and I've worked with them in markets all over the country. And I'm not ashamed to say they've helped me.

A good indie can provide a PD or a consultant with a lot of valuable input about records. Several even go so far as to tell me the best records for my stations, even if they themselves aren't working those records.

I don't smoke or drink, I keep a kosher home and when I'm not consulting radio stations, I counsel people with drug and alcohol problems.

I'm also a great believer in justice, and it strikes me as somewhat unjust to editorialize against an entire group of people when only a handful may or may not have committed some crime.

Frankly, I'd like to see the trades police themselves better, as the practice of setting up certain stations as important (reporting stations, parallels, or whatever you call them) creates circumstances conducive to bending the rules.

If a certain station is considered crucial to a record's progress, it stands to reason that the record

ure of your product.

It's much more complex than just blaming record promoters. If a problem exists, we all helped to create it, and we should all work together to solve it so that excesses that border on payola can be eradicated.

All stations, be they reporters or not, deserve record service and attention. Pressure should be removed from promoters to serve mainly the reporters. Let's go back to treating every station that adds new music as potentially valuable.

Let's diminish the conditions that breed paper adds so that new songs receive a real and meaningful rotation. Let's make radio exciting with the wise use of those new songs, and let's make record promotion an art again instead of turning the reps into high-pressure salespeople.

And finally, if there are dishonest promoters, let's find them and charge them with something, so that the honest folks can get on with their lives.

Rumor and innuendo don't solve the problem—they just make it worse. Now is the time for sanity as well as integrity.

I don't want to apologize for who my friends are. Some record promoters have been good to me, not in a dishonorable way, not with bribery, but with the effort they put forth to break new acts and the support they give those artists. It is possible for radio people to work honestly with record people.

In our current attempt to banish those who are corrupt, let's not also banish those who are a real credit to our industry.

Witch-hunts serve no one. I hope we don't destroy innocent people in the name of cleaning up the industry.



**'Rumor & innuendo
don't solve anything.
It's time for sanity
as well as integrity'**

Donna Halper is a radio programming consultant based in Boston.

Yet, to read all the stories and to watch NBC news, one would assume that all indies are crooked and on the take. Believe me, it isn't true.

So perhaps some people now assume that I must be in somebody's pocket. Wrong. I'm actually rather dull if someone wants to investigate

company will make an extra effort to get that station to play it. I'm not excusing record reps. I'm just saying that it's human nature to try to persuade and influence, especially when you know an isolated group of stations has been arbitrarily selected as the test of the success or fail-

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Letters to the Editor

KUDOS FOR CARDBOARD

I'd like to respond to the recent story on the new Album Graphics Compact Disc case (*Billboard*, March 1).

While the early cardboard experiments were not to our liking, this one's a winner. Its attractive and functional design works very well for us in radio.

This is our fourth year of regular CD airplay. Most of our music is from CDs. The greater ease of handling the disks that this new design provides is much appreciated by our DJs. And, no more broken jewel box hinges!

Robert A. Linder
Vice President, WDHA
Dover, N.J.

IF IT AIN'T BROKE . . .

Recently, I purchased a copy of Robert Palmer's "Riptide" on an Island Records Compact Disc. I found that this fine piece of work was the butt of another cardboard CD container experiment.

I'm not prejudiced against new ideas. I'm all for improvements. However, in common with others I've talked to, I see no reason to bend over backward trying to replace the plastic jewel box. As the saying goes, "If it's not broken, don't fix it."

I buy enough product from my local music outlet (60 CDs in three months, with another batch on order) that they supply me with a free jewel box when these cardboard cases show up. But the cardboard cover with the notes is too large to fit into the jewel box without ugly trimming. As a consumer, I would have hoped that Island could have come up with a package that is at least compatible with a jewel box, if not a jewel box itself.

I switched from LPs to CDs for two reasons. First, the sound quality. Second, if you take care of them they can last forever. But not with a cardboard case.

Sam Graham
Ketchikan, Ark.

LOCAL PRIDE

In response to a recent article, "Radio Thrives on Daily Diet of Local Acts," I want to point out that Portland is not the only market where the radio stations mix local acts with national artists.

Here in Detroit, album rock stations WRIF and WLLZ frequently program local acts such as Bitter Sweet Alley, Marshall Crenshaw, the Romantics, and Strut. In addition, WRIF and Budweiser have co-sponsored summertime concerts

featuring Detroit-based bands.
Jerome Walczak
Warren, Mich.

THOSE WERE THE DAYS

I was enthralled by Bud Prager's commentary (*Billboard*, Feb. 15), and I'm sure it struck a responsive chord in many of us programmers. I agree wholeheartedly with his assessment of current trends in the music industry, particularly the aspect of electronic infiltration into the creative process.

Back in the good old days (from 1955 to the onslaught of disco), radio had a "feel." We rarely hear anymore the hook-laden, memory-stimulating tunes we grew up with during the late '50s, '60s and early-to-mid-'70s.

With a Linn drum, Synclavier, and guitar synthesizer, you can churn out songs with a minimum of effort and time. This is what the equipment advertisers stress, but is it really what is best for music? Oh, how I long for a real drum sound on a record!

Maybe some day a brave producer or record company will sign an artist who employs some trusty Ludwigs, an analog Rhodes and, perish the thought, some lasting melody.

John P. Ingram
WBLE, Batesville, Miss.

A FALSE IMAGE

In a recent article in your international section (Feb. 15), "Country Drive Set in Britain," we're told that the major labels are looking to change the image of country music in the U.K. I wonder why. Aren't they satisfied that they have already ruined country music here.

I've been a singer/songwriter for more than 25 years, and I'm hearing lots of complaints from *true* country fans that they can't stand the music of today. Industry leaders argue back that the older style country music is "dead," and no one buys it anymore.

These people have to get out of their plush offices and start asking the general public what *they* want to hear. I think they'd be surprised.

Kenny Brent
White House, Tenn.

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

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WE ARE THE CURE.

In the 11 years since The T.J. Martell Foundation set up its first laboratory at Mt. Sinai Medical Center in New York, teams of researchers have made tangible progress in finding cures for leukemia and cancer.

The Foundation's pioneering work now spans two continents and also includes the Neil Bogart Memorial Laboratories at Children's Hospital in Los Angeles, the Boston-based Cancer and Leukemia Group B and the European Organization for Research and Treatment of Cancer.

Because of these ongoing research efforts, lives are no longer being claimed automatically by some forms of cancer. The battle, however, is far from won.

Nearly 12 million dollars has been raised since CBS Records Vice-President Tony Martell promised his son T.J. he would help in the fight to find a cure for leukemia and cancer. The cost of cancer research is high—but the cost of not continuing the research is even higher. Once again, The T.J. Martell Foundation for Leukemia and Cancer Research asks your support in continuing this vital scientific activity.



This year, you are invited to participate in the 1986 Humanitarian Award Dinner in honor of Quincy Jones on Saturday, April 19, at the New York Hilton.

**You can help
in the fight against
leukemia and cancer.
Please join Quincy Jones
in supporting
the T.J. Martell Foundation.**

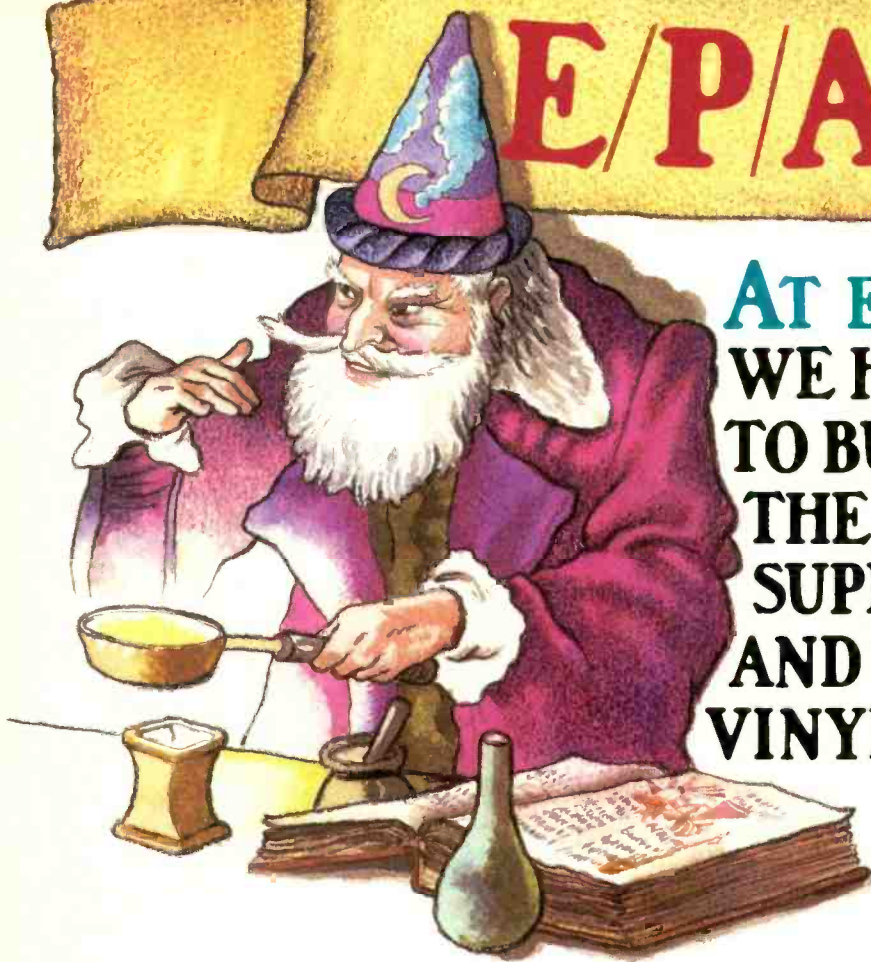


A contribution of \$25,000 makes you a Foundation Benefactor and allows lifesaving research to continue and expand. A contribution of \$10,000 makes you a Foundation Patron. And a contribution of \$5,000 makes you a Quincy Jones Research Fellowship Sponsor. Since less than 3% of all monies raised is a direct fundraising expense, any contribution you make brings closer an effective cure for leukemia and cancer.

Together, we can bring a fighting chance for a future to victims of these terrible diseases. Together, we can raise the money to advance the research that is so badly needed. Together, we are the cure.

For further details please contact Muriel Max, Director of Development, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.

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AND THE POWER TO TURN
VINYL INTO GOLD AND PLATINUM!**



SADE

In one year, we've taken Sade from unknown new vocalist to a household word! Her new album, "Promise," and singles, "The Sweetest Taboo" and "Never As Good As The First Time," have totally exploded on the heels of her sold-out American tour and the album is already double platinum! Meanwhile "Diamond Life," her first album, continues to sell steadily and is also approaching double platinum!



OZZY OSBOURNE

We're taking the king of heavy rock to the limit on his latest and greatest album, "The Ultimate Sin"! This is Ozzy's best sounding record to date, and we shipped gold on this one! An album bigger than life itself—and now, well over platinum! Watch out for Ozzy—you can't miss him, as his 4-month tour of the U.S. begins March 28th!



SURVIVOR



JAMES BROWN

ROBERT TEPPER

"ROCKY IV"

With consistent front-runners like *Survivor*... legends like *James Brown*... and up-and-coming young contenders like *Robert Tepper*... is it any wonder that the soundtrack album to the hit movie of the year is on the way to double platinum? "Rocky IV" is dominating the marketplace, with J.B. on top of the charts with his single, "Living In America"! *Survivor* continues their ever steady approach to hit-making with their single, "Burning Heart"! And keep your eyes on soon-to-be-superstar Robert Tepper, whose new single, "No Easy Way Out," from his debut album of the same name is making huge waves at radio! Robert Tepper's debut album is just shipping and we've set him up to follow his Top-10 single with a brilliant career!



LUTHER VANDROSS

Everyone's in love with Luther as his album, "The Night I Fell In Love," continues to sell, now approaching double platinum! And his just-launched second national tour can only take this certified superstar supernova!



ISLEY JASPER ISLEY

Talk about artist development—Isley Jasper Isley had a number one debut single with "Caravan Of Love"—and the album's soon to be gold! To further hone their artistry, we've got IJI opening for Luther Vandross on his tour, which will win new fans for these seasoned youngbloods. Check the action on their new hit single, "Insatiable Woman"! And there are more hits to follow!



“THE WRESTLING ALBUM”

We've capitalized on the wrestlingmania sweeping the country and we've got 'em all on this album—Hillbilly Jim, Hulk Hogan,^{FE 40023} “Rowdy” Roddy Piper and much more! This Rick Derringer-produced tribute to the mat-slammers is reaping all the consumer passion for this sport—and is fast-approaching gold! This album swept The Slammy Awards!



CHERRELLE

This lady is one “High Priority” as her album of the same name continues to fulfill all the promise of her first for Tabu. “Saturday Love”³⁴⁻⁰⁵⁷⁶⁷ is the smash hit single, a duet with fellow label artist and rising young star, Alexander O'Neal. We've laid the groundwork to break Cherrelle wide open as a major star in her own right!



STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

We've taken the hottest young guitar slinger around and made a nation Stevie Ray Vaughan conscious, as the album, “Soul To Soul,”^{FE 40036} conquers gold (it's getting to be a habit for Stevie Ray). Always on tour, always ready to get down and jam with the cream of rock guitarists, E/P/A and Stevie Ray were made for each other!



THE FABULOUS THUNDERBIRDS

Breaking big out of the southwest, this is the band lots of people are waiting for, a good-time rock 'n' roll band that works constantly and plays as if their lives depended on it! Led by Stevie Ray Vaughan's brother Jimmy Vaughan on guitar, “Tuff Enuff”^{FE 40034} is the payoff after years of hard work and dues paying! We're just beginning with what promises to be the major artist development story of 1986!



MIAMI SOUND MACHINE

The hot tropical fire of Miami Sound Machine has spread nationwide as their brilliant debut album, “Primitive Love,”^{FE 40131} continues to beat out big numbers! Fast-approaching gold, this band puts a twist of Cuba Libre into their peppy pop/salsa-inflected sound, and with their first hit single, “Conga,”³⁴⁻⁰⁵⁴⁵⁷ and new single, “Bad Boy,”³⁴⁻⁰⁵⁸⁰⁵ getting the E/P/A touch, the Miami Sound Machine will be cranking out hits for a long, long time to come!



PHYLLIS NELSON

With a string of English hits to her credit, American-born Phyllis Nelson is at the top of the charts with her hit single and debut album, “I Like You.”³⁴⁻⁰⁵⁷¹⁹ An album that's a virtual best of Phyllis Nelson collection!^{FE 40036}

AND THE MAGIC KEEPS BREWING WELL INTO '86!



ELECTRIC LIGHT ORCHESTRA
The Electric Light Orchestra is back with their new album, “Balance Of Power,”^{FE 40046} and their new single, “Calling America”³⁴⁻⁰⁵⁷⁶⁶—a fresh new sound and a welcome return for ELO!



HIROSHIMA
Call them new jazz... New Age... or what have you—this group who fuse Exotic eastern instruments with high tech synthesizers are making enormous inroads as a performing band and on the radio with their new single, “Save Yourself For Me.”³⁴⁻⁰⁵⁷⁷⁹



LOVEBUG STARKI
Lovebug Starski symbolizes the second generation of rap taking hold! His debut album, “House Rocker,”^{FE 40255} features much more variety than the average street record, with contributions from Hall & Oates band members and more special guests!



KING
A superstar in his native England, King made friends here last year at clubs and on radio with “Love & Pride.”³⁴⁻⁰⁴⁹¹⁷ Look for a major artist development story when we release King's second album!



JENNIFER RUSH
The American debut of classically-trained singer Jennifer Rush^{FE 40291} is sure to set her up as a major star, hot on the heels of her number one British single, “The Power Of Love.”³⁴⁻⁰⁵⁷⁵⁴

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KROQ Back on a Roll to L.A. Prominence New Music Outlet Shows Arbitrend Impact

BY DENIS McNAMARA

(The author is vice president of programming at WLIR N.Y./Long Island, and album rock consultant for Billboard.)

NEW YORK After slipping dramatically in the Los Angeles ratings race for several years, KROQ is back as a major factor in the nation's second-largest radio market.

"They are the only radio station in Los Angeles that can get a record started besides us," says Mike Schaefer, assistant PD of top 40 KIIS-FM, the city's top-rated outlet.

"They educate L.A. to music it would never hear and sell records that no one else could sell," says Paul Rappaport, Columbia Records' VP, album promotion.

The station, long respected as the market's most progressive commercial music outlet, is tied with ABC-owned KLOS as Los Angeles' No. 1 album rocker in the January Arbitrends with a 4.4 12-plus share.

It's been quite a comeback. After scoring its highest Arbitron 12-plus share ever in the spring of 1983 with a 4.6, the station's share began to decline. By fall 1984, the 12-plus share had shrunk to a 2.5. One year later, the fall 1985 results showed KROQ jumping to a 3.9.

KROQ's ratings are even more impressive in light of the fact that the independently owned station operates at 25,500 watts out of Pasadena. Its Los Angeles-based album rock competitors, KLOS and Metrome-

dia's KMET, operate at 50,000 watts. According to PD Rick Carroll, "It took a year to get it back."

The resurgence is due in part to Carroll dropping his outside consultancy. Following KROQ's initial new

'They sell records that no one else could sell'

music success in the early '80s, Carroll formed the consultancy to service stations outside Los Angeles.

He now admits, "The consultancy caused distractions. It was tough to hear new music when I was on the road. Larry Groves [KROQ's MD] would have to Federal Express new songs on cassette for me to listen to. Now I'm back as a resident PD and have been for the last 14 months."

Carroll's return coincides with tremendous ratings growth for the station. But there are other reasons for the triumphant return of KROQ's new music format.

In the past, according to Carroll, KROQ would stop playing core artist songs that made the more commercial move to top 40. "Now we don't discriminate against bands who become popular. They are still important artists to us."

He says, "Many of the bands unique to our format—Duran

Duran, Culture Club, and Billy Idol—crossed to top 40 radio. This hurt us."

KIIS' Schaefer agrees. "We've always relied on KROQ to break their type of artists." Schaefer's examples include the Thompson Twins, Culture Club, and Human League.

Besides returning some familiar songs to the airwaves, Carroll also modified his on-air music rotations over the last year. "We concentrate on 35 current songs as opposed to the 45 or 50 we used to. Rotation on power cuts went from every four hours to every three hours in the last six months. So, we cut our current list from 50 to 35."

At press time, those currents included a diverse group of songs from the likes of Public Image Limited, the Rolling Stones, Fine Young Cannibals, Falco, Echo & the Bunnymen, James Brown, and the Bangles.

Music is the most important element of KROQ's success, but the people who make the station operate are critical to a successful sound. Carroll is happy that GM Pat Welsh has returned to that position after a one-year hiatus. He says Welsh "is supportive of our programming and leaves us alone to do our job."

Also returning to the fold are personalities Jed the Fish and April Whitney. Whitney was featured in Playboy's recent pictorial on female disk jockeys.

Carroll says his research of Arbitron diaries in the last book shows KROQ morning personality Richard Blade to be the second most mentioned personality in the marketplace behind KIIS' morning giant Rick Dees. Scott Mason, assistant PD at KROQ, says the diaries show "the [main] station we share audience with is KIIS-FM."

KIIS' Schaefer isn't surprised. "They do play an important part in our decision process," he says. "They cause a buzz on phone requests and effect sales. We are aware of songs that surface be-

(Continued on page 16)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

BLACK/URBAN

Falco's "Rock Me Amadeus" (A&M) continues to cross formats as WDPN Columbia, S.C. program director Chas Saunders adds the track in its no-dialog American edit. Saunders says the station's research surprised her because blacks were buying the pop hit, specifically requesting the "crazier" American version. "If there was such a thing as an urban/CHR record," Saunders notes, "this is it." The PD's word on Anita Baker's "Watch Your Step" (Elektra) is "watch out." It's a medium-uptune that ought to bring the former Beverly Glen artist back into the limelight, Saunders says. She also calls attention to the single's flipside, "Mystery," which she describes as a "very savvy, soulful" cover of the Manhattan Transfer original. From a growing field of talented new black artists, the programmer is thrilled with Eddie (E.T.) Townes' "Best Friends" (Total Experience/RCA). "He reminds me of Steve Arrington," Saunders says. "And, the record is simply very catchy." From the rap camp, Saunders says Grandmaster Flash's latest, "Style" (Elektra) is pulling a strong response. Doing the same at WDPN is Aleem featuring Leroy Burgess' "Loves On Fire" (Atlantic).

AOR

KROQ Los Angeles and its program director Rick Carroll are the subjects of a success story on this page. Here's the PD's picks for this week. First is Modern English's "Ink And Paper" (Sire), a top five KROQ request after just one week of airplay, Carroll reports. Also hot on Carroll's list is "E=MC²" (Columbia) by Big Audio Dynamite, a band that "the country is really missing out on," he says. "There's a lot of powerful cuts on their ['This Is Big Audio Dynamite'] album," he notes. Bronski Beat is back, say KROQ listeners, who are responding well, says Carroll, to "Hit That Perfect Beat" (MCA). Other strong performers include the Rolling Stones' "Harlem Shuffle" (Columbia), Siouxsie & the Banshees' "Cities In Dust" (Geffen), and Public Image Ltd.'s "Rise" (Elektra).

COUNTRY

Sawyer Brown's "Heart Don't Fall Now" (Capitol/Curb) is the freshest recent addition to KCUB Tucson's playlist, says program director Dave Nicholson. "It has a nice contemporary sound, which is helping us get those younger demos," notes Nicholson. Request-wise, KCUB is getting the strongest phones on Hank Williams Jr.'s "Ain't Misbehavin'" (RCA). "That really surprised me," the PD says, "because this is so far away from Hank's usual style and so close to the original rendition." As a personal favorite, Nicholson is playing the Judds album cut, "Grandpa" (RCA/Curb). It's a ballad with harmonies that are hard to go wrong with, he says.

KIM FREEMAN

...newslines...

WESTWOOD ONE has formed Westwood One/Japan in an agreement with CBS/Sony Songs, a subsidiary of CBS/Sony Group Inc. Based in Tokyo, the group will act as exclusive representative of WWI programming in Japan. The development is part of WWI's expanding commitment to the international radio marketplace and follows closely on the heels of WWI's deal with Selkirk Broadcasting to establish WWI/Canada.

ALEX DE MERS has left his program manager post at adult-rock outlet WIOQ Philadelphia to form a consulting firm there. His initial clientele includes WIOQ and WGRX Baltimore. De Mers is credited with developing one of the country's first adult-oriented rock stations during his 10-year PD tenure at WIOQ. He can be reached through Debbi Oriolo at WIOQ.

TM COMMUNICATIONS, Dallas, has agreed to sell its radio format subsidiary, TM Programming, to Wagontrain Enterprises, the parent company of Drake-Chenault. The \$3.8 million purchase price includes the use of TMCI's programming personnel and facilities. The transaction is expected to be complete on March 31. The sale allows TM to concentrate on its core business of radio and TV jingles and the marketing of sales and production libraries.

RKO RADIO appoints Terry Danner director of research. Based in New York, she reports to RKO Radio president Jerry Lyman. She had held the same post for Doubleday Broadcasting and is a member of the Radio Advertising Bureau's goals committee.

CAPITAL CITIES/ABC appoints Philip Giordano senior vice president of finance. He had been ABC Radio's vice president of finance and administration since 1981.

UNITY BROADCASTING Network appoints Jim Gates general manager of KATZ/WZEN St. Louis. Most recently, Gates was operations manager and program director at WESL St. Louis.

Washington Roundup

BY BILL HOLLAND

ONE MILLION DOLLAR FINE? The FCC would like to have the authority to issue such a big-stick fine, and in fact has agreed to ask Congress. Last month, the Commission was thinking of upping the current \$20,000 maximum fine to \$100,000 (Billboard, Feb. 15), and Commissioner James Quello suggested \$1 million, to be levied as an alternative to lengthy license renewal hearings to strip repeated major rule transgressors of licenses. Feeling is that Congress would okay the recommendation if it stood by itself... but it is a part of a package of legislative requests, which might put it on a side track.

FCC CHAIRMAN, M.C.? Mark

Fowler was more than happy to tell the 200 lobbying broadcasters in town recently for the annual NAB state meeting that "the Fowler way in broadcast regulation" had produced results: "The paper moves faster when it gets to the Commission and there's less of it besides." But he adds that not even his FCC can do it all: "When technologies are hurting," he said, "... while we can hand over a crutch for a broken leg, we can't install artificial hearts. And we can't do heart transplants from otherwise live competitors, either." You read it here first. Fowler also told the broadcasters he hasn't yet decided whether to continue as chairman when his term expires at the end of June, adding that "I've been giving this matter a lot of thought." Insiders joke that it means he hasn't gotten the job offer

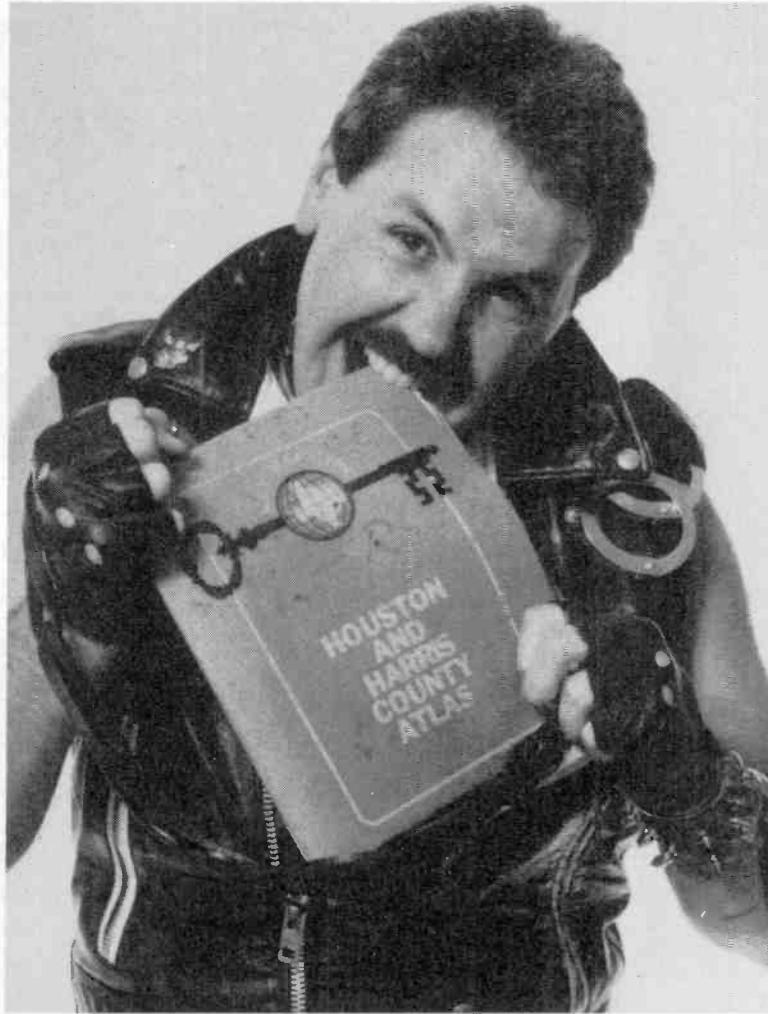
he wants yet.

NILES, OHIO got its first FM service okay from the Commission, effective April 7. The window period for filing applications for the channel will open April 8 and close a month later.

SCA USE DAMAGES market position? Not at all, according to a new statistical study commissioned by Waters Information Services Inc. The study lays to rest the fears of some FM broadcasters that subcarrier use damages a station's competitive position. It compares users and non-users in 25 major markets and finds "no significance" between the two. Some FM stations are leasing their subcarriers for data base and telemetry use, but others are worried that use means diminished station volume in broadcast signal.



Hamming It up. KITY San Antonio's program director Dan Upton and music director Lvis Duran, left, pose with Vana White look-alikes during a contest the station co-hosted with KENS-TV. The winning "Vana" won a trip to Hollywood, Calif., to attend a taping of the television game show "Wheel of Fortune," the program that made White a nationally known figure.



He's Got Personality. KLOL Dallas traffic reporter Lanny Griffith, aka the "TrafficMaster," displays the zaniness that garnered him the title of Houston Radio Personality of the Year. Griffith, who was chosen by the Houston Assn. of American Women in Radio and Television, calls his morning and afternoon reports "Traffic in Bondage" and utilizes such sound effects as cracking whips and breaking glass.



Femalebusters. Ray Parker Jr., left, tells United Stations Programming Network president Nick Verbitsky why "girls are more fun" (the name of Parker's latest single) while at the radio network's studios for an interview.



Finicky Guest. WHN New York morning man Del De Montreux attempts to interview an indifferent Morris the Cat, who seems to have his mind on other things.



Showing Their Appreciation. WHYI-FM (Y-100) Hollywood staffers turn the tables and present gold disks to Florida record promoters for their outstanding service and creative promotion to the station. Pictured at the "Record Appreciation Party" are, from left, Columbia Records' Richi Tardanico; Atlantic's Steve Jones; Y-100's research director Damiel Williams; program director Robert W. Walker; RCA's Shirley Torlucci; and Y-100 assistant program director and music director Frank Amadeo.

Stealing WMMS' Heart. Capitol recording group Heart visits with WMMS Cleveland air personality Kid Leo before doing an on-air interview at the station to discuss their recently released self-titled album. From left are band member Nancy Wilson, Leo, and band members Ann Wilson, Howard Leese, Denny Carmassi, and Mark Andes.



Crenshaw Goes Downtown. Warner Bros. recording artist Marshall Crenshaw, second from left, drops in at WPST Trenton, N.J.'s studios before heading over to his recent show at Rider College. Talking with Crenshaw are, from left, WPST air personalities Trish Merelo and Tom Cunningham, and Warner Bros. Philadelphia promotion rep George Stone.



DTX Visit. Members of the Outfield welcome WDTX-FM Detroit program director and morning man Jim Harper back on the air before taping an interview segment of "DT-Expose" with host Jackie Kallen. Pictured are, from left, band member John Spinks, Harper, band members Alan Jackman and Tony Lewis, and Kallen.

KROQ'S RESURGENCE

(Continued from page 14)

cause of KROQ."

Gone from KROQ is evening mainstay Dusty Street, who departed at the end of '85. Carroll says she "resigned because she wanted more music control." Street has since relocated as a part-time announcer at KMET.

Despite KROQ's resurgence, industry observers say that KMET—with new PD Larry Bruce—is the station to watch in the L.A. market. According to the January Arbitration, Bruce has his work cut out for him. KMET managed a 2.8 12-plus share. KMET is up from a 2.5 12-plus share in the fall book. KLOS dipped from a 4.8 in that same time period, while KROQ increased from a 3.9.

Carroll and Bruce have competed head to head in the past. Carroll consulted XTRA-FM (91X) in San

Diego while Bruce programmed KGB.

Carroll also says he will get ratings help from KNAC's recent format change. The Long Beach station switched from a new wave format similar to KROQ's to a harder rock approach. He says KNAC's former listeners have now tuned in to KROQ. As for promotion, KROQ does not use any outside media marketing, considered a must by others engaged in high-profile ratings wars. Says Carroll, KROQ uses "no billboards, no cash giveaways and no TV commercials."

KLOS PD Tim Kelly credits KROQ's success to "being in the right place at the right time." He says, "Rick has always done a good job. Both AORs [KLOS and KMET] are going for the 18-34 demos. KROQ picks up the teens.

"When you take KROQ's 12-plus figures apart, they are a younger audience with a higher percentage of teens. We're a strong 18-34 male radio station while KROQ has a large teen and 18-24 demo."

Los Angeles' new urban contemporary Power 106 may also run some interference toward Carroll's goal of breaking a five share in the market this year. "Power 106 is next to us on the dial," says Carroll, whose station is at 106.7.

Carroll is upbeat about his new neighbor on the dial. "[Power 106 PD] Jeff Wyatt and I figure we'll help each other out by bringing people down to our end of the dial."

KLOS PD Tim Kelly says the Spring ARB race in Los Angeles is the one to watch. "The marketplace is heating up. We're in for a war."

BOOST LOCAL STAFFS

(Continued from page 1)

And they should. It's the locals who are responsible for following up on a record after it's added; the indies don't do that."

Noting that there have been "so many" staff cutbacks over the last five years, Bazoo says it's impossible for them to do their real job.

"Making me think about their product when I'm adding records is what promotion is all about," says Bazoo.

Recalling the release of Foreigner's "Cold As Ice" in the 1970s, Bazoo says, "I had a 600-pound ice block delivered to the station. As stupid as that sounds, it made their product stick out. And, it was done by the local."

As Bazoo explains it, independent promotion came about because smaller labels couldn't afford promo staffs in every city. "Originally, they were just put on a retain-

er to reinforce talk on a record."

Says Gary Wall, PD at WTIC Hartford, Conn.: "Over the years, I've noticed a deterioration in the active interest in promotional staffs and services at some labels."

Like others, Wall notes that "there are some really good indies who are great radio people. And, they're the ones who are getting hurt." A good record promoter, in Wall's opinion, acts as a "consultant to the label." The value of an indie to a programmer, says Wall, "is that he's in touch with top people at the labels and he knows your station intimately."

If the suspension of independent promoters continues, Wall says he hopes those promotional monies "won't dry up." What he'd like to see "is better promotions." Part of that budget could be well spent on time buys, Wall points out. "Adver-

tising can increase the frequency of a hook being heard, and thus increase, in effect, rotation of a song that is already being played."

Sonny Joe White, PD at WXKS Boston, raises an obvious question: "If [the labels] don't need indies now, why did they need them in the first place?"

Even if labels decide not to use indies, Bazoo predicts that artist management will step in and pick up the ball to ensure exposure of their records. (Related story, page 3.)

As the boss of seven PDs, EZ Communications' programming vice president Dan Vallie says, "It's not a major factor for the radio industry whether indies are working with stations or not."

Vallie says there's an "unformalized" understanding at EZ outlets that "our PDs are too darn busy with research" to get very involved with record calls. At the least, Vallie says the current media focus on alleged payola will cause the industry "to rethink what is important."

"If the problem is as bad as it appears," Vallie concludes, "I'd love to see it go away."

Emmis Broadcasting's vice president of programming Rick Cummings sits in on music meetings (via teleconferencing) for all of the group's outlets. Cummings says his PDs are generally enthusiastic about the indie suspensions.

"Sure, I'd be real happy if this eliminates the bad operators," Cummings says. "But, indies never made a bit of difference in how we add records. Our PDs know they can make very good money by getting ratings up. And, that's done by playing music that makes sense on their playlist."

"Indies have their place," says KKBQ Houston PD John Lander, who also says indie cutbacks will have little impact on his job. "An indie's value," he says, "is that they usually have a lot of contacts. Most are former record people."

Lander joins many other PDs in sympathizing with indies who are suffering because "labels are swinging too hard in one direction."

VOX by Kim Freeman JOX

STEVE DAHL and **Garry Meier**, who returned to **WLUP-FM** (the Loop) with five-year contracts Feb. 24, will be filling in on the afternoon drive shift until the Hef-tel-owned station secures an AM frequency. According to program director **Greg Solk**, the AM acquisition is imminent.

Dahl and Meier were fired from the Loop in 1980, and spent the next five years at crosstown pop combo **WLS-AM-FM**. Their reunion with **WLUP** kicked off with a five-day fill-in stint in the evening drive slot for vacationing **Bobby Skafish**. They'll pop up in afternoon "guest" slots until the AM is secured, broadcasting remote during events such as Chicago's St. Patrick's Day celebration, and opening days for the Cubs and the White Sox.

In addition, the duo will be anchored in Hawaii the last week of April, according to Solk.

YOU ALL KNOW his voice, but now **Cousin Brucie Morrow's** mug is going to become equally familiar with his newly assigned beat as a rock reporter for TV's "P.M. Magazine." His two-and-a-half minute on-camera contributions should show up by the end of the month, the "Dance Party" host says. In between his twice-weekly shows on **WCBS-FM** New York, teaching a few broadcasting courses, and other activities, Morrow is also working on his autobiography.

WDAQ-FM Danbury, Conn., dropped easy listening for Drake-Chenault's "Evergreen" format Monday (10). At the same time, **WDAQ's** **Glenn O'Brien** steps up to operations director for **WDAQ** and sister AM **WLAD**, a full service AC outlet. **Bob Balough** retains his PD-ship of the **WDAQ**.

A rock alert goes out concerning the availability of several AOR jocks from **KXLP** New Ulm-Mankota, Minn., since the station switched to adult contemporary Thursday (6). Among those is PD/MD/afternoon driver **Michael Stapleton**, who can be reached at (507) 354-6140. He's been with the station for five years and says he's drawn the outlet its highest ratings.

The protesters threw in the towel long ago, but the rock memories linger in the **WMET** calls in Chicago. With the **Shaddock** family of **KLZZ** San Diego making final steps to take the now-AC station over from **Doubleday**, word is that the **WMET** calls will be dropped to rid the outlet of its rock'n'roll association.

In the original sale agreement, the **WMET** calls were to revert back to **Doubleday**. Now that **DD**

no longer owns any radio outlets (**Billboard**, March 8), the letters are on the loose. A buzz to Emmis president **Jeff Smulyan**, purchaser of **DD's** **WHN** and **WAPP** New York and **WAVA** Washington, was met with surprise and interest. **WHN** will continue to carry the New York Mets, and bringing the calls to **Gotham** would seem natural. Stay tuned for details.

IN GARDEN CITY, Long Island, the folks still running **WLIR-FM**, **Phoenix Media**, are daring to breathe a sigh of relief. The latest chapter in the station's complicated saga (**Billboard**, Dec. 28) is that the FCC has granted an initial permanent license for the station. That was awarded to **Spectron Broadcasting**, which was selected

Make it 'We Are The Worldwide'

out of nine applicants largely because of "greater female ownership and civic participation credits," the FCC report says.

That decision, of course, can—and most likely will—be appealed, which gets us back to **Phoenix Media's** sigh of relief. The appeal process could take between six months to two years, giving **Phoenix** the chance to operate the progressive rock outlet under its Special Temporary Authority license during that period.

The third player in this scenario is the **Long Island Radio Co.**, which was granted the interim license in August, 1984. That FCC decision was affirmed one year later, but **L.I.R.C.** was held up in fulfilling some of the license's technical requirements. In the meantime, **Phoenix** is expecting word from the FCC on its appeal of the interim license decision.

Repeated calls to **L.I.R.C.** principal **Stephen LeBow** were not answered. Word on the street, however, suggests that **L.I.R.C.'s** finances for and interest in this protracted battle may be dwindling.

BOB WOLFE's campaign to orchestrate a second "We Are The World" national broadcast out of his **WROM** Rome, Ga., homebase appear to be gaining steam. Scheduled for March 28 (Good Friday) at 10:50 a.m. EST, the simulcast should be supported by more than the 8,000 U.S. stations that joined together last year.

At press time, the **BBC**, **Mutual**, and **Westwood One** networks had pledged their cooperation, as had radio operations in several countries around the globe.

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Hats off. KMET Los Angeles personality and "Line One" co-host Sky Daniels, left, catches guitarist Stevie Ray Vaughan in a rare hatless moment while taping a segment of the Westwood One program.

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★ "live" from Nashville ★ seven nights a week ★
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features, bi-weekly Trivia Night, Saturday night oldies, MCRN week in review and live concerts. It can only happen in Nashville! It's happening all night, every night on the Music Country Radio Network and can happen on your station too!

Come see us at the Country Radio Seminar XVII, March 6-8 in Suite #3331 at the Opryland Hotel, or at the Associated Press Booth in the exhibit area.

For additional information call Jim Williams at (202) 955-7214 or Jeff Lyman at (615) 885-6789.

The Music Country Radio Network is working nights for radio stations from Maine to California and will consistently deliver the best in country music and "live" interviews with the stars of country music to your listeners. Nighttime radio comes alive from Music City, U.S.A. via satellite with special



'86 NAB Meet Will 'Tune In America'

WASHINGTON The National Assn. of Broadcasters (NAB), based here, has chosen "Tuning In America" as the theme for its annual convention. This year's meet is slated for April 12-16 at the Dallas Convention Center. The theme was chosen to emphasize broadcasters' unique relationship with their local communities.

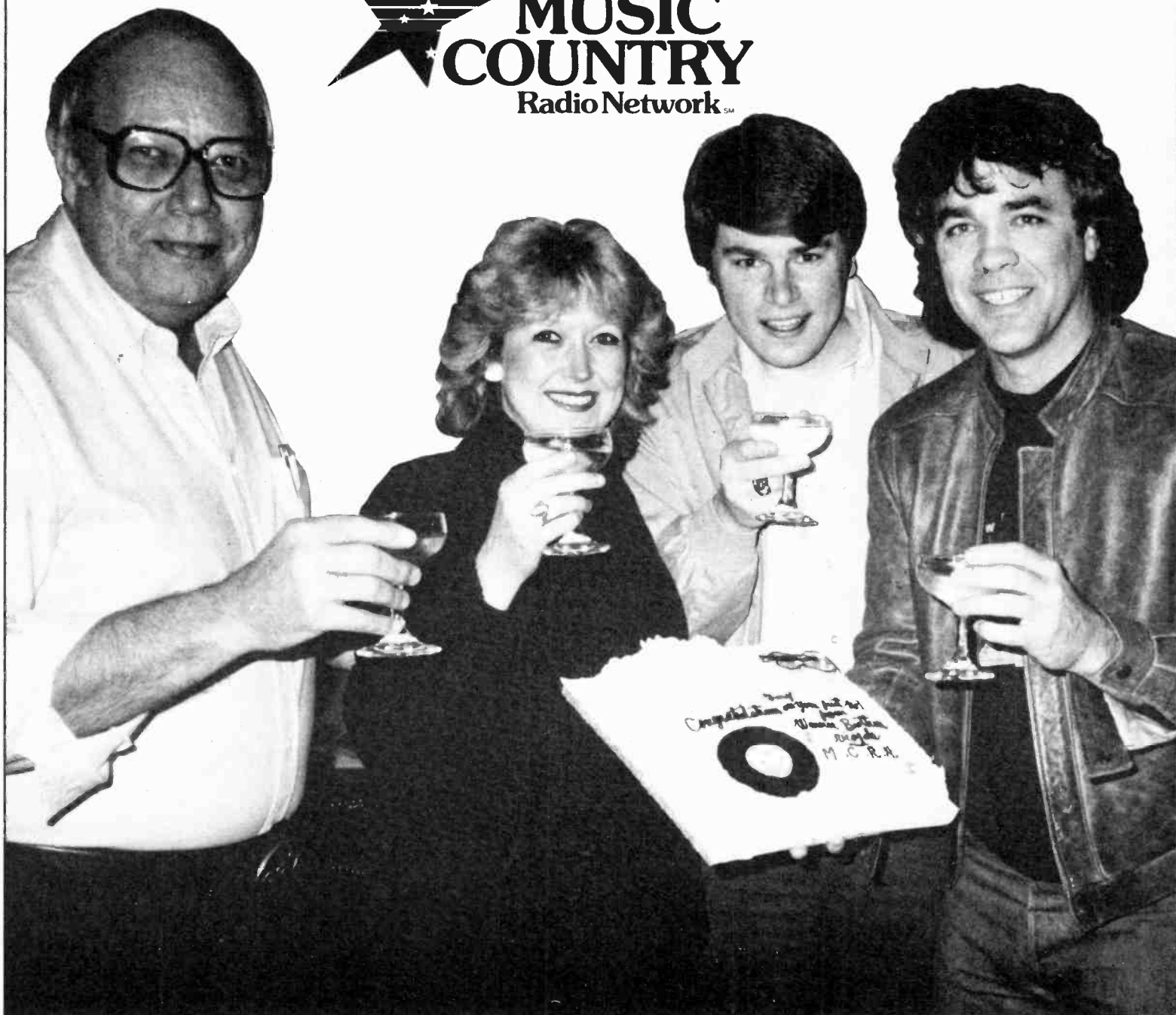
Radio panels at the meet will cover all facets of station operation. Topics will include personalities, production, promotions, and ratings workshops; there will also be discussions of small-market programming, AM survival, FCC developments, management strategies, computers, and several other subjects.

Like last year's event in Las Vegas, radio acquisitions and new products on the exhibition floor are likely to be key draws. The same can be said of the NAB's "Swap Shops," idea-exchange sessions that have traditionally been popular with NAB attendees. New this year is a panel titled "Stop the Madness: Abuse in the Station," devoted to drug abuse and its solutions.

Kicking off the radio seminars is "MegaRates: Getting Top Dollar for Your Spots," researched and conducted by the Research Group of Seattle.

During the Tuesday, April 15, radio luncheon, Mel Allen and Earl Nightingale will be inducted into the NAB's Radio Hall of Fame. Allen was the voice of the New York Yankees from 1940 to 1964 and currently hosts the TV show "This Week In Baseball." Nightingale is a Chicago radio veteran, now hosting the syndicated radio program "Our Changing World." Also during Tuesday's luncheon, humorist/satirist Stan Freberg is slated to make a presentation on using humor to promote radio.

To open the convention, Dionne Warwick will perform with a full orchestra on Sunday, April 13. Westwood One and the Mutual Broadcasting System are sponsoring the show.



MCRN gave Gary Morris a congratulatory party for his first number one single "Baby Bye Bye." Shown toasting Morris from left to right are: Charlie Douglas, Talent Co-ordinator Trisha Walker, Kyle Cantrell & Gary Morris.



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SAMMY PRICE / TITO PUENTE / THE RAMONES / THE RAUNCH HANDS / LOU REED / THE ROCHES / NILE RODGERS / SONNY ROLLINS / KRISTI ROSE / RUN-D.M.C.
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FULL FORCE with LISA LISA & CULT JAM, UTFO and THE REAL ROXANNE / THE ROCHES / RUN-D.M.C.
SOUTHSIDE JOHNNY / SUZANNE VEGA... and More to be announced!

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Love Machine Pt. 1, Miracles, TAMLA
2. All By Myself, Eric Carmen, ARISTA
3. December 1963 (Oh What A Night), Four Seasons, WARNER BROS./CURB
4. Theme From S.W.A.T., Rhythm Heritage, ABC
5. Take It To The Limit, Eagles, ASYLUM
6. Dream Weaver, Gary Wright, WARNER BROS.
7. Lonely Night (Angel Face), Captain & Tennille, A&M
8. 50 Ways To Leave Your Lover, Paul Simon, COLUMBIA
9. Love Hurts, Nazareth, A&M
10. You Sexy Thing, Hot Chocolate, ATLANTIC

POP SINGLES—20 Years Ago

1. The Ballad Of The Green Berets, S/Sgt. Barry Sadler, RCA VICTOR
2. These Boots Are Made For Walkin', Nancy Sinatra, REPRISE
3. Listen People, Herman's Hermits, MGM
4. California Dreamin', Mamas And Papas, DUNHILL
5. Elusive Butterfly, Bob Lind, WORLD-PACIFIC
6. 19th Nervous Breakdown, Rolling Stones, LONDON
7. Nowhere Man, Beatles, CAPITOL
8. Lightnin' Strikes, Lou Christie, MGM
9. I Fought The Law, Bobby Fuller Four, MUSTANG
10. Homeward Bound, Simon & Garfunkel, COLUMBIA

TOP ALBUMS—10 Years Ago

1. Desire, Bob Dylan, COLUMBIA
2. Frampton Comes Alive, Peter Frampton, A&M
3. Station To Station, David Bowie, RCA
4. Their Greatest Hits, Eagles, ASYLUM
5. Fleetwood Mac, WARNER BROS.
6. Still Crazy After All These Years, Paul Simon, COLUMBIA
7. Rufus Featuring Chaka Khan, ABC
8. Thoroughbred, Carole King, A&M
9. Gratitude, Earth, Wind & Fire, COLUMBIA
10. History—America's Greatest Hits, America, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Ballad Of The Green Berets, S/Sgt. Barry Sadler, RCA VICTOR
2. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
3. Going Places, Herb Alpert's Tijuana Brass, A&M
4. Rubber Soul, Beatles, CAPITOL
5. The Sound Of Music, Soundtrack, RCA VICTOR
6. September Of My Years, Frank Sinatra, REPRISE
7. Roger Miller, Golden Hits, SMASH
8. The Best Of Herman's Hermits, MGM
9. My Name Is Barbra, Two, Barbra Streisand, COLUMBIA
10. The Miracles Going To A Go-Go, TAMLA

COUNTRY SINGLES—10 Years Ago

1. Good Hearted Woman, Waylon & Willie, RCA
2. The Roots Of My Raising, Merle Haggard, CAPITOL
3. Remember Me (When The Candelights Are Gleaming), Willie Nelson, COLUMBIA
4. Faster Horses (The Cowboy And The Poet), Tom T. Hall, MERCURY
5. Hank Williams, You Wrote My Life, Moe Bandy, COLUMBIA
6. Standing Room Only, Barbara Mandrell, ABC/DOT
7. Motels And Memories, T.G. Shepard, MELODYLAND
8. 'Til The Rivers All Run Dry, Don Williams, ABC/DOT
9. Don't Believe My Heart Can Stand Another You, Tanya Tucker, MCA
10. Broken Lady, Larry Gatlin, MONUMENT

SOUL SINGLES—10 Years Ago

1. Boogie Fever, Sylvers, CAPITOL
2. Disco Lady, Johnny Taylor, COLUMBIA
3. Sweet Thing, Rufus, ABC
4. Sweet Love, Commodores, MOTOWN
5. Let The Music Play, Barry White, 20TH CENTURY
6. Keep Holding On, Temptations, GORDY
7. New Orleans, The Staple Singers, CURTOM
8. I Need You, You Need Me, Joe Simon, SPRING
9. He's A Friend, Eddie Kendricks, TAMLA
10. From Us To You, Stairsteps, DARKHORSE

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- KZLC-FM KANSAS CITY
- KKBQ-FM HOUSTON
- KTKS-FM DALLAS
- KWK-FM ST. LOUIS
- KSDO-FM SAN DIEGO

Hee
Hee
Hee!

Dummy copy. Do not read this. You'd have to be a little nuts to be reading this dummy copy. You'd have to be as crazy as John Lander himself (you know, that loony DJ with the music & comedy show) to read this dummy copy. Hey! Stop reading this dummy copy.



to reserve this wild & crazy show in your market call the US NUT HUT at (703) 556-9870 TODAY!



POLYGRAM. WE GIVE OUR STARS THE WORLD.

We give our stars the unique understanding of the global marketplace which is their audience. We discover. We nurture. We develop careers—not just songs and albums.

We consider ourselves the artists company, for it is through our artist that we truly shine.

We give our stars the world and the world our stars.

A special thanks to our stars of 1985: ABC, Animotion, Bar Kays, Bon Jovi, Cameo, Con Funk Shun, Deep Purple, Kiss, Kool & The Gang, Kurtis Blow, Yngwie Malmsteen, John Cougar Mellencamp, René & Angela, Rush, Scorpions, Statler Brothers, Tears For Fears.

PolyGram Records
.....

← A program director who just found out...
 Now!
 Solid Gold Scrapbook
 is 5 1 hour shows a week!

Back in March, 1984 we launched "Solid Gold Scrapbook" with Dick Bartley, as a spin-off of Bartley's top-rated live oldies show, "Solid Gold Saturday Night." And you've been telling us the same thing ever since:

"It's great," you said. "Our listeners can't get enough."

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

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

SOLID

GOLD
SCRAPBOOK

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

Here's programming no single station has the time, resources and budget to produce. Programming that earns the name solid gold in more ways than one.

"Solid Gold Scrapbook." Now it's five days a week. You told us your listeners wanted more. We just wanted you to know we're listening.

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

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

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

Insider's Report: No-Holds-Barred Promo Potential

BY PAUL GOLDSTEIN

In the middle of the country's hottest morning radio battle, Paul Goldstein, WNBC New York's production administrator, offers his views on the construction and use of slick promos.

NEW YORK "Mr. Spielberg, are you crazy? You want E.T.'s finger to light up? Who cares if it lights up anyway?"

Imagine if any of Steven Spielberg's special effects assistants had this attitude. "E.T." might not have been the smash hit that it was.

What is radio's attitude toward special effects? Are we using production and promos to their fullest potential? In listening to radio here in New York and to airchecks from across the country, the answer is clearly "no."

Honest emotion is a key element that great stations exude. Promos are an excellent vehicle to showcase emotion. On prime time television we are exposed to more than 15 pro-

'We're not using production to its fullest'

mos an hour. They are fast, exciting, and entice us to stay tuned or tune in later.

In movie theaters we see some of the best production in trailers. They're money in the bank for film companies, as they've prompted a captive audience to see their movie.

Great radio promos are short movies that paint a picture with sound rather than sight. At WNBC, we have a number of different categories for promos. Here are a few of them:

- **Personality promos:** Imus-in-the-Morning/Soupy Sales. The New York City morning drive battle has always been highly competitive. It is imperative that our main attraction is showcased in other dayparts and on weekends, in promos that make the program sound irresistible. The Imus-in-the-Morning program is a promo producer's dream come true. His show is jam-packed with magical moments that occur (or can be edited down to) within a 10- to 25-second time frame.

In the air studio, we have a box we call the "WNBC Moments in Greatness Box." When such a moment occurs, the date and time it aired is jotted down and dropped in the box. Later, in production, that moment is lifted off the high-quality cassette aircheck for use in promos. These slices of Imus or Soupy have a beginning, middle, and end.

The clips are then produced with music (that acts as a rim shot when the punch line hits), phone call clips, man-on-the-street clips, a narrator ("set your clock radio to wake up with Imus"), plus other accentuators and effects that cumulatively result in a promo that sounds the

(Continued on page 24)



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



The Pilot PHOTO GRAPHIC MARKER™ always gives a great performance.

At last, an extra-fine marker that allows you to autograph perfectly on your glossy photos and record albums. That's because it not only writes on them but stays on them. Permanently! There's no smudging, no fading. No fooling!

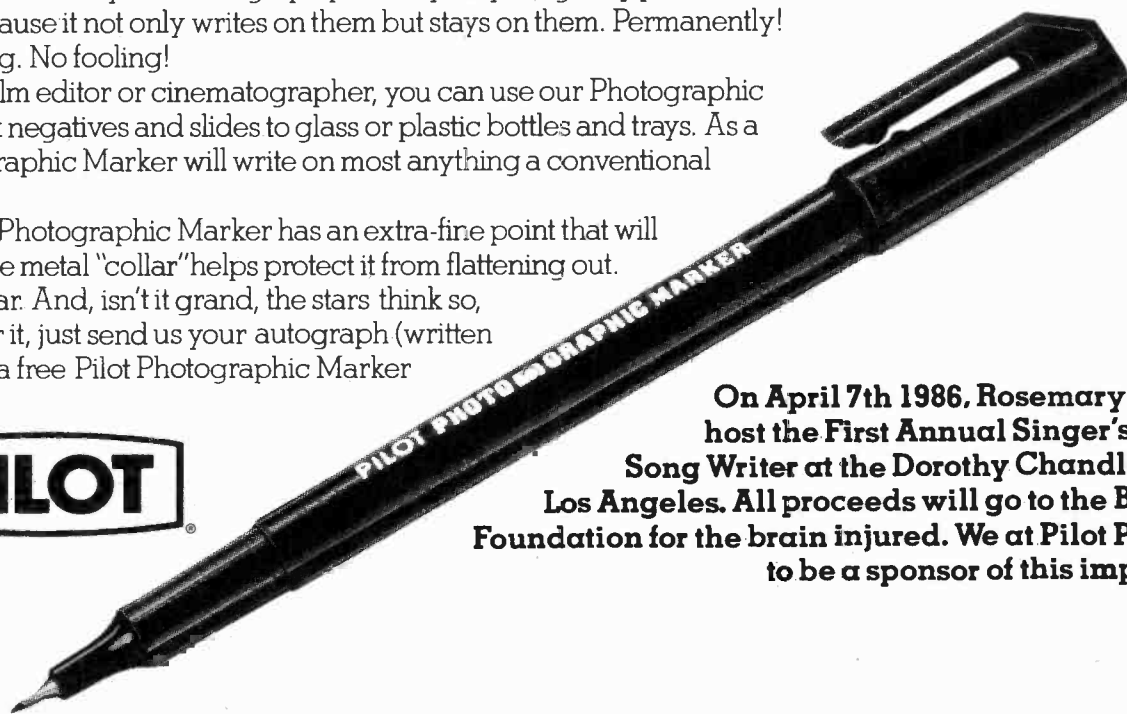
If you're a photographer, film editor or cinematographer, you can use our Photographic Marker on anything from print negatives and slides to glass or plastic bottles and trays. As a matter of fact, the Pilot Photographic Marker will write on most anything a conventional pen can not.

One more point. The Pilot Photographic Marker has an extra-fine point that will last and last. Because its unique metal "collar" helps protect it from flattening out.

We think our marker is a star. And, isn't it grand, the stars think so, too. But don't take our word for it, just send us your autograph (written or printed) and we'll send you a free Pilot Photographic Marker

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PILOT



On April 7th 1986, Rosemary Clooney will host the First Annual Singer's Salute to the Song Writer at the Dorothy Chandler Pavilion in Los Angeles. All proceeds will go to the Betty Clooney Foundation for the brain injured. We at Pilot Pen are proud to be a sponsor of this important event.

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TOP ROCK TRACKS

	Compiled from national album-oriented radio airplay reports.				ARTIST LABEL	TITLE
	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART		
1	1	1	7	THE FIRM ATLANTIC	ALL THE KINGS HORSES	
2	5	13	5	ROBERT PALMER ISLAND	ADDICTED TO LOVE	
3	3	3	8	INXS ATLANTIC	WHAT YOU NEED	
4	8	24	3	JACKSON BROWNE ASYLUM	FOR AMERICA	
5	NEW			THE ROLLING STONES ROLLING STONES	HARLEM SHUFFLE	
6	NEW			VAN HALEN WARNER BROS.	WHY CAN'T THIS BE LOVE	
7	4	4	8	PETER FRAMPTON ATLANTIC	LYING	
8	NEW			BOB SEGER & SILVER BULLET BAND CAPITOL	AMERICAN STORM	
9	9	14	5	BLUE OYSTER CULT COLUMBIA	DANCING IN THE RUINS	
10	2	2	8	HEART CAPITOL	THESE DREAMS	
11	13	21	4	HONEYMOON SUITE WARNER BROS.	FEEL IT AGAIN	
12	6	6	7	MIKE & THE MECHANICS ATLANTIC	ALL I NEED IS A MIRACLE	
13	7	7	9	THE OUTFIELD COLUMBIA	YOUR LOVE	
14	14	22	6	OZZY OSBOURNE CBS ASSOCIATED	SHOT IN THE DARK	
15	15	23	4	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	TUFF ENUFF	
16	16	16	5	ZZ TOP WARNER BROS.	DELIRIOUS	
17	10	15	19	JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.	
18	23	27	4	BRIAN SETZER EMI-AMERICA	THE KNIFE FEELS LIKE JUSTICE	
19	19	19	5	JOHN COUGAR MELLENCAMP RIVA	UNDER THE BOARDWALK	
20	34	—	2	JOE COCKER CAPITOL	SHELTER ME	
21	12	5	9	THE ALAN PARSONS PROJECT ARISTA	STEREOTOMY	
22	24	26	6	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED	CALLING AMERICA	
23	11	11	7	ROGER DALTRY ATLANTIC	QUICKSILVER LIGHTNING	
24	20	12	7	ROBERT TEPPER SCOTTI BROS.	NO EASY WAY OUT	
25	22	18	6	MARILYN MARTIN ATLANTIC	NIGHT MOVES	
26	26	30	4	TALK TALK EMI-AMERICA	LIFE'S WHAT YOU MAKE IT	
27	39	—	2	RUSH MERCURY	MYSTIC RHYTHMS	
28	32	38	3	DOKKEN ELEKTRA	IN MY DREAMS	
29	30	33	5	THE ALARM I.R.S.	SPIRIT OF '76	
30	31	34	9	ZZ TOP WARNER BROS.	ROUGH BOY	
31	33	41	3	THE FIRM ATLANTIC	LIVE IN PEACE	
32	38	46	3	THE CALL ELEKTRA	I STILL BELIEVE	
33	17	10	17	ZZ TOP WARNER BROS.	STAGES	
34	18	8	12	SIMPLE MINDS +ABM	SANCTIFY YOURSELF	
35	27	17	9	JOHN COUGAR MELLENCAMP RIVA	MINUTES TO MEMORIES	
36	36	40	3	THE DEL FUEGOS SLASH/WARNER BROS.	I STILL WANT YOU	
37	37	—	2	THE DREAM ACADEMY WARNER BROS.	THE EDGE OF FOREVER	
38	NEW			TED NUGENT ATLANTIC	LITTLE MISS DANGEROUS	
39	21	9	7	LOVERBOY COLUMBIA	THIS COULD BE THE NIGHT	
40	25	25	6	JOHN LENNON CAPITOL	COME TOGETHER	
41	41	—	2	JIMMY BARNES Geffen	NO SECOND PRIZE	
42	29	29	4	THE CARS ELEKTRA	I'M NOT THE ONE	
43	NEW			PHIL COLLINS ATLANTIC	TAKE ME HOME	
44	28	20	5	JOHN LENNON CAPITOL	IMAGINE	
45	45	—	2	BANGLES COLUMBIA	MANIC MONDAY	
46	42	42	16	STEVIE NICKS MODERN	I CAN'T WAIT	
47	35	35	4	MICKEY THOMAS RCA	STAND IN THE FIRE	
48	43	43	10	DIRE STRAITS WARNER BROS.	RIDE ACROSS THE RIVER	
49	44	31	8	PAT BENATAR CHRYSALIS	LE BEL AGE	
50	50	47	13	CHARLIE SEXTON MCA	BEAT'S SO LONELY	

INSIDERS REPORT ON PROMO POTENTIAL

(Continued from page 22)

• **Morning show promos:** These are original daily skits. The morning host and his or her sidekick record a quick bit (:20-:40) either teasing something in the following day's show, or just something funny (with a punch line that works... For examples of how this concept fails miserably, watch "Saturday Night Live"). A memorable bed should open and close it.

When Al Casey programmed KOGO, the radio magazine, he used the Muppets', "Manamana," which sounded excellent.

Use of clips carries over well into morning show promos.

• **Image promos:** These provide a station with personality. They can reinforce your call letters and positioning statement in a unique and entertaining way. And, as they are pre-produced, there is every opportunity for greatness.

Image promos are an opportunity to really go off the deep end... no holds barred. When you play a promo you've produced for a *non-radio* person. If it doesn't evoke some emotional response (and I don't mean a yawn), it didn't work. Several of George John's "Class" stations have utilized my "Class Celebrity Promo Package" for image promos. In these, we asked 50 celebrities what their definition of the word "class" is. Their responses are packaged in 20- to 50-second promos which reinforce the "class" position-

ing statement.

Who is the funniest, or most charismatic person you personally know? Bring this person into your production studio. Now, here is where you get to play the role of "director." Tell them the name of your movie (rock'n'roll, love songs, "waking up in the morning isn't easy without your morning show," etc.). Let them spontaneously free-associate, cheering them on when they get close to areas you can work into a promo.

When you hear Cliff Robertson's voice, you think of AT&T. When you hear Ernie Anderson, you know he's telling you about one of your

'If the image promo doesn't evoke some emotional response, it didn't work'

favorite (or loathed) ABC programs. And, Don Pardo's voice is synonymous for millions of Americans with "Saturday Night Live."

More radio stations are utilizing one person as the "promo voice." At WNBC, we are fortunate to have

two great voices for our promos: national voice-over extraordinaire Larry Kenny, and WNBC's operations/programming director Dale Parsons. Every hour on WNBC, you'll hear one of these people telling you about a contest, weekend special, Imus, Soupy, a sports event, etc.

At WNBC, I am fortunate to have all of the prerequisites for creating exceptional promos. Those include creative freedom allotted to me by my program director, exceptional studios, a talented, veteran engineer, and talent galore.

It has never ceased to amaze me how dreadfully boring and dry most syndicated radio promos (and often programs!) are. Often, they send you the show's host reading copy that sounds like he's reading, not really feeling, under a music bed and into a jingle.

Your radio station is competing for listeners in an environment where network and cable television are constantly tooting their own horns, and grabbing at your audience. Highly produced radio promos will peak interest in your station, reinforce your calls and market position. Most of all, great promos will invite listeners to stay with you for your personalities, events, contests, guests, music, and overall mood.

Featured Programming

THERE'S A WHOLE LOT of number crunching goin' on at the networks these days, as the 1985 RADAR reports came out recently. Compiled by Statistical Research Inc. of Westfield, N.J., the RADAR reports serve as a sales tool to networks, in much the same way Arbitron and Birch results assist stations in selling themselves.

The RADAR results are compiled by tracking quarter-hour listening habits over a 24-week period in a body of households. Those figures are merged with clearance data from RADAR's subscribing networks. The clearance data from nets include information on air-times and dates for specific programs in each market.

The results reflect listening from November, 1984 through October, 1985 and represent the processing of about two million network clearance records on over 5,000 network-affiliated stations.

RADAR-subscribing networks include ABC, CBS, NBC, Mutual Broadcasting System, National Black Network, Sheridan Broadcasting, Satellite Music Network, Transtar Radio Network, and the United Stations Programming Network. Other subscribers include many advertisers and ad agencies.

Overall results from RADAR indicate that 75% of persons 12-plus listen to or hear one or more network radio commercials in the course of a week. On a projected basis, that translates to about 145 million persons, the RADAR report says. In the course of a week, the

report continues, combined commercial audiences to the subscribing radio networks include 76% of adult men, 72% of adult women and 81% of all teens.

SOME MORE NUMBERS to crunch come from the Radio Network Assn. of New York, which recently issued its member revenue stats for January. In what is traditionally the weakest month of the year, RNA's eight member webs collectively pulled a 21% increase in revenues over January, 1985 to arrive at a grand billing of \$21,381,351.

"The 14% year-to-year increase turned in by Network Radio for 1985 was the strongest performance of any major medium," reports RNA president Robert Lod-

bell. "And, these latest figures show we still have the momentum evidenced throughout 1985. This strong January gives us a running start against our objective of another 14% annual gain in 1986."

The RNA is comprised of Capital Cities/ABC, CBS, NBC, Satellite Music, Transtar, United Stations, (Continued on next page)

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Chains Move Slowly on Stocking Stereos for Summer

BY EDWARD MORRIS

NASHVILLE Chains are still sifting through personal stereo samples to decide the brands to stock—and at what price—for what they hope will be a profitable summer. Not all the buyers, though, are convinced that record stores can find a place in the market between the budget units sold by discount stores and the quality items electronic specialty outlets offer.

Kirk Brandenberger, who buys

'The competition is pretty stiff'

for Wax Works, says he hasn't started ordering 1986 stereos yet. His company now stocks units by Sanyo and Hitachi. Brandenberger says that he's seen the per-unit price rise steadily past the \$100 mark on some models. Wax Works' Disk Jockey stores now carry some stereos with a \$149 price tag.

As Bradenberger analyzes the market, many customers are not ready to buy their second personal stereo. But those who are are willing to pay more for quality. He says that since audio stores routinely price their product higher than Disc Jockey's top-priced units, "we're somewhere in the middle."

Portable CD players loom as a profit builder for retailers, Bran-

denberger says. Wax Works is "test selling" the Hitachi DA5000 portable in six stores at \$199.95.

"We've made no commitments," says Record Bar's Paul Fussell of this summer's audio lineup. "We're still planning, but we'll probably make our choices within 45 days." Record Bar, he says, hopes to stock four to six models in the \$80-and-under range.

Mike Stephenson of Camelot Music says price control is one of his biggest considerations in choosing personal stereo offerings. "We'll try to keep price points under \$100. Above that, sales taper off. We haven't made any moves yet, but we've still got a little time until the weather breaks."

Competing effectively with high- and low-end stores, Stephenson says, is still a problem. "The excitement of '83 and '84 has stabilized, and we've cut our total."

At Music City Record Distributors, Mike Wise says management has decided to stay out of the personal stereo business altogether. "The competition is pretty stiff," he says. "The name brands are priced so high and the quality of the budget units is so low." Another consideration for keeping away from the product, Wise adds, is that his company's Cat's Record & Tapes stores are freestanding, and so they don't have the traffic benefits a mall location does.

In spite of the size of the units,

the chains have suffered relatively little theft.

Says Record Bar's Fussell: "When we got into the electronics business in '84, we displayed [the units] in glass cases and behind the counter." Record Bar has now moved to a sensor security device. "Once we got the product into people's hands, we saw an increase in sales," Fussell reports.

Camelot stores display their stock on wall-mounted shelves. There is some bulk display of goods, Stephenson says, "but they are few

and far between." He says the units are displayed beside 4- by 5-inch "Feature Cards" that list the prices and the special features of each item.

"Pilferage is not a major problem for us," Brandenberger says. To keep it that way, his stores have the units mounted on a slat wall near the counter.

At Western Merchandisers' stores, the stereos are kept in a locked glass case, and clerks demonstrate the units to potential customers.

John Reid, accessories buyer for Western Merchandisers, says he's "sticking with Sony products." The highest-priced model, he says, retails for \$99.95. Some locations, he notes, suffer from discount and specialty store pricing. In these cases, it is left to the individual store manager's discretion as to how to move or when to replace the product.

Reid says his company had a particularly successful Christmas promotion: a direct mail piece in major markets that offered a \$5-off coupon on a \$39.95 stereo.

ON TARGET

by Mike Shalett

With all due respect to Bruce, Madonna, VH-1, and Compact Discs, 1985 may be best remembered as the year that censorship reared its head in the record industry. At Street Pulse Group, we decided some time ago to research the issues of censorship and labeling in the record industry.

We surveyed five concerts by various artists in major cities between November, 1985 and February, 1986. Our total sample was in excess of a thousand respondents.

Our first show was a John Cougar Mellencamp date in November. We asked more than 200 attendees if they were aware of the Parents Music Resource Center (PMRC). Just in excess of 27% were aware of the group, while 71% had never heard of it. Those who expressed awareness were more likely to be 18 years old or older. Our second question sampled opinions on the issue (pro or con censorship/labeling). At the Cougar date, 82% of those who were familiar with the PMRC were against the idea of implementing a rating system on records.

Next, we sampled a Rush show at a different venue in December. Our respondents indicated an increased awareness of the PMRC with 38% recognizing the name. Again, as age increased, so did the likelihood of a positive response. Of those familiar, 91% opposed the ratings system.

Our results from a show later in December featuring the Thompson Twins indicate a continual rise in awareness of the parents' group. Nearly 100 of the people surveyed were aware of the coalition, measuring 41%. Of those, again we saw a higher ratio of awareness as age increased, however the gap was narrowed with nearly half of those aware being under 18 years old. Eighty-six percent of those who expressed their awareness were negative on the idea of a rating system on recorded material.

The Kiss show at the end of the month demonstrated a decreased awareness among concert attendees on the censorship/labeling issue. Only 27% of the sample were familiar with the PMRC. The older respondents once again were more likely to recognize the group. Sev-

enty percent of those aware disagreed with the idea of a ratings system.

In January, we sampled the audience at a Twisted Sister date. Our findings here were the most negative toward the PMRC of any show that we studied. When looking at the results, remember the active role that Twisted Sister's Dee Snider played in last year's congressional hearing. Sixty-three percent of the survey sampled recognized the PMRC appellation.

'The PMRC isn't taken seriously—it's too unreal for kids now'

The age groups were equally represented throughout the positive responses. Ninety-six percent of those who knew of the parent group were opposed to ratings systems for records. Just over 3.5% had no opinion.

In looking at our findings on this subject, the PMRC was not recognized as a name organization by a majority of concert-goers. Many who didn't recognize the group's name asked us who they were. When told, some made references to Frank Zappa or Dee Snider, reflecting the media's sweeping coverage of the hearing on the hill. In all of the examples we sighted, there was a small percentage (less than 5%) without an opinion on the issue.

Eighty-five percent of the total sample who were aware of the PMRC were negative on the subject of a rating system.

There is perhaps a feeling among people that the "heat is off" as the Recording Industry Assn. of America (RIAA) has reached an accord with the PMRC. Richard Harrington, a music writer for the Washington Post, has had a chance to study the issue from the outset. When informed of our findings, he wasn't surprised. "I don't think that it's [the PMRC] being taken seriously. Kids aren't concerned—it's far too unreal for them at this point," Harrington

says.

Similar concern is voiced by Tony Steigler-Dennison, president of the Record Retailers Opposing Censorship (RROC), an organization made up of Maryland's music retailers united against the causes of the PMRC. The study reinforced his fears on the issue: "We never expected the bill in Maryland to get through the house and it did. The PMRC is a serious threat to the industry, parents, artists, and freedom of speech."

Steigler-Dennison adds that a possible reason for the ignorance of concert-goers was attributable to the media. "The PMRC's profile only grabs the people who cling to that kind of thing in the newspapers or on the nightly news, and most kids don't read newspapers or watch the news" he says.

For whatever the reason, one thing is clear. The red-blooded American youth buying a high percentage of records and concert tickets sold in this country, and who are the supposed benefactors of the protective forces that be, aren't being made aware of the issue at hand.

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a Connecticut-based music industry marketing consultancy of which Mike Shalett is president.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.



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Pia and Pizza. Pia Zadora offers her autograph during the grand opening of Licorice Pizza's newest store, located in Costa Mesa, Calif. The CBS artist appeared in support of her "Pia And Phil" release.

CD Sales Fueling Conn. Operation

NEW YORK Compact Discs now represent half of the dollar volume at Al Franklin's two-store Music World operation in Connecticut.

Franklin, who has one unit at the Hartford Civic Center and the other in Greenwich, says the tide turned during the three-month period that started last December.

'The hit pop CDs are gone in 2 days'

"At last count, we did about 49% of dollar volume on CDs, with LPs and cassettes now running neck and neck."

Franklin, who opened his retailing operation a decade ago after much experience in record wholesaling, says the problems of adequate fill and escalating prices are the chief growth pains of the configuration.

"On the hit pop product, we get some of it and then it's gone in two days," says Franklin. Each store has about 6,000 CDs, which until recently sold for \$15.98 each shelf price, with occasional \$2 or \$3 off during sale periods. Franklin says that he's been forced to go to \$16.98 shelf, however, because of label price hikes.

Classical CD sales are running at a particularly heavy rate. "I'm ordering between \$20,000 and \$30,000 worth of PolyGram's each month, and we've got a 12-time turn on Telarc," Franklin reports.

Has the CD surge meant a major re-fixturing at the stores? No, says Franklin, because of "elastic browsers that adapt to any configuration, from a one-inch to an 18-inch recording, if need be."

At the Hartford location, records and tapes are given 5,000 square feet, with 3,000 going to audio/video hardware. The breakdown in Greenwich is 4,000 square feet and 2,000 square feet, respectively.

IRV LICHTMAN

A NEW AGE IN JAZZ

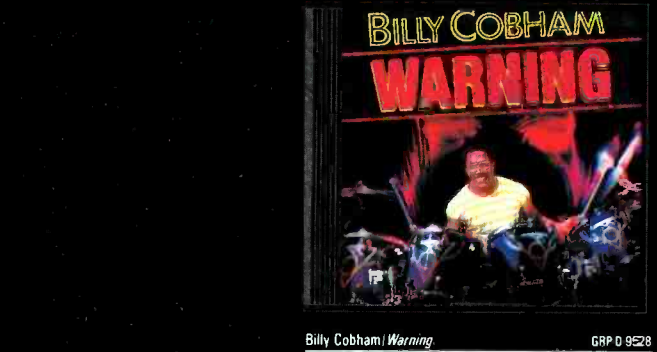
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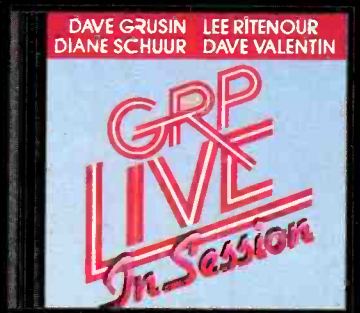
The Chick Corea Elektric Band GRP D 9535



Billy Cobham/Warning GRP D 9528



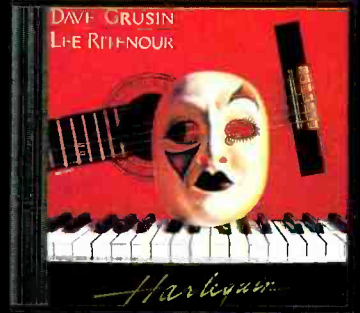
Diane Schuur/Schuur Thing GRP D 9531



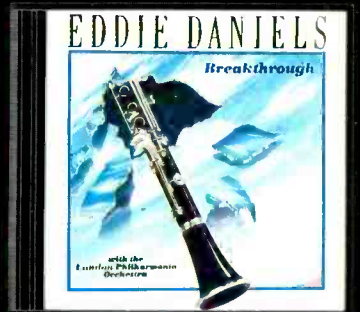
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Autographs Shows its Customers the Handwriting on the Wall

BY JIM BESSMAN

NEW YORK By coupling a unique theme concept with shrewd market assessment, Autographs Records & Tapes has already distinguished itself after only half a year in business. The store had its grand opening in Kansas City, Mo., last September.

The jukebox-shaped corner space in Hallmark's Crown Center Shops mall has been cited as the town's best music store by local city mag The Squire. And owner Connie Vitale reports that the plexiglass "autograph" back wall, which gave the store its name, is now more than half filled with recording artists' signatures.

Vitale had actually intended to call the art deco-styled store Rock Signatures Shop, but Crown's management convinced her that such

designation would limit its identity to one musical taste. The chosen generic title, in fact, better represents its full-line product inventory, which is augmented by a broad selection of music-related lifestyle

The collection of signatures will be auctioned off for charity

goods targeting the upscale consumer.

"The Center required a record boutique instead of a big warehouse-type store for customers with money," says Vitale. She goes on to note that Crown Center—which is made up of three floors of small

"high end" food, fashion, gift, and entertainment establishments—is attached to the Westin Crown Center hotel, situated alongside Hallmark's Hall's clothing store. Across the street from the headquarters of the greeting card and gift shop supply giant, Autographs is positioned to take advantage of hotel traffic, Hallmark and mall staffers, and the workers from surrounding offices.

Another advantage for Autographs, according to Vitale, is that unlike other area malls, Crown Center was without a record shop until she came along. Then there's the fact that Kansas City's downtown redevelopment hasn't yet reached the point where the lunch hour shoppers have alternatives to the Center.

Despite these advantages, with mall space being "expensive, of course" and her own space limited

by its 1,800-square-foot size, Vitale needed something "eye-catching and entertaining" to draw outside traffic in. So, as an art deco fan, she patterned the entire store in a fusion of space-age and art deco motifs using steel gray formica and hard plastic fixturing, and a peach and turquoise neon-lighted color scheme to head the individual music sections and highlight the displays.

Most striking, however, is the store front, which is mainly an orange neon-columned entranceway in the shape of a huge Wurlitzer jukebox. The cash/wrap island is then centered up front, with neon-lined cassette cases suspended from the ceiling within easy reach of the clerks standing below.

On the surrounding cash/wrap counter, and in the glass cases below, can be found a variety of musical gift items. Says Vitale, "Older people, particularly women, are really getting off on the mugs, stationery items, Nipper [the RCA logo] dogs in all sizes, 'music note' candlesticks and vases, and collector statues and plates of Elvis [Presley] and Marilyn [Monroe] holding a record."

Record product, adds Vitale, is merchandised in all configurations in custom-made display racks, the ones against the wall containing

bottom storage space, the free-standing octagonal and rectangular cases give a more "flowing look." She says that a pair of new cassette fixtures will soon be installed, lining the side walls with up to 8,000 more cassettes.

Vitale says that there's plenty of vertical album storage space in a small back room, but obviously the main attraction there is the back wall—made up of 144 removable plexiglass squares which she is constantly filling up with autographs of visiting recording stars or autographed album covers. Some 75 signatures have already been obtained, either backstage at concerts or in impromptu in-store appearances by artists staying at the hotel next door and just browsing through. Most notable among these are ZZ Top, Tom Petty, and Chubby Checker.

The autograph section has a small raised platform stage and a table for in-store signing, adds Vitale, though she complains that local record label reps "haven't been helpful" in setting up in-store appearances, "I think because we're not that big." She says that at the end of each year the autograph collection will be auctioned off for charity. Aside from audio product, Auto-
(Continued on page 32)

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Almas Hi-Fi Says CDs Will Account for Half '86 Gross

LOS ANGELES If manager Chet Davis' figuring proves correct, approximately 50% of the Almas Hi-Fi Stereo stores' 1986 predicted gross of \$7.5 million will be from Compact Disc hardware and software sales.

The three greater Detroit area hi-fi specialty stores expect to do 20% to 25% of their yearly volume in CD software—if order fill improves, that is. Davis says he's getting 30% fill on the average, terming it the worst he's seen since the laser read disk was introduced in October 1982.

Hardware, he feels, will contribute 30% of the total take. He's stocking 22 different units of Yamaha, JVC, Revox, McIntosh, NAD, Nakamichi, Adcom, dbx, and Tandberg, ranging in price from \$259 for players to \$1,000 for consoles. He expects his first portables within 90 days, and he hopes to have 30 different units on hand by year's end. He might handle CD car installation "if manufacturers make it possible." Almas stores already handle stereo car installation.

"If hardware continues to deliver and sell as expected, the prospect of such shortages in software for CD is scary, it's real iffy," Davis says. "We therefore will find customers reticent to buy. We'll be in a real bog."

Almas is a pioneer name in hi fi. Stanley Almas, the stores' founder, started KLA Laboratories in the early Depression years. The firm constructed and repaired radio station equipment, primarily in the Michigan area.

After selling KLA Labs in 1951, Almas opened Hi-Fi Studios, an early specialty audio store, in a 1,500-

square-foot store front in Detroit.

He changed the name to Almas Hi-Fi Stereo in 1957, moving more deeply into stereo hardware and audiophile recordings. In 1962, he moved into an 8,000-square-foot location in Dearborn, Mich., a southern suburb of the Motor City.

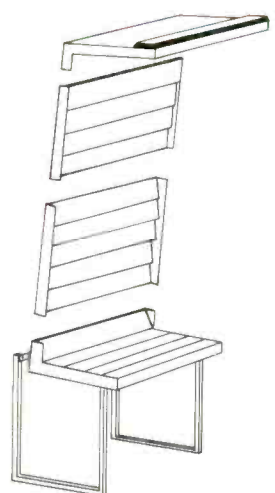
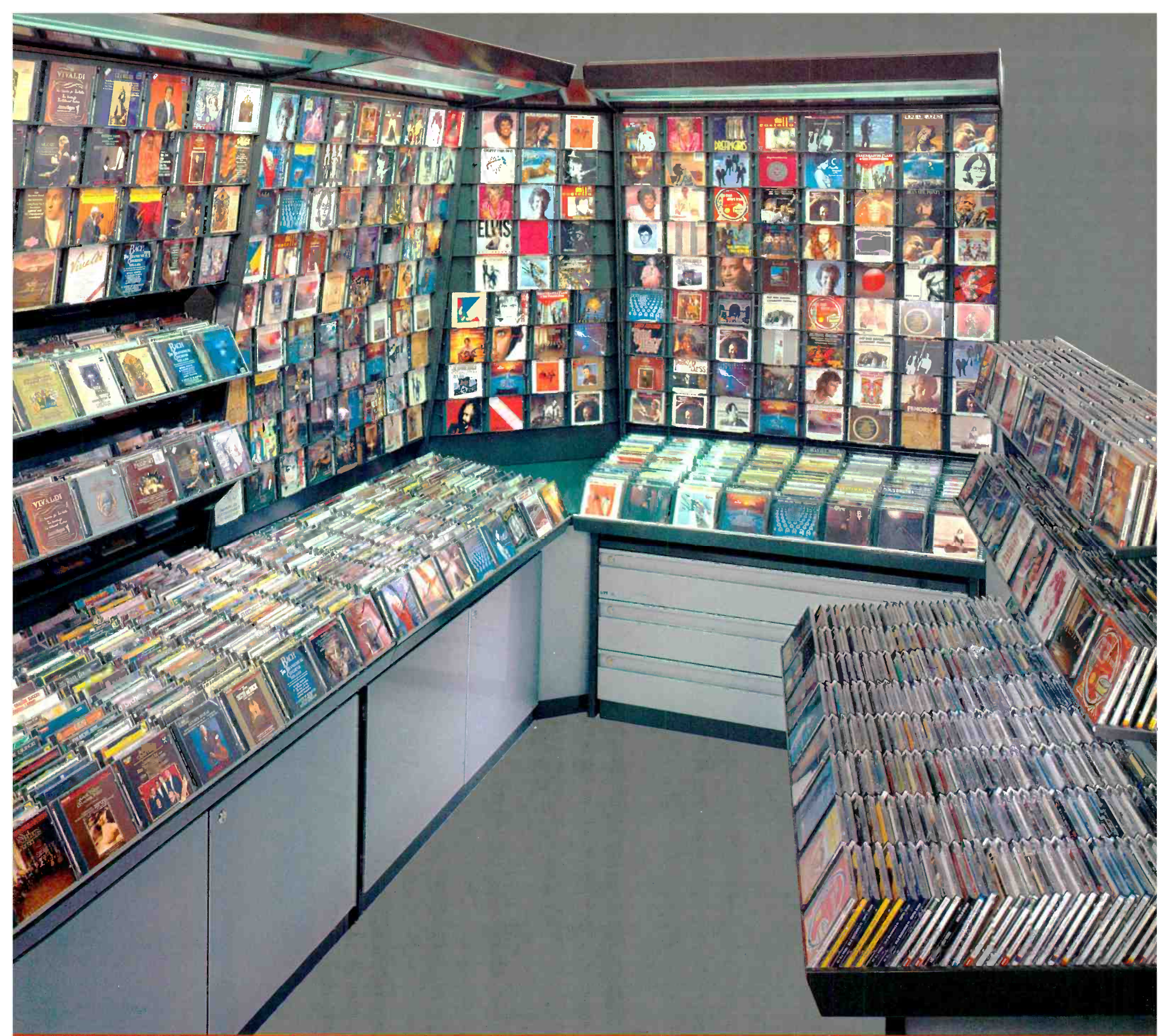
When Almas died in 1971, Jim Weigandt, who is still president, took over. Davis, a former Ventura, Calif., and Detroit hi-fi sales executive, joined in 1977. He became manager of the new 4,500-square-foot Birmingham store. A similarly sized store opened in Farmington Hills in 1984.

The combination hardware/software outlets have carried CD only since May 1985, when they sold off all their audiophile LPs and cassettes in a half-off discount sale that lasted for 90 days. The Almas software inventory contains more than 1,800 CD titles, priced from \$12.95 to \$17.95 for single disks.

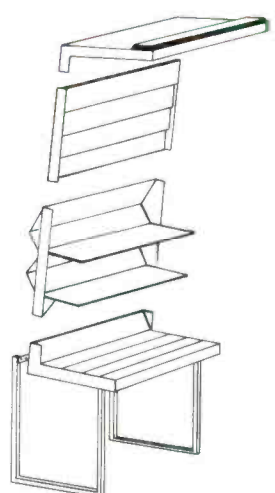
Davis has created oak plywood wall arrangements with pegboards to display CDs. There are also browsers, reconstructed with a center divider, to hold facing rows of CDs. The stores handle the growing array of CD accessories, which Davis complains are hard to get because they come from difficult-to-locate manufacturers. He carries a variety of merchandise, from CD cleaning preparations at \$12 to \$25 to interconnect cables that cost \$70 to \$80 per meter.

Davis sees no new Almas stores in 1986, but predicts a general strengthening of the three now in existence in the next 12 months.

JOHN SIPPEL



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POP/ROCK

HUSKER DU
Candy Apple Grey

LP Warner Bros. 1-25385/WEA/\$8.98
CA 4-25385/\$8.98

IYALL, DEBORA
Strange Language

LP Columbia BFC 40281/CBS/no list
CA BCT 40281/no list

JUDAS PRIEST
Turbo

LP Columbia OC 40158/CBS/no list
CA OCT 40158/no list

NAKED PREY
Under The Blue Marlin

LP Frontier FLP1016/\$8.98
CA FCX1016/\$8.98

PRINCE AND THE REVOLUTION
Parade

LP Paisley Park 1-25395/WEA/\$9.98
CA 4-25395/\$9.98

ROLLING STONES
Dirty Work

LP Columbia OC 40250/CBS/no list
CA OCT 40250/no list

VAN HALEN
5150

LP Warner Bros. 1-25394/WEA/\$8.98
CA 4-25394/\$8.98

VIKTIM

LP No Parking EP001/important/\$5.98
CA EP001/\$5.98

BLACK

WILSON, NANCY
Keep You Satisfied

LP Columbia FC 40330/CBS/no list
CA FCT 40330/no list

COUNTRY

ATKINS, CHET
Street Dreams

LP Columbia FC 40256/CBS/no list
CA FCT 40256/no list

SOUNDTRACK

ANDERSON, LAURIE
Home Of The Brave
Original Soundtrack

LP Warner Bros. 1-25400/WEA/\$9.98
CA 4-25400/\$9.98

MANNHEIM STEAMROLLER
Saving The Wildlife
From The PBS Television Special
Soundtrack

LP American Gramophone AG-2086/n/a
CA AGC 2086/n/a

VARIOUS ARTISTS
Just Between Friends

Original Soundtrack, Music by Earl Klugh
LP Warner Bros. 1-25391/WEA/\$9.98
CA 4-25391/\$9.98

JAZZ

MAYS, LYLE

LP Geffen GHS 24097/WEA/\$9.98
CA M5G 24097/\$9.98

CLASSICAL

BACH, J.S.
St. John Passion
Helmuth Rilling

LP CBS Masterworks 13M 39694/no list
CA 13T 39694/no list

CHOPIN
Preludes, Op. 28
Vladimir Feltsman

LP CBS Masterworks M 39966/no list
CA MT 39966/no list

JOLIVET/TOMASI
Trumpet Concertos

Wynton Marsalis, Philharmonia Orchestra,
Esa-Pekka Salonen

LP CBS Masterworks IM 42096/no list
CA IMT 42096/no list

MAHLER
Symphony No. 7

Wiener Philharmoniker, Lorin Maazel
LP CBS Masterworks 12M 39860/no list
CA 12T 39860/no list

(Continued on page 35)

Inside and Outside Views Offer Satisfying Design Perspectives

BY MOIRA McCORMICK

CHICAGO Most retail chains look to their own staffs when designing new stores or revamping existing ones. In-house designers with company familiarity on their side have an intrinsic idea of what works and what doesn't, a perspective difficult for an outsider to appreciate.

Some jobs, though, call for the objective eye of someone concerned primarily with maximizing sales potential rather than with concocting an appealing surface. In such in-

stances, retail chains often contact outside design consultants.

As yet, the 178-unit Camelot chain has not felt the necessity to hire an outside consultant for design problems. Fixtures, security, and traffic flow undergo a continual series of revisions—all handled in-house. On the other hand, the 150-unit Record Bar chain found that a retail design consultant aided them considerably in establishing a new store layout which enhanced sales potential.

And at newcomer Music's International, both methods fit—its flag-

ship store was planned and put together completely by an in-house staff—but one with an extensive background in interior design.

At Canton, Ohio-based Camelot, Larry Mundorf, vice president of retail operations, says, "All our store designing is done in-house. Five years ago we tried to work with a consultant, but found it futile. The results were beautiful, but not functional. We decided our operation was best suited to its own needs, and so did some shifting around to shore up our in-house staff."

Mundorf credits Ray Samples, vice president for real estate, and Phil Shannon, director of store design, with keeping the chain's layouts innovative and efficient. "Dollar's-worth per foot is paramount," he stresses. "With escalating mall rents and limited space, everything—security, traffic flow, and product visibility—must be as effective as possible."

The Record Bar, based in Durham, N.C., had never experienced the need for an outside consultant until it came to its attention that a

strong retail design—as opposed to merely an attractive appearance—might be a logical project to attempt in prototype.

One of Record Bar's executives had attended a specialty store conference several years ago, and had been impressed by the presentation of keynote speaker Jack McGowan, president of Selling Machine, a retail design consultancy firm in Framingham, Mass.

McGowan stressed that many specialty stores do not place enough
(Continued on page 34)

FOR WEEK ENDING MARCH 15, 1986

Billboard TOP COMPACT DISCS

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POP					
Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	41	DIRE STRAITS WARNER BROS. 2-25264	26 weeks at No. One BROTHERS IN ARMS
2	2	3	10	SADE PORTRAIT RK 40263/EPIC	PROMISE
3	3	2	12	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM
4	4	4	26	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
5	5	5	42	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
6	8	6	42	BRUCE SPRINGSTEEN COLUMBIA CM 38653	BORN IN THE U.S.A.
7	9	9	21	JOHN COUGAR MELLENCAMP RIVA B24-865-2/POLYGRAM	SCARECROW
8	6	7	10	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD
9	7	8	6	HEART CAPITOL 46157	HEART
10	10	10	15	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
11	15	16	9	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
12	11	12	33	STING A&M CD-3750	DREAM OF THE BLUE TURTLES
13	16	17	29	CREDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
14	12	11	17	SOUNDTRACK MCA 2-6150	MIAMI VICE
15	13	13	42	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
16	14	15	31	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
17	17	14	5	PETE TOWNSHEND ATLANTIC 2-904736	WHITE CITY A NOVEL
18	18	19	4	THE ALAN PARSONS PROJECT ARISTA ARCD 8384	STEREOTOMY
19	19	20	5	STEVIE NICKS MODERN 2-90479/ATLANTIC	ROCK A LITTLE
20	22	21	17	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA
21	20	18	42	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
22	23	23	10	SIMPLE MINDS A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME
23	21	22	19	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
24	26	24	42	TEARS FOR FEARS MERCURY 824-360-2/POLYGRAM	SONGS FROM THE BIG CHAIR
25	27	26	27	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
26	25	25	8	BOB DYLAN COLUMBIA CK 3830	BIOGRAPH
27	30	—	6	SOUNDTRACK ATLANTIC 2-81273	WHITE NIGHTS
28	29	—	2	ELVIS COSTELLO COLUMBIA CK 40101	THE BEST OF ELVIS COSTELLO
29	24	27	7	JAMES TAYLOR COLUMBIA CK 40052	THAT'S WHY I'M HERE
30	NEW	—	—	DIONNE WARWICK ARISTA ARCD 8398	FRIENDS

CLASSICAL					
Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	42	AMADEUS SOUNDTRACK FANTASY WAM-1791	17 weeks at No. One NEVILLE MARRINER
2	2	2	42	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	20	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
4	4	4	42	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
5	5	6	42	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
6	6	5	42	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
7	8	8	42	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
8	7	7	42	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
9	9	9	42	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
10	12	13	6	BACHBUSTERS TELARC 80123	DON DORSEY
11	10	10	42	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
12	11	11	8	PASSIONE LONDON 417-117	LUCIANO PAVAROTTI
13	13	12	31	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
14	14	14	42	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
15	15	15	42	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
16	16	16	13	BARTOK: MIRACULOUS MANDARIN LONDON 411-894	DETROIT SYMPHONY (DORATI)
17	18	20	7	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
18	17	17	42	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
19	19	18	42	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
20	21	22	42	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
21	22	24	5	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER
22	20	19	42	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)
23	23	21	42	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
24	25	25	32	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)
25	24	23	21	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
26	26	27	9	OUT OF THIS WORLD PHILIPS 411-185	BOSTON POPS (WILLIAMS)
27	28	30	8	GERSHWIN: RHAPSODY IN BLUE PHILIPS 411-123	DICHTER (MARRINER)
28	27	26	29	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS
29	NEW	—	—	VIVALDI: THE FOUR SEASONS ANGEL CDC-47319	ITZHAK PERLMAN
30	30	29	4	GLASSWORKS CBS MK-37265	PHILIP GLASS ENSEMBLE

For Creative Dealers, the Walls Have Tiers Space Crunch Forces Space-Age Approaches

BY FRED GOODMAN

NEW YORK Record retailers moving into video and Compact Discs have been exploring ways to juggle inventory and limited display space for maximum results. Imaginative and experimental use of wall facings are proving a partial solution.

Among the most aggressive mass merchandisers seeking to bring video rental into mall locations is the 175-store Camelot Music chain. Though Camelot is handling the problem of expanded product lines and inventory by moving to larger outlets wherever feasible, the chain is also tackling video in smaller locations.

Some of Camelot's most imaginative solutions to the space problem show up in the design of the 1,700-square-foot Chapel Hill Mall outlet, which opened last summer in Akron, Ohio. The full-line record and audio cassette outlet boasts a 1,000-piece video inventory.

"Shortcuts is the name of the game," says Larry Mundorf, vice president of operations, in describing the chain's refixturing and display scheme. Inventory is stored in the back room, with hot titles kept under the check-out counter.

Yet the real key to the new design's success is the development of a trapezoidal display column built out from the walls. Measuring eight feet high, three feet deep and two feet across, the build-outs increase linear space footage by an estimated 40%, according to Mundorf.

"The Chapel Hill store was our lab," he says. "Now we're using it in other stores as well. It's also portable and useful for sectioning video off. We'll continue to place it in our existing stores and startups."

The columns offer their greatest value through provision of new-found height and compact display

to more traditional wall display methods for its skein of 149 shops. Chip Capelletti, director of store planning for Record Bar, says the chain has backed off its wall unit experimenting.

"We've discarded most of the angling stuff for flexibility and cost reasons," he says. "Instead, we're going up with our facings and moving above eye level."

Installing store-length projected soffits that run from seven to 10-1/2 feet above floor level have proven a useful way to get customers to look higher than they normally would on a wall. Additionally, the step-out makes it easier for store personnel to change displays at that height.

Another factor in Record Bar's wall displays is the expanded use of low-wattage track lighting. Aside from improving display visibility, Capelletti credits the lighting with giving off less heat, cutting down significantly on air conditioning bills, and costing less to use in the long term.

The 50-watt MR16 bulb has virtually replaced all 120-watt bulbs in the chain. "Even if the wall is well lit by fluorescent lights, this will punch a hole through it and hit the

(Continued on next page)

AUTOGRAPHS IS EYE CATCHING

(Continued from page 28)



An art deco motif dominates Autographs' innovative design, where an eye-catching check-out center stands in the center of the store's floor space.

graphs sells and rents music video. "Since there's already a movie rental store in this mall, we agreed to carry only things that didn't show on the big screen while they agreed to carry only those that did," explains Vitale, who has just set up Autographs Music Video Club allowing two-day free borrowings of one title at a time for members who pay the \$25 annual fee.

Autographs is Vitale's second

record store. Her 2,000-square-foot Love Records & Tapes used-product store moved last November from its 15-year-old Main Street location to a better one on Broadway.

As to her thoughts on further expansion, Vitale says, "I have a lot to do being just one person, and it would take more than me to do more. But I'm getting offers from other shopping centers who feel that Autographs is a beautiful store."

Neon is being used to lure customers to video displays

space. In the future, the chain will be experimenting with open display of titles in an attempt to move away from the library system.

While Camelot experiments with new wall facings, the Durham, N.C.-based Record Bar is returning

FOR WEEK ENDING MARCH 15, 1986

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	19	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•					
	2	10	122	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	3	11	46	GATO	Spectrum HoloByte Inc.	Strategic Game	•			•	•					
	4	NEW ▶		HARDBALL	Accolade	Baseball Game			•							
	5	3	27	JET	Sublogic	Flight Simulation	•	•	•							
	6	8	23	HACKER	Activision	Mystery Adventure Game	•	•	•	•						
	7	13	7	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•							
	8	9	9	KARATE CHAMP	Data East	Action Arcade Game	•		•							
	9	2	54	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.	•	•	•	•						
	10	5	19	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•						
	11	12	65	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•		
	12	7	25	WINTER GAMES	Epyx	Arcade Style Sports Game	•		•							
	13	6	114	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	14	16	9	ALTERNATE REALITY	Datasoft	Adventure Game	•	•	•							
	15	18	5	KUNG FU MASTER	Data East	Action Arcade Game	•		•							
	16	4	52	KARATEKA	Broderbund	Action Arcade Game.	•	•	•							
	17	15	3	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•							
	18	NEW ▶		BATTLE OF ANTIETAN	SSI	Simulation Game	•	•	•							
	19	NEW ▶		RAMBO: FIRST BLOOD PART II	Mindscape	Action Adventure Game	•			•	•					
	20	NEW ▶		ALTER EGO	Activision	Role-Playing Game	•		•		•					

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CREATIVE WALL SPACES

(Continued from preceding page)

middle of any display," he says. "With the older track lighting system, we had no contrast. Through the bulb type, we can control the spread of the beam." He notes that the MR16 is so tiny that it can be turned to face bins and endcaps without blinding customers.

Another form of lighting employed by Record Bar is neon, a fixture and design mode popularized by Tower Records. Custom-made neon is being used to lure customers into the rear of Record Bars where video is displayed, and another neon, flashing "Now Playing," hangs above the front check-out counter.

For video and special projects, Record Bar is relying on freestanding slatwall fixtures with plexiglass shelving. Capelletti says the fixtures give the chain a hedge against the changing product mix.

"We're paying extra now for slatwall because we don't know what the future will bring," he says. "The product lines are changing before the fixtures wear out."

New audio as well as video products are posing wall display problems for retailers. Cassettes have never overcome the problem of proper graphic display, and now CDs offer only a partial remedy in their 6- by 12-inch package.

And even that doesn't please a lot of retailers, especially when dealing with titles in the clear, clamshell pack. One specialty dealer, Minneapolis' CD Establishment, feels that the jewel box is the best way to display the product. With a bin display system for putting out boxes with booklets but no disks, CD Establishment has even developed a way to display jewel boxes on their walls.

"We use an L-shaped lip with an empty jewel box," says the store's Rob Simonds. He adds with a laugh that his store manager "decided to get into the '80s with velcro," attaching strips to both the wall and the back of empty jewel boxes. "He just pulls the boxes down and changes the booklets when he wants to display different titles," says Simonds.

And even though CD Establishment removes disks from the outer packaging, they don't dispose of them. Empty 6-by-12 cardboard boxes are used for wall montages. "It actually makes the store look pretty exciting," he says.

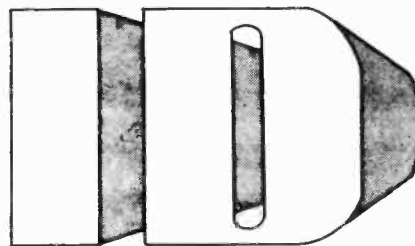
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DESIGN PERSPECTIVES

(Continued from page 31)

emphasis on themselves as retailers. Record stores, for instance, often consider the core of their business as "music first, and retail second," in McGowan's words. Record Bar subsequently hired Selling Machine to design a store in Colorado Springs, Colo.

"We wanted to try to optimize our product presentation," says Chip Cappelletti, Record Bar director of store planning, "and minimize our overhead. So we felt that bringing in an experienced retail person was a good move.

"We didn't bring in [McGowan] for decor consultation—we already had a graphics package, the storefront was designed, and so forth. He was brought in as a retail design consultant."

McGowan capitalized on the in-and-out shopping habits of record-buying baby boomers in planning the Colorado Springs Record Bar. Inventory was departmentalized via a series of "shops" set against the walls and separated by chrome fixtures, labeled "rock," "jazz," "classical," etc. Bins were fashioned from clear lucite instead of traditional wood, the better to see entire album jackets.

Wall space was used for LP and CD display (instead of for point-of-purchase materials), using lucite "face-out baskets" with adjustable separators. A "fast lane" was created through the center of the store, lined with high-profit-margin acces-

sories. The standard Record Bar stained glass and wood look was replaced by a contemporary chrome-and-black decor, "which fits this generation of shoppers," says McGowan.

Record Bar's Cappelletti deems the chain's experience with an outside consultant "successful," but doesn't expect it to duplicate the Colorado Springs store in every detail due to cost.

When Music's International in Raleigh, N.C., opened its doors last August, it exhibited a radical upscale design custom-made by an interior design expert—who also happens to be the store owner.

Hap Willard intended Music's International as a prototype for a chain. "We're offering a franchise package to secondary markets," he says, "such as Greenville, S.C., and Charlotte, N.C.—areas of real economic growth."

Willard, a 12-year veteran in the advertising and marketing fields, who owns his own Phoenix Group ad agency, had pursued interior design as a "sideline," becoming interested in the art deco and post-modern movements.

His Music's International employs both styles in an attempt to "bridge the gap between mall and discount stores, and to appeal to an upscale crowd."

A pair of curved glass-brick walls frame the store's entrance. Once inside, the eye is caught by a 1957

Wurlitzer jukebox built into the front counter. On either side of the black-and-white tiled counter are waterfall fixtures filled with new releases and Billboard's top 50 LPs. CDs are displayed in mini-waterfalls which allow swift access to inventory.

Deco sconces accent the walls. Lighting is dramatic, with certain areas (such as the counter) highlighted by spots. A black-and-white tile pad and a pair of art deco chairs mark a listening area in the rear of the store.

Because of Music's International's normally upscale clientele, "we weren't overly concerned with the idea of theft when we designed the store," Willard says, adding that all points inside are clearly visible from the front desk. Shoplifting hasn't been a problem so far, "except maybe a little at Christmas, when the store was packed."

Willard says, "In our future stores, we probably won't use exactly the same design—except for the counter antique jukebox. Some stores may not even have the deco elements or tiling. I'd like to do a '50s store, for example."

In any case, assures Willard, he intends, with his proposed franchise, to "make the experience of shopping for music as pleasurable as is listening."

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 didier lockwood
 john blake
 rochester veasley BAND
 kazumi watanabe
 john scofield

Eugster Sees Electrifying Results of Bar Code Use Musicland Switches on to Computers

BY EARL PAIGE

LOS ANGELES If any one subject fuels discussion at conventions and seminars of the National Assn. of Recording Merchandisers (NARM), it's computerization—specifically, bar coding.

Jack Eugster, president of Musicland Group and president of NARM, is one retail executive enthusiastic about this subject. He shows his excitement in citing a recent example of how effective this technology can be.

"Ozzy Osbourne's 'The Ultimate Sin' came out on a Monday," he says, "by sitting out there [at the

computer terminal] for five to ten minutes, I could tell where it would be breaking around the country on Tuesday, Wednesday, and Thursday."

Musicland's headquarters in Minneapolis house a NASA-like array of computers to track activity in 458 stores. In an interview with Billboard, Eugster cites the many advantages computerized inventory yields for the chain's stores.

BB: Before getting into bar coding, and inventory maintenance and replenishment, can you review where you are in terms of automatic returns handling? It seems every time someone visits your fa-

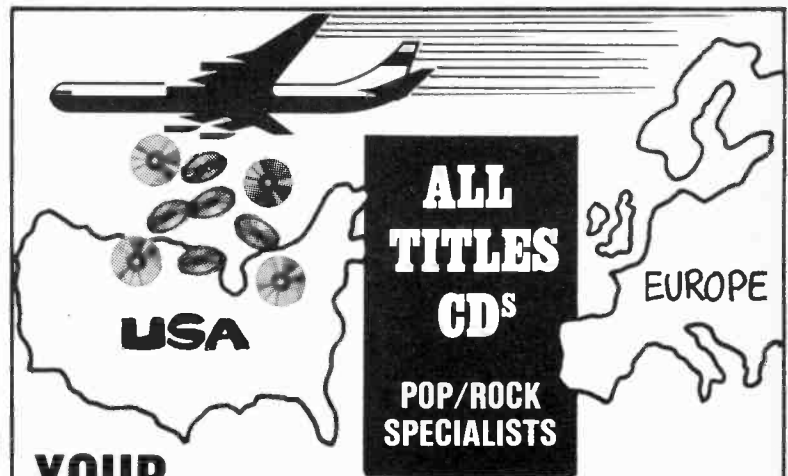
cility you're sorting at a faster pace.

JE: The laser scanning system—we call it a computer-integrated returns sorter—is dramatically increasing our ability to cost-effectively recycle merchandise, rather than return it to vendors.

BB: Yes, in early August [1985] the rate was 3,000 units [LPs or cassettes] per hour. Yet, during a convention two weeks later, you said it was much more rapid and you no longer had manual dumping of returned albums.

JE: Yes, we found we could merchandise the initial loading; a hu-

(Continued on next page)



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NEW RELEASES

(Continued from page 30)

NIELSEN

Symphony No. 4 "The Inextinguishable"; Helios Overture
Swedish Radio Symphony Orchestra, Esa-Pekka Salonen

LP CBS Masterworks IM 42093/no list
CA IMT 42093/no list

VARIOUS ARTISTS

The Glenn Gould Legacy, Vol. 3

LP CBS Masterworks M3 42115/no list
CA M3T 42115/no list

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

BLOODY TRAIL

Paul Harper, Ricki Richardson, Hagen Smith
◆◆ Academy Home Entertainment 1033/\$59.95

THE CONCORDE: AIRPORT '79

Alain Delon, Susan Blakely, Robert Wagner
◆◆ MCA Home Video 55066/\$59.95

DENNIS THE MENACE IN MAYDAY FOR MOTHER

◆◆ MCA Home Video 80289/\$19.95

THE DOOMSDAY FLIGHT

Jack Lord, Edmond O'Brien, Katherine Crawford
◆◆ MCA Home Video 80329/\$39.95

THE FIRST EASTER

The New Media Bible
◆◆ Vanguard Video 4004/\$49.95

THE FIRST EASTER

Companion Series To The New Media Bible
◆◆ Vanguard Video 4001/\$29.95

JESUS THEN AND NOW VOL. 5: THE CRUCIFIXION, THE RESURRECTION

◆◆ Vanguard Video 4002/\$49.95

QUINCY JONES... A CELEBRATION

◆◆ VCI Home Video VC-133/\$24.95

THE GOONIES

Sean Astin, Josh Brolin, Jeff B. Cohen
◆◆ Warner Home Video 11474/WEA/\$79.95

THE LAST CONTRACT

Jack Palance, Rod Steiger, Richard Roundtree
◆◆ Academy Home Entertainment 1036/\$59.95

NAUGHTY KNIGHTS

Frankie Howerd, Graham Crowden, Bill Fraser
◆◆ Academy Home Entertainment 1035/\$59.95

PRIMAL IMPULSE

Klaus Kinski
◆◆ Lightning Video 7515/\$69.95

PSYCHOPATH

Klaus Kinski, George Martin, Ingrid Schoellor
◆◆ Lightning Video 7514/\$69.95

SATAN'S SUPPER

Cameron Mitchell, Marc Lawrence
◆◆ Academy Home Entertainment 1034/\$59.95

SESAME STREET PRESENTS: FOLLOW THAT BIRD

◆◆ Warner Home Video 11522/WEA/\$79.95

SHE

Sandahl Bergman, Quin Kessler, David Goss
◆◆ Lightning Video 9925/\$79.95

SMARKUS & CO.

Animated
◆◆ VCI Home Video VC-130/\$24.95

SON OF SINBAD

Dale Robertson, Vincent Price, Sally Forrest
◆◆ United Home Video 1092/\$19.95

SUMMERDOG

James Congdon, Elizabeth Eisenman
◆◆ Lightning Video 9054/\$59.95

A TEST OF LOVE

Drew Forsythe, Tina Arhondis
◆◆ MCA Home Video 80164/\$69.95

THUNDERCATS: SPITTING IMAGE VOL. 3

◆◆ Family Home Entertainment F1168/VE/\$14.95

THUNDERCATS: TROUBLE WITH TIME VOL. 4

◆◆ Family Home Entertainment F1169/VE/\$14.95

TIP TOP! WITH SUZY PRUDDEN AGES 3-6

◆◆ Warner Home Video 32001/WEA/\$19.98

TIP TOP! WITH SUZY PRUDDEN AGES 7 AND OVER

◆◆ Warner Home Video 32002/WEA/\$19.98

TOPSY TURVY

Lisbet Dahl, Ebbe Rode
◆◆ Lightning Video 9545/\$69.95

VELVETEEN RABBIT

◆◆ Family Home Entertainment F1173/VE/\$14.95

WHAT EVERY BABY KNOWS: A GUIDE TO PREGNANCY AND CHILDBIRTH VOL. 3

Dr. Brazelton
◆◆ Family Home Entertainment F1171/VE/\$14.95

WHILE THE CITY SLEEPS

Dana Andrews, Rhonda Fleming, George Sanders
◆◆ United Home Video 1109/\$19.95

WHITE SLAVE

Elvive Audrey, Will Gonzales, Andrew Louis Coppola
◆◆ Lightning Video 7512/\$69.95

HOME VIDEO

Symbols for formats are ◆ = Beta, ♥ = VHS, ♦ = CED and ♣ = LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

AIRPORT

Burt Lancaster, Dean Martin, Jean Seberg
◆◆ MCA Home Video 55031/\$59.95

AIRPORT 1975

Charlton Heston, Karen Black, George Kennedy
◆◆ MCA Home Video 55121/\$59.95

AIRPORT '77

Jack Lemmon, Lee Grant, Brenda Vaccaro
◆◆ MCA Home Video 66039/\$59.95

BANANA MONSTER

John Landis, Saul Kahan, Eliza Garrett
◆◆ Lightning Video 7513/\$69.95

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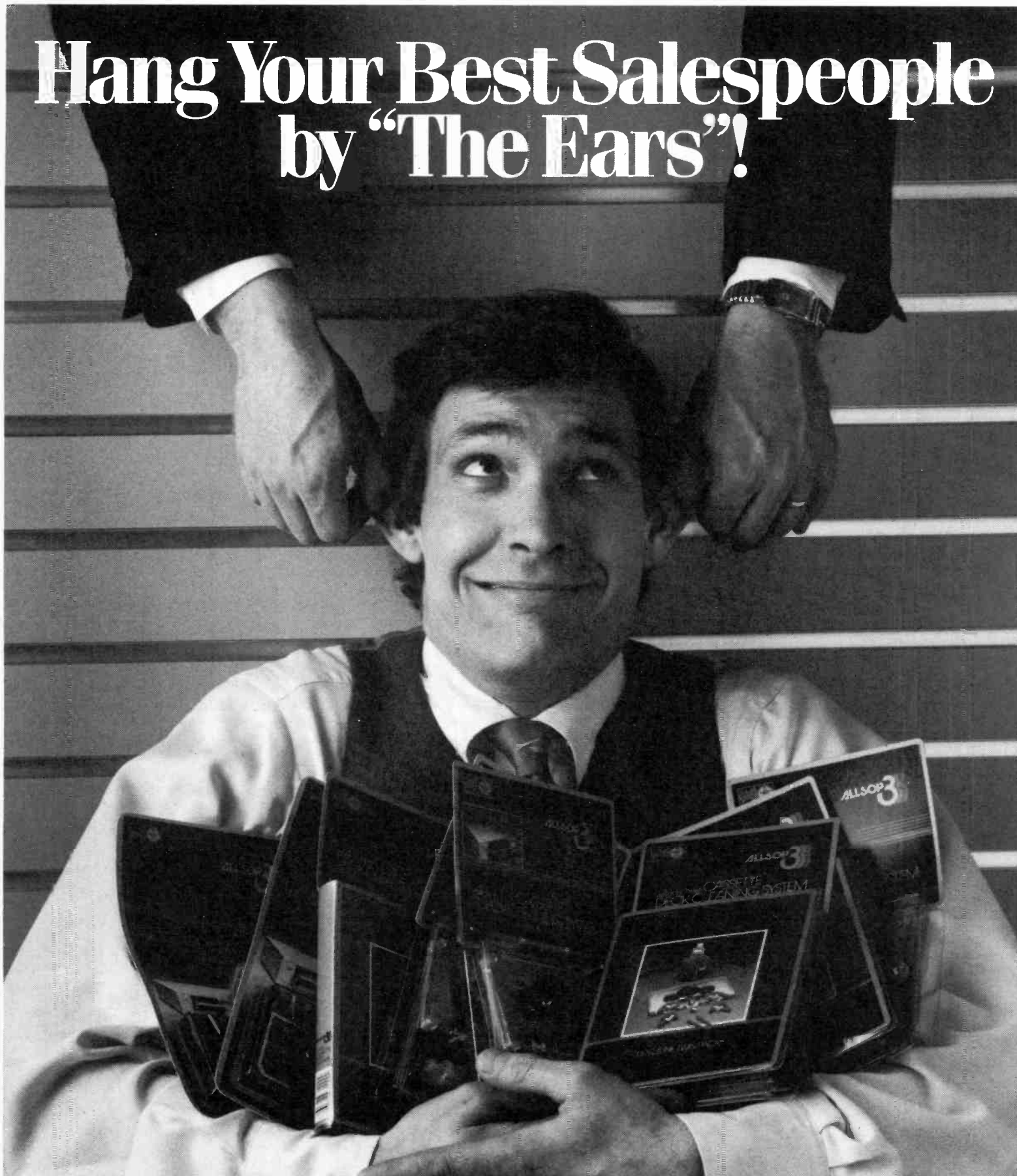
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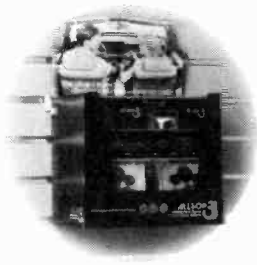
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EUGSTER'S COMPUTER

(Continued from preceding page)

man can't handle product that quickly. I think we're now at something like 5,000 units an hour [albums being sorted into 60 funnels feeding boxes].

BB: The system works by laser reading of your own UPC bar code applied tickets. Will this work on videocassettes too?

JE: Yes, and that's another reason for vendors to go ahead with bar coding. Until bar coding is in place on a total basis, no one can use it. One label says 25 key items are bar coded. It has to be every title for it to be used in a system.

BB: The lag by vendors in bar coding audio product was the most controversial topic at NARM's retail/manufacture advisory seminar last fall in San Diego. Where does it stand?

JE: The labels can do it. We can't operate with 25 bar coded items when there's 1,000 inventory items.

BB: If it's a matter of labels wanting their own proprietary codes, you have the capacity to give them that, just so you have your pricing, product identification, and so on, right?

JE: We've tried their data. It works very well. The industry has just dropped the ball.

BB: In terms of your inventory maintenance and replenishment system (RIM), at Musicland's convention last summer you said that a four-year-old effort was completed. Can you offer some examples of applications?

JE: Computerization has done two things: it's helped lower our cost and it's allowed us to be an expert on every piece of product in every store.

BB: We understand that you can look at product from many perspectives—by genre, locations, titles, and so on.

JE: I can sit right outside my office and call up anything from 50 to 70 screen variations, a single title in all stores, or by districts. It goes any which way. I spend five to 10 minutes every morning at the screen. The other day I was looking at Streisand's album on Compact Disc. I was particularly interested if we were maintaining the flow in CD on it.

BB: Computerization allows you to react faster and to pinpoint?

JE: We were told LL Cool J's "Radio" was happening in the East, New York, Philadelphia, in r&b—so we immediately raised the model stock in those regions.

BB: You said recently one of your Nashville stores was a top r&b outlet.

JE: Nashville, yes. Well, the next morning that store had five times the model stock on LL Cool J.

BB: This extends to your non-core product, or accessories, personal stereo, and so on? Can you look at South Bay Galleria (Torrance, Calif.) and track items?

JE: Every carrying case model, yes. I can tell you how many "Miami Vice" calendars we have in that store, how many we sold yesterday, how many are on hand and what we expect to sell on the item.



Assist by Rambis. Kurt Rambis, a mainstay of the Los Angeles Lakers championship squad, signs a copy of the videocassette "Return To Glory" at Music Plus' store in Torrance, Calif. The hour-and-a-half in-store was in support of the USA Sports Video release, which shows highlights of the Lakers' successful 1985 play-off campaign, including the title series against the Boston Celtics.

Up-Front Safeguards & Legal Support Give Help in the Battle Non-Return of Rentals Is a Giant Problem

BY JIM BESSMAN

NEW YORK Responding to the ever-present risk of losses from non-returns and bad debt, video dealers have instituted numerous safeguards to minimize problems at both ends of the videocassette rental transaction. Methods vary from such upfront measures as requiring deposits or credit card numbers to the threat of prosecution for criminal theft when scofflaws ignore repeated demands for unreturned product.

While dealers agree that no strat-

egy can completely eradicate this costly business annoyance, most are satisfied that it can at least be contained.

That costs can become huge if left unattended is foremost in the mind of Will Pleasants, executive director of the loss prevention division of the Washington, D.C.-based Erol's Inc., the 86-store Mid-Atlantic video hardware/software chain.

"People can become lazy because it's a small thing to return a cassette," says Pleasants, "but say 10% of your club members don't return their tapes. We have 400,000 mem-

bers, and if each one takes out three or four titles, that's a lot of money in lost tapes—not to mention lost rentals, recovery, or replacement costs. Unfortunately, with any club there will be bad members, but luckily 99.9% of ours are good."

Armed with one of the most ambitious programs for combating the twin problems of no returns and bad debt, Erol's has a 50-person loss prevention division, which is charged also with controlling in-store theft and training store personnel in precautionary procedures.

(Continued on page 39)

FOR WEEK ENDING MARCH 15, 1986

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	Price
1	1	24	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	24	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	19	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	5	15	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
5	4	20	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
6	7	24	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
7	13	21	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
8	6	24	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
9	10	10	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
10	18	24	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
11	19	7	RAINBOW BRITE-PERIL IN THE PIT ▲	Children's Video Library Vestron 1507	1985	29.95
12	NEW ▶		VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
13	12	13	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
14	11	23	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
15	16	4	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983	29.95
16	15	9	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
17	21	24	LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985	29.95
18	17	3	FAERIES	Tomorrow Entertainment Inc. Family Home Entertainment F2145	1981	19.95
19	NEW ▶		HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
20	NEW ▶		THE BEST OF BUGS BUNNY & FRIENDS	MGM/UA Home Video 200682	1985	19.95
21	23	24	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
22	14	24	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
23	9	20	PORKY PIG'S SCREWBALL COMEDIES ●	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
24	22	2	THUNDERCATS-PUMM-RA	Family Home Entertainment F1162	1985	14.95
25	8	3	THE TRANSFORMERS: HEAVY METAL WARS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F1163	1984	14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

Chain Shies Away From Mall Rentals ElRoy Ups Tape Activity

BY EARL PAIGE

LOS ANGELES ElRoy Enterprises, the 63-unit chain based in Port Washington, N.Y., is stepping up its home video activities, with videodisk product now offered chainwide and plans to add videocassette rentals at additional Record World and leased TSS Seedman locations.

ElRoy president Roy Imber says these recent moves are just the latest evolving from a video market profile begun in 1983 that included videodisk sales in 12 ElRoy stores. Imber says that cautious entry is characteristic of chain strategy for each new home video format.

He concedes that ElRoy, like other East Coast chains, has approached video more conservatively than dealers elsewhere, but he says he's always ready to experiment. Imber says the chain's marketing of the now-abandoned CED videodisk configuration is an example.

Laser videodisks fit his inventory because prerecorded VHS video titles are offered on a sales basis throughout the chain, he says. In its four existing rental locations, ElRoy offers both VHS and Beta product. Those units are all in non-mall locations, although Imber reports that ElRoy has tested video rentals in mall sites as well.

Making video rentals pay off in mall sites bedevils Imber. He says, "We had it in a New London, Conn., store and took it out. We also tried it out on Long Island in a small mall with a huge Sears, which should have been ideal."

Imber identifies three factors he deems crucial to driving video rentals in mall sites. "One is parking," he says, "and how easy it is to get in and out of the mall. Closely related is the relationship of the store to the mall entrance. The third factor is competition. Out our way it seems there's an independent video specialty store every three blocks in every direction.

"We're willing to try it again,"

(Continued on page 43)

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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, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
2	3	7	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
3	2	7	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
4	4	5	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
5	5	6	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
6	6	4	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
7	15	3	WEIRD SCIENCE	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
8	7	18	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
9	9	14	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
10	8	10	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
11	11	12	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
12	10	19	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
13	13	15	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
14	12	5	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
15	30	3	CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R
16	14	4	RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13
17	17	23	THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
18	18	3	THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG
19	16	12	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
20	19	23	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
21	23	14	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
22	20	16	BREWSTER'S MILLIONS ▲ ◆	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
23	21	2	THE COCA-COLA KID	Film Gallery Vestron 5099	Eric Roberts	1985	R
24	22	8	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG
25	24	8	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
26	27	9	LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
27	33	14	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
28	NEW ▶		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
29	25	15	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
30	NEW ▶		VOLUNTEERS	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
31	34	3	THE LEGEND OF BILLIE JEAN	Key Video 6925	Helen Slater	1985	PG-13
32	29	9	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
33	RE-ENTRY		POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
34	31	13	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
35	32	14	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
36	28	8	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
37	35	2	THE STUFF	New World Pictures New World Video 8502	Michael Moriarty Andrea Marcovicci	1985	R
38	26	18	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
39	40	4	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR
40	36	27	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R

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B-2

NON-RETURN PROBLEM

(Continued from page 37)

To keep rental copy losses at a minimum, the chain is fully computerized and bar coded, so that time, date, store location, and membership card numbers are recorded at time of rental, then monitored so that Pleasants' division is instantly notified when two weeks have lapsed without return of the tape.

Expiration of the grace period triggers a pre-printed "customer service type" letter to the tardy renter, which if necessary, is followed by a phone call within seven days instructing him to either bring it back or check it out again. This two-pronged reminder is repeated, and if the tape is still not returned, the matter is handed to an independent company, which sends out a series of "progressively stronger" notices, once a week. Then, after what has amounted to 90 days of requesting return of the product, a collection agency is enlisted to negotiate settlement.

"We have gone to court, but prefer to let the collection agency take care of that," says Pleasants, who adds, however that "customer service" generally eliminates that need. "If you approach customers from the standpoint of giving service, most of them will want to be in good standing. But some people move, or keep tapes out for a long time and run up such a big fee that they decide not to pay it and hope it just goes away."

At the Turtle's Records & Tapes chain based in Atlanta, video buyer Gene Price also points to computerization as a big help in mitigating rental losses in his 58 video rental outlets. "The most important thing is that when we give out a computer receipt, we have the customer sign it, which we didn't do in the past," says Price. "Before, when someone would say he wasn't in the store at the time of the rental, we had nothing to go on—but now we have the signature. Or when he says, 'no way I'd want "Meatballs,"' we have his 16-year old son's signature right there."

Citing a "really low" percentage of no-returns, Price notes that there are times when the company must "call and remind," or send "please return" letters from corporate headquarters to "wake them up." He adds that Turtle's "never has to go farther, though we do have to mark off some as a loss for one reason or other," such as "stolen cards getting through, roommates using

(Continued on next page)

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NATIONAL RELEASE DATE: April 16, 1986
VHS: MA1032; Beta: MB1032; Laser: ML1032; 60 Minutes.



NON-RETURN PROBLEM

(Continued from preceding page)

cards and running away, separating, or whatever they do."

Both the 200-plus East Coast Network Video licensed-store chain and the 10-store Cincinnati-based The Video Store Inc. are finding success in loss prevention by nipping the problem in the bud. Network's vice president of operations Steve Garvin, estimates that "if we lose maybe eight or 10 films a year per store, that's a lot." The key, he says, is "knowing who you're dealing with." This is accomplished, he adds, by obtaining the customer's driver's license, home address, Master Charge or Visa, or a cash deposit in advance.

The Video Store's president Jack Messer also favors taking either a deposit or credit card number prior to renting. "Lots of people object to making a security deposit," he says, "but you don't want them anyway." With a deposit, he adds, rental losses "aren't really the big problem." It's bad checks, he says, though those amounting to "a couple hundred dollars" are taken to small claims court.

Network's Garvin is also not averse to taking legal action when all else fails and "it becomes a criminal matter."

Ron Davis, president of the 9,000-tape Video Box Office store in Milford, Conn., goes so far as to alert customers of the law via a small, "unobtrusive" notice on the check-out counter which says, "Please note that the intentional non-return of rented items in the State of Connecticut is considered theft of property—Video Box Office will file a search warrant if required."

Explains Davis, "We let them know upfront that if they rent and don't bring back, they're criminals because it's a problem for everyone."

Davis, who estimates his annual tape losses at 2-3%, says that although "it's not a tremendous problem, it's irritating on a regular basis and we have to deal with it or lose a lot of money." He goes through the friendly phone call and letter routine, which usually does the trick, but if it doesn't, he sends out a postcard notice informing the delinquent customer that someone else is waiting for the missing title.

"After we've made contact on several occasions without response, we get a little hot," continues Davis. "After two weeks we go to the police department and file an arrest warrant for stolen property, which is a real pain for everybody."

Davis has found that about 25% of those who precipitate such legal action, "lent the tape to a neighbor who lent it to somebody who's in Florida on vacation, or who had it stolen out of his car or house. He has no control, but doesn't want to admit it or pay for it."

For these problem customers, the late charge is so high that "it becomes time to negotiate, or they'll just drop it in the return slot and never stop in again."

In such instances, Davis concludes, "There's no real answer, just the hope that we can persuade people to do what they've contracted to do—and to make them think that as long as we do our best, why won't they?"



Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such product are invited to forward information and promotional materials to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

IN MAY, JVC (Elmwood Park, N.J.) will put on the market its tiny VHS VideoMovie GR-C7 camera/recorder. Weighing only 2.9 pounds, the device uses compact VHS cassettes which are slipped into special sleeves for playback on regular VCRs. The GR-C7 offers a full hour of continuous recording, has a 6:1 power zoom, and features automatic focus and full-auto color-tracking white balance. It also has playback capability.

Suggested retail price for the GR-C7, along with a full package of auxiliary equipment, is \$1,495.

To feed this new camera/recorder JVC has added a Super PRO line to its series of VHS compact cassettes. It will become available in June, but starting in April, JVC's Super HG compacts will be available in 10-pack cartons that are imprinted with a picture of the GR-C7.

Ventures On Video (Belleville, Ill.) is producing videocassettes about business opportunities to appeal directly to potential investors who own VCRs. The company is associated with a video production house and will assist companies to polish current sales presentations or to produce new ones.

Maxell (Moonachie, N.J.) has launched a "Take A Look At The New Maxell" videotape promotion. The drive promises free tapes, \$5 off the consumer's cable bill and a free 13-week subscription to TV Guide. Running for the next three months, the promotion will be supported by 20 million freestanding newspaper and magazine inserts and extensive point-of-purchase material.

At one stage of the project, consumers are asked to match the tri-color bar shown on the insert with a similar logo on Maxell's new packaging. A match earns the winner a free HGX videotape. Consumers can also get a \$5 check against their cable TV bill from Maxell or the free TV Guide subscription by buying five Maxell videocassettes and mailing in a certificate from the in-store display, proof-of-purchase, a cash register receipt, and a copy of a paid cable or pay-TV bill.

Non-cable users are eligible for the free 13-week subscription by following all the above rules that are applicable.

Maxell has also introduced the EX videocassette which, the company says, uses a base film that is 10% stronger than ordinary videotapes. Promoted as being "cost competitive with other standard tapes, the EX is said to have greater than normal resistance to edge damage, improved surface smoothness and higher video signal level.

Fuji (New York) will be offering six of its Super HG videocassettes for the price of five through the re-

(Continued on next page)

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Ont. Stickers Delayed

TORONTO The provincial government here has agreed, following widespread criticism and complaints from the industry, to re-examine the ratings system under which video retailers were to sticker tapes rented or sold in Ontario.

In a letter to the Video Retailers Assn. of Canada, the deputy minister of consumer and commercial relations says that "an in-depth study and reassessment of the entire videocassette program will be

undertaken with the assistance of a mutually acceptable consultant."

Video outlets were to have started using a sticker system Feb. 1, following an agreement last year among Ontario, Manitoba, and Saskatchewan to classify and sticker videos. Essentially, the program was designed to prevent minors from renting or buying restricted and adult videos.

(Continued on next page)

Omni Takes Note of Larger Chains

BY EDWARD MORRIS

NASHVILLE Michael Windom says he's kept his Omni Video & Electronics store on a profitable course by monitoring the successes and failures of others. Located in a Merritt Island, Fla., mall, Omni has a mix of video and audio hardware, videocassettes for sale and rent and a CD section that occupies half of its 1,700 square feet.

Windom says he originally patterned Omni's operations on those of a large video chain. But he says he switched models after seeing how the chain faltered by pushing its low-profit hardware and virtually ignoring the high-profit software side.

From this realization of where the earnings lay, Windom says he began stocking and promoting Compact Discs, a line that now accounts for 10%-25% of his total sales income—depending upon how well he can keep his shelves stocked with the scarce item.

On the video sales and rental side, Windom stocks about 1,500 VHS titles. (He dropped Beta two years ago). His rental rates are \$2.99 per video overnight, except for Tuesdays, Wednesdays, and Thursdays, when the price drops to \$.99—excluding his new releases.

Although he says he expects to abandon the membership dues for his video club within the next few months, Windom still charges \$19.99 for a lifetime club fee. Rates were originally \$39.99. There are approximately 3,000 video club members, he estimates.

Omni is open from 10 a.m. to 9 p.m. daily, except Sundays when the hours are noon to 5 p.m.

To stress that all his prerecorded videos are for sale, Windom puts large stickers with the manufacturer's list price on his rental units as well. "Since we're in a mall, people associate us with sa-



A video hardware display catches customers' attention at Omni Video and Electronics' mall location in Merritt Island, Fla., but video and Compact Disc software take up half of the store's floor space.

les," he notes.

Almost all of Omni's advertising is on radio—a preference Windom says goes back to his 12 years in the retail record business. The focus of his commercials is Omni's large selection and the fact that it is always adding new titles.

Windom tried print ads last year, he reports, but didn't find them cost effective enough to continue.

Videocassettes are displayed behind the counter, a location Windom says encourages interaction between the clerk and the customer. Besides, he adds, the ordinary browsing generated by mall traffic "would put 10 years of wear on the boxes for one year of use."

Windom says he has seen his video shoppers' interest spill over into CDs as their repeat store business makes them more curious about and familiar with the product. Besides the CDs, themselves, Omni sells players by Pioneer,

JVC, Toshiba, Technics, Teac, and Fisher. It also offers VCRs in these brands, as well as the Quasar unit.

There is also a thriving CD club with 700 members. Dues here are \$9.99. Club members get an automatic \$2 off the list price of a CD. Members also can buy any new release for \$12.99, and each month CDs by eight artists are featured for card holders at \$12.99 each.

Eight months ago, Omni opened a video store at Patrick Air Force Base in Satellite Beach after winning a contract solicited by the base over other bidders. Because the base exchange sells video hardware, Omni is limited in its newest location to rentals. The 400-square-foot outlet is in one of the mini-malls that military bases are developing for civilian tenants, and it stocks about 800 titles.

Windom says the base store is only five miles from the Merritt Island operation

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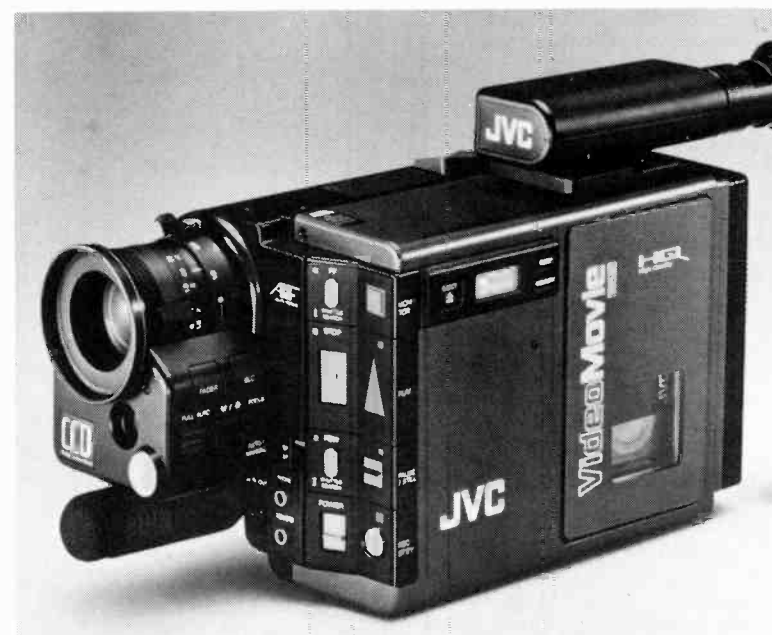
VIDEO PLUS

(Continued from preceding page)

maider of March. And the package contains the free Fuji Videocassette User Handbook. Additionally, consumers who purchase the introductory 5+1 pack or the new five-pack through April 30 qualify to receive a free VCR dustcover.

From Bretford Manufacturing (Schiller Park, Ill.) comes two equipment stands adaptable for video uses. The BB54 wide-body stand, which retails for \$166, is made of steel and features two upper shelves and a third oversize base shelf for stability. Designed for carrying TVsets and VCRs the device has 4" casters, two with locking brakes. The BB54 is available with an electrical assembly that has two grounded outlets, a 20-foot three-wire extension cord with grounded plug, and a built-in cord winder.

The MP54DX mobile equipment table has five shelves that can simultaneously accommodate a TV monitor and up to four VCRs. It is mounted on casters, finished in putty beige with black legs, and is available with electrical assembly. Retail price: \$184.



JVC's GR-C7 VHS VideoMovie, loaded with features, is the company's latest offering in the minicamera/recorder arena.



Japanese VCR Production Up, Exports Soar

TOKYO Production of VCRs in Japan last year totaled more than 28.5 million units, up 5.2% on 1984, of which almost 25.5 million were exports, up 15.4%, according to statistics released by the Electronic Industries Assn. of Japan.

These figures do not include camcorders, which are included in the organization's official figures for camera production.

Of the VCR exports total, 15.92 million units went to the U.S. (up 33.8% on 1984), 3.25 million to the EEC countries (down 13.4%), and 6.29 million to other countries (down 1.8%).

Total Japanese production of color television sets in 1985 was 16.87 million units (up 16.6%), with exports of 8.88 million units (up 48%).

ELROY UPS ACTIVITY

(Continued from page 37)

he says. "For one thing, we now have a rental formula that works." He says he is further encouraged by discussions with fellow board members at the National Assn. of Recording Merchandisers (NARM), especially Camelot Enterprises founder/chairman Paul David.

Imber says that the success of the 175-store Camelot skein in mall sites has alerted him to such potential customers as the employees at other mall stores.

The ElRoy chief says that the chain is experimenting with larger store layouts, more innovative display fixtures, and article surveillance systems, which he says he's reconsidering for use in his units. Those refinements make expansion into video that much more promising, Imber adds.

STICKERING DELAYED

(Continued from preceding page)

But the scheme quickly went asunder. Retailers complained that the system would be too costly and time-consuming. Distributors and producers agreed that the process might delay some videos from reaching the market for weeks. The government tried to soothe those concerns, but in recent weeks it became evident that the deadline of Feb. 1 was not going to be met.

Jan Rush, executive director of the ministry's business practices branch, says the sticker program is not on hold, even though a consultant is being appointed to review it.

But she did say that the consultant would meet with representatives of the industry to find an appropriate start-up date and an effective and efficient system.

However, since the government has not set a deadline for compliance under the system, retailers have no legal obligation to sticker videos.

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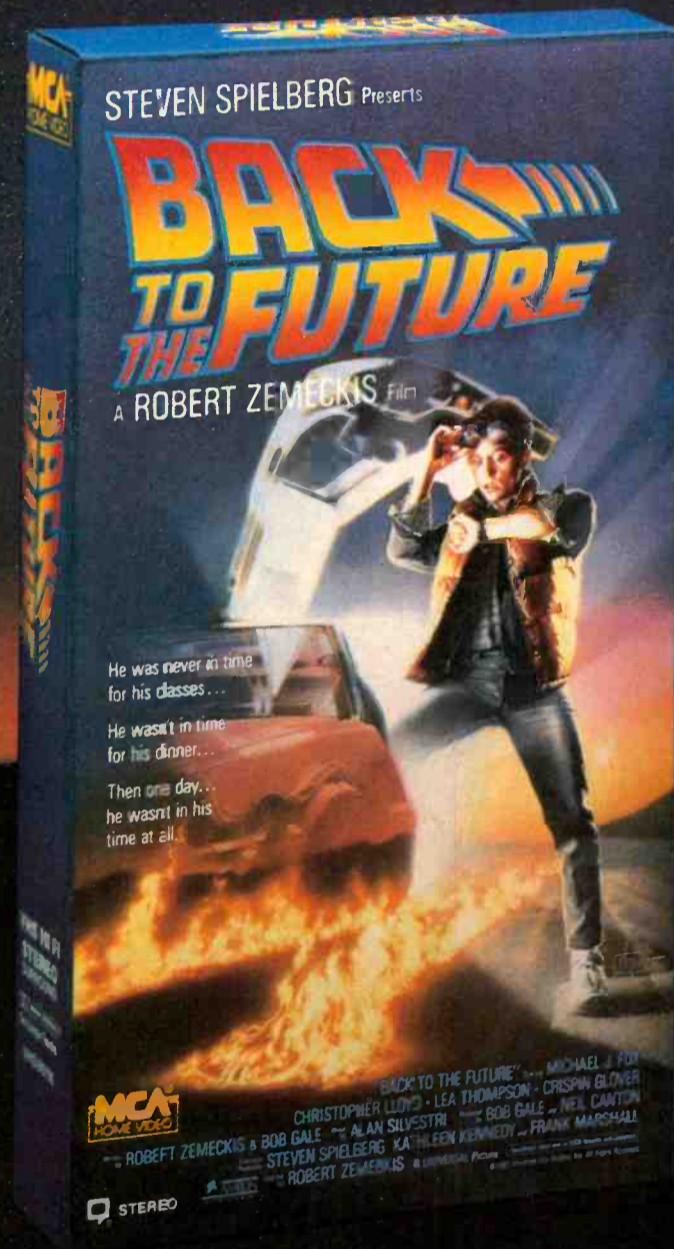
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NARM's love affair with video burst full bloom last year in Florida. A panel comprised of representatives from chains pushing the video frontier stirred spirited discussion; especially after Lou Kwiker, president and CEO of Wherehouse, another host chain this year, sketched the likely investment in huge "combo" type stores. Wherehouse, with video rental in 93 of its 156

MUSIC STORES
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42-global store Tower Records/Tower Video, Sacramento, and Terry Worrell, president of 83-unit Sound Warehouse, Dallas, represented combo stores as well.

continuing topic. NARM has a committee headed by Kwiker. "We want to have this (anti-theft tag) installed (Continued on page N-15)

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Smart Artists Realize That Retail Is Where Music Pays Off

By ETHLIE ANN VARE

"In-store people have really done more for our career than anyone, save possibly radio programmers. It's the guy in the store who decides, 'Sure, I'll give them rack space.' We can no longer do in-stores, but we do have a reception after every gig and get these people from the stores in there. We try to let them know we're for real, and not some fly-by-night thing. I'm a people person; I like to meet these people, remember their names. So the next time I'm in Cleveland or Baltimore or Spokane, this guy'll be backstage again and I'll say 'Hi, Joe, howya doin'?' And he'll say he's got a big display for us and put us front rack."

Rik Emmett of Triumph

"Buying records is not like going to the grocery store because you need bread or cheese. If you're not at the front of the rack, or if your display isn't as seductive as the next guy's, when a customer only has seven or eight dollars to spend on a record, you're going to lose a sale. You have to get to the people who might be having second thoughts about which artist

they're going to buy that week.

"Retailers can be very creative, and can affect sales in a big way. In Japan, there's a competition among retailers, to see who can come up with the best display for us. It's become an Air Supply institution. And it's a result of having the best possible relationship with the retailer and with the record company—in this case, they're the middleman.

"You can't just finish up in the studio and sit back and say 'There, that's done.' I think one reason we've had a continued success over 10 years is by not leaving anything to chance. Having a good relationship with the stores is as important as the relationship between any of the other people involved in your business."

Russell Hitchcock of Air Supply

"In the cast of Spyro Gyra, retail has been extremely important, in that much of our initial success—as well as follow-through—was derived from a close relationship with retail. Our very first deal, in fact, was with a retailer: a guy named Lenny Silver, who owns Transcontinent Records. Our first record was self-produced, self-recorded and released on our own record la-



bel, with Lenny as the initial distributor. And one of the things he was able to do for us was to get a lot of in-store play for us in his chain of stores. That translated absolutely, positively and magnificently into sales.

"Maybe because we made music that's good but didn't have an outlet—the music we play is not necessarily geared to pop radio—that when people got to hear it at this last point in the chain, they liked it. In-store play was an alternative way of reaching the people. Also, we insist on good-looking record covers and displays. I've always been conscious of having a striking album cover, because we know it's important to catch people's eyes in the bins.

"We play a kind of music that doesn't allow us the easy routes. We have to try a little harder, and we've worked really hard on whatever path there is open to us. In our case, retail has been far kinder to us than radio or press, than media in general."

Jay Beckenstein of Spyro Gyra

"I trust the retailer to proceed in a professional manner based on the pulse of a given market region, and will stock, advertise and sell accordingly. I believe that they will, on their own, monitor product and nearby performances by an artist to maximize sales, pure and simple. It's called capitalism, I believe. But I have been, nonetheless, very active in cultivating my relationships on the retail level throughout my ca-



reer. As early as 1968, with the Amboy Dukes, I have always made myself available for in-stores and contests, and have always pushed for promotional tools such as displays, posters, banners, cut-outs, etc.

"From 1975, when I started my onslaught with Epic Records, I played in excess of 200 concerts a year, and in excess of 50% of those cities I was active at the retail level, doing autograph sessions, in-stores, conducting contests. It's a fun place to be, mingling with your supporters; I think I met a couple of my future ex-wives in those places.

"In-stores themselves I have seen have both positive and inconsequential effects on sales. I don't believe in the simple conclusion that, if you go out there, it'll be productive. I've got to think, though, that it'll be more productive than not being there."

Ted Nugent

"It's pretty cut-and-dried: you can't sustain, you can't survive without retailers. That's the name of the game. They're moving the mountain; they're part of the team. To isolate ourselves from them would be narrow-minded of us; they're part of the machine we're a cog in. We need them as much as they need us.

"We often go out and do our own 'in-store.' Just to get out of the hotel, we'll walk around malls and drop in at stores and say 'Hi.' Which is fun, because it's spontaneous and a surprise. People come in for an autograph and end up buying records—not just ours. And the retailers say 'Thanks, guys!'"

David Glen Easley of Giuffria

(Continued on page N-14)

The Compact Impact: CD Surge Leads Industry To Fresh Frontiers Beyond Sound Barrier

By SAM SUTHERLAND

The digital Compact Disc continues to grow at an unprecedented pace, capturing new hardware purchasers and spurring CD software sales well ahead of the forecasts originally made by both the home electronics and recording trades. If consumer acceptance is no longer in question, the growing pains for this bullish new commodity are still being felt, however.

Although the existing catalog of titles available on Compact Disc now nears 5,000 in the U.S. market alone, broader CD catalog development remains thwarted by the continuing shortfall in worldwide disk manufacturing capacity. As long as demand substantially outstrips the available supply of CDs, most observers expect the majority of labels to concentrate on present hits and front-line catalog titles for their allotted production volume of digital disk product.

Also lagging somewhat behind earlier forecasts are the configuration's multi-media options, including audio-visual Compact Discs and interactive CDs. Although the basic Sony/Philips standard already makes provi-

sion for certain kinds of graphic or interactive data stored in the subcode portions of conventional CDs, and the disk has been readied for the business computing field via CD-ROM (for Read-Only Memory) applications, the seller's market for conventional audio titles, coupled with the lack of a universal file standard for CD-ROM usage, suggests these hybrid Compact Discs are still down the road in terms of the mass marketplace.

The same manufacturing crunch also appears to be impeding wider commitment to extended CD programs that take full advantage of the configuration's longer playing time. Classical labels have routinely exploited CD's more generous storage capacity, set at about 67 minutes in the original standard, but already increased to over 70 minutes for particular titles, and said to leap dramatically when used for mono archival use. But pop labels, with some notable exceptions, still tend to transfer LP-length programs to the new medium without consistently adding more material.

Such cavils are minor, of

course, when viewed against the backdrop of the format's brief but bright market history. And recent developments in packaging, production, promotion and hardware design continue to bode very well indeed for the long run.

In the production end, the number of new Compact Disc pressing facilities announced by various financiers and prospective operators continues to rise rapidly, auguring substantial increases in the available worldwide production yield by the end of this year. In the U.S. alone, where the Sony-owned Digital Audio Disc Corp. was until recently the only operational CD mass production site, plants are being developed by PolyGram, in partnership with DuPont, Capitol-EMI and Denon, with other major home entertainment conglomerates believed to be seriously testing the waters for their own CD replication sites. Add existing or blueprinted plants from industrial optical disk producers such as 3M and Laser Video, and proposed CD facilities using alternative manufacturing schemes from such newer, en-

trepreneurial firms as Comm-Disc and Laser Logic, and the growth in available capacity should mushroom over the next 24 months.

Some senior distribution executives are already looking for a possible easing of the CD fill crunch by the end of this year, although more moderate observers say that pinched capacity could remain a chronic market factor well into 1987.

Overseas, virtually every existing CD producer has ramped up production to meet the global demand for CDs, some via plant expansion programs, others through new facility construction. The original Compact Disc pressers in West Germany and Japan have been joined by CD ventures in other territories including France, Sweden and the U.K., where plants established by Nimbus and Capitol-EMI are already operating. Several competing plant proposals are also in development in Canada, including one funded in part by Sodice, Quebec's governmental agency for communications and the arts.

(Continued on page N-21)

Sparked By Strong Holiday Season, Record Chain Video Vitality Soars

By TONY SEIDEMAN

A powerhouse holiday season whose strong numbers have continued into the first quarter has left major record chains convinced that video is an essential part of the product mix they should offer.

"It was an incredible season," says Rebbecca Bazzle-Cole, head video buyer/supervisor for Spec's Music. "We're still feeling it. Video sales and rentals in January increased in two digit numbers," Bazzle-Cole says. "It didn't drop off after Christmas season, probably because of all

the VCRs sold over Christmas." Agrees Joe Medwick, director of marketing for Tower Video: "This is the best sell-through Christmas we ever had. It's still going strong." He attributes the season's success to "all these catalog promotions that are going on. It's just phenomenal the

amount of titles that are out on 25 bucks now, or \$19.95."

At Elroy Enterprises, chairman Roy Imber says, "This Christmas was the first period of time that I can really say video sales became a significant statistic in our sales. The sell-through is continuing, our business is growing in video sales, and I think it will continue from this point on."

Elroy Enterprises and its Record World stores have a relatively limited involvement in video rental, but that should change soon, Imber says, "We have it in four of our stores, we've been doing it for a while, it is starting to grow for us. We are getting more enthusiastic about it. It is going to continue to expand into our other stores." All 61 of

ber's stores have video sale departments.

His reservations about rental grow out the fact that most of his outlets are mall-based. "I still do not feel that video rental works in our mall stores," he says, but even so, "We are going to try again in malls and see if we get better results than we did a year ago."

Imber predicts that because of the mall orientation of his outlets, "Our future will lie more in sales than in rental."

Tower Video and Spec's Music have virtually no reservations about video, say Medwick and Bazzle-Cole. At Spec's, Bazzle-Cole says, video revenues grew from 3% of gross revenues in 1984 to 10% in 1985. And Medwick reports Tower is going to be putting video into every one of its outlets, record or video, even into stores which are physically close to Tower Video
(Continued on page N-13)

Video And CD Enjoy Warm Welcome To Widening World Of Racks

By GEOFF MAYFIELD

Video product and Compact Discs, the same ingredients that have powered growth for music retailers, are playing an ever increasing role in the rackjobber's bottom line.

The heavy penetration of the videocassette recorder in consumers' homes and the fact that a growing number of mass merchandisers are adding video sales departments signals great growth potential for racks with pre-recorded video. And with this past holiday season, rack accounts are starting to notice the CD sales boom that retailers have experienced during the past year.

Meanwhile, the vinyl LP continues to slip, as the gap between cassette sales and album volume continues to widen.

Stuart Schaefer, vice president and treasurer for the Michigan-based Handleman Co., reports that the ratio of LP-to-cassettes is now 20/80. For Handleman, one of the country's largest rack operations with accounts in all 50 states as well as Puerto Rico and Canada, cassette domination exists not only with hit product, but with mid-line and budget titles, too.

A similar situation exists for Minneapolis-based Lieberman Enterprises, the other major player in the rack business. Harold Okinow, vice president operations, reports that vinyl product accounts for only 15% of Lieberman's music volume in its 2,200 locations.

The LP decline also is in evidence at Sonny Gee Records & Tapes, based in Brunswick, N.J. General manager Fred Edwards cites Barbra Streisand's hot selling "Broadway" as an example, with the cassette outselling its album counterpart by a 10:1 ratio. Catalog has held its own for racks, particularly with budget and mid-line product, but Schaefer says that almost all of Handleman's mid-price business has been in the cassette format.

Therefore, it's easy to see that the shift toward cassette domination which has occurred in retail over the past few years, is even more dramatic among rack accounts. However, with the

emergence of CDs and video, vinyl's setbacks cause little concern for rack executives. Instead, they see 1986 as a year of great potential.

For Lieberman, the CD configuration stands out as a particularly bright light.

"I think it's really started to catch on," says Okinow. "Retailers have had them going for about a year, but for us it really started with a vengeance at Christmas."

Okinow cites one key account that rang 14% of its volume in CD sales, while another account's disk sales jumped to an 11% take.

"With the Compact Disc, you see a new type of consumer," says Okinow. "There's a new exciting reaction to the quality of sound. With the cassette, it was portability that really got things going with the Walkmans and the portable players and car players. But the CD has brought the importance of sound quality back home.

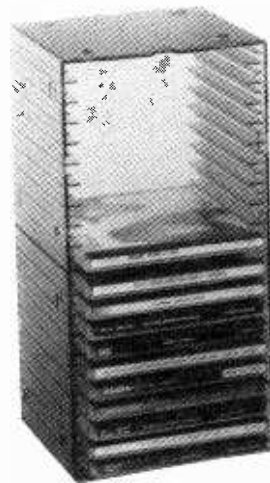
"For years and years, Pioneer and Magnavox, Harman/Kardon—you name it—have been selling high ticket, high quality sound systems. All you needed was the Compact Disc playback system to truly utilize the potential of this technology. It opens a whole new group of people buying prerecorded music product."

"I think [our accounts] are excited about Compact Discs," agrees Handleman's Schaefer. "Our customer base will make a greater commitment toward the format through 1986."

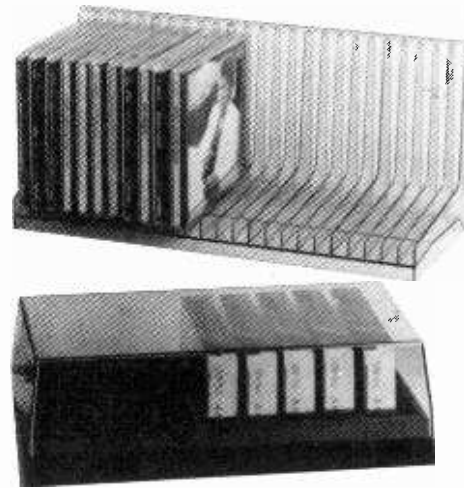
Like Lieberman, Sonny Gee also saw CDs start to kick in during the holidays, and Edwards terms the configuration "very strong." He also shares a complaint expressed by most music retailers: "The biggest problem we have is getting hold of product."

Edwards says that for his company's 79 regular service accounts, the rise of CDs is paring away LP space: "We are taking our albums out to some degree and replacing them with Compact Discs."

But at Handleman, Schaefer says that disk merchandising is "handled different ways" among accounts, with some stores selling them in music departments and others displaying them in
(Continued on page N-16)



Bay Pacific Trading Co's CD Tower, CD Rack and Video 8 Box for 8mm cassettes.



Audio Technica's CD Cleanica CD cleaner.



Broad Accessory Market Looms As Major Connection

By EDWARD MORRIS

The high-profit margin and quick turnover of many accessories will cause record retailers to increase the space allotted to these peripheral products in 1986. In some cases, the increase will take the form simply of better space planning and in others an actual increase in floor and wall allotments.

"The trend is definitely toward increasing space," says Mike Wise, Music City Record Distributors. Kirk Bradenberger, accessories buyer for Wax Works, reports that the wall space given over to accessories in the Disc Jockey stores has increased from 10 to 12 linear feet a year or so ago to 20 feet now. And, he adds, "the (eight-foot-high) walls are completely filled up now."

At Camelot, Mike Stephenson says the trend is toward moving accessories displays from the walls into counter and dump displays—as benefits their sales importance. Paul Fussell, at Record Bar, estimates that his stores are carrying 50 to 60 fewer acces-

sory items, a move that still leaves 200 or more to highlight.

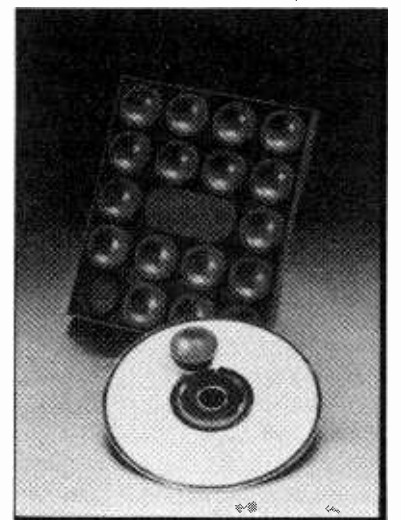
Says Fussell, "We're suggesting to stores that they spread out their (accessory) displays instead of stacking them up.

Needles continue to be the single most profitable accessory, buyers agree. But after that, the prize items vary from chain to chain. Bradenberger says that blank audiotapes and video headcleaners are his second and third best lines. At Camelot, it's tape storage and carrying cases, cleaning accessories, blank audiotapes and sheet music and folios—in that order.

Record Bar does a good business in posters and magazines, Fussell says, followed by tape cases and storage units, blank audiotapes, prerecorded videotapes and blank video. "We've had incredible sales for prerecorded video," Fussell reports. "November's sales doubled October's, and December's tripled

November's."

Central South's Joyce Gass lists head cleaners, carrying cases, tape storage units and home storage units and carrying cases for CDs as top sellers. At Western Merchandisers, it's tape
(Continued on page N-13)



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Indie Retailers Find Strength In Individuality, Specialization

By FRED GOODMAN

If the success of fast food franchises is any indication, predictability is the most sought after ingredient in the American diet. And depending upon your point of view, it's either to the record industry's credit or shame that the field of specialty retailers is dominated by a handful of chains who are more alike than dissimilar.

Yet despite the coming of purposefully predictable malls and the sprouting of seemingly endless, cookie-cutter strips of

drive-through restaurants, those who long for a less predictable cup of coffee can still find a corner coffee shop, and those looking for a record shop with the personal touch can still turn to the independent mom and pop stores.

"The major thing that an inde-



"Silverado" (RCA/Columbia Pictures Home Video)



"Kiss Of The Spider Woman" (Charter Entertainment)



"Return Of The Jedi" (CBS-Fox Home Video)

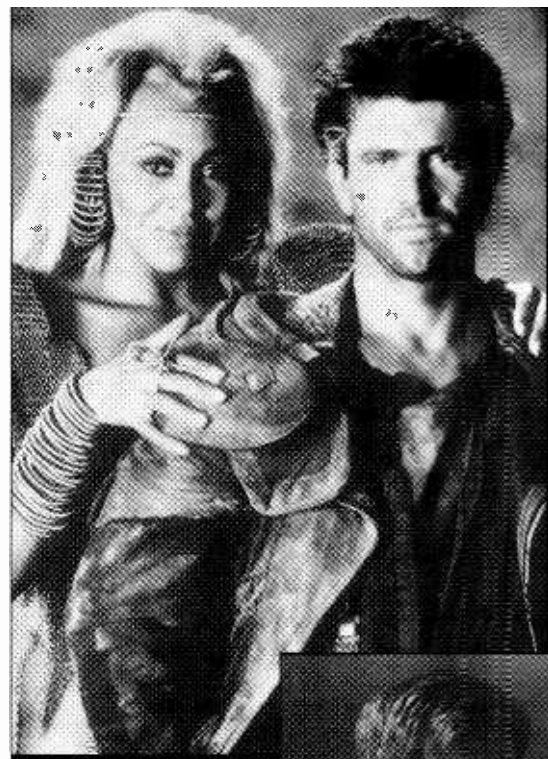
pendent retailer still has going for himself is personal service," says Rene Baum, who learned the business while working for Discount Records and now operates her own Rebop Records in Ithaca, N.Y. The store, less than half the size of her former Discount outlet up the block, plays off its careful product mix individual personality in order to compete.

"We're more interested in working with customers," she says. "When I hire someone, I'm not just looking for a person who can run a register and do paperwork. My husband and I have traveled all across the country, and it seems that's true about independent stores in most places."

Playing against the chain store concept, which stresses uniformity of design and layout, Baum and many other independent dealers emphasize their singularity.

"We avoid the high pressure look," she says. "We'd rather have a classy, clean image than have 40 'sale' signs hanging from the ceiling." Long hours are part of the formula as well. "We keep late hours for people who can only shop in the evening."

Baum readily concedes that many of the amenities offered by mom and pop stores are a result of their inability to compete on price points. "It seems our big-



"Mad Max Beyond Thunderdome" (Warner Home Video)



"Witness" (Paramount Home Video)

gest problem is with CDs," she says. "The chains get first crack at what's available, and it's virtually impossible for a store like ours to get direct service or deals. Their sale prices are roughly equal to out wholesale price."

Despite the problems of supply and pricing, other independent retailers see the Compact Disc as providing a new set of rules and opportunities for them. Don Rose, who along with partner Fred Jeffery, has opened the CD-only Boston Compact Disc in Cambridge, Mass., says he is in a parallel position, rather than

competition, with established chains and retailers.

"We've focused into a niche that is not the main body of the record buying demographic," says Rose. "I look at what we're doing as an alternative rather than competing business for the major chains. The crucial philosophical departure point for us is realizing that the CD consumer is not necessarily yesterday's LP consumer. The long and short of it is that we have a long-term belief that the industry will expand and that we are on the growing end of it."

(Continued on page N-8)

Retail Reports Continue To Play Crucial Role In Records' Success

By KIM FREEMAN

Retail reports have been a crucial factor in the success of records at radio ever since the Top-40 format returned to dominance. The term "turntable hit" is a hard one to hear these days and any independent label promoter will bend your ear at length detailing the difficulty of getting a radio add without widespread local availability.

Given that fact that "pop" radio is derived from what's "popular," it's only natural that Top-40 radio depends heavily on sales reports when making programming decisions. The weight of retail reports, however, varies according to each programmer and each market.

"If I had to weigh it against requests, national progress and my gut feeling," says WBZZ Pittsburgh program director Nick Bazoo, "I'd weigh it 30%."

Known as B-94, the station works with a body of 38 record retailers in collecting sales reports, Bazoo says. He calls the method of selecting outlets which best reflect B-94's listen-

ing audience a long term process. On one level, B-94 checks in with the National Record Mart chain to get a feel for volume sales in the entire Pittsburgh market. In addition, stores are selected according to the ethnic composition of each of the city's boroughs.

"We use a number system attributing a weight to each store," the PD explains. Like many other successful top-40 programmers, B-94 supplies retailers with a list of records each week, asking reporters to rank them according to volume sold.

WDTX Detroit PD Jim Harper uses a different system. "We don't give our reporters a preconceived list," Harper says. "That would eliminate the possibility of them knowing something we don't." Instead, WDTX asks its store reporters to supply it with the strongest-selling titles.

While Harper's staff calls between six and 20 retailers a

week for reports, the PD says that requests are more important. "We are playing records for entertainment sake," he says, "and our priority is to reflect what people want to hear."

"When I got a lot of calls for Falco's 'Rock Me Amadeus,'" Harper continues, "I couldn't have cared less what it was doing in sales." In many cases, he says, "stores here are tracking us to make sure they're well stocked."

"Newspapers, magazines and tv don't track what's being consumed," Harper says. "They track tastes. I'd like to think of us doing the same thing."

Bob Linder, general manager at rock outlet WDHA Dover, N.J. concurs. "We are only 35 miles from New York City, but sometimes we may as well be a million miles away when it comes to audience tastes," he says. "Retail research is very helpful in determining what the CHR's will be jumping on soon, so we can get there first. Plus, it's a good barometer on when records are

(Continued on page N-17)

Radio Rates Under Fire, As Retailers Turn To TV, Print For Cost-Effective Ads

By ELISABETH STAGG

Radio, still the industry's dominant advertising medium, may see a significant drop in income this year as many retailers turn to more cost-effective television and print ads.

Calling rates in the metropolitan Washington D.C. area "ridiculously out of line," Kemp Mills vice president Howard Appelbaum will cut radio advertising for his 26-store chain by 20%.

Those dollars will be divided between TV and print, with TV getting around 15% of his total budget and print as much as 25%, Appelbaum says. At 60%, radio is still getting most of his ad dollars, but the trend is elsewhere.

"With TV, for less than a radio

ad, we can target a shopper and give him both audio and video as well," he says. With print, Appelbaum says he can best reach the older demographic for Compact Discs.

"Most everybody who is going to be buying CDs reads the (Washington) Post, so naturally print will be up," he says. While he anticipates a boom in CD business, Appelbaum cautions that recent price increases have confused consumers. "When people buy a CD player, they're being assured that CD prices are coming down," he says. "In fact, they've gone up. Manufacturers are creating a real image problem." Once availability is up, Appelbaum says he hopes manufacturers will take the approach of

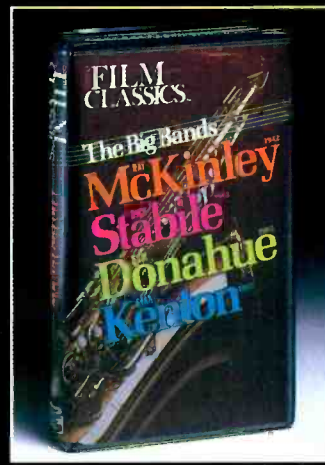
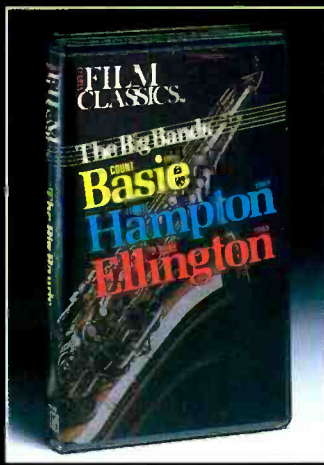
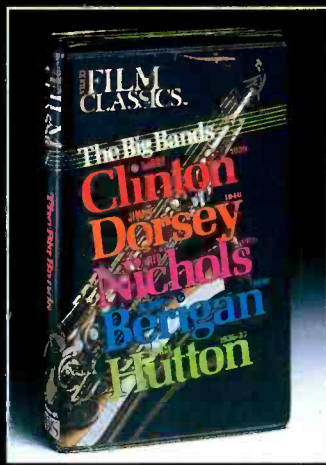
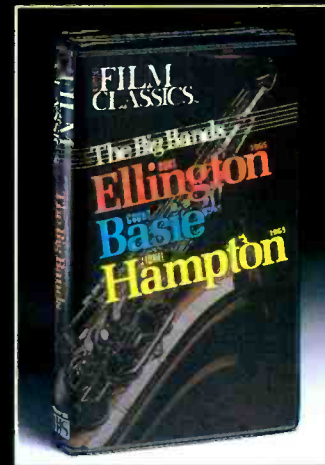
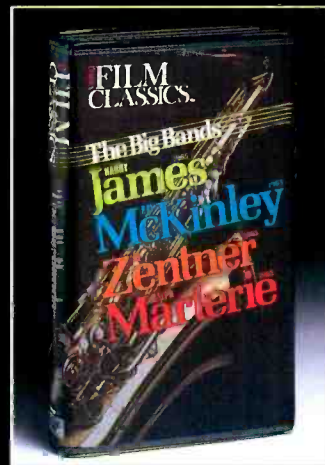
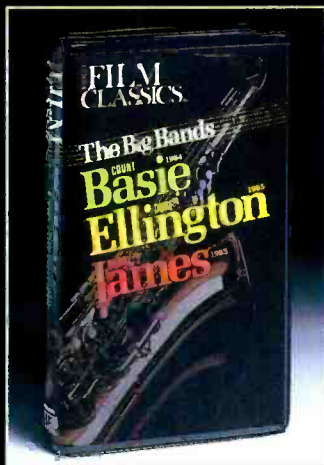
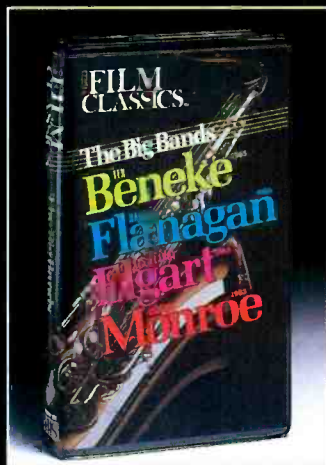
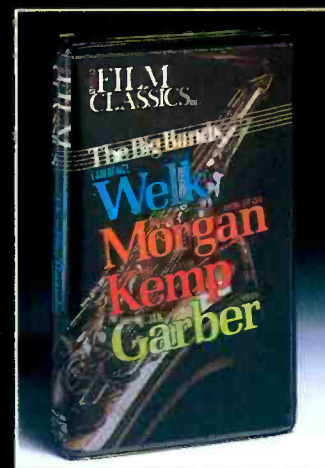
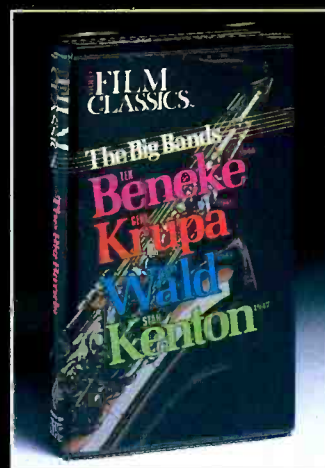
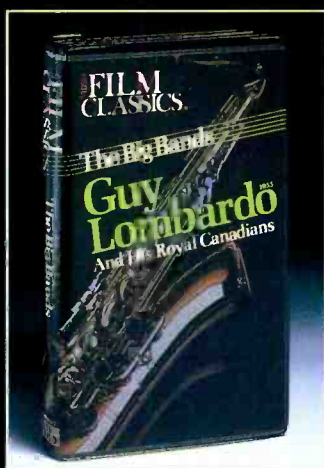
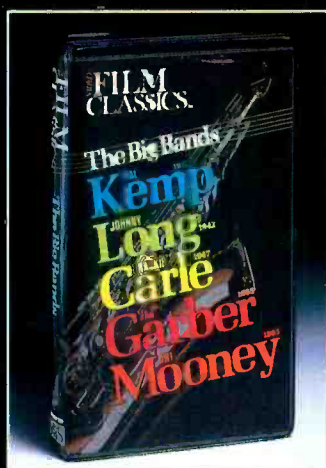
(Continued on page N-21)

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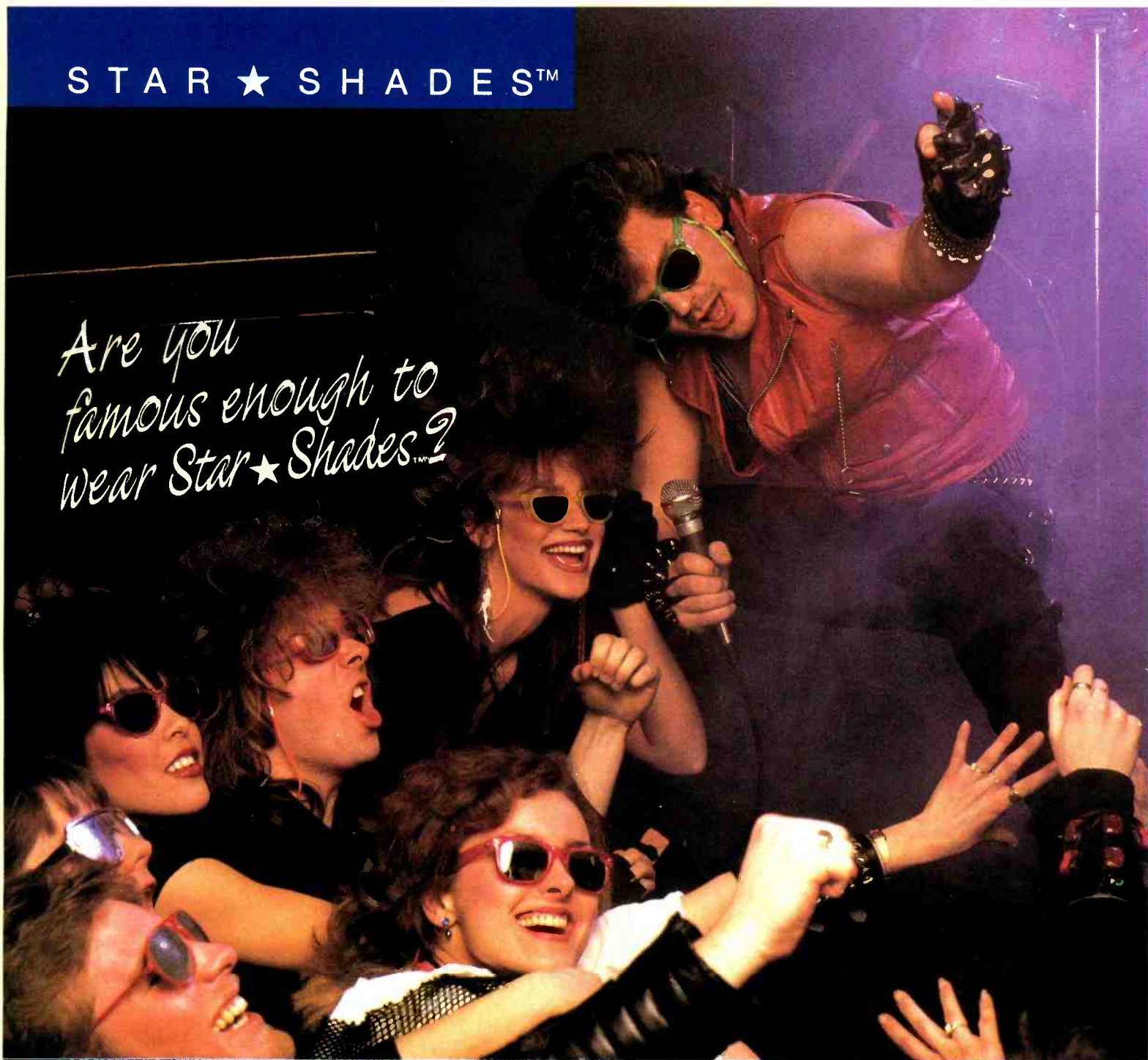
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INDIES

(Continued from page N-6)

"People ask us how we attract customers away from established retailers," he continues. "That's not our task. There are people who are new to the marketplace, who haven't been in a record store, and that's who we are after."

Not surprisingly, Rose says the physical presentation of his store is more "adult oriented. We're not playing Mantovani," he says, "but there are no Motley Crue posters on the walls, either." While Rose likes his independence, he adds he is presently formulating a program for franchising his operation.

For the independent looking to expand beyond a single store, price point frequently replaces specialized service and selection as the major attraction. Mississippi's five-store Be-Bop Records chain claims to be that state's largest indie retailer, and made their mark in the mid-'70s with low prices.

Although co-owner Kathy Womack says the chain's first store sported an inventory worth just \$2,500, an aggressive pricing policy put them on the map.

"We began discounting records 20%, and that went over well," she says. "The word about Be-Bop spread, and business gradually improved. We all worked hard and put all of the profits back into the business. After about a year we had already started looking to expand."

Although Be-Bop found that discounting is limited in application to smaller markets—shops in McComb and Brookhaven had to be closed when they couldn't generate the volume needed to make their gameplan feasible—but Womack says they've just continued to "concentrate on making the remaining stores the best they could be."

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An array of new point-of-sale devices offer both independent dealers and retail chains dramatic improvements in day-to-day operations.

These developments translate into reduced time for ringing customer sales, improved inventory management, quicker and more accurate information regarding sales trends, and perhaps most important, actual dollar savings.

From point of sale registers to hand-held computer terminals, from wands that scan bar codes to data capture terminals that read credit cards, the check out process can bene-



THIS WAY TO THE ELECTRONIC CHECKOUT COUNTER

BY GEOFF MAYFIELD

fit greatly from new technology. Therefore, when Tower Records began referring to the checkout counters as "processing centers" at its new video-only store in New York, it wasn't simply a matter of clever semantics; it's an accurate of description of checkout innovations.

Many of these innovations were on display Jan. 12-15 at a National Retail Merchants Assn. (NRMA) trade show in New York, a sprawling exhibition that required floor space from two major hotels. While other services and goods—including security devices, dis-

(Continued on page N-22)

STORE DESIGN

FIXTURES & SECURITY



Tower Records, 1961 Broadway, N.Y., Buttrick White & Burtis, architects. (Photos: Peter Aaron, Esto).

By FRED GOODMAN

One of the most eagerly anticipated events on the New York financial community's calendar is the annual Christmas week broadcast of the PBS-TV program "Wall Street Week." Although host Louis Rukeyser spends each week of the year trying to goad stock tips and investment schemes out of Wall Street analysts for his viewers, it's the annual, year-end crystal ball show, in which the Street's supposedly best and brightest are asked to lay out their predictions for the coming year, that

really attracts viewers.

Of course, the best portion of the program is in reviewing (and humiliating) the guests' picks from the preceding year's show. But that kind of gleeful second guessing of "smart money" doesn't prevent our ears from pricking up when we hear something that has the sound of a bona fide indicator for our indus-

try.

This year, it was a money manager's recommendation to buy stock in several companies that manufacture electronic security systems for stores. Could it be the expectation of bold breakthrough in technology? More likely it's an expectation that retail sales in general will be flat and chains and operators will try

and counter by trimming their shrinkage.

Since most of Rukeyser's guests on the year-end show do worse than 50-50 in their annual picks—especially when it comes to forecasting a 12-month pattern for the leading economic indicators—we'd probably like to discard the notion of a no-growth year for retail. Or would we? Af-

ter all they're experts, no matter how wrong they appear to be.

Fortelling the future is a much dreamed for ability in any business. But in a highly changeable industry like home entertainment retailing, it sometimes seems essential. Shifting demographics, new configurations, and the suspicion that the life-

(Continued on page N-22)

Rapidly Changing Product Mix, New Consumer Profile Already Reshaping Store Of The Future

From All-Natural to All-New

THIS YEAR'S LOOK IN NEW STORE DESIGN

By ELISABETH STAGG

Whether in a suburban mall or the heart of the city, the look for this year's new record and tape store is undeniably uptown.

Custom colors, chrome, neon, mirrors and more neon are part of the movement from all-natural to all-new.

"We've updated our 1986 model," says Larry Mundorf of the 180-store Camelot chain, which will add 13 mall locations and one or two

(Continued on page N-18)



Telxon's handheld PTC-701 identifies bar-coded retail tags at Camelot Music.



Interior view, Tower Records, Broadway.

HOME TAPING TO US... IS LIKE SHOPLIFTING TO YOU

An Open Letter To Retailers and Wholesalers of Sound Recordings

When a customer slips one of your pre-recorded cassettes into his pocket and walks out the door, you get angry. That single instance of shoplifting won't put you out of business, but it is lost profit. If enough people do it, the survival of your business can be jeopardized.

Musicians, artists, songwriters, publishers and record companies likewise are angered when people acquire their music by taping instead of buying. It is akin to shoplifting, since it takes the investment and profit out of the pockets of the creators and rights owners, putting the music business at risk.

You sell audio blank tapes for a profit. But music, not blank tape, provides the basic roots of your customer patronage, volume, profit, and growth. What's the worth of a silent blank tape without pre-recorded music to make it come alive and have value to you and your customers?


Legislation called the Home Audio Recording Act — H.R. 2911 and S. 1739 — is now pending in Congress. It would require blank audio tape and taping equipment manufacturers

and importers to pay a reasonable royalty to compensate the rights owners and creators of music that is taped. Japanese and a few domestic manufacturers/importers are spending a fortune to convince you to oppose this needed legislation. They disguise their self-interest as a "consumer" issue, and seek to use **your** stores to generate mail opposing the legislation. And Dual-Cassette "personal piracy" machines are making them more zealous than ever.

So . . . you have a decision to make. Will you side with the home taping interests . . . or those who invest their talent and money to make the music that fuels your own business?

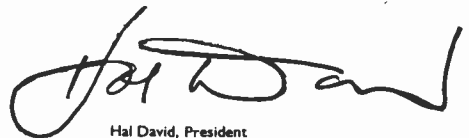
The "Coalition to SAVE AMERICA'S MUSIC" hopes that you will join the rest of the music community in supporting the Home Audio Recording Act. You are the link between the music community and the public. By supporting the Home Audio Recording Act, your stores can help **save**, not sabotage, America's music.


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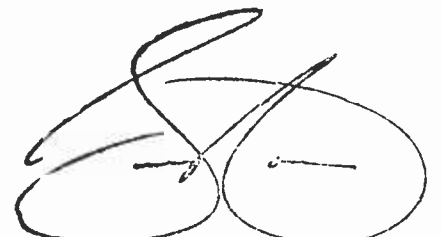

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Jo Walker-Meador, Executive Director
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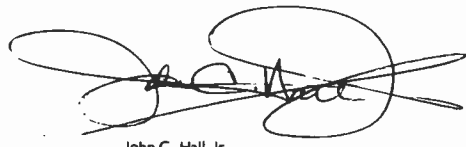

Hal David, President
ASCAP

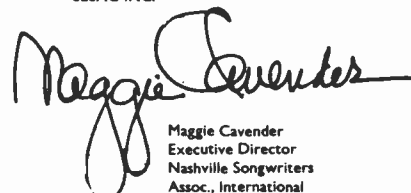

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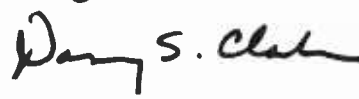

John C. Hall, Jr.
National Executive Secretary AFTRA

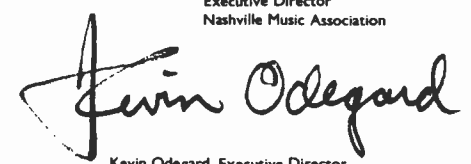

Maggie Cavender
Executive Director
Nashville Songwriters
Assoc., International


Dale Franklin Cornelius
Executive Director
Nashville Music Association


Thelma A. Robinson, President
National Federation of Music Clubs


Benjamin S. Dunham, Executive Vice President
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STORE DESIGN



Custom built sales counter and jukebox display on black & white tile pad at Music's, Raleigh.



Albm, CD bins and music video monitors in Tower Records, Broadway, N.Y.

CD GROWTH DRIVES TRENDS IN PACKAGING & DISPLAY

By FRED GOODMAN

The introduction of a new configuration invariably means incremental sales to retailers. Consumers, moving from 78s to 45s and LPs, from mono to stereo, from 8-track to cassette, from vinyl to Compact Disc, have a decided tendency to buy both new selections and replace cata-

log favorites in the new format. But the downside of the equation can be in stocking and displaying double and triple inventories, especially during transition and introductory phases of new configurations. And with today's prices for commercial space, proper presentation and storage of product be-

(Continued on page N-20)

By EARL PAIGE

Articles Surveillance. The very term, and others describing anti-theft systems, revolve around what is now nearly a science known as store security, designed to make shoplifters nervous. But it makes shopkeepers nervous, too. From top management on down the line.

Even ex-thieves are into this in a big way.

In fact, Mike McCaffrey, whose company, To Catch A Thief, pretty much sums it up, regularly regales retailer conventions on the fine art that won him time in the

slammer. Music Plus, the 42-unit Los Angeles-based chain, employs McCaffrey as a consultant, as do other chains.

Also, because people move from chain to chain, more often at the store manager and lower levels where security is most critical, the familiar tricks of this trade become known quickly. That also worries the security

professionals.

An example is an anecdote McCaffrey used at the most recent VSDA national convention. His point is a code message store staff employ for shoplifters at work. He suggests an innocuous intercom message. The code trigger is a suburban city where all staff know the chain has a store: "Attention, Rick, Downey

wants to know if the Streisand shipment is on the way over."

The alert quoted is that the shoplifter is near the Barbra Streisand display—Downey is the key word. The whole scenario can send the wizened booster straight for the door and that's just fine. Amateurs get caught right there with "Funny Girl" or "Cage Aux Folles."

The unfunny part is that so many staff at chains other than Music Plus know the ploy and work it, or disregard it as possibly no longer state-of-the-art. When so many know a security practice, security people become especially wary.

One basic trend in today's home entertainment retail store

(Continued on page N-22)

NEW SECURITY SYSTEM COULD BYPASS CONTINUING DEBATE ON CASSETTE PACKAGING

By ELISABETH STAGG

A pilfer-proof cassette may become a reality long before the packaging debate for the configuration ends. While retailers remain at odds on packaging, they appear unified in support of current efforts to develop a universal security system.

The packaging debate could be sidestepped entirely by the proposed security system, which is now under investigation by a joint committee of NARM and VSDA. Manufacturers would apply a universal security strip, or target, directly to product, making packaging strictly a merchandising issue. Retailers would then provide the hardware in their stores to complete the security system.

A survey of retailers indicates support for this approach to security, but vehement disagreement on uniform cardboard packaging for cassettes.

While he opposes a standard 4X12 cardboard box for cassettes, Kemp Mills' Howard Appelbaum is eager to see the issue resolved. "Our stores are all going through a metamorphosis of fixturing and merchandising in response to CDs," says Appelbaum, who is vice president of the 26-store Washington D.C. chain. "Let's refixture the stores and do it *one* time."

The graphic appeal of the 4X12 is great, "but that doesn't outweigh our space considerations," he says. "We've already got a space problem trying to work in CDs—something's got to be sacrificed."

Kemp Mills rejected spaghetti boxes as a security aid for cassettes after getting less than half the inventory in the same space using them. Tapes are now locked up in some stores; open

behind the counter where customers can request them in others. "It's not ideal," says Appelbaum, "but if we left tapes open in some stores we'd be out of business in six months."

Firmly opposed to alternative cassette packaging is 36-store Tower Records. "We can't use any package that can be developed," says Tower founder Russ Solomon. "Space is the whole issue. When you've got 30,000 tapes in 1,500 square feet, you can't put in a box that takes up three times the space the cassette does."

Tower can get the visual impact it wants with the existing package by "creating a massive display," says Solomon. "We're in favor of nothing."

Tower's cassettes are now segregated in mini-stores where they are protected by electronic anti-theft systems. The proposed universal security system "may be a pipedream, but it would be the ideal," says Solomon. "Hopefully the committee, which we serve on, will come up with a solution everyone can agree to." The cost of the system, which at least one retailer has questions, "wouldn't be any big deal," says Solomon. "It wouldn't cost more than a couple of pennies."

Adamant supporters of the 4X12 box are mall-oriented retailers Camelot and Record Bar. Both chains display cassettes in the open, placing them in a long plastic security box that holds two tapes.

"Every release we've had in the 4X12 format has sold better," says Lew Garrett, Camelot's director of purchasing. "We've displayed the same release in a 4X12 next to our own

generic long box, and the 4X12 has sold much sooner. The graphics are much more appealing. Customers are drawn to the package."

When questioned about arguments against the 4X12, Garrett maintains "there are none that are valid. The 4X12 just sells so much more."

Record Bar has been an ardent supporter of the 4X12, although purchasing vice president Steve Bennett says its pluses are in merchandising and higher sales, not security.

"I'm not sure there are any advantages in terms of security," says Bennett. "It's simple to slit open and slide the cassette out. We once used a cardboard package to box two cassettes at Christmas and had that problem. But we think the trade-off in sales is far greater than the shrinkage."

Although neither Record Bar nor Camelot has figures on the total cost for their plastic security boxes, both say the system is expensive. Record Bar's Bennett says the boxes cost around 40¢ each, and while they are reused, "they do eventually get weakened and break. Loading a thousand cassettes into the boxes takes two employees literally hours to do."

Security aside, cassette packaging is a display issue, says Bennett. "Retailers need to get those cassettes off the wall and out so consumers can see them." To keep a dominant sales item hidden is "very wrong," he says. "I can't think of any other product where people would do that."

Because the current packaging is too small to create any vi-

(Continued on page N-19)

Attention Shoppers...

OUR SECURITY CAMERAS ARE FAMILY-ORIENTED!

VID VITALITY

(Continued from page N-4)

outlets.

Bazzle-Cole is most enthusiastic about videocassette rental, saying, "Video rental is hot. It's bringing people into the store. Every store that we're opening up in the future will have a video rental club."

Traffic generation is a key reason for Spec's new concentration on video, Bazzle-Cole says: "We've decided to put video rental in all of them because it pulls the customers in." When a customer is a habitual renter, "They're in there on a very frequent basis. They're there to rent movies one, two, three times a week."

Such regular repeat business has sharply increased record sales, Bazzle-Cole claims, with consumers coming to the company's 23 outlets far more frequently to pick up and return cassettes than they used to come to pick up records.

Record retailers agree that categorizing home video is a very good idea.

"We have it all categorized in every one of our stores," says Bazzle-Cole, with the some of the categories Spec's has set up including "new release, children's, drama, foreign, classic, ballet, music, and comedies."

Tower is even more specific about its categorization, says Medwick. He predicts the end result of his company's categorizations will be video stores with product as sharply segmented as record outlets.

In one of Tower's New York outlets, product is split up not only into categories, but into manufacturers for two best-moving companies, Medwick says: "There are two companies that we just sell so much of their product, especially in New York, that we give them their own sections," he says.

"We're basically trying to com-

partmentalize everything" is how Medwick describes the campaign. Besides the standard-issue program categories Bazzle-Cole describes, Tower also has sections for new product, how-to, and even specific artists such as Woody Allen or James Bond if the market demands it.

"All of our new stores are going to have these sections," says Medwick. "The sharply divided sections to show that we have catalog, that we like to carry deep catalog."

One of the specific tools Tower is using to help identify its sections is color. "We're trying to color coordinate them, in fact, put the racks on a certain color for sale and a certain color for rental," Medwick says. "Eventually, it's going to be very similar to the record stores."

NARM '86



ACCESSORIES

(Continued from page N-4)

caddies and cleaning products.

Promotions for accessories seem to be more routine than imaginative, owing perhaps to fact that many of the items have traditionally sold well on their own. But some have moved better than others. Fussell says that Record Bar enjoyed "outstanding" sales results with a Maxell four-pack "brick" of UDS290 tapes. "We're bringing it back," he adds. Other packages worth noting, he says, are the Maxell video two-pack and the TDK SA90 audiotape four-pack. "All these have sold tremendously," Fussell reports.

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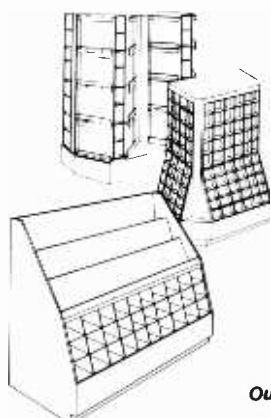
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ARTISTS

(Continued from page N-3)

"First of all, it's a great way to meet your fans. But it's also a good chance to meet the retailers, the store managers, the clerks—the people who work to sell your albums.

"I just feel certain that in-store appearances have played a part in increasing my sales. For instance, in New Boston, Ohio I heard that over 1,100 of my albums were sold within four days around my in-store."

Earl Thomas Conley

"In-stores have an incredible impact on sales. They get kids into the stores who might not normally go into the record store, and they also encourage the store to bring in more of your product. I'm sure the stores we did in-stores in last year will be stocking our product this year.

"The personal touch is important: you have to show these people that you know they're important to your career. Let them know you appreciate them, with phone calls and Christmas cards and like that. If the people in the stores don't care about you, they're not going to support you with displays and reorders.

"Hard rock bands in general are people's bands; they come from the street, they don't forget the street, and they appreciate the people who made them what they are. Pop acts appreciate the machine; we appreciate the people."

Ron Keel of Keel

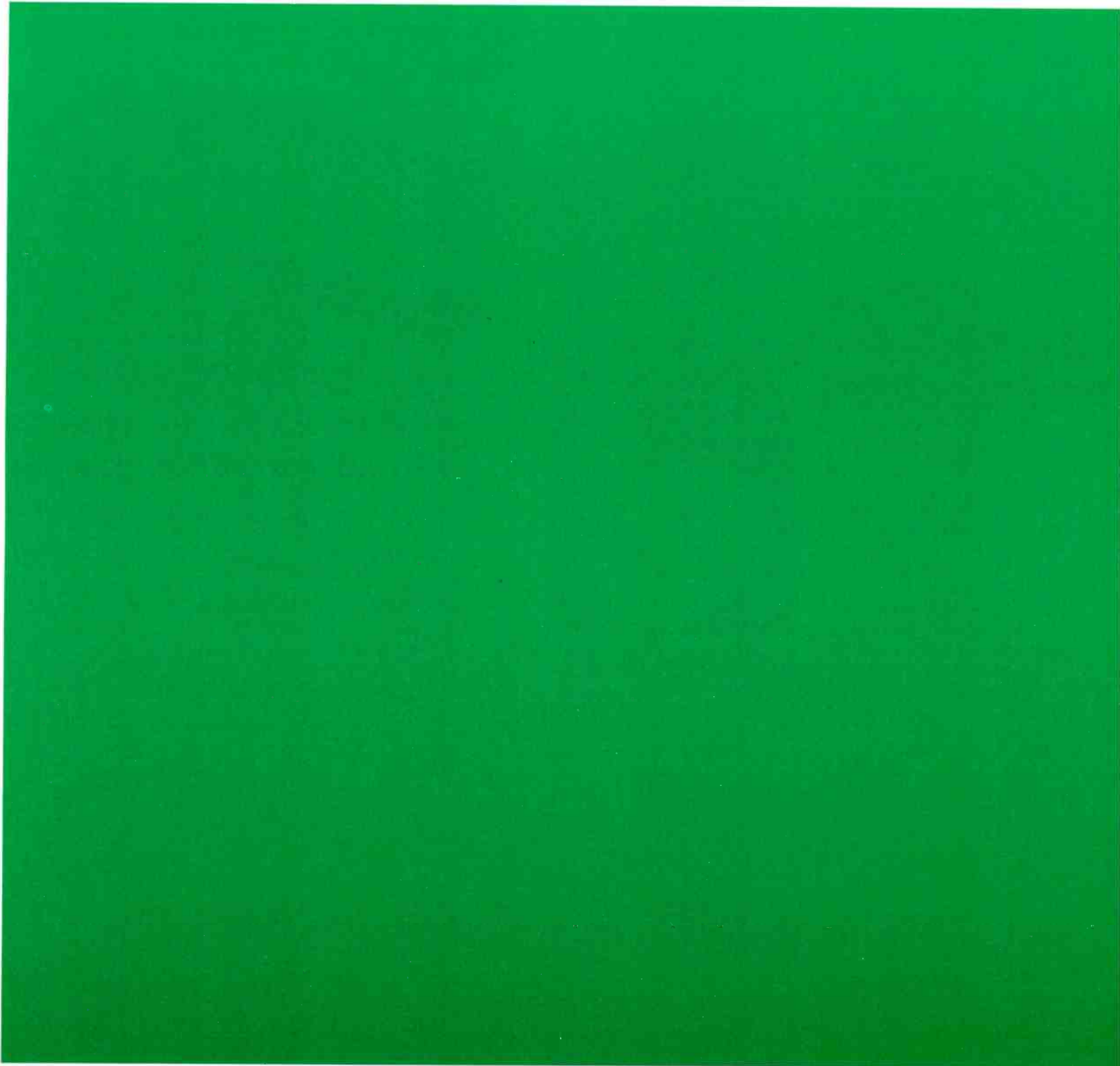
"I don't personally call up the local Wherehouse and go 'Hi, it's Stan. How's my record doing? Thought I'd just come down and have lunch with you.' That would be out of place and probably sound very false. I mean, I've got a job and they've got a job. But if it's not a false thing, it's great to meet the people who sell the records. It's really interesting, and I get a charge out of it. It's just that there's a lot of contrivance that can go on, a lot of unguine feeling, and I try to keep that aspect to a minimum."

Stan Ridgway of Wall Of Voodoo

"Starting our fresh, I do believe that in-stores play a very important part for our group. It reassures the fans that we're actually out there and that we have something to offer, and it reassures retailers that they can actually sell our records. It gives a boost for everybody all around.

"I think we've done more in-stores here than we've had to do back in Britain, because it's a bigger market and there's more work to do. But the business of

(Continued on opposite page)



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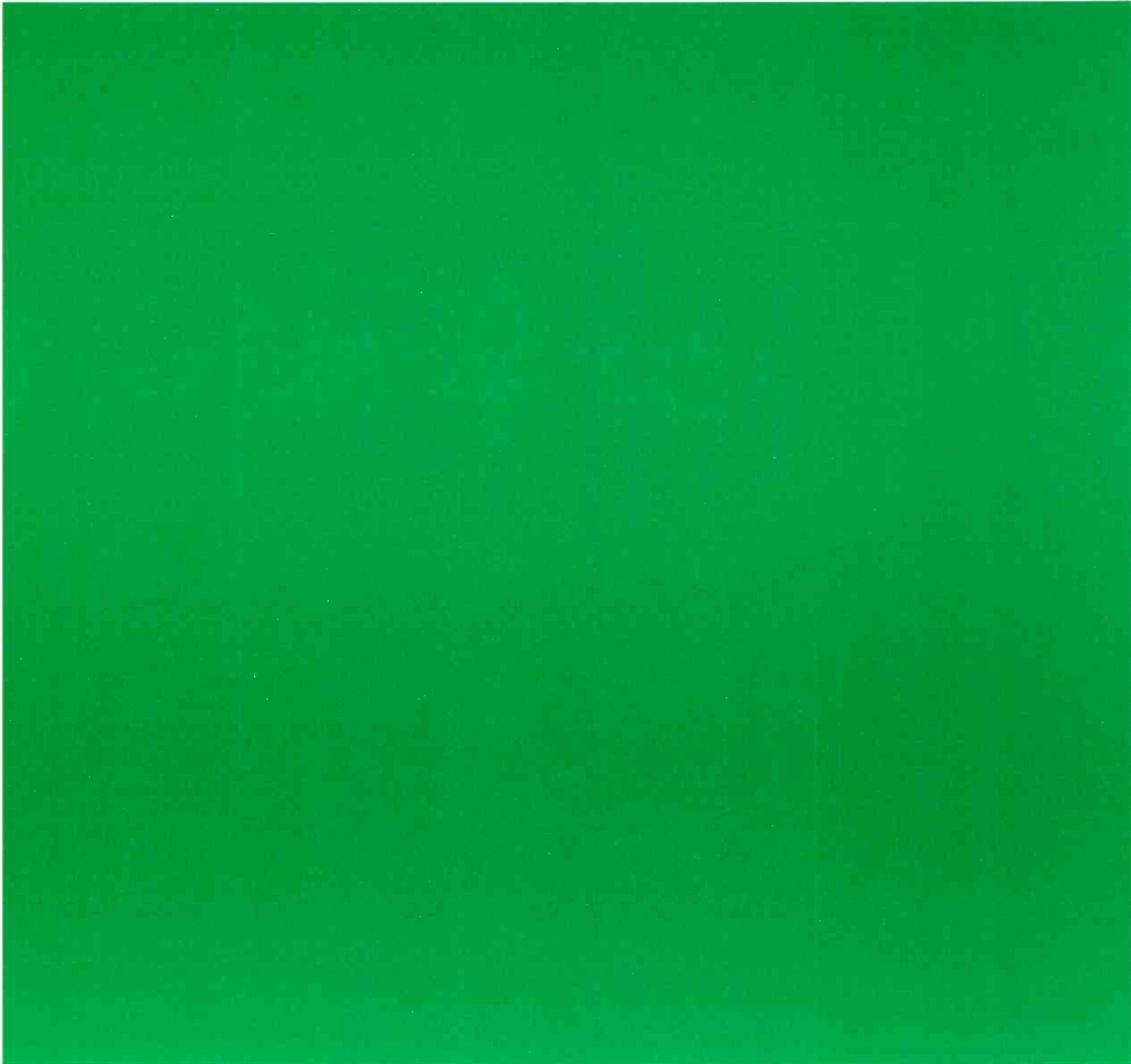
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retail seems to be the same all over."

Stedman Pearson of Five Star

"We do many in-stores in Christian bookstores, and in regular record stores, too. It's important to touch base with the audience, to meet the kids firsthand. That's the basis of what we do: it's a ministry. And there is a residual sale of albums after the group has been in a city, and the more that has been done in that city, the more the sales carry on after the group is gone.

"Our main goal is to get the secular record stores to stock our albums more prominently, in the rock'n'roll section, rather than just the gospel section. This makes it particularly worthwhile to do in-stores there, to educate them as to what Petra is and what we're trying to do. We know from reps we've talked to that when they did get our records right there next to Tom Petty and Prince, it tripled our sales. It gives the buyer a real alternative."

Bob Hartman of Petra

NEW LISTEN

(Continued from page N-1)

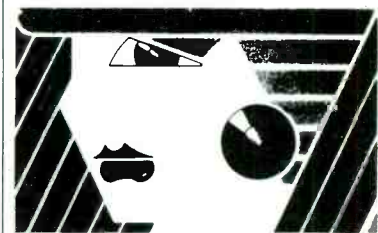
at the point of manufacturer," Imber says.

Experimenting now with a security system in one store he can compare to a control store with cassettes under lock, Imber is open to new methods of open display. He feels the CD packaging brouhaha has settled down to a more standard configuration.

However, packaging of prerecorded audio cassettes will continue as a dialog topic. Here, like other NARM chains, Record World is utilizing a long plastic box. "It's not to say it can't be shoved in your pocket, but it deters theft."

But other retailers—Kwiker, Tower's Russ Solomon and Worrell among them—fixtured for the Norelco box and urge vendors to provide both 4x12 and generic Norelco packaging.

Many hot issues at NARM typically surface in the fall during NARM's retail advisory/manufacturer advisory session. One is bar coding, Eugster, pushing more universal bar coding in Florida last year in his acceptance speech, is still at it.



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RACKS

(Continued from page N-4)

electronics departments—a strategy aimed at building CD hardware sales.

Sonny Gee's Edwards is also pleased that the industry has moved to uniform packaging.

"The standardization of CD packaging helped," says Edwards. "The boxes are much easier to merchandise; we had difficulty working with the old plastic packaging. My problem right now is finding a display vehicle that can cut down on the pilferage problem. To put them behind lock and key does not work, so we need a vehicle that works well for merchandising purposes, without inviting shoplifters to rob us blind."

And Lieberman's Okinow is confident that the penetration of CD hardware will follow the cycle of videocassette recorders and other electronics products—a cycle which will constantly add to his CD customer base.

"First it will be the electronics enthusiast. Then his friends will say 'You've got one, so now I've got to get one.' We've seen that happen enough in this country to know that it will also happen with Compact Discs."

Prerecorded video also portends growth opportunity for racks, although its ultimate potential is somewhat limited. Some rack accounts prefer to buy video direct from suppliers or video distributors, and low-priced public domain titles are readily available from many sources. Also the high ticket still attached to many movies further limits selling power. Still, Handleman's Schaefer is enthused about the movement of "sale-priced video," with a wholesale price of "under \$20."

"We've had far greater success with video up to now than we've had with Compact Discs because there's a far heavier base of homes with video recorders," says Schaefer.

Lieberman's Okinow is also enthusiastic about video's wider sales base: "We see virtually every account that we currently service adding video product. 600 out of our 2,200 accounts already sell video, and we feel that almost every account will have a video sales department. That combined with the Compact Disc has very exciting growth potential for us."

Says Schaefer, "I think video will be there in 1986. Both rack-jobbers and retailers will experience great success with sale-priced video. And in 1987, it will be the year for Compact Discs."

REPORTS

(Continued from page N-6)

starting to burn."

WKZL Winston-Salem, N.C. program director Chuck Finney draws a similar connection between radio and retail. Sales reports are "extremely important in finding out trends we might not notice otherwise," Finney says. A good, recent example, he continues, was the Bangles, whose "Manic Monday" had not been picked up by other stations in WKZL's market. "If it hadn't shown up so strongly in sales, we wouldn't have known it was happening."

Programmers make frequent references for accurate retail tallies and most place a heavy emphasis on developing healthy rapport with their reporters. "We've found ways to detect 'hyped' reports," says WBZZ's Bazoo. "The key," he says, "is that we take good care of our reporters. We give them spiffs as often as possible ... T-shirts, concert tickets, etc."

Developing rapport with reporters also enables programmers to get information beyond the sales numbers, such as who is buying what records. "If you take time to get to know the kids behind the counter," notes WDTX's Harper, "you can find out which cut people are buying an album for." WKZL's Finney puts more emphasis on determining what demo is buying certain records. Retail is especially helpful in catching "adult surprises," Finney notes. "Arcadia is obviously going to teens," he continues. "But, there were a lot of adults buying the Bangles, for example. We didn't expect that."

"At some stores, the staff takes great pride in helping us," says WBZZ's Bazoo. "At others, it's like pulling teeth. That's kind of sad, because we're all in this together. But, I can't blame them. Each report takes between 20 and 25 minutes of a store's time. I know it isn't easy, especially during holidays."



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NEW STORE

(Continued from page N-10)

freestanders by the end of the year. "I hate to use the term, but it's a more high-tech look," says Mundorf.

Camelot's new color scheme replaces earthtones with gray, red and black, and wood with lots of mirrors, chrome and clear plexiglass.

"We're mall animals so we have to be broad in appeal, both in decor and product mix, but we wanted to upgrade our look and make it more contemporary," says Mundorf. "We recognized the need to be more competitive with the fashion outlets."

"We're using more neon, but we're not going overboard," says Chip Cappelletti, director of store planning, Record Bar, which will open seven new stores this year. The 149-store chain's current design reflects the fine-tuning of its Colorado Springs, Colo., prototype store for the '80s, which opened in 1984.

Video's widespread appeal has led to Record Bar's current layout, which places the video department in the rear of the store. "We're using it as a draw and monitoring the results," says Cappelletti. "We know it's good at getting everyone from kids to their parents to move through the entire store."

Video will also be used in the rear of the chain's two freestanding stores, which feature a new circular ceramic tile walkway. This "racetrack" is designed to lead customers by each department of the stores, which will be between 4,000 square feet and

5,000 square feet. Targeted for Tidewater, Va., the stores will be called Tracks Records & Tapes to capitalize on the high profile of two existing Tracks in the area.

Record Bar's goal in designing fixtures for its new stores has been flexibility, says Cappelletti. "We've opted for putting extra dollars in slatwall fixtures that offer maximum flexibility," he explains. "If a new package or software comes out we can simply change plexi-holders. That's much cheaper than completely refixturing."

The combination of store design, product and location, all selected with an over-25 consumer in mind, has resulted in "tremendous customer response," says Hap Willard of Music's in Raleigh, N.C. The flagship of Music International's planned record chain and franchise operation opened last summer in a new shopping center in affluent north Raleigh.

The centerpiece of the store's oval checkout counter is an original 1947 Wurlitzer jukebox, which Willard and partner Bill Weber plan to feature in every store. The store does around 42% of its business in CDs, thanks in part, the owners say, to a pilfer-proof display system developed by Minneapolis CD wholesale Eastside Digital.

Inspired by a similar European system, the display holds Compact Disc artwork in a reuseable plexiglass package, which customers are free to handle. The disks are under the bin.

"It allows us to display a lot of CDs in a small area, and our customers can go through our selec-

tion extremely fast," says Willard. "And it's 100% pilfer-proof."

Two more Music's are planned this year in the Raleigh-Durham-Chapel Hill area, says Willard. "Business, particularly in CDs, gets better every day."

For Tower Records, probably the biggest trendsetter in new store design, "the bottom line is that we're moving toward designs that create a nice environment," says founder Russ Solomon.

Leading that movement is the New York architectural firm of Buttrick White & Burtis, which has done all of Tower's East Coast designs as well as a Torrance, Calif., outlet and its second London store, now under construction.

"We want to entertain people," says architect Harry But-

trick. "We take an analytical approach to come up with an architectural program that meets the specific needs of our client—including traffic, product, security and visual displays that will excite the consumer."

The firm uses only custom colors. "We find the standard color palettes don't give us what we need," says Buttrick. "Our reds need to be redder, hotter, than the standard red."

Tower's first Boston outlet, scheduled to open by the end of the year, will feature "a first—four escalators taking customers between the 'hot' first floor of rock and pop to a more appropriately colored second floor of classics, jazz and show tunes," says Buttrick.

The new London store at No. 1 Piccadilly Circus is "on the outside more British than the British

and on the inside more American than the Americans," he says. Yet it won't look anything like the Tower's outlets on this side of the Atlantic.

"It's very tailored to the British customer," Buttrick says. "We don't do cookie cutters. Each of our stores is designed to reflect its own market and production."



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Exterior night view of Music's in Raleigh. Illuminated glass block walls attract shoppers, who are greeted by a '47 Wurlitzer jukebox.



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Horton Plaza Mall, San Diego

MALLS JUST WANT TO HAVE FUN

As NARM convenes for the 28th time in 1986, home entertainment software chains are looking more cautiously and critically at mall sites.

This is certainly a reflection of Musicland, the nation's No. 1 retail chain with around an 85% occupancy in malls for its 458 stores. By no means totally skeptical on malls, Jack Eugster, Musicland president, offers three more or less broad areas of concern.

BB: In your remarks at Musicland's convention this past August, you seem to express expansion in malls somewhat conditionally. You said, the Musicland Group will open 'some' mall stores. Was your hesitance based on the relative drop off in new malls?

JE: There's not a lot of new malls opening. We're over-storing and over-malling America. But closely related to this is the number of record/tape stores in malls.

BB: The number is going up?

JE: There's too many. It's gone from 1.25 then 1.5 to something like 2.1. A few malls have three record/tape stores. No mall should have more than two in my opinion.

BB: What about lease hold expenses going up, too?

JE: That's certainly true and important. That's one of the reasons we have some hesitance. We pass on some deals.

BB: How do you view the newer malls that emphasize entertainment, since you view shopping as America's No. 1 form of entertainment?

JE: Shopping is the No. 1 entertainment activity in America. It's the first thing girls 16 years old want to do, go to the mall. Do you know why shopping is entertainment? The No. 1 company in popcorn sales is General Cinema; No. 2 is K-Mart. I could never prove this but I believe it. And when you're buying popcorn you're being entertained.

BB: Talk specifically about Horton Plaza in San Diego where you have a totally innovative unit called 'Sam Goody's Musicland.'

JE: Horton is unique and likely not to be repeated anywhere else. San Diego is the largest city in America without major department stores downtown. Horton allowed this. There's plenty of freeway access to downtown. There's no reason why Horton wasn't the answer to attracting major department stores. But basically, there's a lot of downtown malls around the country.

BB: Horton, however, is innovative as being both a museum and a mall, isn't it?

JE: Oh, yes. It has tremendous architecture, also not apt to be repeated.

EARL PAIGE

BYPASS

(Continued from page N-12)

sual impact, there "has to be an outer graphic that magnifies the product," he says.

Tom Lunt of the eight-store Streetside Records chain disagrees. "There's no reason to go crazy beefing up a configuration that will be gone in a few years," says Lunt, who believes cassettes will become an "ever more disposable configuration."

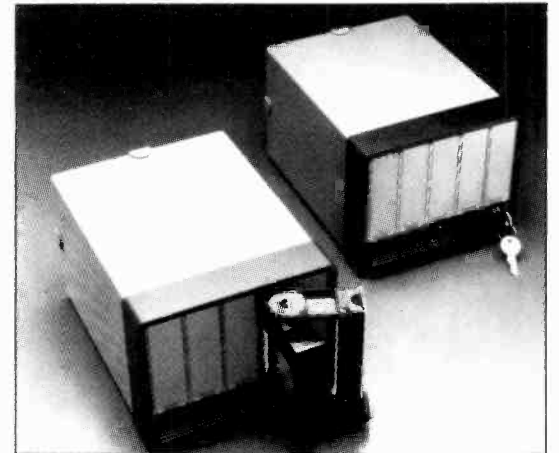
He predicts that once CDs are available for cars and portable use, the LP will "fade back into prominence as the paperback version of the CD.

"I don't want to have to refixure for a new package for something that within five years will be outdated," says Lunt.

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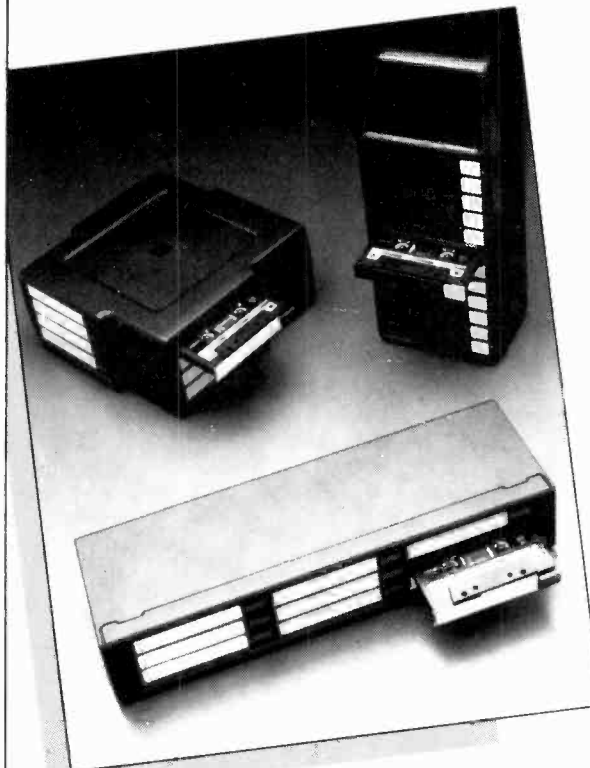


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DISPLAY

(Continued from page N-12)

comes a problem of premium importance.

Initial projections for the penetration of the Compact Disc have proven far too conservative, suggesting that even the most highly educated guesses concerning product mix and the store of the future remain guesses no matter what. V.W. Hansen, president of Holland, Ohio fixture manufacturer Crown Store Equipment Co. says most of his business is in video fixtures these days. And he estimates that the average home entertainment merchant devotes less than one-third of his floor space to records these days.

Of course, selling what people want to buy is what retailing is all about; but no one is willing to throw away custom built display units as quickly as the changing marketplace would seem to suggest.

Fortunately, trends in packaging for the smaller-sized configurations has tended towards accommodating display in already existing LP bins. The nearly 6X12 cardboard and blister packs agreed upon as the industry standard for CD's means shoulder-to-shoulder display in album browsers is a quick solu-

tion. But there are others who feel that there are more economical and aesthetic presentations suggested by the CD.

Rob Simonds, who owns and operates two CD-only stores in the Minneapolis/St. Paul market under the CD Establishment logo, displays 700 CD jewel boxes in a six-row, custom built browser that's only 40 inches wide. Discarding the outer packaging, Simonds removes the disks from the box, displaying just the box and the booklet. Disks are kept behind the check-out counter, creating a system that allows customers to hear a CD before they purchase it.

"It's a very efficient system," says Simonds, who says the only disadvantage is that it's labor intensive. "But we do a lot of volume," he adds, "and that's not really a factor. Besides, I'd rather trade that for not having to worry about pilferage. Plus, people react well to the system and it gives us a space-saving way to show the packages without presenting them spine out."

Simonds says he drew up the plans for the bin after seeing a similar one in Europe, and had the design built by a local carpenter. Since then, the bin has been picked up by other retailers including Boston Compact Disc in Cambridge, Mass. and Music's International in Raleigh, N.C., an

independent franchisor who says his store design is skewed towards attracting an older clientele.

CDs account for over 40% of Music's International's sales according to co-manager Al Wodarski, making proper display and easy demonstration all the more important for the outlet.

Chances are you may have ditched your old 8-track tape display bins a long time ago. But if they're still sitting in your basement, they can be dusted off and used for CDs. The locking, sloped front glass and wood display cases with cut-out holes for examining but not removing merchandise can hold hundreds of Compact Discs, displayed spine-out in book case style once they've been removed from the outer 6X12.

The advent of home video has created its own software display problems. In the rental store, space quickly becomes one of the greatest issues despite the predominance of empty sleeve displays and backroom storage of inventory.

One solution being attempted is to adapt video sleeve art to LP cover dimensions, displaying them in record browsers instead of on shelved face-out racks.

Sony Video Software has begun manufacturing these 12X12 video flats, after seeing it in use at Steve Savage's New Video stores in Manhattan. Savage simply cut existing video sleeves in half and mounted them on plain white album jackets.

The video flat is called an idea that will "help revolutionize the way that video titles are merchandised in both record and video software stores" by Andy Schofer, director of marketing for Sony Software.

The obvious advantage is that it allows dealers with limited floor space to display an exceptionally large inventory of titles in a comparatively small space.



CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; NARM Coordinator, Earl Paige; Store Design Coordinator, Fred Goodman; Cassette Coordinator, Steven Dupler; Covers & Design, Anne Richardson-Daniel.



Maiden's Bruce Dickinson, center, Sony's Andrew Schofer, left, and Michael Rudich flash the vid packaging for "Iron Maiden Live After Death"

bowers record sleeve

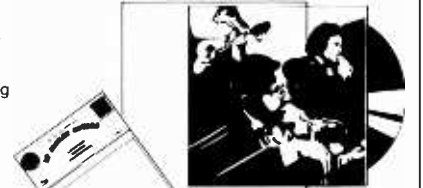
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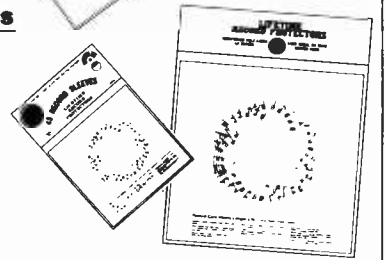
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ADVERTISING

(Continued from page N-6)

lowering prices.

Radio advertising for 20,000 square foot Texas Tapes & Records is limited to "something really special," says president David Brichler. "Rates are outrageous."

Alloting just 10% of his advertising budget for radio in the coming year, Brichler will spend around 30% on TV, and the majority on print. "We can be on TV for a week for what 60 seconds of radio would cost," says Brichler.

Much of his print budget goes to the store's Texas Tapes & Records Headbangers newsletter, which has 10,000 subscribers in the 12-25 year old demographic. Published every two months, the free newsletter includes articles of interest, contests, promotions, and massive specials on "hard rock and heavy metal, which is our store's forte by demographic, if not by choice," says Brichler.

Customers get a Headbangers membership card by signing up for the mailing list, which doubled last year. Brichler hopes to add another 5,000 names in 1986.

Video sales and rentals, which Brichler describes as "very

healthy over the past four years," have required a minimum advertising. "We run a small ad in a local TV guide that we'll meet or beat anyone's advertised price," he says.

The 75-store Sound Warehouse chain, based in Dallas, will divvy ad dollars among radio (50%), print (40%) and TV (10%), with a heavier ratio of TV (60%) to print (40%) for video.

Director of advertising Barbara Burrows says Compact Discs are included "whenever and wherever possible in the print ads."

Burrows, who uses cable, network and independent TV, would like to up her TV budget. In the Houston and Dallas markets "TV can cover a high number of stores," she says. "It would be nice to increase it."

No major changes in strategy are planned this year by the 180-store Camelot chain, says marketing supervisor Paul Burnett. Camelot will continue targeting radio for hot product and to support new store openings and chainwide promotion, he said. Four to six promotions, which include all product types, are planned this year.

Burnett says the bulk of Camelot's ad budget goes to print, including both newspapers and direct mail. Movie clubs in about half the chain's stores provide

mailing lists that are used to keep members informed of new releases and specials. "We've found video to be a very pleasant part of our business," says Burnett.

Pleased with the results of last year's promotions, Camelot "has just done a little finetuning for 1986," says Burnett.

The 63-store Record World chain has updated its image with a new advertising jingle and TV donut. Director of advertising

Phyllis Purpero says the TV donut features a generic disk that can be either an LP or a CD. The jingle is "a little more funky" than the broadbased MOR sound Record World had used in the past, she says.

"Ninety percent of our radio and TV ads are for rock, so we wanted something to appeal to those consumers," says Purpero. "There is also a MOR version we can use when we need it." Earmarking 60% of her bud-

get to print, 30% to radio and around 10% to TV, Purpero says her print budget will involve more direct mail.

A 20-page catalog of Compact Discs is planned as a supplement to last summer's 48-page CD catalog. "This one will feature what's new and available," says Purpero. "Mainly we want to build recognition as a source for CDs. Then when fill gets better, consumers will remember us."

CD SURGE

(Continued from page N-3)

Compact Disc packaging is also undergoing further refinement, this time without the undercurrent of controversy that marked last year's failed experiments in all-board containers to replace the existing plastic jewel box developed for the configuration at its inception. A hybrid board and plastic case, dubbed the Digi-Pak by Album Graphics, Inc., its developer, has been used by the audiophile-oriented American Gramophone label, and more recently has been given a broader, mass market test by Island Records, which has eight titles planned in the Digi-Pak package, several already in the marketplace. If the retail and consumer juries are still out as of this writing, it's clear that the new design isn't generating the hostile response that greeted WEA's two trial projects for an all-board CD sleeve fabricated by Ivy Hill last year.

More pertinent to dealers is the general consensus already in place for outer CD packaging, now split between plastic blister packs and printed board outer boxes, but effectively standardized with respect to package dimensions and bin space requirements. Although broader acceptance for the Digi-Pak could allow the swing toward a more compact outer box, for now, at least, dealers no longer face the disruptive mix of jewel-only, blistered and boxed goods that characterized CD stock in its early months.

Dealers and distributors can also look to a rising swell of promotional momentum for the format as radio stations increase their use of Compact Disc product over the air. Major market stations are now actively supporting the CD medium not only through special CD program segments but also through advertising and promotion touting their use of the format. Classical radio stations have been aggressive CD supporters virtually from the inception of the format, but now even secondary market outlets and non-commercial radio stations are getting into the digital act.

Meanwhile, the array of available CD players continues to evolve rapidly in price and performance, insuring a steep growth curve for the installed base of CD users. Home players are now dipping toward the \$100 level, although most vendors say the bulk of sales remain at slightly higher price points, and add that the market for high-end machines at \$1,000 or more remains lucrative. Portable and personal CD units, including both boom box-type combination players and Walkman-type personal sets, are likewise booming, attracting a younger consumer. Likewise, single-brand component rack systems now routinely include CD players as part of the package, and at least one major brand, Pioneer, has introduced rack systems that offer record-playing gear as an option

but specify CD playback as standard—a sign of the times, indeed.

Mobile Compact Disc hardware is also gaining rapid acceptance, suggesting that the CD, like the audio cassette before it, will roll up new sales as it rolls down the road. In addition to the growing number of after-market CD and CD/radio players on the market, Sony has unveiled the first automotive CD changer system, an innovative design that places player and disks in the vehicle's trunk for optimum safety. At least as significant are indications that the CD format will soon be offered as factory equipment by car manufacturers. Ford has already confirmed plans to make a CD player an available option for its Lincoln Town Car, presumably as the

(Continued on page N-22)

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CHECKOUT

(Continued from page N-10)

play mechanisms, and consultation services—were featured at that show, a good number of the vendors on hand were targeted specifically for improving the checkout process.

While it appears that record retailers have been slow to embrace some of these new devices, they are very much in evidence in other retail sectors, including mass merchants, restaurants, even locally owned hardware stores. Still, there is some evidence that music dealers are ready to test these waters.

Specific cases in point include:

- Tower Records' use of the GTE Data Terminal
- Camelot Music's chain-wide use of Telxon's hand-held terminal
- Warehouse's video rental wizard Merlin

Tower's use of data capture terminals speeds credit card purchases. By passing—or "swiping"—a card through the terminal's slot the system's network approves authorized charges in seconds, avoiding the need for salespeople to check stolen card records and the need to phone in authorization for charges over a card's floor limit.

This system also prohibits a customer from charging over ones personal credit line, a practice which stymies retailers' credit collection procedures.

Use of the system also yields Tower three more key benefits: a cheaper bank card rate over conventional processing; next-day access to charge funds; and the elimination of mailing expenses.

Also consider that the average cost of processing a manually phoned charge authorization can cost as much as 50¢, while depending on a dealer's service and bank charges, an electronically transmitted approval costs as little as 2¢.

At Camelot, Telxon's portable computer terminal provided immediate improvement in inventory management of deep catalog titles. The unit's attached scanning wand allows store personnel to read detachable bar-coded tickets from recycled product, allowing for quicker turn-around of replacement product; a Telxon benefit also being utilized by other music retailers.

As Camelot continues to develop use of Telxon it will realize other time-saving measures, including the ability to transmit payroll information to its home office—a measure that eliminates paperwork, speeds processing and reduces mailing

costs.

Warehouse's well-publicized Merlin system speeds the rental checkout process for its video customers. Like Tower's data capture terminals, Merlin quickly clears authorized charges, and also keeps accurate record of which tapes are being rented to which customers, a prime security benefit. The talking Merlin provides another important security measure—it gently calls attention to customers who carry tapes away from the video section without checking them through the store's rental system.

These are just three examples of how modernized checkout procedures can improve a music retailer's customer service while bettering the bottom line.

Complete point-of-sale data capture terminals, such as the Model MCCR offered by Datacap Systems, Inc., combine the advantages of several of the above systems. The unit is a totally computerized cash register, with built-in bar code scanning and credit card capture-and-settlement capabilities.

Datacap is not alone in this arena, as most cash register manufacturers are also exploring enhanced capabilities for their systems.

Retailers who deal in large ticket items, such as videocas-

sette recorders or Compact Disc players, might explore Distribution Management Systems' (DMS) Register Express. It too offers many enhanced register options, including the ability to check available inventory at the point-of-purchase.

For instance, if a customer wishes to buy a VCR that is not in stock, this system gives the salesperson immediate stock information about alternate video recorders that may fit the cus-

tomers' needs. This allows the dealer to make a substitute sale, rather than lose a sale.

Today, the possibilities are limitless for the music store's checkout counter. With a wide scope of services and technological devices offered by a vast number of vendors, both large and small retailers should be able to find an improved checkout procedure, tailored specifically for the dealer's individual needs.

PRODUCT MIX

(Continued from page N-10)

span for new technologies could be considerably shorter than they have been in the past all conspire to make home entertainment retailing a riskier and more unpredictable venture than ever.

Clearly, being able to move with trends is more important than ever. And the stores being designed today may have to outlive the product lines they were built to house. "We're paying extra now for slatwalls because we don't know what the future will bring," says Chip Capelletti, director of store planning for Record Bar. "The product lines are changing before the fixtures wear out."

Cost remains the other major variable in planning for layout. The use of space—both for product display and creating ambiance and identity—is of ultimate importance.

That identity, which provides a chain or even single outlet with so much of its consumer recognition, may also require changes either subtle or great depending upon the shift in the marketplace. When video games briefly ruled the roost, several chains rushed to design a high tech look that would appeal to the post-baby boomers. For the first time in recent memory, record retailers were looking toward another demographic in trying to cement their place in the market.

Now, as the Compact Disc draws in older customers who haven't set foot in a record store in years, the question of decorating and design may be one of "graying" a store. Mail order record businesses have long thrived on an older clientele who just won't visit the youth-oriented record shops. Clearly, after years of being denied that monied customer, the record-turned-CD retailer has no desire to lose him again.

Yet retailers still must hew close to the center, unless they have the space of a Tower, or captured market of an independent.

The shift in configurations on the shelves also requires a change in display and comple-

mentary presentation. As long as the issue of cassette packaging remains up in the air, retailers will continue to develop their own solutions. Unfortunately, that means more and more retailers are already committed to a particular style of display—whether it's Tower's open electronic surveillance system presentation, Camelot and Record Bar's plastic shoes, or a racked lock and key arrangement—making it progressively harder for chains and retailers to fixture down for a common packaging.

With video, the issue of floor display is compounded by the problem of empty sleeves and library storage. But perhaps more than any issue for record retailers making the jump to video is the labor intensive nature of video rentals. Hopefully, the continuing evolution of the electronic check-out center—with its computerized inventory and membership capabilities, electronic transaction, inventory and card swipe capabilities—are the counter-measure required to free personnel to handle the new business.

CD SURGE

(Continued from page N-21)

prelude to similar options on other models. And where Ford goes, of course, General Motors, Chrysler and their competitors are very likely to follow.

As for the Compact Disc's multi-media capability, that, too, appears ready to advance. This week witnesses the First International Conference on CD-ROM, sponsored in Seattle by Microsoft Corp., and while press time previews of the agenda and expected attendance confirmed the summit's primary orientation toward business and industrial computer uses, efforts to resolve the universal file standard issue are expected to be a central drama during the event. With three different groups already working toward standard proposals, computer trade sources claim a standard could be a reality soon. That would represent the vital first step toward developing sophisticated new entertainment products using the CD in exciting new ways.

SECURITY

(Continued from page N-12)

security scene is that systems almost need to be custom designed and fit the personality of the particular chain.

"Articles surveillance," says John Farr of the classic trade jargon term, "has a very weird connotation for us." Farr is director of Jetco, the internal software supplier to the 220 Minneapolis-based Target department stores. "We're very family oriented," he says, indicating that Target doesn't want to approach store security that directly. "We're not into Sensormatic," he says of the prominent anti-theft devices manufacturer. "We have put in some cameras in test stores, things like that," ending as do many high level chain executives by noting how totally proprietary security practices are.

Yet another, perhaps more dramatic, trend is the need felt for some standardization, even with the companion requirement chains have for "their own way of doing it." For the first time, NARM has appointed a working committee on store security devices. Committee head is Lou Kwiker, president and CEO, Warehouse. VSDA is also represented on the committee and four vendors recently made presentations.

The onrushing tide of putting less and less merchandise under glass and key, starting with pre-recorded audio cassettes, and the more recent success of both video and Compact Disc, has spurred the search for a universal "strip"—i.e., some sensory triggering mechanism that can be hopefully installed by the software vendor.

The articles surveillance vendors, Sensormatic, KnoGo, 3M and Check Mate—all four showing their bag of tricks to the NARM/VSDA committee Jan. 15—report various chains running different kinds of tests.

Chain management must weigh many factors, not the least the cost and maintenance of systems. Kwiker says the tags themselves cut into profit margins. Many chains just want more time to look at various systems, or if no system is one way to go. "I have stores with cassettes under lock that sell more than where I have more open display," says Roy Imber, president, Elroy Enterprises.

Wary, Imber nevertheless just signed off on a contract to test one of the Big Four systems. "We wanted a store with a long track record. This we can compare to another similar store. We were doing this sort of thing five-six years ago.

"For six months, we took the doors off (the cassette display

cases) and nothing happened. But we had lots of staff in the store. That's a tremendous factor, though of course, that doesn't necessarily mean you won't have internal shrinkage."

The latter term Imber employs triggers all the more dread in chain management. Shrinkage itself is a euphemism. And nothing in the articles surveillance, nee surveillance new word lexicon softens the blow when it comes to internal theft. "One of our own." Yet that reality stalks today's retailers both large and small.

Even more frightening is the data constantly churned up by the security chiefs at the larger, more progressive chains. At least three chains, Warehouse, Record Bar/Licorice Pizza and industry giant Musicland employ people designated in the security area. These professionals have their own organization and liaisons, almost an Interpol of sorts.

One study on internal "shrinkage" cites three probabilities. Two are expected. A 5% likelihood of hardened, almost pro-level, skimmers slipping by personnel. Another 15% theft triggered by personal need, from a divorce to gambling to a list nearly as long as, well, an employment application form. It's the third one that smacks home—the big 80 as in percent. Opportunity.



Hometown Charity. Executives from Vestron Video give a gift of a new VCR and a selection from sublabel Children's Video Library to Stamford, Conn.'s St. Joseph's Hospital. Standing, from left, are St. Joseph's nursing supervisor Nancy Lewis, and Vestron's administration vice president Marilyn DiGirolamo and marketing and sales vice president Michael Olivieri. The Stamford-based company also donated VCRs and tapes to Stamford Hospital and Yale-New Haven.

MCA Bets on 'Future' With Huge Promotion

Movie Campaign Will Include TV and Print Ads

BY JIM McCULLAUGH

LOS ANGELES "Back To The Future," which has already put more than \$200 million into Universal Studio's coffers, making it one of the biggest grossing films of all time, will be the focus of MCA Home Video's largest promotion ever.

The Steven Spielberg-produced and Robert Zemeckis-directed film has a street date of May 22 and a suggested list of \$79.95. There had been some industry speculation that "Future" would be MCA's first sell-through-priced cassette. But Jerry Sharrell, senior vice president of marketing for MCA, says, "We didn't feel the timing was right for a lower price. The rental market is still very strong and our viewpoint is echoed by such industry peers as Paramount, who opted to price 'Witness' at \$79.95."

Distributors officially received word of the promotion at MCA's recently concluded national sales meeting in Scottsdale, Ariz.

Sharrell says that there was no resistance to the price point. Rather, he says, the enormous scope of the MCA backing campaign was met with enthusiasm.

Push capitalizes on 'strong market'

Elements of the multimillion-dollar advertising and sales support campaign include these:

- A 30-second television spot set for MTV on a national basis, as well as eleven major TV markets, slated for May and early June.

- Massive print advertising in general interest, consumer, buff, and trade magazines such as People, TV Guide, Life, Sports Illustrated and US. MCA estimates that the push will reach 95% of all VCR owners seven times, with more than 269 million impressions. Trade advertising spans March and April, with consumer print ads running during

the May/June period.

- An extensive in-store, point-of-purchase assortment of counter-cards, mobiles, posters, full-color sign-up sheets, mirrored mylar stickers, 22- by 35-inch silk-screened cloth banners, and other material.

- A multidimensional five-foot-high floor display and a motorized display featuring a moving replica of the VHS cassette's box against a background of enlarged theatrical main art, available to qualified retailers.

Distributors will also receive a special kit containing a cassette screener; a gatefold promotional piece containing marketing, advertising, and p-o-p material; an ad slick folder; and a special digital watch with flashing "Back To The Future" graphics.

Kartes Granted Exclusivity On Paramount, MCA Oldies

BY TONY SEIDEMAN

NEW YORK In an unprecedented move, Paramount Home Video and MCA Home Video have just licensed a total of 26 catalog titles to low-priced product specialist Kartes Video Communications.

MCA provided six feature films with a number of its major stars, including "Far Country" with James Stewart, "Lover Come Back" with Rock Hudson and Doris Day, Clark Gable and Carole Lombard in "No Man Of Her Own," and W.C. Fields in "Never Give A Sucker An Even Break."

Among Paramount's 20 titles are "Another Time, Another Place," "The Black Orchid," "Botany Bay," "Papa's Delicate Condition" with Jackie Gleason, "The Tin Star," "Villa Rides" with Yul Brynner, "The Buccaneer," "Desire Under The Elms" with Sophia Loren, and "One Hot Spell" with Anthony Quinn and Shirley MacLaine.

The product will be coming out soon, says Kartes president Jim Kartes. "We're going to try for release in April. As early April as we can. We're just waiting for the packaging to get done."

All the titles will be released under KVC's Video Film Classic logo, with the film company copyright on the back of the package.

These movies from Paramount and MCA, Kartes says, "are older films—from the '40s, '50s and '60s—that they may or may not have tried to bring onto the market."

Of his company's decision to go for the deals, Kartes says, "Based on the number of titles we did in public domain we thought we could do well with proprietary product."

I hope they entered the deal because they feel we can do a job at it and make some money on it," says Kartes. "I've carved my niche, and I think in my market I'm going to do

pretty well with this stuff, especially at the price point."

According to Kartes, in his knowledge film companies normally don't do deals like this with their product. "On videocassette," he says, "they've never said 'O.K. we're going to give you a master tape' and allow you to mass duplicate, package, and market the product. That's exactly what we're going to do."

Negotiations between KVC and Paramount and MCA have been going on for a couple of years, says Kartes, but "nothing ever got serious until a few months ago. I think becoming a Scripps-Howard company helped a lot." KVC was purchased by Scripps-Howard in late 1985.

The company has long been a specialist in marketing low-priced product, and virtually established the public domain business when it began putting out titles at \$19.95 in alternative locations such as bookstores and other non-traditional video outlets.

Kartes sees the license with Paramount and MCA titles as essential in giving his company a competitive edge in the often brutal public domain marketplace. Since Kartes has sole release rights to the films, "All these people can't come in and cut the prices the way they did on public domain."

This product exclusivity will be a tremendous marketing boost, says Kartes, claiming: "I'm going to do two or three times better with this product because I have proprietary use on it."

"We can't afford not to make such deals," he comments. For example, he says, "If I had had proprietary use on 'It's A Wonderful Life,' I would have sold half a million units."

KVC's business was never primarily PD oriented, says Kartes. "I (Continued on page 48)

FOR WEEK ENDING MARCH 15, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

				Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	15	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
2	6	45	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Music Video 3048	Wham!	1985	SF	19.98
3	2	15	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
4	7	19	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
5	10	3	JOHN LENNON LIVE IN NEW YORK	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
6	4	17	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
7	16	3	FRANK SINATRA-PORTRAIT OF AN ALBUM	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
8	5	9	LIVE AFTER DEATH	Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
9	12	9	WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95
10	8	29	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
11	11	7	SCENES FROM THE BIG CHAIR	Polygram Music Video MusicVision 6-20534	Tears For Fears	1985	LF	29.95
12	15	3	SUN CITY	Manhattan Records Karl Lorimar Home Video 012	Various Artists	1986	D	19.95
13	9	7	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello/The Attractions	1985	LF	24.98
14	14	13	ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
15	NEW ►		THE VIDEO SINGLES	CBS-Fox Video 7094	Paul Young	1985	LF	19.98
16	3	5	THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	SF	19.95
17	NEW ►		NERVOUS NIGHT	CBS-Fox Video 7085	The Hooters	1985	LF	19.98
18	13	29	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
19	19	51	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
20	17	41	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing. SF short-form. LF long-form. C concert. D documentary.



Mitch Mania. Mitch Miller talks about the home video release of "Holiday Sing Along With Mitch" on WNEW-TV New York's "Midday" show. Sitting, from left, are Dina Merrill, Dick Cavett, "Midday" reporter Victor Gil de la Madrid, Judy Collins, and Miller.

KARTES GETS PARAMOUNT, MCA OLDIES

(Continued from page 47)

don't think, 'We're selling public domain'; I think, 'We're selling old movies'—and I think there's a pretty good market for old movies right now."

He wants his company to concentrate on "movies that people don't get to see when they go into the video store."

Kartes maintains that even though Prism Entertainment has released licensed product at \$12.95 and below, "There's just no way you can be priced below \$19.95 and pay the kind of royalties that are necessary."

Regarding the newly licensed titles, he says, "I'm under restrictive use of these films. I can't take these films and cut them down to fit certain lengths like the public domain people did. We've got to maintain

quality on it." According to Kartes, "Both MCA and Paramount have the right to inspect the labs where we are doing our duplication work," so they can be further satisfied the product is undergoing no alteration.

Too low a price can even damage a product's potential strength on the market, Kartes claims, saying "I was the first guy that put product on the market for \$9.95, and I just raised my prices from \$9.95 to \$14.95."

The reason his company did this was that "we just found out in several markets that the \$14.95 outsold the \$9.95," sometimes by a four-to-one ratio. Says Kartes: "The consumer basically feels you're going to get what you pay for and they perceive \$9.95 as low-quality product."

At the same time, he admits, price is crucial for some kinds of material: "I can tell you certain product won't sell if you charge too much—no matter what the subject is."

As for where the movies will be sold, says Kartes, "We're going to be marketing very strongly, of course, in the traditional markets that we've been in—bookstores and some video stores." In addition, "We expect to be in several thousand supermarkets with the product."

Alternative outlets which have scored some success with public domain product are beginning to get nervous, Kartes says. "Several of

them have told me that they're pretty concerned about what will happen when they run out of the public domain product. What are they going to sell?" Kartes' license deals will provide a solution, he says.

KVC will continue to use the vacuum formed, selling its classics in the "clamshell" cassette cases it has used since the introduction of the Video Film Classics line.

What will change is the art on the boxes. Instead of the line-wide art similar to that used on PD film product, he says, "We're going to the old-movie poster look." Kartes says the company will be using "the type of poster that was used when the movie came out. If the typeset was a certain way in the '60s, that's the way it's going to be used on that jacket."

The selection of films was arrived at by "a combination of my working with Paramount and MCA," says Kartes. "I worked personally with the two studios. The choices were the subject of major conversations."

As for the overall importance of the deal, he says, "I think it shows that the studios have a little bit more confidence in our abilities right now."

CANADA'S VCR PENETRATION GROWS RAPIDLY

TORONTO Videocassette recorder penetration in Canada has reached 31% of all households, according to recent figures from the A.C. Nielsen Co. of Canada Ltd.

The information, compiled last November, shows a 7% increase during the seven months from March to September 1985. The figures don't even take into account what retailers reported as brisk Christmas-season VCR sales.

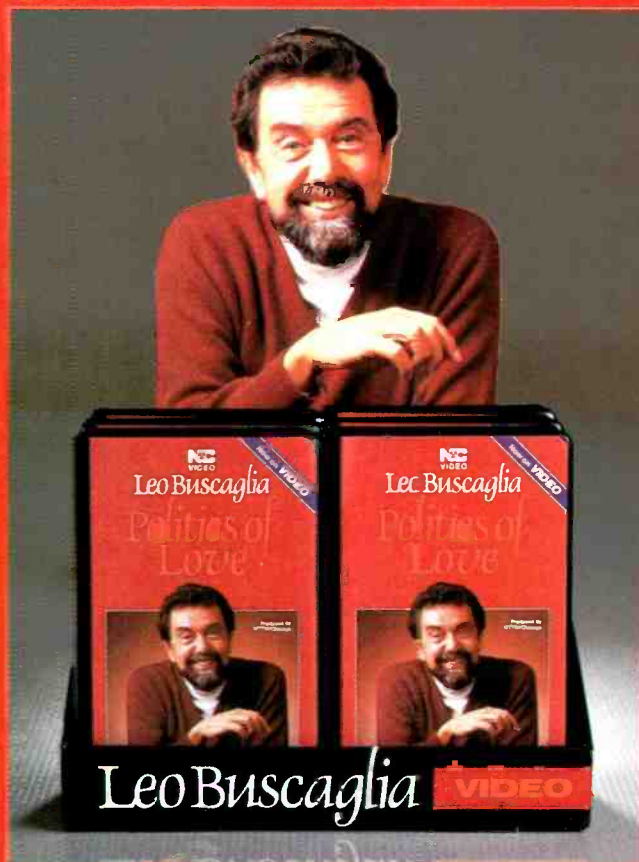
The national average is consistent throughout the country. Quebec has the highest penetration rate, at 32%; British Columbia and the prairie provinces in the west have a 31% rate; and Ontario and the Atlantic region have a 30% penetration rate.

Some of the larger increases on a market basis include a 15% hike in the Chicoutimi-Jonquiere region of Quebec (42%, from 27% in

March); Prince George, British Columbia (42%, from 31%); Thunder Bay, Ontario (39%, from 30%); Calgary-Lethbridge, Alberta (39%, from 30%); Sudbury-Timmins-North Bay, Ontario (39%, from 24%); Windsor, Ontario (38%, from 25%); Dawson Creek, Yukon (37%, from 27%); Montreal, Quebec (35%, from 26%); and Kingston, Ontario (35%, from 21%).

A First in Home Video

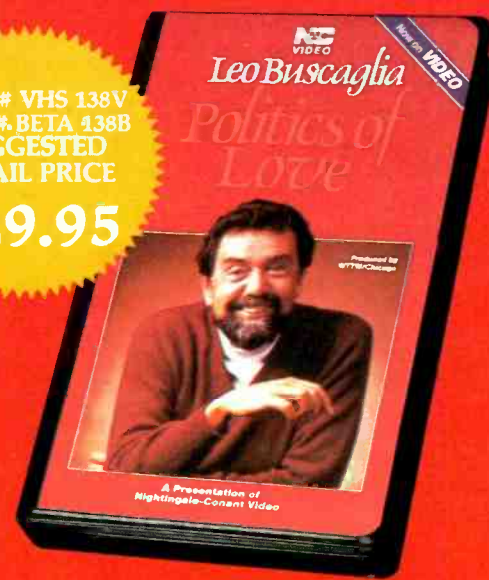
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Turkey Talk Leads to New Antipiracy Law

NEW YORK Home video rights holders have just gained a major new market, with Turkey establishing its first laws regulating the pre-recorded cassette business.

Turkey represents one of the world's most important video marketplaces, with 2.5 million machines in consumers' hands and a penetration level of close to 45%.

While in the U.S. such technologically complex devices as Macrovision (Billboard, Mar. 1) are now the key weapons in the war against piracy, the battle in Turkey was far more basic—one to establish fundamental laws making it possible to punish those selling unlicensed copies, and thus make it possible for rights holders to sell product at a profit.

One of the key tools being used in overseas markets to fight piracy is the tax label, say Motion Picture Assn. of America (MPAA) executives. Tax labels, which certify product legitimacy and generate revenue, are in use in Spain, Portugal, Sweden, and Brazil and are at the heart of Turkey's new legislation, says MPAA executive Jim Bouras. "It's a revenue source for the government. But in the long run, although the industry has to pay up front for the certificates, it saves you money" through increased revenue.

MPAA executive William Nix estimates that the organization's member companies "lose 500 million in potential" revenue a year due to overseas piracy.

"You can't get into the video business in Turkey without some sort of a framework law setting up the rules and regulations," says Bouras. For some time his organization and the Motion Picture Export Assn. (MPEA) have been "trying to get a law passed in Turkey that would set up a regulatory framework under which a home video industry could exist."

Just recently, they succeeded. The move is an important one for American video rights owners. Not only is Turkey a large market in and of itself, comparable in size at least to France, but its opening up as a video market allows for the possibility of other marketplaces where piracy is prevalent going straight.

There are many pirate markets in the world, says Nix. "In the theatrical area there are 80-100 markets that are currently bearing fruit; in the video market we are in the 30s." Turning such areas "straight" will have a major impact on the international revenue picture for almost all U.S. home video companies.

According to Jack Valenti, president of the MPAA, the situation in Turkey was that "the market was owned by thieves and pirates, and the legitimate rights owners couldn't get in." Turkey was the only one of the top 15 video markets where the situation was this extreme, MPAA executives say.

"One of the reasons that this is a particular breakthrough is that, with one or two exceptions, there is
(Continued on page 50)

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TURKEY ANTIPIRACY LAW

(Continued from page 47)

no means of protecting product in Middle Eastern countries," says Nix. "We hope this will have somewhat of a domino effect."

Getting the law passed wasn't easy, executives from the MPAA and the MPEA say. Says Valenti: "Suffice it to say that it was a full court press by the MPEA, in doing the kind of informational work, the kind of lobbying work, the kind of opening-doors work so that their message could be heard by the Turkish government."

"This is a major political issue in Turkey. It was front page news on the papers every day," says Bouras. "It was an open political brouhaha to get this thing passed."

Nix estimates that Middle Eastern piracy is at the 100% level, with "attempts by a couple of companies" to introduce legitimate product there only just beginning.

Nix says the level of piracy in European markets is declining dramatically, and adds that "in North America things remain relatively clean." The Far East is "readying for some advances," he says.

The film industry is "also seeing Latin America coming under control," Nix says.

"Where we've been operating for a while and can get the laws in place and the marketing structures in place we seem to be making some progress," Nix says.

"The Law Relating To Movie, Video, And Music Works" was passed on Jan. 23, 1986, and published on Feb. 7. Although technically it is in effect now, the implementing regulations enforcing the law probably won't be enacted until May 7. Once they are, video retailers will have six months to replace their unlicensed product with legal goods.

"All authorized videocassettes will have to carry a special tax certificate attesting to their legitimacy," says Bouras. "If they catch you mucking around, you're not only out of business, but you're in deep trouble criminally."

The law applies to audio as well as video. "As originally proposed and lobbied for it was strictly for films and video, and when the record industry heard about it they said, 'Me too.'"

Once the laws are in force, Bouras says, "All video importers, manufacturers, and retailers will have to be registered by the government, licensed by the government and authorized to conduct business in Turkey." Anybody having a cassette "must prove a chain of title to the rights owner through valid documents that can't be forged."

In order to keep track of what's legitimate and what's not, every videocassette will have to have "a certificate of legitimacy for which you're paying a fee," Bouras says. In addition, "all retailers have to be licensed by the city in which they operate."

In addition to requiring licensing of prerecorded video product, the "bill also dramatically increases the piracy penalties in Turkey," with fines "as high as 6 million Turkish lira," or \$12,000, says Bouras. And that's just at the federal level, he adds; municipal fines are also possible.

TONY SEIDEMAN

ITA Seminar Expected to Hit Attendance High

LOS ANGELES Pertinent industry issues—like 8mm video, mass merchandisers selling prerecorded cassettes, new developments in Compact Disk manufacturing, digital audio tape, high speed duplication of all video and audio formats, and optical disk and CD ROM updates—are drawing more than 500 people to the Americana Canyon Hotel in Palm Springs this week for the International Tape/Disc Assn.'s 16th annual seminar for the audio/video/data industry.

Another major lure is the presence of Sony Corp. chairman and chief executive officer Akio Morita, who will deliver the keynote speech, "Creativity In Our World Of Electronics." Morita will also be available for informal discussion at the opening night's reception. The seminar begins Wednesday (12) and ends Saturday (15). The expected attendance is a record high for ITA.

After Morita's talk on Saturday morning, Kodak's John Osterhout and Sony's Michael Melzer will discuss their company's plans for 8mm. Then the Fairfield Group will present a recent consumer study on how the general public perceives 8mm.

The rest of the first day will be devoted to video duplication (real time on cassette, real time on pancakes, high speed, and the Sony Sprinter technology), followed by a study on "Turning Video Renters Into Buyers - A Consumer Survey," presented by Video Marketing Newsletter's Tim Baskerville.

The next morning will feature a two-pronged presentation consisting of program suppliers—including Gary Khammar, RCA/Columbia Home Video; Len Levy, IVE; and Court Shannon, Karl-Lorimar—discussing the mass merchant's role in home video. That will be followed by a group of merchandisers addressing the same topic.

Rounding out the program will be a discussion of electronic publishing, covering CD ROM and optical-disk technology; an outlook of the blank audio and videotape consumer and industrial markets; the market for non-music audio cassettes; and the future of television imagery.

Of particular interest to the record industry will be "New Developments In Compact Disk Manufacture," in which representatives of DAD, 3M, Capitol, Laser Video, Philips/Dupont, and Shape will be on hand to discuss what their companies are doing, when new companies will be on line, and what variations in manufacturing technology there are.

Japan's Matsushita Technology Center's general manager will also be on hand for a digital audio tape update.

Concurrent with the mainstream seminars will be a series of technical seminars. **JIM MCCULLAUGH**

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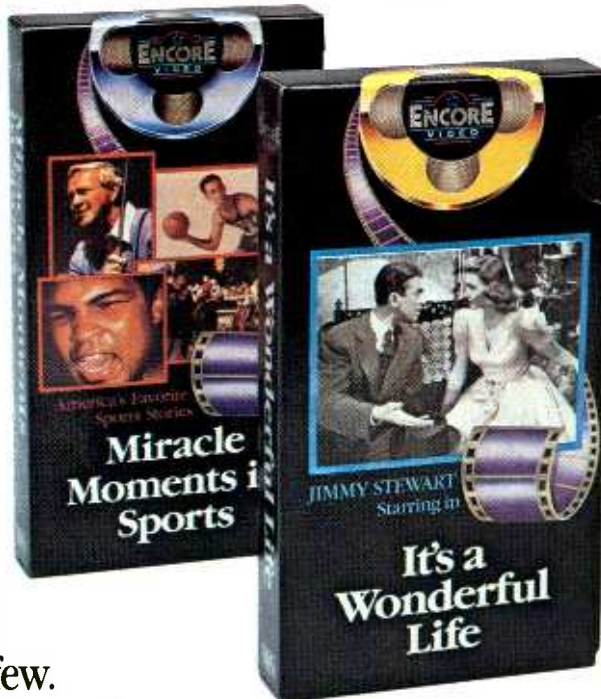
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Companies Join In Producing Children's Series

CHICAGO Panatropo Inc., an Evanston, Ill.-based film and videotape production company, has teamed up with children's book publisher School Zone Publishing of Grand Haven, Mich., to produce its first home video line.

Each of the nine videocassettes in the series will be packaged with a corresponding School Zone book. The programs are targeted at pre-school children.

The teamwork between Panatropo and School Zone will extend beyond just production, says Craig Witty, president of the video firm

The teamwork between the firms will extend beyond just production

and producer/writer for the series. "All the retail outlets in which School Zone markets their books" will also carry the 20-minute, \$19.95 cassettes, he says. These include Toys "R" Us and Childworld. Sears Roebuck and J.C. Penney will also carry the titles in their catalogs.

School Zone will market its video line through a print ad campaign. Television advertising is also being considered.

Witty claims the cassettes are "based around an educational curriculum" and combine "animation, puppets, and live action" with "original stories, music, and characters."

The first three titles have just been released, with the next three to follow April 1, and the last three "by midsummer." The first six titles are "Nimble Numbers," "Alphabet Soup," "Little Letters On The Loose," "Crazy About Colors," "All About Animals," and "Shipshape Shapes."

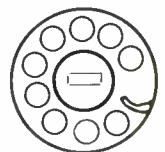
The books packaged with each tape fall into either the workbook or storybook category, says Witty, and are designed to complement the material on the videotape.

Witty says Panatropo and School Zone are looking at a possible collaboration on a proposed "story series," featuring a constant cast of characters, although no concrete plans have been made yet. "Our relationship with School Zone is opened," he says.

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...newsline...

AN OSCAR-TIED PROMOTION is due from Embassy Home Entertainment. Reaching into its catalog, the company has assembled "Your Ticket to the Academy Awards," a program which will reduce the price to \$24.95 for a slate of strong older titles. One title in the program, "The Best Years Of Our Lives," a two-cassette program, will retail for \$39.95. Two previously unreleased programs in the campaign will be "The Kid From Brooklyn" and "The Private Life Of Henry VIII." Among other titles in the program are "The Little Foxes," "Stella Dallas," and "That Hamilton Woman." All told, the features in Embassy's promotion have snared 16 Academy Awards and 75 nominations. Shipping date for the drive is April 23. Final orders must be in by June 27.

FATHER'S DAY is the theme of a promotion slated by VidAmerica to start May 15 and run through June. Four of the company's strongest sports titles—"Boxing's Greatest Champions," "Grudge Fights," "Baseball's Hall Of Fame," and "Baseball: Fun And Games"—will be reduced from \$34.95 to \$19.95 during the sale period. VidAmerica's product is distributed by Vestron Video's Lightning Video branch of Stamford, Conn.

NEW RETURNS AND dating policies have been put into effect by Active Home Video. The company has shifted from conventional stock balancing to a "10% guarantee on all sales." In addition, Active's accounts are being given 60 days to pay, and minimum orders for pre-paid freight and pre-book on catalog will be reduced. Active says it made the move because it is "following the trend in the industry." While making these moves, Active has increased its direct marketing orientation, something it says has upped sales by 15%. Leading Active's direct marketing campaign has been Publishers Central Bureau.

TWO AKIRA KUROSAWA films are due for release by the Cinematheque Collection, a Media Home Entertainment Division. Slated for release in April are "The Hidden Fortress" and "Ikiru." Both will list for \$59.95. "The Hidden Fortress" was originally filmed in Cinemascope, and its dimensions will be preserved via the inclusions of black bands at the top and bottom of the screen. In an unusual move, subtitles will be run in the black bands.

THE AMERICAN BALLET THEATER is coming to cassette in April via a release by Thorn EMI/Home Box Office Video of a ballet sampler and a performance of the opera "Cosi Fan Tutte." The "sampler" is "ABT At The Met," which includes performances by Mikhail Baryshnikov and Cynthia Harvey. List price for the programs is \$39.95.

SCHOLASTIC LORIMAR, the joint venture between Scholastic Productions and Karl/Lorimar Home Video, has completed and scheduled for release the first of its programs made specifically for videocassette. The program, titled "Clifford's Singingalong Adventure," will feature the big, red, canine character who stars in the Scholastic book series which has sold more than 17 million units. In this interactive cassette, Clifford will ask children to sing, dance, and clap along to such songs as "Old MacDonald," "Shoo Fly," "Row, Row, Row Your Boat," and "She'll Be Coming Around The Mountain."

PACIFIC ARTS VIDEO enters the low-priced children's arena with "Video Treasures: A Library of Best-Loved Children's Classics." Each 30-minute title will retail for \$12.95 and will be available in VHS only. Using a "picturemation" process, the videos combine storybook illustration with animated cartooning of such tales as Pinocchio, Peter Pan, Little Red Riding Hood, and others. Street date is March 28.

ALSO DUE FROM PACIFIC ARTS is "A Star-Spangled Country Party," a country music program which features Hank Williams Jr. Shot on the U.S. Navy aircraft carrier Constellation in San Diego on Feb. 14, 1984, the program has a running time of 90 minutes, and carries a list price of \$29.95. Other artists presented include Waylon Jennings and Alabama.

PBS SERIES "The Adventures Of Sherlock Holmes" and the TV movie "Summer Of My German Soldier" are due for release by Simon & Schuster Video. "Holmes" will be priced at \$39.95; "Summer" will go for \$59.95. The Sherlock Holmes collection includes three titles: "A Scandal In Bohemia," "The Speckled Band," and "The Blue Carbuncle."

MASTER ARTS VIDEO has targeted one of its latest programs at a highly specialized group of martial arts fans. Titled the "Sword Play" series, the line opens with six swordsmanship titles: "Swordman With An Umbrella," "Thousand Mile Escort," "Vengeance Of Snow Maid," "Hurricane Sword," "Heroes Blood," and "Black And White Swordsmen." List prices on the programs were not available.

WINDSURFING GETS the home video treatment via a cassette released by Sports World Cinema on the "Fourth Annual Maui Grand Prix Windsurfing Championship." Salt Lake City-based Sports World taped the 50-minute program during the 10-day event at Hookipa Bay in Maui. Among those featured were defending 1985 champion Mike Waltz, Matt Schweitzer, Julie DeWerd, and Jill Boyer. Sports World's phone is (801) 272-4416.

TONY SEIDEMAN

FOR WEEK ENDING MARCH 15, 1986

Billboard

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TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	19	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
2	3	6	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95	
3	2	18	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
4	5	32	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95	
5	4	200	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
6	NEW ▶		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98	
7	6	19	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95	
8	7	15	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	
9	8	7	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95	
10	12	52	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
11	13	7	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95	
12	22	19	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
13	11	9	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95	
14	10	67	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
15	14	5	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95	
16	15	16	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
17	18	89	DUMBO ▲ ◆	Walt Disney Home Video 24	Animated	1941	G	29.95	
18	17	15	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
19	37	3	WEIRD SCIENCE	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	79.95	
20	16	5	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95	
21	19	4	FRANK SINATRA- PORTRAIT OF AN ALBUM	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95	
22	9	18	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
23	32	3	JOHN LENNON LIVE IN NEW YORK	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95	
24	28	3	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	79.95	
25	29	14	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95	
26	21	10	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95	
27	24	15	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95	
28	25	24	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
29	23	5	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	79.95	
30	34	54	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
31	39	3	CREATOR	Thorn/EMI Home Video Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R	79.95	
32	31	3	CLUE VCR MYSTERY GAME ▲	Parker Brothers 4100-110	Various Artists	1985	NR	No listing	
33	26	37	WRESTLEMANIA ●	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
34	20	6	THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	NR	19.95	
35	30	12	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95	
36	35	2	MANHATTAN	MGM/UA Home Video 800469	Woody Allen Diane Keaton	1979	R	29.95	
37	NEW ▶		VOLUNTEERS	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	79.95	
38	40	8	U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95	
39	27	102	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
40	36	3	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95	

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

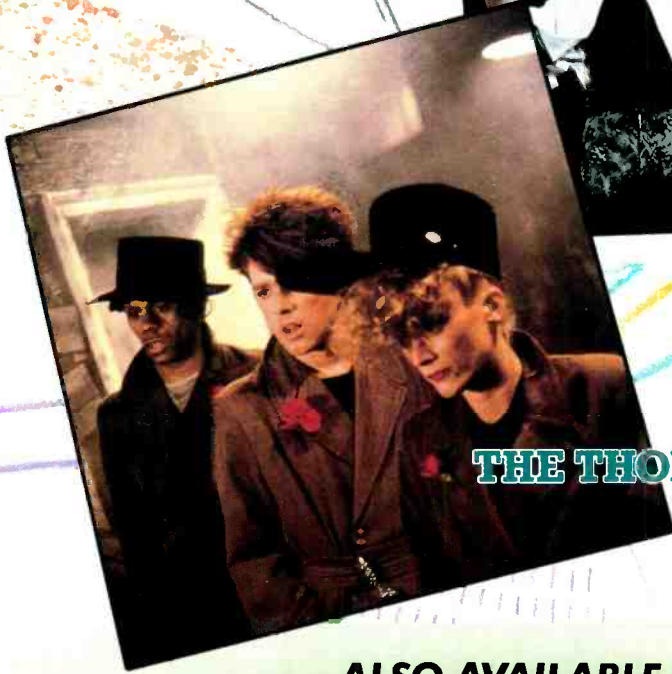
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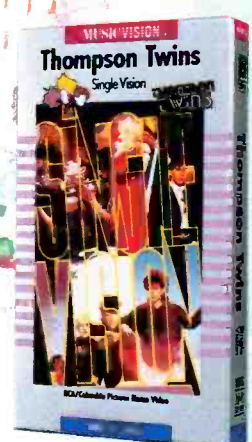
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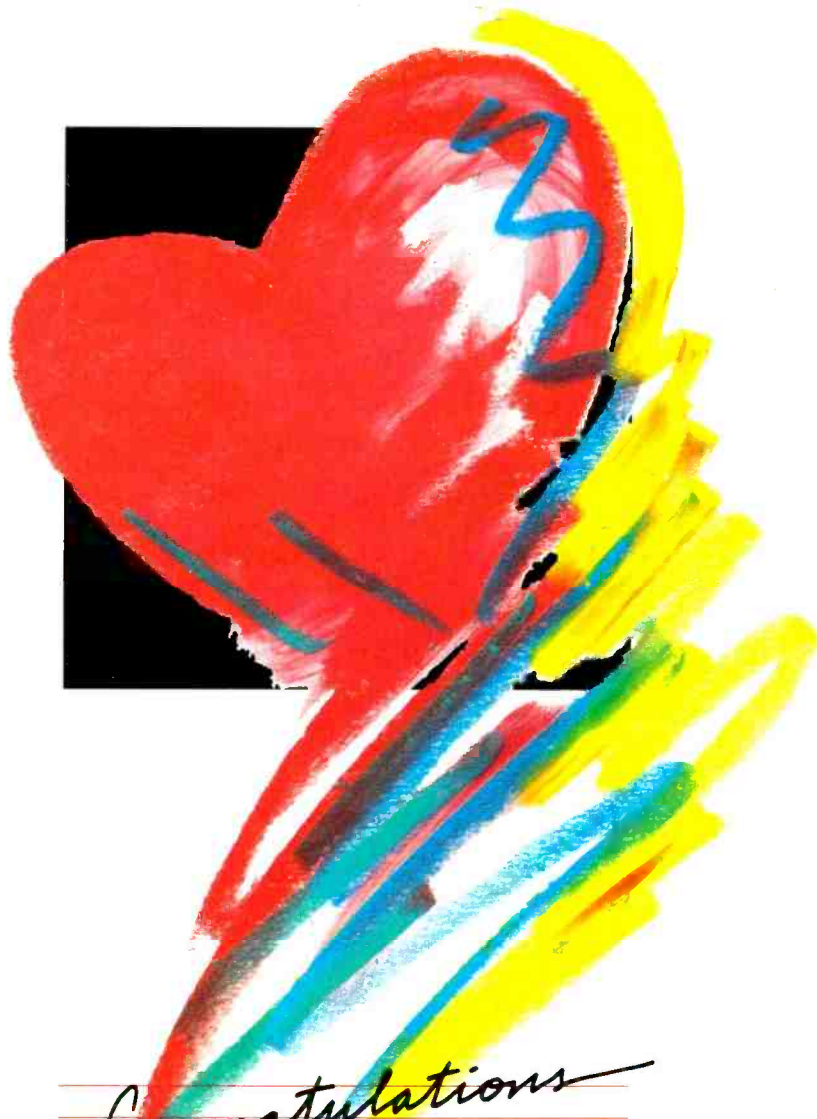
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Mail Orders Won't Let Relax Take it Easy

NEW YORK Relax Video, a small New York home video manufacturer, is doing its best to show that a company doesn't have to be a giant to survive in the home video business.

The company has carved a niche for itself in the home video marketplace, selling a "few hundred copies a month" thanks to a holiday-season boost that extended through February, says company head Jacob Podburh. Almost all of the units moved "through mail order."

Right now the company's videocassettes are in a few New York City retail outlets, including a Harvey Electronics store and an American Video Express.

Relax Video's programs have no plot; they are "environmental" in nature, designed to be as soothing and undemanding as possible. The two tapes the company currently has on the market are "Aquarium TV" and "Fireplace TV." List price on the programs is \$24.95 each; running time is about 60 minutes.

According to Podburh, the Sun Belt has proven the strongest market for "Fireplace." "People in the Southwest who might find having a real fireplace unreasonable find this a perfect alternative," he says.

"Right now it's borderline," he continues. Relax is making some profits and is growing slowly, but the pace is not up to the firm's potential, or so says Podburh. "I would love to have some outside capitalization to make the company grow faster. That's why it hasn't grown that fast. But right now I'm taking it one step at a time."

Providing much of the fuel for Relax's growth has been the attention the company has gotten in the media. "I am amazed at how well I've been received as far as press," Podburh says.

In terms of the homegrown publicity campaign he developed, Podburh says, "Basically I sent out press releases and contacted them, and a lot of people heard me on the radio and contacted me. I was in some classified ads, and Mutual Radio saw me in the classifieds and contacted me."

Relax Video's address is Suite 128, 2901 Broadway, New York, N.Y. 10025.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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MVP Fuses Local Campaigns into Nationwide Marketing Coverage

BY JIM BESSMAN

NEW YORK Music Video Promotions, the home video marketing and consulting firm based here, is successfully experimenting with local music video broadcast and cable outlets as a means of promoting music video software.

Most recently, the company coordinated a pre-Christmas promotion with 14 local video programs throughout the country in support of Sony's "The Beatles Live—Ready Steady Go!" videocassette. MVP used a Beatles trivia contest to award five copies of the cassette in each market. The campaign followed an earlier one on behalf of

Smaller programs can exploit a tour

Tina Turner's "Private Dancer" and "Live" tapes, which was designed as a tie-in with the singer's fall U.S. tour.

Bill Melo, MVP's manager of promotions and acquisitions, says the company focuses on local music outlets because "a number of these shows draw better in their markets than the national competition." Another advantage, he points out, is that smaller programs can regionally exploit an artist's tour schedule

in selling video product, as in the case of the Turner titles.

"I feel that local video shows are the equivalent of FM radio in its embryonic stages," notes Melo. "Their value hasn't been appreciated yet by the home video industry, but sooner or later these people will realize that these shows have an audience which is influenced by them, and then they'll put some money into local video. Remember, we're dealing in a field where 50,000 units is a big seller. Obviously, you want to reach as many viewers as possible, but I think that the cumulative effect of dealing with all the local video shows will be at least as great as one nationally produced show."

The Tina Turner promotion, which ran from early September to early December in 20 markets served by local video outlets, was relatively simple. Sony supplied giveaway posters and videocassette prizes to the stations through MVP. MVP, in turn, gave the shows free rein in producing their own promotional strategies and ad spots—the only stipulation was that the outlets were required to play the spots a certain number of times, and to appropriately position and identify Sony and its Turner titles.

For the Beatles promotion, however, a 900 phone number was set up in an attempt to pinpoint the effects of the promotion.

"The Turner 'Live' videocassette charted in the top 10 after the promotion," says Melo. "While we really couldn't attribute that solely to the cumulative effect of the promotion, I don't think it's unfair to say that the exposure on 20 video programs across the country influenced sales somewhat. With the Beatles promotion, however, we wanted to modify it in such a way that we could get immediate viewer response—not just with the call-ins for giveaway items, but for sales."

The Beatles campaign, which took place during the weekend of Dec. 6-8 last year, was timed not only to hit the peak, post-Thanksgiving/pre-Christmas buying period, but also to capitalize on concurrent TV showings of the group's "Magical Mystery Tour" movie and NBC-TV's "John and Yoko: A Love Story" show, as well as the annual awareness of John Lennon brought on by the anniversary of his death.

The promotion asked participating outlets to produce their own announcement spots and run them the week preceding the campaign, after which the MVP-supplied trivia contest spot ran.

According to Melo, the contest spot asked viewers to respond with the answers to questions like "Who is the youngest Beatle?" and "Which Beatle is a grandfather?" (George Harrison and Ringo Starr,

respectively.) The spot left open a slate for each station to fill in with the procedure for entering, and also offered the 900 number as a means of learning the answers and hearing additional Beatles trivia. Some of this trivia tied in with the Sony videocassette, providing a "soft sell" lead-in to the announcement of a toll-free 800 number for ordering the cassette directly.

Melo, who again observed higher chart performance of a videocassette after a promotion, will say only that the 800 number "worked well," as determined by immediate purchaser calls. "We now want to do a couple more like this so we can perfect a formula where we can document everything. Then, we'll be able to go to other companies."



Drive My Car. MTV's "Drive Aid" sweepstakes finalists gathered recently at N.Y.'s Hard Rock Cafe for lunch with VJ Alan Hunter. Pictured in the back row, from left, are Bill Gerrard, Chevrolet's East Coast marketing manager; Debbie Tinker, a friend of grand-prize winner Ken Bowser; Hunter; Bowser, winner of the "Drive Aid" signature car; Neal Mirsky, program director of WPLR in New Haven; Mark McEwen, morning show DJ, WNEW-FM N.Y. In the front row are, from left, Sharon Moran, marketing manager, MTV; Bob Friedman, vice president, marketing and promotional development, MTVN Inc.; and Jim Monahan, morning show producer, WNEW-FM.

Computer Data Base Offers Details on Works in Progress Film/TV Info Service into Music Coverage

BY JIM McCULLAUGH

LOS ANGELES A new on-line information tool for the music video community will become available next month through Baseline, a New York company whose entertainment data base already includes a computer equivalent of more than 155,000 pages of facts.

According to president Jim Monaco, every music video ever made and projects of that type being created will be in the data base, which is continually updated.

That service is being added to the "Inpro" section of Baseline, which already contains credits, production companies, and the status of nearly 1,000 films and television shows in production.

"If a record company video executive," he says, "is interested in finding out who was the lighting director for Don Henley's 'The Boys Of Summer,' what additional credits the person has, and how that person can be reached, it will all be in the data base."

Initially, Baseline will use Leonard Kalikow's "New On The Charts" for source material. Eventually, Baseline hopes to have additional music-oriented material such as a current and historical "greatest hits" list.

"We have a great deal of music information on the data base already," says Monaco, "from film and TV data, including longform music videos."

Though the service was original-

ly designed for the film and TV industries, Monaco notes that storage banks for related fields are being assembled and considered. Already, the data base has attracted home video company subscribers such as Vestron, Embassy Home Entertainment, Karl-Lorimar, and MGM-UA Home Video.

Other subscribers include Lucasfilm, Universal City Studios, Walt

Any edge in information can be critical

Disney Pictures, CBS-TV, NBC-TV, "Entertainment Tonight," HBO, and Time Inc.

Downstream, Monaco even foresees a potential future for home video retailers to access information and perhaps even for ordering. In the future, the data base will contain home video data about films and TV shows.

"The home video industry has become so competitive," Monaco says, "that any information giving manufacturers an edge for a pre-buy can be critical. Some have full-time staff people tracking this kind of information through the Hollywood trade papers and making hundreds of phone calls. Naturally, the service can also help in providing the precise film credits and information for packaging needs."

To date, the privately funded

company has spent \$2 million assembling Baseline. The data base has been available to subscribers on a test basis for just the last year. The project, begun in 1983, is preparing for a major expansion—expecting to increase its subscribers from 100 to 700—making the service profitable, Monaco feels.

Baseline can be accessed via phone, through a personal computer or a terminal which the company will rent for \$35 per month. Sign-up, including 60 free minutes, costs \$97; afterwards, the charge is 75 cents per minute on-line and \$1.75 per minute over the phone to Baseline's research staff, which consists of 20 editors and researchers.

Baseline has information on more than 200,000 industry professionals and 35,000 film and TV shows.

The company's basic services cover titles; names; Cinemascore, the information service that charts opening night audience reaction to feature films; projects in production; a special daily column by Hollywood Reporter's business editor Martin Grove; the status of available literary properties; news; and a calendar of entertainment industry events.

Monaco is head of Baseline and Zoetrope, a specialty book publisher of film and entertainment titles. A noted expert on film and the entertainment business, he's also written several works in that field.



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Making Movies. Pausing on the set of the shoot for RCA act Movieland's "Postcard To New York" clip are (from left): band member Chris Cullen; Marcus Peterzell, supervising producer for The Entertainment Co.; Movieland's Lothar Segeler and Phil Markowitz; director Dan Levinson; band members Davia Sacks and Richard Lewis; and Annette Cirillo of RCA Video Productions.

VIDEO TRACK

(Continued from page 59)

las work—is captured in the clip, with cars and clothing reminiscent of that era. It was lensed on Hollywood Boulevard and Highland Avenue. **Beth Broday and Fay Cummins** produced for N. Lee Lacy-/Greenbriar Productions.

OTHER CITIES

DIRECTOR ROB QUARTLY and producer **Allan Weinrib** have been

busy creating **Jim Foster's** video for "X-ray Eyes," the first single from his RCA solo debut album "Power Lines." It was produced by **Champagne Pictures**.

Edited by **LINDA MOLESKI**
Production companies and post-production facilities are welcome to submit information on current projects. Please send material to *Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.*

Dance TRAX



by **Brian Chin**

NOTES FROM THE SUNBELT (by **Kathy Gillis**, Billboard dance chart coordinator): Congratulations and thank you to **Lou Possenti** and **Bill Kelly**, organizers of the recent Winter Music Conference. The event brought together almost 200 record company personnel, pool directors from around the country, and radio, retail, and club representatives from the thriving Miami/Ft. Lauderdale market.

Focusing on dance music and the mutually beneficial relationships possible between club DJs and radio, the event satisfied in ways that many feel the wildly successful New Music Seminar does not. Keeping lines of communication open, with DJs realizing the importance of tipping radio to new music, is what will keep dance music evolving. We look forward to next year's conference. Mark your calendars.

NEW RECORDS: Independent street records are hitting a progressively higher standard of production lately. **Private Possession**, featuring **Hunter Hayes' "Are You Wid It"** (MegaBolt, 516-221-5555), is a prime example of a well-produced but serious street sound. Built around that MFSB drumbeat it blossoms into a vigorous choral work-out (with backups by **Les Lee**) and wings down in a piano solo. It's one of the best-sustained club records around. . . . **Mildred Scott's "Prisoner Of Love"** (Fourth & B'way) also has a gutsy, un gimmicky soul sound, with real weight. Detroit team **Bruce Nazarian and Duane Bradley** produced. . . . **Serious Intention's "Serious"** (Pow Wow) reproduces the nagging bass groove and ghostly synth details of "You Don't Know," one of the longest lasting underground hits ever. Side-light: **Anthony Malloy**, co-producer with **Paul Simpson**, leads **Anthony & the Camp**.

Fingers Inc.'s "Mystery Of Love" (DJ Int'l through Quantum Dist., 312-666-2380) is more Chicago underground groove, with added Latin percussion. . . . **Q-Pid** featuring **Nikki Q.'s "Latin Lover"** (Sunnyview) has a great, forceful botomy beat, and spacy girl vocals.

Bruce Forest mixed.

POP SINGLES: The **Rolling Stones' "Harlem Shuffle"** (Columbia) gets an understated 12-inch mix from **Steve Thompson and Michael Barbiero**, with some ghostly electronic processing in a very late-night, low-key groove. The London mix by producer **Steve Lillywhite** is, surprisingly rockier and sonically busier. . . . **Miami Sound Machine's "Bad Boy"** (Epic) enjoys an outstanding **Shep Pettibone** overhaul that adds a lot of punch to its formula neo-Motown. Here's another certain pop hit.

Haywoode's "Getting Closer," (Portrait) a melodic midtempo song from **Stock/Aitken/Waterman**, is slightly familiar, but it's another strong song from that team. . . . **Ish Ledesma**, of the '70s group **Foxy**, turns in a solo "You're My Only Lover" (Geffen) which sounds like a great radio record with its insinuating, mid-tempo, cool, Latin feel. A pleasant surprise, from **Ish** and producer **John Robie**. . . . **Michael Jeffries' "Razzle Dazzle"** (Warner Bros.) recalls the strong vocal leads of **Howard Hewett** or **Mic Murphy** in a typically strong electronic rhythm track and mix from producer **Hawk Wolinski**. . . . **Jimi Tunnell's "All Or Nothin'"** (MCA), out last year and never extended, gets a **Scott Blackwell and Marteen** post-production and mix which is light, but attractive. . . . **E.G. Daily's "Say It, Say It"** (A&M) sounds like it has similar pop tendencies to producer **Jellybean Benitez'** top 20 sleeper "Sidewalk Talk," with an even more Madonna-ish vocal.

New raps: **LL Cool J's "Rock The Bells"** is now a commercial 12-inch (DefJam/Columbia) in a much longer, non-scratch version. . . . **Clear Sound's "The New Wave"** (Cotillion) has the raw sound of indie raps: bass-less, with a lead guitar—not earthshattering, but there.

IMPORTS: **Pet Shop Boys' "Love Comes Quickly"** (Parlophone U.K.) is even more a tribute to drifting Italian disco-pop than the team's current hit. Once "West End Girls" has concluded what will undoubtedly

ably be a hugely successful run, this will follow nicely. The flip, "That's My Impression," deserves double-A rank, with its jittery hi-NRG beat and petulant lyric.

Projection's "Turn Your Love (Right Around)" (Elite U.K.) is a gently melodic song in the Loose Ends style. . . . Hype of the month across the water is certainly **Signe Signe Sputnik**, whose single "Love Missile" (Parlophone U.K.) is crass and catchy in a Billy Idol way—a producer's record (**Giorgio Moroder's**) as much as any disco production ever was. . . . **Audrey Hall's** reggae "One Dance Won't Do" (German/U.K.) has followed **Sophia George's "Girlie Girlie"** into the U.K. pop chart. It's updated girl-group rock steady.

NOTES: Import copies of **Prince's "Kiss"** 12-inch (longer by a disjointed instrumental that varies the feel somewhat) reach us before the domestic one. The flip, "Love Or Money," is one of his more experimental numbers, but with a strong dance beat. . . . We shouldn't have neglected to mention the bright "When I Think Of You" off **Janet Jackson's** album "Control" (A&M). We thank Vinyl Mania's **Irving** for the tip. . . . **Yvonne Turner**, formerly of Streetwise, has remixed the upcoming **Willie Colon** single for A&M. She is available for consultancy and can be reached at (212) 594-6077.

THIS WEEK IN DANCE: 1973. . . **Barry White's "Im Gonna Love You Just A Little More, Baby"** is released as a single on 20th Century. It charts on the r&b and pop lists within two weeks. During its chart run, White's production for **Love Unlimited**, "Under The Influence Of Love," is also released: that record will not cross pop until late in the year, but it will top the chart. Also out, to considerably less pop notice is "First Base," by **Babe Ruth** on Harvest, which includes a 5:45 reinterpretation of **Ennio Morricone's "The Mexican."**

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One More Shot—Oh Romeo
Dancing In Heaven—Tony Caso
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Release Tension—Ja Groove
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Love Honey—Man Friday
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Pistol In My Pocket—L. Pelay
Put That Record—Justice
Boys—Robert David
Theme From Dynasty—Katmandu
Dance—Joy St. James
Mind Games—Quest

Hey Boy—Tammy Lucas
Born To Be Alive—K. Marie
All Played Out—L.I.F.E.
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Off The Wall (rnx)—P. Scott

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Oriental Accupuncture—Tot T.
Im Alive—Saphir
Generator 7/8—Moswa TV

Troupique Muriel Dock
You're The Sun—Nina Pee
Secret—L. Affair
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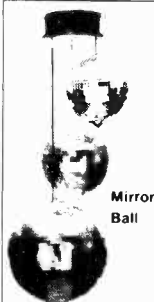
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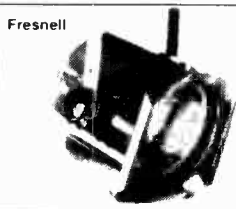
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A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	YOUR SMILE	RENE & ANGELA	1	1	1	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	3
2	1	HOW WILL I KNOW	WHITNEY HOUSTON	4	2	3	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	2
3	2	DO ME BABY	MELI'SA MORGAN	7	3	2	YOUR SMILE	RENE & ANGELA	1
4	6	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	2	4	7	A LITTLE BIT OF LOVE	NEW EDITION	6
5	4	TENDER LOVE	FORCÉ M.D.'S	5	5	17	KISS	PRINCE & THE REVOLUTION	9
6	11	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	3	6	8	ANOTHER NIGHT	ARETHA FRANKLIN	12
7	10	COMPUTER LOVE	ZAPP	8	7	5	TENDER LOVE	FORCE M.D.'S	5
8	5	GUILTY	YARBROUGH & PEOPLES	15	8	4	HOW WILL I KNOW	WHITNEY HOUSTON	4
9	17	A LITTLE BIT OF LOVE	NEW EDITION	6	9	13	GOING IN CIRCLES	THE GAP BAND	10
10	14	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	11	10	11	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	13
11	7	WHEN THE GOING GETS TOUGH	BILLY OCEAN	18	11	6	COMPUTER LOVE	ZAPP	8
12	9	LIVING IN AMERICA	JAMES BROWN	22	12	18	SUGAR FREE	JUICY	17
13	16	NIGHTMARES	DANA DANE	21	13	16	DIANA	EUGENE WILDE	16
14	22	GOING IN CIRCLES	THE GAP BAND	10	14	19	LOVE 4/2	TEDDY PENDERGRASS	14
15	23	LOVE 4/2	TEDDY PENDERGRASS	14	15	23	I CAN'T WAIT	NU SHOOZ	19
16	20	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	13	16	15	HOT	ROY AYERS	20
17	—	KISS	PRINCE & THE REVOLUTION	9	17	12	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	11
18	12	SECRET LOVERS	ATLANTIC STARR	25	18	27	I THINK IT'S LOVE	JERMAINE JACKSON	28
19	21	ANOTHER NIGHT	ARETHA FRANKLIN	12	19	26	OVERJOYED	STEVIE WONDER	24
20	8	LET ME BE THE ONE	FIVE STAR	29	20	—	CRUSH ON YOU	THE JETS	30
21	25	DIANA	EUGENE WILDE	16	21	9	GUILTY	YARBROUGH & PEOPLES	15
22	19	THE COLOR OF SUCCESS	MORRIS DAY	27	22	21	AFTER YOU	BERNARD WRIGHT	23
23	18	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	43	23	25	IN THE MORNING TIME	TRAMAINÉ	26
24	13	THE SWEETEST TABOO	SADE	39	24	30	PARTY FREAK	CA\$HFLOW	31
25	15	HE'LL NEVER LOVE YOU	FREDDIE JACKSON	40	25	29	THE ONE YOU LOVE	LUSHUS DAIM/PRETTY VAIN	33
26	27	HOT	ROY AYERS	20	26	28	LOVE'S GONNA GET YOU	JOCELYN BROWN	38
27	—	AFTER YOU	BERNARD WRIGHT	23	27	—	I LEARNED TO RESPECT THE POWER OF LOVE	S.MILLS	34
28	29	SUGAR FREE	JUICY	17	28	—	NO MORE	SHIRLEY MURDOCK	32
29	—	(NOTHING SERIOUS) JUST BUGGIN'	WHISTLE	37	29	—	BEST FRIENDS	ET (EDDIE TOWNS)	36
30	—	I CAN'T WAIT	NU SHOOZ	19	30	—	IF YOU SHOULD EVER BE LONELY	VAL YOUNG	35

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BLACK SINGLES BY LABEL

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

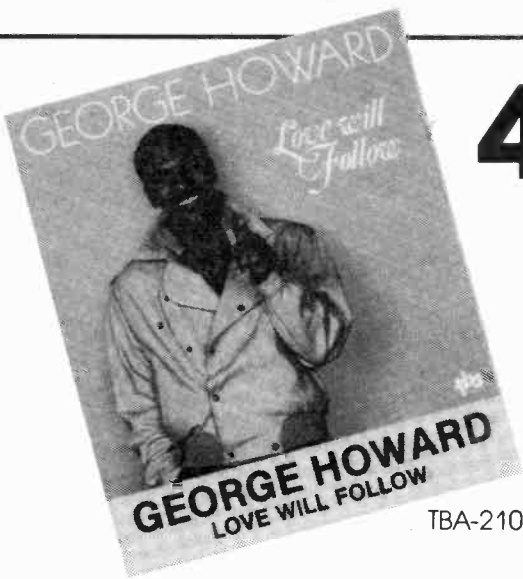
LABEL	NO. OF TITLES ON CHART
EPIC (2)	10
Portrait (2)	
Private I (2)	
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (6)	9
Geffen (1)	
Paisley Park (1)	
Warner Bros./Tommy Boy (1)	
MCA (7)	8
Philly World (1)	
MOTOWN (2)	8
Tamla (3)	
Gordy (2)	
Motown/Conceited (1)	
ARISTA (6)	7
Jive (1)	
COLUMBIA (5)	7
Def Jam (1)	
Def Jam/Columbia (1)	
RCA (4)	7
Total Experience (3)	
A&M	6
CAPITOL	6
PROFILE	5
POLYGRAM	4
Mercury (3)	
London (1)	
ATLANTIC (2)	3
IVA/Island (1)	
EMI-AMERICA (2)	3
Manhattan (1)	
ELEKTRA (2)	3
Asylum (1)	
SELECT	2
CHRYSALIS	1
China/Chrysalis (1)	
FANTASY	1
First String/Fantasy (1)	
FAST FIRE	1
IN YOUR FACE	1
JAMPACKED	1
NEXT PLATEAU	1
P.B.T.	1
ROULETTE	1
Domino (1)	
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
Fever (1)	
YORK'S	1

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

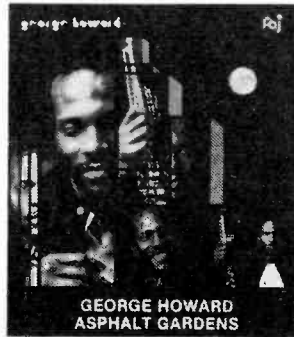
TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
46 AFFECTION (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	89 FRESHEST RHYMES IN THE WORLD (Protoons, ASCAP)	52 I'LL BE ALL YOU EVER NEED (Music Specialists, BMI)	24 OVERJOYED (Jobete, ASCAP/Blackbull, ASCAP) CPP
41 AFTER THE LOVE HAS GONE (Terrace, ASCAP) CPP	64 FUNKY LITTLE BEAT (Happy Stepchild, BMI)	45 I'M NOT GONNA LET (YOU GET THE BEST OF ME) (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	56 PAIN (Miami Spice, ASCAP)
23 AFTER YOU (Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	97 GO HOME (Jobete, ASCAP/Blackbull, ASCAP) CPP	26 IN THE MORNING TIME (Almo, ASCAP/Ipm, ASCAP) CPP/ALM	31 PARTY FREAK (All Seeing Eye, ASCAP)
12 ANOTHER NIGHT (Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	10 GOING IN CIRCLES (Por Pete, BMI)	13 INSATIABLE WOMAN (WB, ASCAP/IJ, ASCAP) CPP/ABP	83 RAISE THE ROOF (De-Sir Rom, BMI)
36 BEST FRIENDS (Blue Tear Drop, BMI/Temp Co., BMI)	15 GUILTY (Tempco, BMI)	85 KEEP ON (MCA, ASCAP/Mighty M, ASCAP/Kashif, BMI)	47 RESTLESS (Philesto, BMI/Keith Diamond BMI/Willesden, BMI/Harrindur, BMI)
51 BREAK MY HEART (Rosuki, BMI/Our Parents, BMI)	42 THE HEAT OF HEAT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	49 KING HOLIDAY (King Dream, ASCAP)	88 THE RIVER (Rare Blue, ASCAP)
70 BUST THIS RHYME (Fools Prayer, BMI/Salski, BMI/Plum Place, BMI/Diamond In The Sky, BMI)	40 HE'LL NEVER LOVE YOU (LIKE I DO) (Willesden, BMI/Zomba, ASCAP)	9 KISS (Controversy, ASCAP)	44 ROCK ME AMADEUS (Colgems-EMI, ASCAP)
78 CAN YOU FEEL THE BEAT (Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	87 HE'S A PRETENDER (Chardax, BMI)	81 LEGS (Buffalo, BMI/Perfect, BMI)	66 ROCK THE BELLS (Def Jam, ASCAP)
91 CAN YOU ROCK IT LIKE THIS (Protoons, ASCAP/Rush Groove, ASGAP/Zomba, ASCAP)	58 HIGH HORSE (Warner-Tamerlane, BMI/Song-A-Tron, BMI)	29 LET ME BE THE ONE (Brampton, ASCAP/MCA, ASCAP)	75 SATISFACTION (April, ASCAP/Ultrawave, ASCAP) CPP/ABP
53 CHIEF INSPECTOR (Island, BMI)	11 HOLD ON TO YOUR LOVE (Jobete, ASCAP/Blackbull, ASCAP/Bertam, ASCAP) CPP	6 A LITTLE BIT OF LOVE (IS ALL IT TAKES) (House Of Champions, ASCAP)	2 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
27 THE COLOR OF SUCCESS (Ya D Sir, ASCAP)	20 HOT (Mlume, ASCAP)	22 LIVING IN AMERICA (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janicaps, BMI) CPP/ABP	98 SAY YOU, SAY ME (Brockman, ASCAP) CPP/CLM
8 COMPUTER LOVE (Troutman's/Saja, BMI)	63 HOW COULD IT BE (Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP) CPP	14 LOVE 4/2 (Ted-On, BMI/J.Carr, BMI)	25 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
99 CONGA (Foreign Imported, BMI) CPP	4 HOW WILL I KNOW (Irving, BMI) CPP/ALM	62 LOVE IS JUST A TOUCH AWAY (Bush Burnin, ASCAP/Zomba, ASCAP)	72 SHOW ME HOW IT WORKS (WB, ASCAP/Warner-Tamerlane, BMI)
61 COULD IT BE I'M FALLING IN LOVE (Assorted, BMI/Bellboy, BMI)	92 I CAN'T LIVE WITHOUT MY RADIO (Def Jam, ASCAP)	38 LOVE'S GONNA GET YOU (House Of Fun, BMI)	57 SIDEWALK TALK (House Of Fun, BMI/Webo Girl, ASCAP) CPP
30 CRUSH ON YOU (Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	19 I CAN'T WAIT (Poolside, BMI)	59 LOVES ON FIRE (West Kenya, ASCAP)	76 SLIDE OVER (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
54 DANCING IN THE DARK (HEART TO HEART) (New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)	34 I LEARNED TO RESPECT THE POWER OF LOVE (Careers, BMI/Moore & Moore, BMI) CPP	55 LUCY (Jobete, ASCAP/Libren, ASCAP) CPP	86 SO FINE (Dr.York, ASCAP)
16 DIANA (Philly World, BMI)	65 I LIKE YOU (American Summer, ASCAP/Phyllis Nelson, ASCAP)	67 MAY I? (USA Exotic, ASCAP)	84 SPECIAL (Street Sounds, ASCAP/Maurice Starr, ASCAP/Winfield, ASCAP)
100 DIGITAL DISPLAY (Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	94 I NEED LOVE (Eat Your Heart Out, BMI/Hot Boy, ASCAP)	82 NATURAL HIGH (Crystal Jukebox, ASCAP)	95 STAND BACK (Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)
79 DO IT TO ME GOOD (TONIGHT) (Shannonlatisse, BMI/American League, BMI)	28 I THINK IT'S LOVE (Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	21 NIGHTMARES (Protoons, ASCAP/Sam Jacobs, ASCAP)	17 SUGAR FREE (Tricky-Trac, BMI)
7 DO ME BABY (Controversy, ASCAP)	50 I'D RATHER BE BY MYSELF (Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	96 NO FRILLS LOVE (Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	39 THE SWEETEST TABOO (Silver Angel, ASCAP/Famous, ASCAP) CPP
74 DON'T YOU WANT MY LOVE (ATV, BMI/Les Editions Musicale, PRO)	93 IF ONLY FOR ONE NIGHT (Almo, ASCAP/Rutland, ASCAP) CPP/ALM	32 NO MORE (Troutman's, BMI/Saja, BMI)	5 TENDER LOVE (Flyte Tyme, ASCAP)
80 FAIRYTALE LOVER (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	35 IF YOU SHOULD EVER BE LONELY (Stone City, ASCAP/National League, ASCAP) CPP	90 ON THE SHELF (Pizzazz, BMI/Guadeloupe, BMI)	43 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)
	71 IF YOUR HEART ISN'T IN IT (Almo, ASCAP/Redhead, ASCAP/Hamish, ASCAP/Stuart, ASCAP/Joe's, ASCAP)	33 THE ONE YOU LOVE (Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP	77 TOUCH ME (Jobete, ASCAP/Tall Temptations, ASCAP)

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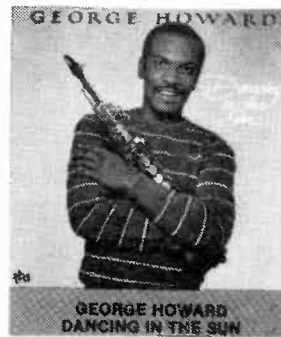
ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.



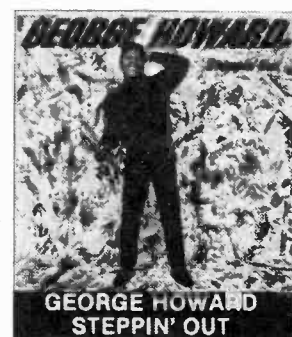
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TBA-205



TBA-201

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FOR WEEK ENDING MARCH 15, 1986

Billboard®

TOP BLACK ALBUMS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	1	14	14	SADE ▲	PORTRAIT FR 40263/EPIC (CD) 7 weeks at No. One	PROMISE
2	2	50	50	WHITNEY HOUSTON ▲ ³	ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	4	5	16	NEW EDITION ●	MCA 5679 (8.98)	ALL FOR LOVE
4	3	3	44	ATLANTIC STARR ●	A&M SP-5019 (8.98)	AS THE BAND TURNS
5	5	7	38	RENE & ANGELA	MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
6	7	6	12	L.L. COOL J	COLUMBIA BFC 42039 (CD)	RADIO
7	6	4	22	STEVIE WONDER ▲ ²	TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
8	11	13	5	MELISA MORGAN	CAPITOL ST-12434 (8.98)	DO ME BABY
9	8	10	18	ZAPP	WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
10	9	8	43	FREDDIE JACKSON ▲	CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
11	13	15	17	CHERRELLE	TABU BF2 40094/EPIC	HIGH PRIORITY
12	10	9	13	DIONNE WARWICK	ARISTA AL8-8398 (8.98) (CD)	FRIENDS
13	20	26	3	JANET JACKSON	A&M SP-5106 (8.98)	CONTROL
14	12	11	42	READY FOR THE WORLD ▲	MCA 5594 (8.98) (CD)	READY FOR THE WORLD
15	17	17	8	YARBROUGH & PEOPLES	TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
16	16	20	9	THE GAP BAND	TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
17	18	19	7	FORCE M.D.'S	WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
18	14	12	21	MORRIS DAY ●	WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
19	15	16	20	ISLEY/JASPER/ISLEY	CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
20	25	29	18	TEDDY PENDERGRASS	ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
21	21	22	14	EUGENE WILDE	PHILLY WORLD 90490/MCA (8.98)	SERENADE
22	22	21	34	ARETHA FRANKLIN ▲	ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
23	24	18	30	STARPOINT	ELEKTRA 60424 (8.98)	RESTLESS
24	19	14	29	FIVE STAR	RCA NFL1-8052 (8.98)	LUXURY OF LIFE
25	23	23	20	TA MARA & THE SEEN	A&M SP6-5078 (6.98)	TA MARA & THE SEEN
26	26	30	9	STEPHANIE MILLS	MCA 5669 (8.98)	STEPHANIE MILLS
27	30	35	5	SMOKEY ROBINSON	TAMLA 6156TL/MOTOWN (8.98)	SMOKE SIGNALS
28	38	36	16	BERNARD WRIGHT	MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
29	37	39	17	THE JETS	MCA 5667 (8.98)	THE JETS
30	29	27	15	THE ISLEY BROTHERS	WARNER BROS. 25347 (8.98)	MASTERPIECE
31	34	46	17	ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
32	32	45	56	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
33	33	37	14	KASHIF	ARISTA AL8-8385 (8.98) (CD)	CONDITION OF THE HEART
34	27	24	13	THE TEMPTATIONS	GORDY 614GL/MOTOWN (8.98)	TOUCH ME
35	31	32	50	LUTHER VANDROSS ▲	EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
36	28	25	26	SHEILA E. ●	PAISLEY PARK 35317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
37	53	—	2	SOUNDTRACK	QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
38	36	31	22	KURTIS BLOW	MERCURY 826141-1/POLYGRAM (8.98)	AMERICA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	39	44	7	SOUNDTRACK	JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
40	35	28	16	GRACE JONES	MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
41	41	43	19	FULL FORCE	COLUMBIA BFC 40117	FULL FORCE
42	43	51	8	COLONEL ABRAMS	MCA 5683 (8.98)	COLONEL ABRAMS
43	42	38	65	KOOL & THE GANG ▲	DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
44	45	40	61	KLYMAXX ●	MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
45	40	42	21	EDDIE MURPHY	COLUMBIA FC 39952 (CD)	HOW COULD IT BE
46	56	64	3	JUICY	PRIVATE 1 BFZ 40098/EPIC	IT TAKES TWO
47	48	53	18	VAL YOUNG	GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
48	55	55	42	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
49	44	33	31	PATTI LABELLE	P.I.R. FZ 40020/EPIC	PATTI
50	47	47	27	JENNIFER HOLLIDAY	GEFFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
51	54	54	28	LISA LISA/CULT JAM WITH FULL FORCE	COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
52	52	52	31	THE FAT BOYS ●	SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
53	51	49	16	ARTISTS UNITED AGAINST APARTHEID	MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
54	50	41	22	SOUNDTRACK ▲ ³	MCA 6150 (9.98) (CD)	MIAMI VICE
55	46	34	20	SOUNDTRACK	WARNER BROS. 25295 (8.98)	KRUSH GROOVE
56	60	60	9	LUSHUS DAIM & THE PRETTY VAIN	MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
57	57	50	24	MAURICE WHITE	COLUMBIA FC 39883	MAURICE WHITE
58	61	63	14	BOBBY BLAND	MALACO MAL 7429 (8.98)	MEMBERS ONLY
59	63	—	2	MANTRONIX	SLEEPING BAG TLX 6 (8.98)	THE ALBUM
60	62	65	7	JOHNNIE TAYLOR	MALACO 7431 (8.98)	WALL TO WALL
61	65	—	2	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.	COLUMBIA FC 40270	HOUSE FULL OF LOVE
62	49	48	12	EVELYN "CHAMPAGNE" KING	RCA AFL1-7015 (8.98)	A LONG TIME COMING
63	66	56	49	ALEXANDER O'NEAL	TABU FZ 39331/EPIC	ALEXANDER O'NEAL
64	NEW ▶	—	—	VANITY	MOTOWN 6167ML (8.98)	SKIN ON SKIN
65	NEW ▶	—	—	JERMAINE STEWART	ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
66	58	57	56	RUN-D.M.C. ●	PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
67	67	58	28	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
68	69	—	2	DAMON RENTIE	TBA TB 212/PALO ALTO (8.98)	DESIGNATED HITTER
69	59	61	31	THE POINTER SISTERS ▲	RCA AJL1-5487 (8.98) (CD)	CONTACT
70	73	68	10	THE WINANS	QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
71	70	62	25	DURELL COLEMAN	ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
72	64	66	17	PATTI AUSTIN	QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
73	68	59	30	9.9	RCA NFL1-8049 (8.98)	9.9
74	72	70	26	BOBBY WOMACK	MCA 5617 (8.98)	SO MANY RIVERS
75	71	67	29	BOOGIE BOYS	CAPITOL ST-12409 (8.98)	CITY LIFE

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

JERRY KNIGHT

and

AARON ZIGMAN

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MCA Records and The Jets
for their "Curiosity,"
written, played and produced by
Jerry Knight and Aaron Zigman
for AARONIGHT MUSIC CO.

Congratulations
and Continued Success

We've got a "Crush on You,"
written, played and produced by
Jerry Knight and Aaron Zigman
for AARONIGHT MUSIC CO.



Photo: Alan Siffen

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Cassette Loaders to Share the Spotlight at ITA Meet

King, Recortec, Electro Sound, Others Will Display

BY KEN JOY

NEW YORK Many of the audio cassette and videocassette loaders set to be shown at this week's (12-15) International Tape/Disc Assn. (ITA) meet in Palm Springs, Calif., are marked by significant improvements over previous models, especially in the areas of operating speed and microprocessor automation.

King Instruments of Westboro, Mass., will display its Speed King loaders, which it says are two and a half times faster than any other audio cassette loader previously manufactured by the firm. The Model 790 boasts a microprocessor-based quality control system, with an LED diagnostic readout to aid the operator during production. The company says one operator can handle three loaders, producing 2,500 C-60s per loader in an eight-hour shift. The Model 790 is priced at \$24,000.

Faster still is the Model 793, which features a two-pancake reel that permits the loader to run a full shift without stopping for a reel change. The unit's improved servodrive system reduces the possibility of tape damage during rewind and will accept cassettes in either direction, eliminating the need for presorting. A single operator with four 793s can produce

14,000 cassettes per eight-hour shift. Suggested retail price of the the Model 793 is \$26,000.

On the video side, King's Model 590 videocassette loader winds both VHS and Beta cassettes as well as performing hub-to-hub winding, with format changeovers accomplished in less than 10 minutes. According to a company spokesman, the unit's improved microprocessor controls are designed to ensure quality splicing.

The 590 boasts a sensing mechanism for positive cassette position, leader extraction, and end-of-supply tape. An important quality control plus is an optional RS-232 output interface that relays technical fault problems and production data to selected computers. The price is \$25,250.

Electro Sound of Sunnyvale, Calif., is showing its "medium-size" Model ES-1850. The unit loads blank and prerecorded tape into

cassettes from pancakes or reels up to 13 inches in diameter and is capable of producing up to 150 C-60s per hour. Leader cutting and splicing is automatic, with a winding speed of 360 inches per second. The ES-1850 also offers optional stamper imprint numbers on each cassette. Minimum load length is C-4 (two minutes per side) for prerecorded tape and C-2 (one minute per side) for blank tape. The cost is
(Continued on page 70)



Digital Standard. The Nashville studio community has taken digital to heart, and the latest example is Standard Studio Systems. Located on Music Row, the facility boasts twin PCM-3324 24-track digital recorders, as well as a Sony DASH two-track digital recorder and new MXP-3000 mixing console. Owner/producer Norbert Putnam inaugurated his studio on Feb. 19, the same date Thomas Edison filed his phonograph patent; Putnam, right, is pictured showing an Edison "Gem" wax cylinder player to Sony pro audio Southern regional manager Graeme Goodall.

8mm Duplication 'Is Catching on'

BY TONY SEIDEMAN

NEW YORK A survey of major video duplicators indicates that most are either gearing up for 8mm duplication or already have systems in place. The consensus is that 8mm is here for the long run, provided that hardware manufacturers do their part in promoting the new format.

"The future looks promising in 8mm," says senior vice president Bill Follet of VCA/Technicolor, regarded as the nation's top duplicating house. VCA/Technicolor has 120 8mm slaves up and running; it has 12,000 slaves devoted to half-inch, VHS, and Beta duplication. Eight millimeter "appears to be

catching on, but its growth will be directly related to the ability of Sony and Kodak and others to sell the 8mm hardware," Follet says.

VCA/Technicolor appears to be the company most deeply involved with 8mm at this time. The nation's other top duplicator, Bell & Howell/Columbia Pictures, is looking to move into the format "soon," says an executive there. As yet, however, there are no specific plans. "We're not resisting it," the executive says, just waiting for demand to grow.

Waiting is also what another company, this one with an operable 8mm production line, is doing. "It's

a fourth-quarter potential," says Ed Pessara, vice president and general manager of Creative Video Services (CVS). "As far as duplicators are concerned, they should think about starting to get orders in the fourth quarter."

Pessara predicts the "whole industry will be very small in volume as regards the 8mm for the rest of the year." Even so, he says, "8mm is for real. It's alive."

A spokesman for NCB Entertainment Group, corporate parent of CVS, agrees, saying that children's product and general release titles will be out from the company soon.

Audio Track

NEW YORK

ASHFORD & SIMPSON HAVE been recording tracks with the Synclavier system at 39th Street Music. Tim Cox is engineering, assisted by John Paul Cavanaugh. Also there, Barry Orms has been producing a gospel single on Bill Jones. At the board is Richard Kaye, assisted by Laura Fried.

Stephen Galfas has been working with Atlantic act Savatage at Sound Ideas. Galfas is producing, engineering, and arranging and performing background vocals. Assisting him is the studio's Mario Rodriguez and the band's engineer Ralph Mastrangelo.

At Big Apple Studios, producer Joel Dorn recently completed a new album on jazz organist Jack McDuff. Also featured on the Virgin release is Lonnie Liston Smith. And, Larry Harlow has been mixing a new double-disk tribute to Duke Ellington. Co-producers are Mercer Ellington and Manny Fox.

Phil Ramone is working at Giant Sound with singer Karen Kamon. At the desk is Jon Wolfson, assisted by Claude Achille and Jeff Cox.

Singer/songwriter "Sand" Dee has been working at Roxie Recording on a mix of her 12-inch single "I Love Dick—Dedicated To Dick Clark" for Sleeping Bag Records. Keith Angelino producing.

LOS ANGELES

THE SOUND SOLUTION in Santa Monica recently hosted the Larry Steelman Project doing work on a

new album for Amazing Records. Steelman produced with Keith Weschler engineering and Janine Cirillo seconding. Also there, Tierra has been tracking on their second album with engineer Richard Jallis, assisted by Cirillo. Finally, film composer Robert Folk was tracking a demo for an upcoming film with Jallis at the controls.

Island artist Durrell Coleman was in at Galaxy Sound Studios re-mixing "I Had A Sure Thing" with engineer Jon Gass. Also, CBS International artist Roberto Carlos has been recording Spanish overdubs and mixing his new album project with producer Mauro Motta and engineer Rick Ruggieri. And, PolyGram act A=440 is mixing their new album with producer Nick Brown and engineer Jay Burnett.

Pia Zadora used the 3M 32-track digital gear at Amigo Studios in North Hollywood on her recently-released "Pia & Phil" album; produced by Tino Barzie and Par Par Productions; and recorded and mixed by Lee Herschberg. Also there, singer/composer Randy Newman has been recording and mixing tracks for the soundtrack to "Three Amigos," an upcoming Orion Pictures release. John Denver and producer/engineer Roger Nichols stopped in to record some United Way promotional spots. And Luther Vandross has been producing an album on "Star Search" winner Jimmy Salvemini for CBS with Paul Brown engineering and Russell Bracher assisting.

Elektra act Midnight Star mixed their latest album at Larrabee

Sound in Santa Monica. Reggie Calloway produced, Taavi Mote engineered and Toni Greene and Janine Cirillo assisted. Also, Capitol's Missing Persons was in mixing its new album with producer Bernard Edwards, engineer Josh Abbey and assistant Sabrina Buchanek. Finally, MCA act Network was in to mix their single, "Making Headlines." Vincent Brantley and Rick Timas produced, Mote engineered.

Motown's Rockwell was at Music Grinder tracking and producing his new album along with producer Kerry Ashby. Gary Skardina and Robert Fiest engineered. Also, PolyGram artist Lita Ford was in tracking vocals for her new project with producer Chaz Sanford. And, Heart's Nancy Wilson was in producing local act Maurice & the Cliches with Fiest at the deck.

NASHVILLE

PRODUCER JIMMY BOWEN has been tracking albums on MCA label-mates Roger Miller and George Strait with engineers Chuck Ainlay, Bob Bullock and Keith Odle at The Castle in Franklin, Tenn. Also, producer John Potoker is headed in to mix Word Records' new release from Michael W. Smith. Finally, In Pursuit has been working on a single for MTM Records with programmer/engineer Gieles Reaves.

At 1030 Studios, independent producer Scott Tutt has been working on guitar overdubs on Jerry Dale McFadden's and Susan Marshall's album projects for Reptile Records
(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

with guitarists **Duane Eddy** and **Warner Hodges** with **Jon D'Amelio** at the board.

OTHER CITIES

THE NEWEST INCARNATION of **Santana** has been working at **The Plant** in Sausalito, Calif. **Carlos Santana** and **Chester Thompson** are producing the new album; **Maureen Droney** and **Wayne Lewis** cut the tracks, and **Lewis** and **Jim Gaines** engineered the mix. Also there, **Buddy Miles** is wrapping his comeback album with **Gaines** mixing, assisted by **Robert Missbach**.

Syracuse, N.Y.-based band the **Cause** is in at **UCA Recording** in Utica, N.Y., recording their debut single with producer **Ed Hamell**.

Philadelphia's **Kajem Recording** is quite busy. Newly signed A&M act **Bricklin** has been recording its new album with recent Grammy winner **Neil ("Brothers In Arms") Dorfsman** at the controls. **Jim Campbell** is assisting. And, local act **Cinderella** recently recorded an album for PolyGram with producer/engineer **Andy Jons**, assisted by **Joe Hauserman**.

Manchaca, Texas-based **Reel-sound Recording's** remote truck recently handled audio production for the **Anheuser-Busch Music Fest** in Houston. The show, hosted by **Lou Rawls**, featured the **Mary Jane Girls**, **Patti LaBelle**, the **O.J.'s** and **Kool & the Gang**. Engineering duties were shared by **David Huff**, **Malcolm Harper** and **Mason Harlow**, assisted by **Gordon Garrison**, **Billy Myers**, and **Brent Campbell**.

BBC America act **Touch** was in at **Tone Zone Recording** in Chicago laying tracks for their new single with producers **Nat Meadows** and **Emmett Garner**.

CBS International artist **Jose Luis Rodriguez** has been mixing a new 12-inch dance record at **New River Studios** in Ft. Lauderdale, Fla. Producer is **Pablo Flores**, engineer is **Eric Schilling** assisted by **Teresa Verplanck**. Also there, **Glenn Frey** recently cut his vocal tracks for the much-discussed Pepsi commercial the former Eagle made with "Miami Vice" star **Don Johnson**.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

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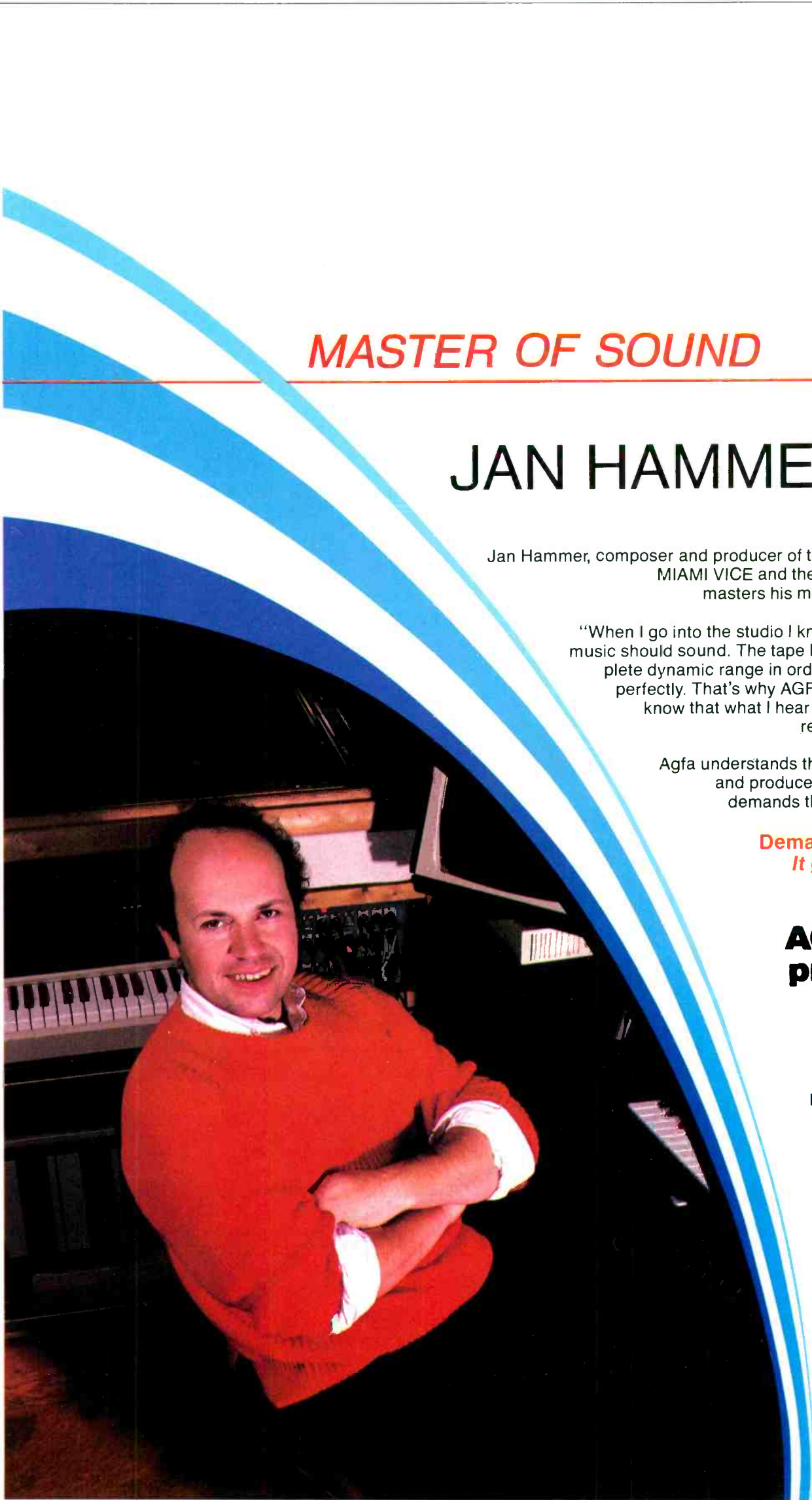
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CASSETTE LOADERS

(Continued from page 68)

\$7,675 with stamper.

Elk Grove, Ill.-based Audio Inc. has added the useful feature of automatic tape length verification to its line of audio/video loaders. The firm's Model 200-9 Timer/Rewinder/Exerciser allows audio cassette tape lengths to be determined rapidly with a sensing device that distinguishes between tape and leader and also provides accurate real-time readout in minutes and seconds of playing time. C-60s are timed in less than 20 seconds. The unit can also be operated as a high-speed rewinder, with a maximum output of 400 C-60s per hour. The suggested retail price is \$850. To determine exact U-matic, VHS, and Beta videotape lengths, the user can add a timer to either the 619-R Video Rewinder (\$1,975 w/timer) or the System III loading system (\$7,275 w/timer).

With the Audico System III, plug-in modules allow users to change easily among formats on the same unit, even allowing the System III to load audio cassettes in standard, Type-A Broadcast and 8-track carts, and Nagra reels. The System III also offers a convenient reload option that replaces used tape with new in videocassette housings without having to take them apart.

Recortec Inc., another denizen of Sunnyvale, Calif., will show its Asynchronous Cassette Duplicator (ACD), which operates at a 64:1 ratio using a 7.5 ips master. Using a single bi-directional master, says Recortec, the ACD will duplicate one cassette per slave/loader in both forward and reverse passes, with beginning and ending splice operations handled automatically by the slave/loader.

A single operator using an ACD with three slave/loaders can duplicate and load 2,000 C-60s per eight-hour shift. Each slave/loader has its own record and bias electronics that do not require the master for alignment or testing and will handle oxide or metal tape in quarter-inch or half-inch formats.

A system featuring the ACD and one slave/loader starts at \$39,000; additional slave/loaders may be had at \$19,500.

For videotape, Recortec is displaying the VCL-500, a stand-alone unit for loading magnetic tape into pre-leaded U-Matic, VHS, or Beta cassettes. Leader cutting, opening, and ending splices, and loading to predetermined tape length, plus or minus one foot, is automatic. Recortec says the VCL-500 utilizes a patented vacuum chamber to keep tape tension constant at all reel sizes and tape speeds, and to eliminate stretch and edge damage. The unit loads a one-hour cassette in less than one minute and costs \$19,000.

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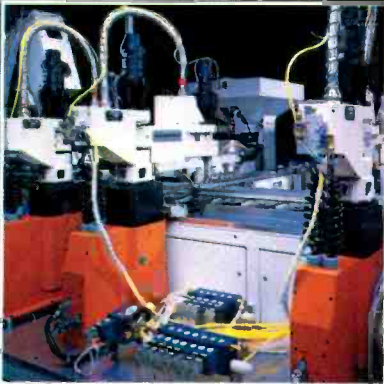
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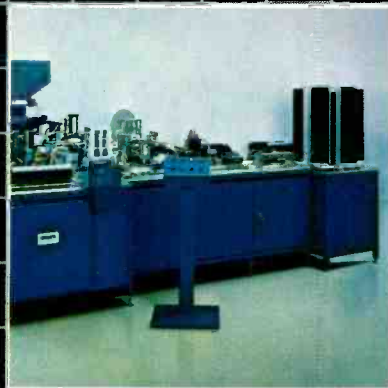
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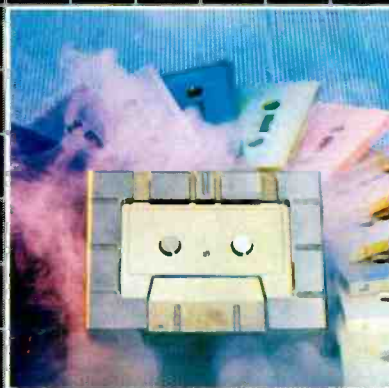
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Nickel Plating Process Created By Hal Chemical

CHICAGO Hal Ellison, president of Hal Chemicals here, has pioneered a new record plating process he claims significantly increases the dynamic range and frequency response of vinyl disks.

According to Ellison, it took Hal Chemicals' research and development department four years to come up with a system for nickel coating the master acetate disk—replacing the usual silver compound.

"The silver compound made the lacquer conductive, so that it could then be plated with nickel," says Ellison. "But silver and nickel is not a good marriage, and when the silver's removed, some fidelity is lost."

Ellison's new system, which he is patenting under the name "Ni-Fi," "makes a world of difference" in vinyl disk fidelity, he says.

Several companies are testing Hal Chemicals' plating process, among them Nashville's Ingram Records and MFP Inc. According to Michael Simpkins, general manager of the MFP electroforming shop, which services three pressing plants in Nashville, "We're experimenting with Ni-Fi, and the improvement in sound quality is something that's noticed right off."

"We've been working with silver nitrate for 15 years," Simpkins notes, "so we're reluctant to change too quickly. But Ni-Fi has very strong potential." MOIRA McCORMICK

Soundcraft Inks Deal With JBL For U.S., Mexico

NEW YORK JBL Professional and Soundcraft Electronics have pacted an exclusive distribution deal that will see the Northridge, Calif.-based pro audio manufacturer—JBL—handling the U.K. company's products in the U.S. and Mexico.

The newly formed division, Soundcraft U.S.A., will be a separate entity under the direction of Ron Means, president of JBL Professional. Soundcraft Ltd. previously maintained an American arm in Santa Monica, and that office will continue to serve as operations center, with Wayne Freeman remaining director of sales and marketing. Betty Bennett, president of Soundcraft in Santa Monica, is retiring but will stay on as a consultant.

According to a spokesman for JBL, the agreement was made with Soundcraft in an effort to "strengthen the U.K. firm's position in the U.S. and Mexican markets." JBL Pro was appointed distributor because of the company's "knowledge of marketing complementary products to all areas of the pro sound industry."

Soundcraft's product lines include audio consoles, tape machines, and power amplifiers, all manufactured at facilities in Borehamwood and Wood Green, London.

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One-Third of American Strength Gets Together on Weekends

Reserves Move to the Forefront of Defense

By BILL KEIJER

WASHINGTON — Nearly 15 years ago, when James H. Webb Jr. was commanding a Marine Corps rifle company in Vietnam, he and his men regarded the National Guard and reserve armories back home as cozy havens where draft dodgers played cards and grew beer bellies.

These days, Mr. Webb, who last year became Assistant Secretary of Defense for Reserve Affairs, regards those armories as essential. "Now, the United States Army cannot go to war — cannot go to war — without using the guard and reserves," said Mr. Webb.

Thanks to serious official attention in the 1970's, accompanied by a doubling of their budgets in the past five years, the reserves have grown in size — and in quality, it is widely agreed. Under pressure from Congress, the military has come to rely more on the reserves to move its supplies, maintain its planes and vehicles, transport its troops and tend its wounded.

Air Force reservists were called to help lift American medical students out of Grenada during the 1983 invasion. Reservists taxi American troops and trainers around Central

America. Reserve units were heavily represented among the soldiers who shivered through winter war games in Alaska and West Germany in January.

The Pentagon has also increased the number of Army Reserve units that would be thrown in with active soldiers in the first few months of fighting. A Government commission once estimated that after the draft ended in 1973 there would be one reservist for every four active troops. In fact, the ranks of week-end warriors hit a postwar record of 1,046,000 last year and now account for fully a third of American military strength.

Inviting Savings

The rehabilitation of the reserves has been noticed on Capitol Hill. As Congress casts about for ways to cut the Pentagon budget, some lawmakers, including House Armed Services Committee chairman Les Aspin, see potential savings in shifting more of the military's responsibilities to the reserves and cutting back on the costlier active forces. The loosely knit group of Congressional strategy buffs who call themselves military reformers are strong advocates of greater dependence on the reserves, especially to man the planes and ships that would deliver ground troops to battle.

"Force mix," meaning the balance of active and reserve forces, has become "the current buzz word of the military reform caucus," says Mr. Webb.

The savings seem inviting. An Army infantry reserve battalion may cost a fourth the amount of an active unit. An aviation reserve unit, because of the higher cost of maintaining airplanes, may cost 30 percent of a comparable Air Force unit. That is not a bad buy considering that reserve pilots, who usually fly commercial jets during the week, often outshoot active squadrons in target practice.

One sign of the reserves' ascendancy is Mr. Webb. The 39-year-old Naval Academy graduate, writer (of the well-received Vietnam novel "Fields of Fire") and lawyer is the first to fill the high-ranking reserve post created by Congress last year to give the reserve forces more clout.

The reserves have had growing pains, however. They still rely largely on hand-me-down equipment, although the castoffs are mixed with a few advanced M-1 tanks and F-16 fighter planes. The reserves still complain of shortages of ammunition, radios and training simulators.

Martin Blukin, a manpower expert at the Brookings Institution, is not optimistic about the prospects for pushing much more respon-

sibility into the reserves. He said he worries about the bureaucratic resistance to integrating reserve and active units, and the inherent limitations of making weekend warriors into combat-ready infantrymen and tank drivers.

"I myself am not comfortable with the trend in Congress toward putting more of our eggs in the reserve basket," he said. Another difficulty may be getting the volunteers in the first place. Already, the Pentagon estimates shortages of medical reservists are so severe that three-fourths of the American casualties would not be adequately treated in the first two months of a war.

With a reviving economy, recruiting and retention problems seem to be spreading. Last month the Defense Department reported that its two biggest reserve outfits — the Army Reserve and the Army National Guard — pulled in only 77 percent of their goals for new recruits last year. Dropout rates are on the rise.

Mr. Webb said the reserves are in part a victim of their own recovery. Some men and women join expecting a life of lazy weekends, and find themselves slogging through maneuvers in the Alaska tundra. "There is a legitimate question as to how many more people you can ask to do this," he said.



The New York Times photo shows members of the National Guard Mountain enjoying the outdoors in Eden, Vt.

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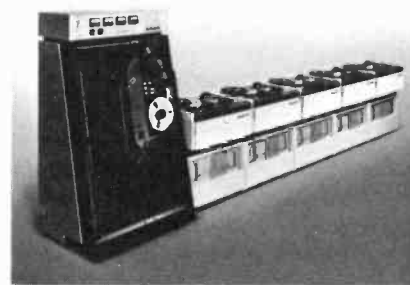
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Audio Matrix Sets Date for Plant Opening

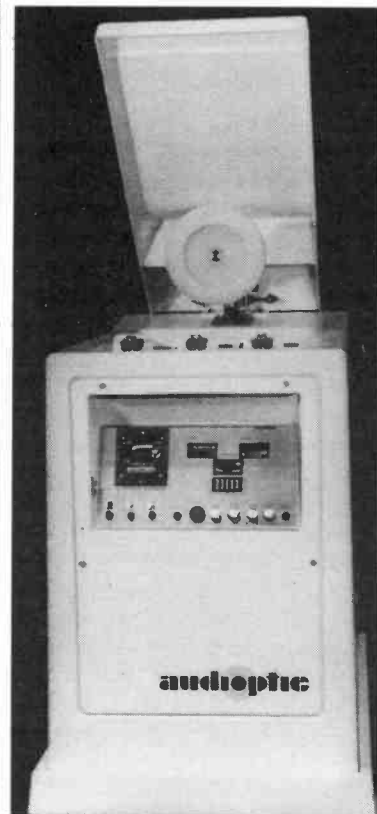
NEW YORK A new plant providing custom CD and laserdisk electroforming services is set for an April 1 opening by Audio Matrix Inc., manufacturer of the Audiopic electroforming system currently in use by many laserdisk and CD manufacturers worldwide.

The facility, located in Hempstead, N.Y., will use Audio Matrix's Audiopic system in a Class 100 clean room, and will provide services for disk preparation, precision nickel electroforming and matrix finishing.

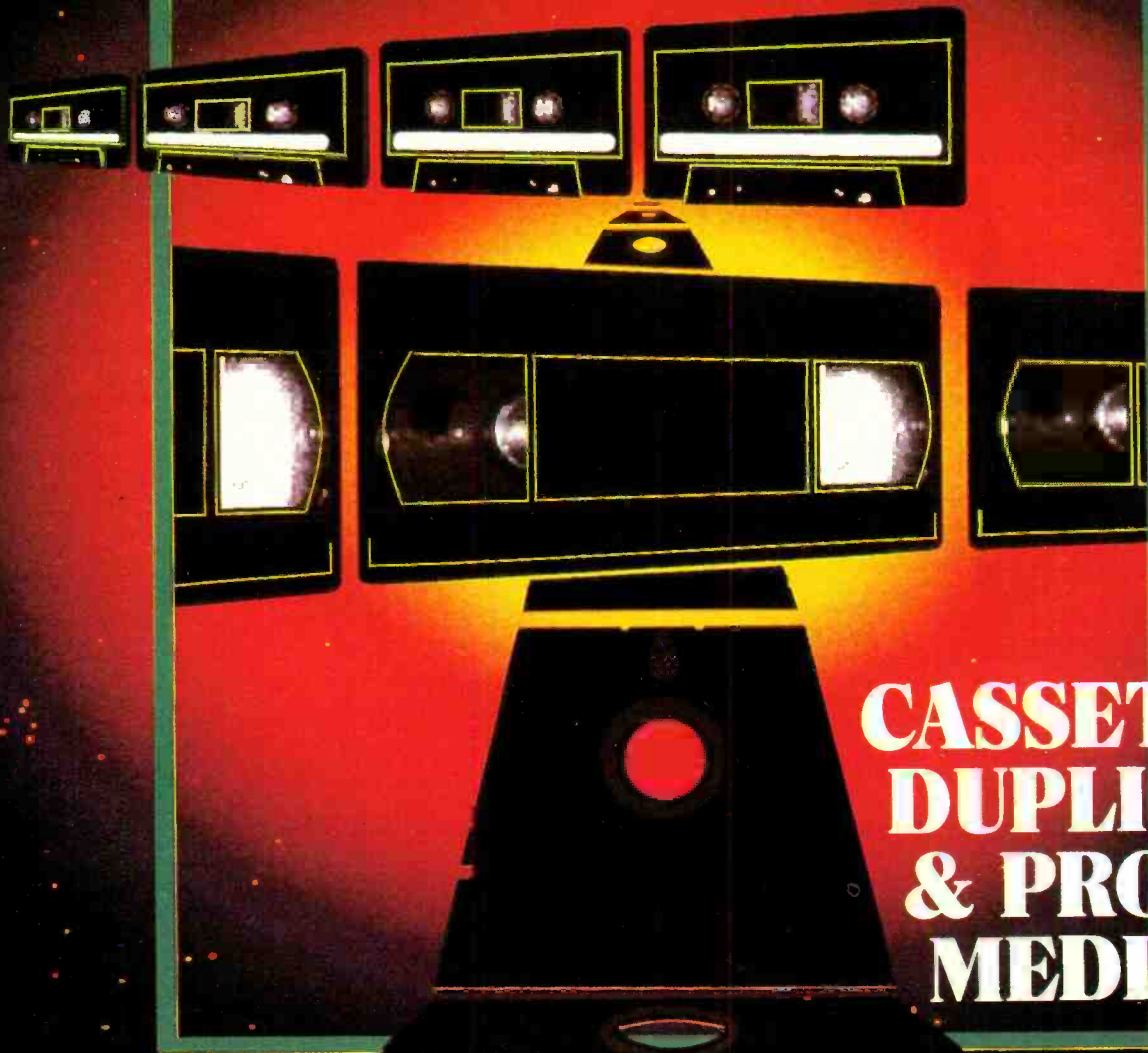
The firm also plans to gain "valuable on-line experience and data" from the plant to continue its research in electroforming technology.

Audio Matrix, founded in 1947, has been an innovator in electroplating for analog records. It was the first firm to plate all-nickel fathers, mothers and stampers; first to use a rotary cathode head, with no brushes or commutators or mercury contact; first to plate nickel matrices on a 45-degree angle anode/cathode; and first to mold and use all-fiberglass tanks for disk electroforming.

The firm's Audiopic electroforming system is now being used by CBS Technology Center, Philips, Sonopress, Matsushita, Mitsubishi, Hitachi-Maxell, Fujitsu, MPO, and other laser-read disk manufacturers.



Audio Matrix Inc.'s Audiopic laserdisk and CD electroforming system will be featured at the firm's new Hempstead, N.Y., facility, opening April 1. The plant is designed to provide a custom service for clients in the "research and development stage of laserdisk technology," according to Audio Matrix.



**CASSETTE
DUPLICATION
& PRO BLANK
MEDIA**

Spurred by the Growth of Compact Disc, Cassette Duplication Hardware Firms Seek Better Ways To Better Cassettes

By STEVEN DUPLER

When the audio cassette defied even the greatest expectations of its developers by becoming the dominant sound carrier configuration back in 1983, record labels sat back smiling with satisfaction at what high-speed duplication, better tape technologies and the Walkman had wrought.

But the shadow of the Compact Disc has been looming over the cassette in recent years, and both labels and major cassette duplication hardware manufacturers have been hard at work developing new technologies and new equipment to duplicate better cassettes and put the configura-

tion more in line with the sonic capabilities of the CD.

The big news for 1986 is new duplicating systems that use higher speed masters and faster bin loop speeds to produce cassette product which is claimed to have significantly better dynamic range and frequency response, as well as lower distortion and noise than cassettes made with traditional high speed duping systems.

At the Audio Engineering Society convention in New York last fall, a major attraction was the unveiling of some high

speed (64:1) cassette duplication systems which claim to have whipped many of the problems which have prevented the use of seven and a half i.p.s. masters and bin speeds of 480 i.p.s.

The biggest of these problems is a phenomenon called "air film." This pushes the head away from the tape and causes instability at the higher speeds. Two firms, Otari Corp. and American Multimedia Inc. (AMI), have developed systems which take different approaches to dealing with this problem. Otari's DP-80 uses an iso loop, or differential capstan design; AMI designed a modified Elec-

INTERNATIONAL TAPE/DISC ASSOCIATION (Continued on page T-8)
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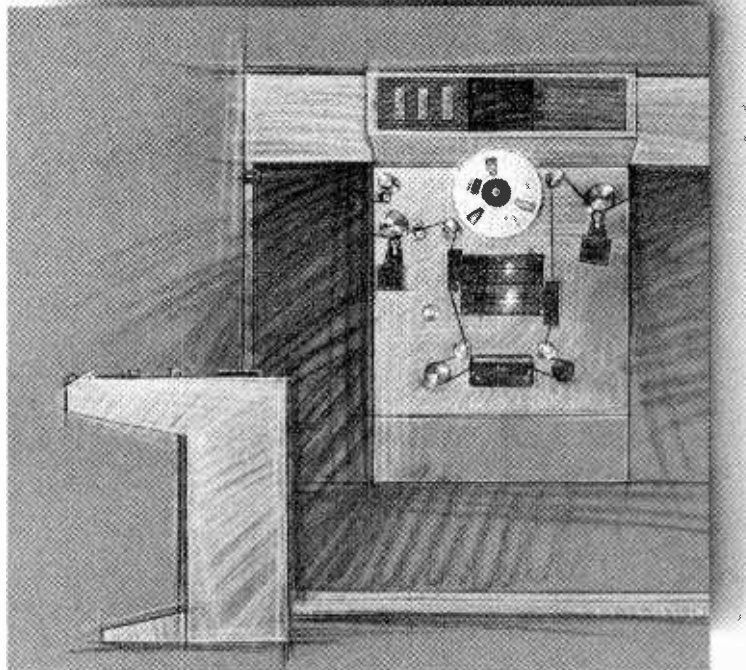
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Few Mourn Decline And Fall Of Vinyl

CD's SPARKLING SUCCESS PUTS HUM AND WHIRR IN DUPLICATION INDUSTRY FORECAST

By MOIRA McCORMICK

The outlook for the custom duplication business in 1986 is a healthy one. Duplicators themselves report significant increases in output; duplicating equipment manufacturers find that business is steady, if not on the rise.

The exploding popularity of the Compact Disc is viewed as the most significant factor in the future of long-range duplicating. Some duplicators see CD's success as forcing rapid quality improvements in cassettes, while others fear CD may eventually obliterate the cassette configuration, as well as the LP, altogether.

"We're seeing a tremendous growth over a year ago," says Morris Ballen, president of Disk-makers Inc. of Philadelphia, which presses records and dupes cassettes for a number of independent record labels and publishing companies. "Through an extensive marketing program, we've gone up 30% (in volume) over last year. We'll be tripling our capacity in the next 12 months, buying more slaves and loaders. It's a significant investment for the company—approximately \$150,000.

"The cassette has established itself as the dominant format," Ballen continues. "Someone who 10 years ago ordered 2,000 LPs and 300 cassettes would then reorder only LPs at first, and then eventually reorder cassettes. Now, [we see] initial orders where cassettes outnumber records, and they're the first to be reordered."

"Business has never looked better," agrees Dick Clark, president of American Multimedia Inc. of Burlington, N.C. which turns out some quarter-million cassettes per week, primarily for

independent record companies. (Its associate research and development firm, Concept Design, supplies splicing apparatus for cassette loaders to clients including WEA, CBS and Capitol.) Small custom duplicators such as Chicago's Clear Cut Cassettes, a branch of Acme Recording Studios, are expanding physically to meet cassette demand. "This year, we're doubling our amount of slave units," says studio manager Les McReynolds, "and hopefully tripling our space."

Clear Cut Cassettes provides real-time duplication on clear shaped-shell cassette (which allow better head-to-tape alignment) at a rate of about 10,000 per month. Primary clients are local bands and producers, who have discovered the economy and swift turnaround time to cassettes as opposed to vinyl.

Increases on the duplicating end don't necessarily translate to the equipment manufacturers, according to Bob Barone, president of the Electro Sound Group of Sunnyvale, Calif., and Perry Jambor, customer service director of New York's Audiomatic Corp., Electro Sound's exclusive national sales representative.

"The larger duplicators have reached the saturation point," says Jambor. "There's already

Audico's System III Videocassette loader/reloader/rewinder.

Recortec VCL-500 VHS/Beta loader.

enough equipment, and the (major companies) won't be buying more unless innovations are made."

Says Audiomatic founder/president Milt Gelfand, "The industry's fine when you're a global company. Normally, there's at least one geographical spot doing well and compensating."

Electro Sound, says Gelfand, supplies duping equipment to seven continents and all major record companies save Capitol/EMI.

Electro Sound president Bob Barone says his company is coming out with "all new digitally-controlled equipment" in an effort to get major label clients to update their gear. "We're going with a three-speed instead of two-speed slave," he says. "And (Continued on page T-10)

Labels Explore New Techniques & Materials

CASSETTES RACE TO KEEP PACE: MARKET LEADERS SHOW NO SLACK IN IMPROVEMENTS

By SAM SUTHERLAND

Significant improvements in mass produced audio cassettes continue apace as major U.S. recording companies explore new techniques and materials for cassette mastering, duplication and packaging.

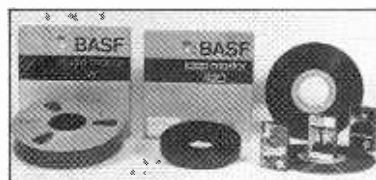
With the configuration now dominant, label executives back up their claims of improved

product quality with advances in blank tape formulations, cassette shell construction, master tape production and quality control procedures in the studio, on the duplicating floor and in the field.

That's a striking contrast to the "business as usual" stance that accompanied the format in

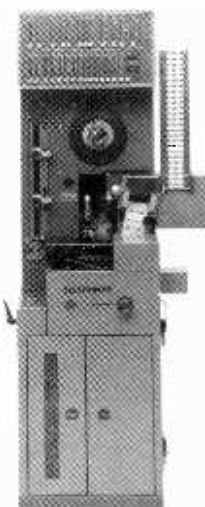
earlier years. But yesterday's poor relative to black vinyl is today's market leader, and the sobering experience of the late '70s, when home taping's broad impact on prerecorded sales was first addressed, now spurs a rising concern for cassette quality.

Overall, most manufacturers have upgraded product through (Continued on page T-6)



BASF's all-pro front line used by major labels.

AEG-Telefunken Corp.'s Tachos loader/reloader/rewinder.



Recortec's Audio Cassette Duplicator (ACD) with three slave/loaders.

Electro Sound ES 1850 loader.



Above: King's 590 VHS/Beta video loader/winder. Below: Telex's 3-copy cassette duplicator.

**CASSETTE
DUPLICATION
& PRO BLANK MEDIA**



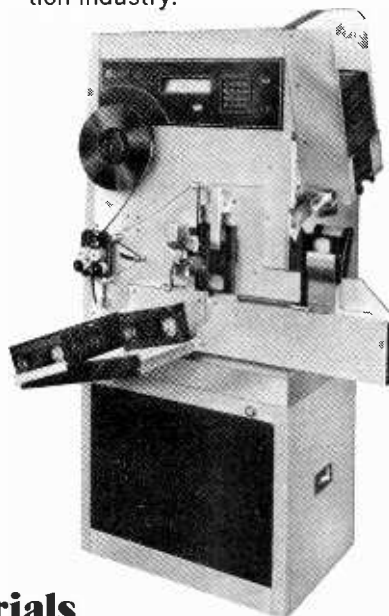
Creative Video Services' Ed Pessara, left, and Michael Sterling with Sony Sprinters high-speed video duplicators.

Sophistication, Cost-Consciousness Snare Sales

VIDEO DUPLICATORS GEAR UP FOR BUILDING DEMAND; INDUSTRY STILL OPERATING UNDER CAPACITY

By TONY SEIDEMAN

After a slow start, 1986 is showing signs of becoming a strong year for the video duplication industry.



That strength won't come without some discomfort, however, as even the largest firms fight for customers, and companies struggle to shave fractions of a cent off product in a business which once saw prices drop by 50¢ and a dollar at a time.

Estimates are that a T-120 costs about \$5-\$6 dollars going out the door complete with packaging, while a T-30 runs for \$3.50-\$4. These numbers apply for runs of 100,000 units, manufacturers say; for 50,000 units costs rise by about a third, going skyward as unit volume drops.

"People are shaving pennies, nickels, and half cents," says Ed Pessara of Creative Video Services, "to A, keep the customers, and B, make some money in this business." He warns: "People have been fighting to bring tape prices down for years. Now the next attack is on the duplicator."

Projections for 1986 have the home video industry moving 70 million units. Most duplication executives say it's too early to tell whether these figures will be achieved.

"The market is strong. It's ahead of 1985," says Bill Follet, senior vice president of industry leader VCA/Technicolor. With the strength have come pressures, he notes: "It's always been tough out there. It's never been an easy day. It's been a very competitive market from the very beginning."

"It's difficult to project exactly" what the total number of pre- (Continued on page T-9)

Bulk Upgrades

NEW FORMULAS FOR PROGRESS

Recent years have brought a wave of significant advances in prerecorded cassette mastering, duplication and packaging, yet for most consumers the single most dramatic issue remains the tape inside the shell. Duplicators will correctly say that the quality of their finished product depends upon a host of factors, yet their customers most often look first at the grade of tape when considering methods for upgrading their cassettes.

That helps explain why recording companies are now considering a variety of newer magnetic particles, and new generations of blank tape formulations, that until recently were deemed the province of premium consumer blank marketing. Chromium dioxide tape has become a high visibility commodity for duplicators, modified cobalt formulations are beginning to impact on production plans, and even metal particle tape is undergoing extensive testing on high-speed duplication lines.

At the same time, standard ferric tape is considerably beyond the standard once associated with most bulk blank formulations used by the trade. Together with more exotic formulas, today's ferric compounds are being tweaked toward a theoretical ideal once deemed unattainable for the configuration. Helping to shape new and forthcoming tape formulations is the magnetic media industry's parallel involvement with video recording, while the advent of digital audio likewise adds new competitive pressure.

At Capitol Magnetic Products, president Ed Khoury sees his division's long history of involvement with mass duplication by Capitol's manufacturing arm as the key to Capitol Magnetic's leadership in market share both domestically and overseas. "The choice of tape is actually a minor part of tape quality," Khoury cautions. "But it's easier for a customer to say, 'I'll use a better tape, so I'll get a better cassette.'"

To Khoury, that response can obscure issues of maintenance and product testing that may be at least as critical to finished product. But he's also quick to note how tape formulations have advanced. Among the three different grades of duplicating tape now sold, Khoury says the demand for better cassettes has
(Continued on page T-10)



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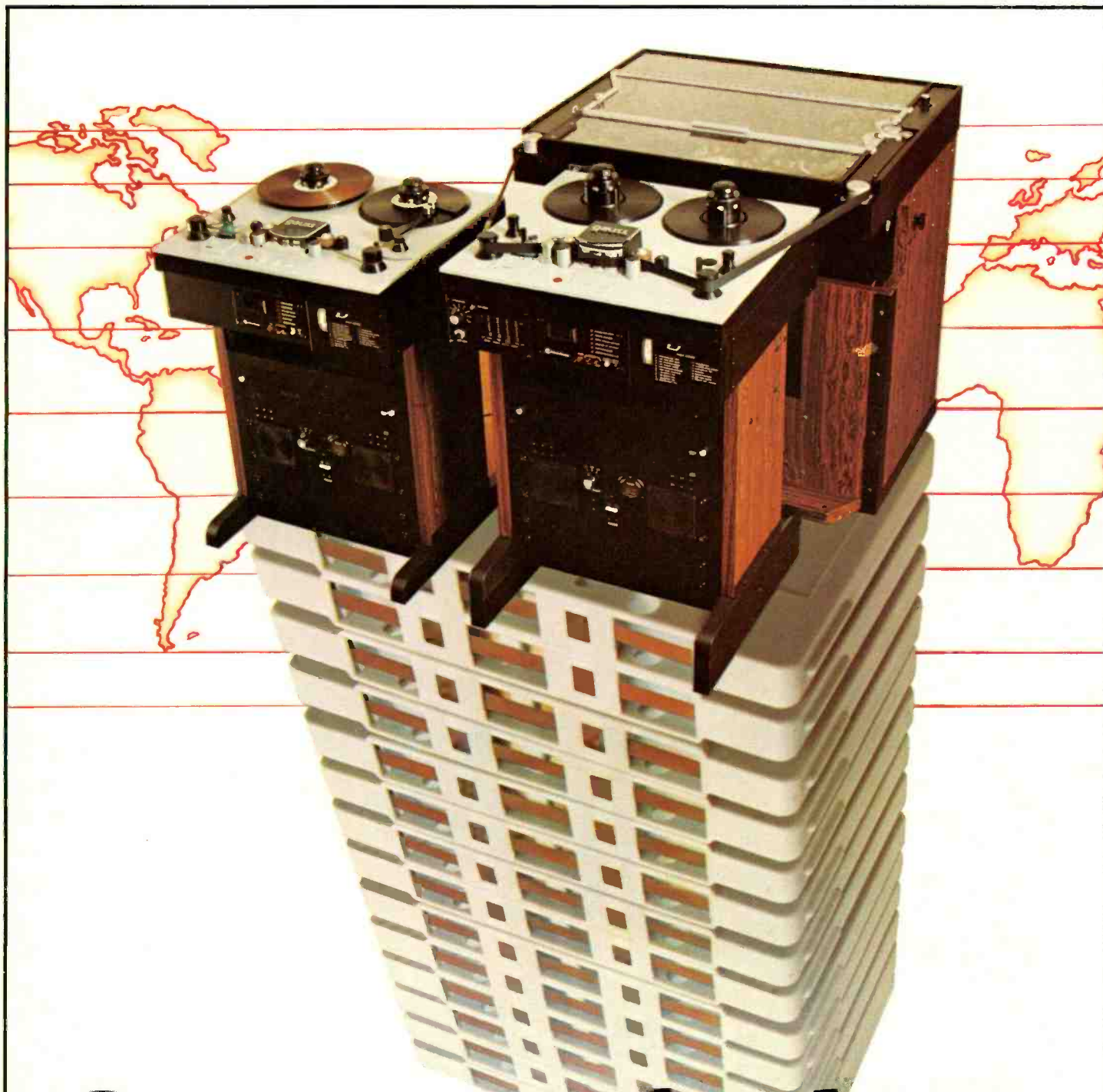


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CASSETTE DUPLICATION

A Billboard Spotlight



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LABELS

(Continued from page T-4)

higher standards for running masters, better blank tape formulations on their duplicating lines, closer tolerances for tape azimuth, more accurate calibration of slave duplicators and Dolby processing, and more extensive product checking regimens. A look at each of these areas, as illustrated by specific companies' present production schemes, underscores the cassette's elevated importance.

In mastering, many labels have already switched from older half-inch analog running masters to one-inch formats. Capitol, which combined that change with the use of digital masters as sources for its XDR running masters, has since unveiled plans to employ a "tapeless" digital system that replaces conventional tapes with optical disks, keeping the program in the digital domain until final duplication to cassette tape.

Paul West, head of quality control for Capitol-EMI, notes other refinements to the XDR system as well. New clear cassette shells, produced from Capitol's own molds, are claimed to achieve better azimuth accuracy. And Capitol Magnetic's modified cobalt tape formulation, CS-1, is being used for selected product runs, based on availability.

MCA Records, which inaugurated a major cassette production upgrade last year, has taken a page from the XDR blueprint by bringing all MCA cassette master production inhouse. Gene Wooley, director of recording quality control, notes that the newly designed and constructed cassette mastering room at the MCA/Whitney studio complex in Glendale, Calif., went online in April, offering a new one-inch master format with both Dolby B and HX processing. A custom-built console, designed inhouse, now enables MCA to offer custom cassette masters for artists who want to maximize tapes by creating a specific cassette mix.

MCA's drive has also included the installation of a new main duplication line using the Electro Sound 8000 series of hardware. Emphasis on shell integrity and azimuth accuracy have prompted a new testing protocol for empty shells, now tested electronically prior to duplication; other quality control tests for blank tape and finished product have also been added. Wooley also notes attention to signal levels for optimum Dolby tracking, (Continued on opposite page)

the use of Capitol's CS-1 tape for selected titles and other measures as features of MCA's approach.

Such refinements will gradually be added to older product lines as MCA's remaining duplicating stations are upgraded.

Within the WEA group, the recent emergence of the sister WEA Manufacturing division as a high-quality cassette duplicator has been augmented with refinements in shell design and tape formulations to maximize finished product standards. Warner Bros. was first to adopt the clear Shape Mark 10 shell, now being used by Elektra/Asylum and Atlantic as well, depending upon availability.

Those labels also continue to experiment with new tape formulations. Earlier runs using Magnetite, Agfa's premium ferric formulation, have led to successive tests for a variety of leading-edge blank compounds through pre-release runs of promotional tapes. In addition to Capitol's new cobalt tape and earlier prototypes of that formulation, Warner Bros. has recently been testing a new metal particle tape that label quality assurance director Ed Outwater claims can rival Compact Disc performance.

The latter tape's ability to handle a much higher signal level comes with a substantially higher cost, but Outwater believes sufficient volume commitments could reduce the increase to a viable level.

Raw materials and equipment aren't the only areas that influence product quality, of course. Dave Mishra, vice president of manufacturing and operations at RCA/Ariola International, can list a number of key technical issues addressed in the startup for RCA's Weaverville, N.C., tape facility in 1984, but he says, "Fundamentally, it's the people who make the difference."

Mishra's assertion isn't mere cant. He outlines a personnel evaluation process devised for the Weaverville launch that suggests a different but equally rigorous style of quality control: With 3,000 candidates for jobs, RCA screened applicants to an initial flight of 400 prospective workers, then subjected those personnel to intensive training courses designed to maximize their ability to gauge product quality, including critical listening skills instruction. The regimen also included a day-long session supervised by industrial psychologists, designed to promote team work. Ultimately, just 208 employees were hired.

Mishra also notes that RCA's
(Continued on page T-11)

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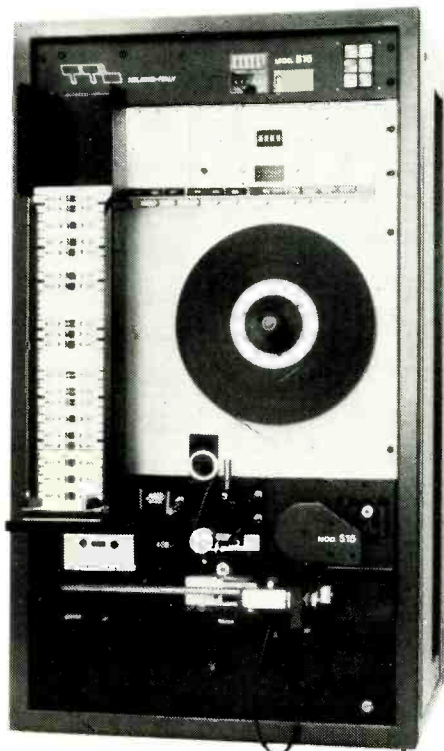
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CASSETTES

(Continued from page T-1)

tro Sound ES-8000 bin, which adapts various existing technologies and a complex series of vacuums throughout the bin to overcome air film. Other companies are experimenting with 480 i.p.s. bin speeds and 7.5 i.p.s. masters also.

The Electro Sound Group has hosted two seminars on cassette quality in the past two years. The first garnered about 90 attendees; the second, held last August, was attended by more than triple that number of registrants, a sign that labels and duplicators alike have cassette sound quality very much in mind these days.

At the last conference, the general consensus of attendees was that the industry is ready to accept a 7.5/480 i.p.s. duplication system, but only if it can be proven reliable and effective.

Reliability had been a problem in the past with the Otari DP-80 system, concedes John Carey, the firm's marketing director. However, the equipment has undergone several design changes over the past year that eliminate earlier problems. Carey says that all earlier DP-80 systems can be retrofitted with the new modifications. Three major duplicators are currently running the DP-80 system with 7.5 i.p.s. masters at 480 i.p.s.—Music Annex, Sound Arts and Charlie & Co.

The AMI system—which is really just a prototype based around an Electro Sound ES 8000 bin—incorporates an "ultra high-speed" Harris 2540 computer chip, as well as a specially-designed tape transport designed to eliminate air film and maintain constant contact with the heads even at high speeds. Label execs were visibly impressed by a demonstration of the unit at the Electro Sound meet, but no details about when or if the system will be produced are forthcoming.

An interesting hardware development from AEG Telefunken allows 64:1 quantity with the sonic quality of 32:1 duplicating ratio. The system uses 7.5 i.p.s. masters, but runs them at 240 i.p.s. inside an extremely wide loop bin. AEG's system uses twin slave units to accomplish this goal; thus the amount of tape handling for a pancake with 54 programs is the same, whether recorded at 64:1 or 32:1. Each slave comes with two equalization circuits, allowing the operator to simply flip a switch to change to a different tape source, saving the trouble and time of the usual re-biasing of each slave by a technician. Dolby HX Pro is available for the system.

Other new hardware develop-

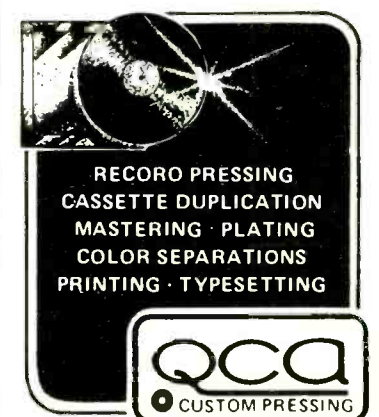
ments which do not focus on faster running masters and bin speeds have recently come to light. One of the most notable is Capitol-EMI's experiments with combining optical disk technology and digital audio processing, allowing high-speed duplication from a "tapeless" digital source.

The new Capitol system is slated to go on line this month. It replaces conventional analog tape generations at the mastering and duplication stages with seven-inch industrial laserdisks which store the master data in digital form. By making use of industrial disk recorders and reproducers, the Capitol process will keep the program in the digital domain right up to the final duplication stage, where the data is converted back to analog format in order to be transferred to the finished tape copy.

The heart of the system, according to Paul West, director of studio operations for EMI America, is a "digital loop bin." Rather than go from a Sony 1610 digital audio processor to a master tape recorder, the new process takes the digital program directly to an optical disk. Once at Capitol's tape duplicating facilities, the disks are then read back at twice real time in an optical reader, and then loaded into a digital storage system prior to the final D/A conversion during high speed duplication.

West will not specify the three companies who are manufacturing the hardware for the new Capitol system. He does, however, note that by early 1987 all the label's prerecorded cassettes are expected to be produced via the new optical disk system.

On the cassette loader side, various manufacturers are offering units with much faster loading times, such as King Instruments model 790 and 793, AEG Telefunken's Tachos-35 automatic loader, Recortec's Asynchronous Cassette Duplicator, and other new systems.



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VIDEO

(Continued from page T-4)

recorded videocassettes produced in 1986 will turn out to be, Follet says. Looking at projections of a 70 million unit year, he says "it's not running at that pace yet." In fact, at the present time "there's significant excess capacity in the industry."

At least one smaller duplicator agrees, saying: "There's lots of duplicators in this town that are not working anywhere near capacity."

The video duplication business is dominated by a very few companies, with VCA/Technicolor leading with about 40% of the business, Bell & Howell/Columbia holding about 30%, and CBS/Fox Video, which does its own and a small amount of outside work, having about a 15% share.

At Creative Video Services, Pessara points to his company's new duplication plant and says: "We sort of planned this facility knowing there was going to be a competitive situation in duplicator land. I do agree with others out there that have been saying there is overcapacity."

One of the greatest pressures on duplicators at all levels has been to lower prices as product moves into mass merchandise outlets.

"We are doing lots of work these days in the shorter length programming for the mass market," says Pessara. Meeting the needs of firms looking to sell to mass merchandisers is often difficult, duplicators agree.

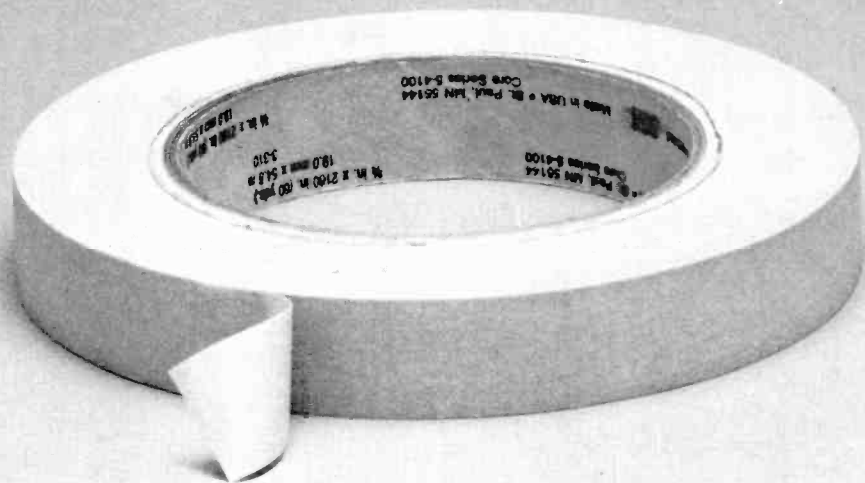
"The jury is out on whether anyone can make money at the \$9.95 prices that are being offered in the toy industry, and whether the sheer volume of cassettes that have to be sold in order to get a proper return on investment can be absorbed by the marketplace," says VCA's Follet.

The duplicators look for the market growth to continue unabated, however, and subsequently for video software sales to continue to grow.

At Bell & Howell/Columbia Pictures, Dave Beeching notes that for those who've spent most of their lives in the sales and marketing business, the video rental store is the new and potent outlet, not the mass merchandiser.

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A Billboard Spotlight

PROGRESS

(Continued from page T-5)

prompted ongoing refinement and reformulation.

Thus, Capitol's basic high output, low noise ferric tape is a dramatically improved product when compared to its ancestor of a decade ago, despite what Khoury claims is virtually no change in price per hundred feet. But keener competitive heat now focuses on Capitol's higher grades, starting with GS-1, its premium ferric, and culminating in CS-1, the ferric cobalt formulation Capitol has been perfecting through extensive testing both inhouse and through outside customers.

Although favorable reports of CS-1's acoustic performance have circulated in the duplicating field for some time, Khoury

candidly notes that Capitol isn't actively marketing existing supplies of the tape, saying the company is planning a formal launch over the next six months. By then, CS-1 will in fact represent the next generation of the product. He views the cobalt product as a successful solution to mid and low range frequency problems sometimes associated with chrome tape, and, as such, a leading-edge tape for audio reproduction.

The leading chrome tape supplier, BASF, meanwhile claims continued refinements to its product that may silence earlier critics, who argued that chrome's superior high frequency signal levels have tended to obscure problems at lower frequencies. "We've modified it so that its maximum output level is improved at those lower frequencies," reports BASF's Terry

O'Kelly. "In that sense, it's now acoustically similar to ferro-cobalts."

O'Kelly adds that while chrome has become synonymous with BASF, affording a useful market identity, the company is presently focusing equal attention on its premium ferric grades to compete effectively against the new cobalt formulations. He's less concerned about experimental metal particle tape types, saying that present cost still makes them prohibitive for mass market users; O'Kelly also disputes metal particle's supposed technical superiority to chrome tape, citing modulation noise as a major negative with metal.

Like other suppliers, BASF is also actively stressing the mastering phase of cassette production. "I'd say that a lot of people are now looking more closely at the mastering process," he says. "One of the things we're doing is offering customers our Chrome 920 mastering tape, which is at the completion of its test phase. As far as its acoustics go, people who've heard it are very pleased at what we've done."

The pattern of ongoing reformulation of already competitive cassette duplicating tapes continues at Agfa-Gevaert, where a company spokesperson reports a major research and development program nearing completion. That project's target is the creation of a successor to Agfa's well-received Magnetite ferric formulation, launched in early 1985 as a premium alternation to chrome tapes. While the company still has clients eager to use Magnetite, dissatisfaction over its durability in some applications prompted a new wave of development.

Working with its parent, the massive Bayer AG, Agfa has reportedly created a substantially improved tape while retaining the virtues of the Magnetite particle, touted for its balance of crystallizing high end with stronger performance at mid and low frequencies. Although Magnetite remains available, the new product, expected to go into production by the end of the second quarter, will become its new top line product, with a new, as yet unannounced trade name.

Agfa also reflects the trend toward greater scrutiny of cassette bin master. Sources there echo other tape suppliers, duplicating equipment manufacturers and label clients in saying that improvements in slave duplicator technology, cassette shell construction and cassette tape formulation now make the bin master the weakest link to the duplicating chain—a perception underscored by recent introduction of high-speed 480 i.p.s. duplicating bins.

Agfa, BASF and other vendors also agree with Capitol's Khoury when he points to video tape technology, and the advent of 8mm recording in particular, as the front line for the next wave of audio formulation. Metal particle tape is already being ushered into higher volume by the new video format, and Khoury notes that Capitol's new tape facility in Wales, recently completed, is expected to begin producing metal

evaporated formulations within the next year.

Whether metal evaporated tape will become a major player in audio duplication will hinge on newer technologies in audio and video, however. Khoury sees metal particle tape as a critical step in what he says is "the end strategy for analog recording," suggesting that newer tape technology may find its niche in the emerging digital realm.

SAM SUTHERLAND

FORECAST

(Continued from page T-4)

our master is going to 480 i.p.s. (inches per second) instead of just 240, which will give it the ability to dupe at 32:1, 64:1 and 128:1 (the latter for voice only)."

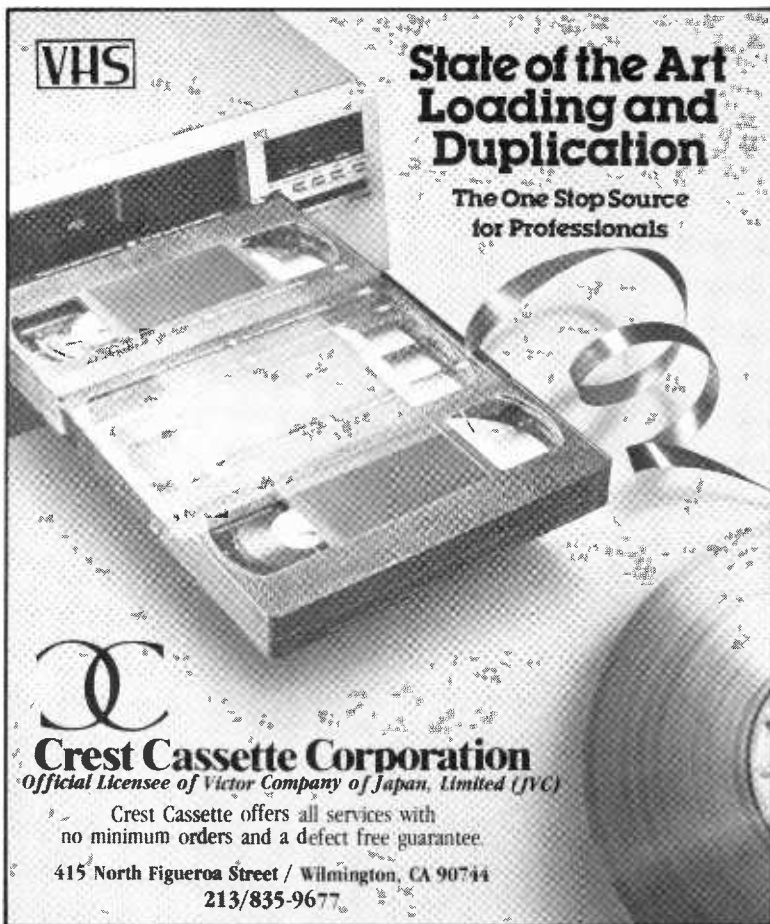
Barone figures that the 20%

of all U.S. slave units currently accounted for by record companies would remain the same even in the face of duplicating hardware innovation. "We'll just entice them to change to higher-quality equipment," he says.

Future growth of the business, according to Barone, depends on expanding into new, and often

(Continued on opposite page)

A Billboard Spotlight



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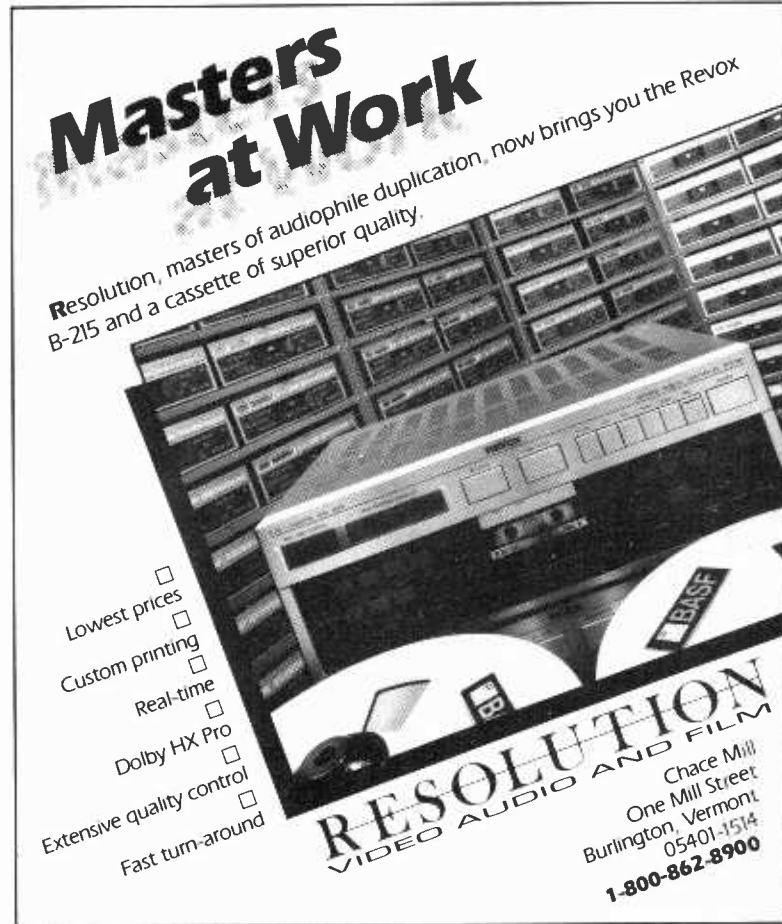


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smaller, markets. "We've been selling small systems to people who didn't realize their level of production would support our equipment," he says.

Improvements in cassettes themselves, from better head-to-tape contact to proposed digital tape, are advancing by leaps and bounds, in order to keep a pace with the technological marvel that is the Compact Disc.

"The advent of CD has given everyone more motivation to work harder and faster on (higher quality cassettes)," says Audiomatic's Gelfand. He doesn't

see CD replacing the cassette as it is expected to replace the vinyl disk; "they'll exist side by side. But any competition will keep the audio cassette people on their toes."

Diskmakers' Ballen sees little or no threat from CD at all. "It's a high-end product," he says, "and as such will never replace a popularly-priced item such as the cassette."

American Multimedia's Clark isn't so sure. "Record companies have priced cassettes more than they're worth," he says. "I've been in stores where I see \$9

cassettes and \$11 CDs; there should be more of a margin."

Clark agrees that the advent of CD has had a positive impact on improvements in the duplicating process, and stands by his earlier state of "business . . . never (being) better."

But the cassette boom could be short-lived, he warns, and probably will last only as long as the current CD software crunch continues. "It's optimistic to say the CD is not a serious threat," Clark says.

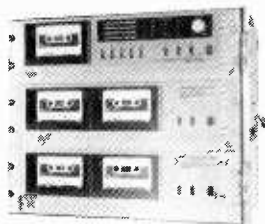
"It's taken cassettes a long time to get decent floor space in retail stores; it's taken CD six months."

Compact Disc has also been making inroads in the areas of personal and car stereos, which have until now accounted for much of cassettes' sales base. "Sony has a CD changer unit which holds a dozen CDs stored in the car trunk, isolated from shock and protected from heat," Clark says.

"The car and Walkman have been great for cassettes and will continue to be," he continues. "But what we turn out has to be the best we can make."

"In the next couple of years, we'll see big improvements in tape and shells, which could enable cassettes to give CDs a run for their money. And if metal-particle tape were made available to duplicators, it could make a difference."

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LABELS

(Continued from page T-7)

technical commitment to cassette quality has kept pace. The RCA/Ariola executive claims that an electronic diagnostic program, utilizing computerized test tones at 10 frequency points, has actually been in place for 11 years, predating Capitol's introduction of a similar testing scheme as part of its overall XDR program. RCA is also among those labels now emphasizing azimuth accuracy as a critical issue, with Mishra contending RCA was the first label to impose strict azimuth tolerances for finished product.

RCA also duplicates for A&M, which remains committed to chrome tape for its cassettes.

Such commitments have changed the face of tape duplication considerably in recent years, and manufacturing executives cite improved testing procedures, better hardware and the stiff acoustic competition offered by the emerging Compact Disc format as other features of the terrain. All these factors are contributing to a period of major strides in cassette quality.

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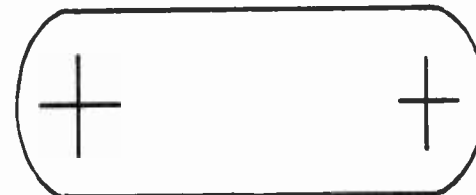
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New Artist Grammy Is a Habit for Epic Successful Acts 'All Have Good Physical Image'

BY PAUL GREIN

LOS ANGELES Epic, Portrait, and the Associated labels must be doing something right in the area of artist development. Acts signed to the label group have won the Grammy Award for best new artist for three years running. Culture Club was the champ two years ago, Cyndi Lauper won last year, and Sade was the victor this year.

Dan Beck, the label's vice president of product development—which encompasses packaging, advertising, video, publicity and tour coordination—says that these three artists are textbook cases of the type of high-profile act that has been successful in the '80s.

"These are the type of acts you hope your a&r department is going to find," he says. "They have all the tools to support themselves within the company. They can do interviews, they have good physical images, they can involve themselves with the label from a marketing planning point of view."

Image has played a significant role in all three careers. "These are three artists who have very interesting personalities; they have distinct and strong images, which give an extra dimension to their careers."

Beck acknowledges that an image can turn into a negative if it's too extreme or cartoonish. "If it becomes too distinct, if it's too pinpointed or one-dimensional, it can hurt," he says. "The most important thing is that there be multiple dimensions to an artist."

Massive media attention has made Culture Club and Lauper instant household names, but it has

also taken them right to the brink of overexposure—if not past it.

Beck says both artists have been sensitive to the possibility of overexposure and chose to lower their media profiles. "The high-profile artists Epic is fortunate to have, including Culture Club and Cyndi, reached a point where they selectively moved to the background and went back to work on their music. It gives them a natural breather and allows a new anticipation to grow."

Beck says that Culture Club's fourth album, "From Luxury To Heartache," is set to ship at the end of March, and that Lauper's still-untitled second album is due in early summer. Although Culture Club's third album, "Waking Up With The House On Fire," was a commercial disappointment in 1984, Beck says he thinks the market is ready for a new album by the group.

"There's a lot more natural anticipation out there now that they had a breather," Beck says, agreeing that the old quip, "How can I miss you if you won't go away?" applies to pop careers.

"I think all of these artists are aware of that," he says. "If you have an artist who's intelligent and astute about his career, it makes it a lot easier to sit down and map out plans. I think all three of these acts are very aware of their position in the marketplace at this point."

While Epic's three best new artist winners have been high-profile, overnight sensations, Beck suggests that the bread-and-butter of artist development is still the slow, steady build.

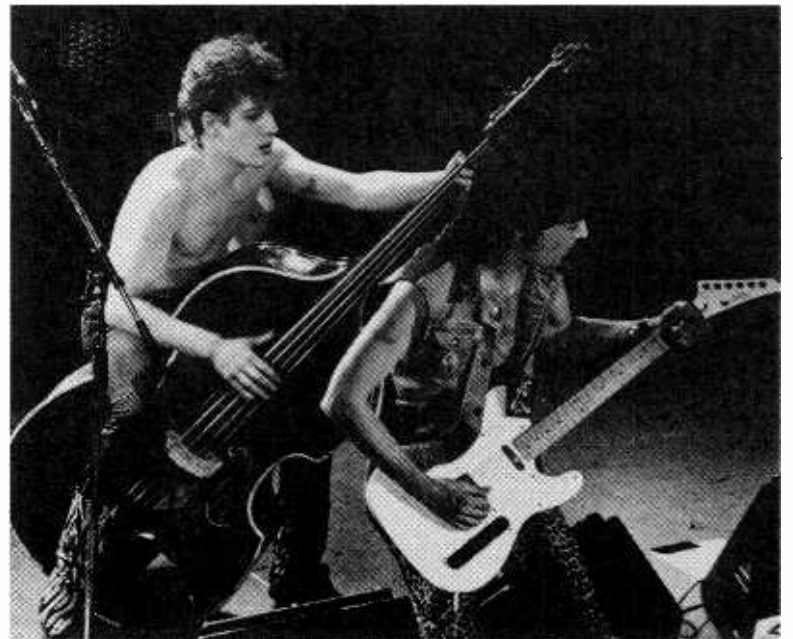
"Two of these three artists [Culture Club and Lauper] came in the middle of the emergence of video as

a powerful tool," he says, "and that is one way to break artists. But you have to develop the tools to what you have at hand.

"Stevie Ray Vaughan, for example, has made it to a great degree on live performance, on reputation, and album-rock airplay. Some people think that that can't be done these days, but it is being done. That strategy of going on the road and just grinding it out worked 15 years ago and it still works."

Beck adds that several other current Epic acts are breaking through other means. "Miami Sound Machine's is truly a radio record," he says. "Cherelle and Alexander O'Neal are coming out of black radio."

Concludes Beck: "The most important thing we can do is understand an artist as we go out the door with a record."



Phantom Rockers EMI America's Phantom, Rocker & Slick perform during a recent show at the Ritz in New York. The show sold out despite a snowstorm. (Photo: Chuck Pulin.)

Sade's Producer is Trying to 'Stay Hungry' Millar Won't Plan Ahead Despite Current Demand

BY NICK ROBERTSHAW

LONDON In recent months Robin Millar has found himself catapulted into the front rank of record producers worldwide. He has been propelled there by the massive international success of Sade, whose "Diamond Life" and "Promise" albums have charted in every major market, with total sales over 10 million unit.

In an industry climate where hot producers have become as much sought after as hot acts—and as quickly discarded—it is a position equally rewarding and precarious.

"At the moment, producers are regarded as very much the key," he says. "Up to a point you can name your own price, with royalty points on the album sales and the rest of it. But you only have to have a couple of flops and you're out."

No great admirer of major labels, Millar has a simple if unpalatable explanation for producer power in the '80s. "The reason producers are more necessary is that people are signing up a lot of crap. Time after time record companies will say to you, 'haven't you heard Bruce Springsteen, haven't you heard the Eurythmics? That's the sound we want.'

"But who did the Beatles sound like when they started? Who did U2 sound like, or Prince? They didn't sound like anyone. They just took everyone by storm, precisely because they were so eccentric and original.

"It's a simple lesson," adds Millar, "but record companies never learn it because they don't have a stable enough workforce to achieve a learning curve. An a&r man is only as good as his last hit. Two misses and he's out. No wonder they try and play safe. The other reason is that they won't sign up an act that requires a long period of development. They'll only sign you if you're going to be top 10 in six months—which means if you sound like all the other top 10 acts," he says.

"In my view, most exceptional talents do require a period of development and if the British music scene is healthy it's not down to the majors but to independent labels like Rough Trade, who will sign up acts like Scritti Politti and give them the time they need."

When he started working with Sade in 1983, Millar had no doubts about ultimate success. "It was one of the situations where you wake your wife up at 4 a.m., throw a cassette machine on the bed and say, 'listen to that.' I knew 'Diamond Life' was a hit because the relationship worked so well. I liked all the

songs, and everything I suggested was what they wanted. The whole of that album was mapped out on six pieces of paper and then we just went in and did it in 58 days."

In Europe, Sade and two other Millar-produced bands, Everything But The Girl and Working Week, have been dubbed leaders of a "jazz revival" movement, but Millar sees this as more coincidence than design. "The first group introduced me to the second, and the second to the third. It only became a jazz revival because I made them sound good enough for all three of them to be noticed at once. I don't think the musicians themselves would regard it as a trend."

What is not in dispute is Millar's distinctive production style, often characterized as acoustic for its natural sound and relatively sparing use of EQ and other effects.

"My aim is to get that natural live playing sound, but with every musician sounding completely brilliant all the time," he says. "The first thing I do is wander round the studio with each player 'til I find a point where it sounds good, then go two paces back and lie on the floor or climb up a stepladder or whatever, and place the mikes at the strategic point where the sound is right—which might mean adjustments of as little as three inches.

"I'll carry on 'til the musician might just as well be standing next to me in the control room and that's when I'll start recording things."

Visually handicapped since birth, Millar enjoyed early acclaim as a child singer before falling under the spell of American blues in his teens. He left Cambridge University with a law degree and considerable expertise on piano, guitar, and percussion.

"By rights I should have been weaving raffia baskets," he says, "but apart from sharpening my aural sense the handicap simply gave me a higher degree of motivation. I still work over 16 hours a day, six or
(Continued on page 77)

David Lee Roth Movie Still on Hold Crazy From the Delay, He Plans a World Tour

BY LINDA MOLESKI

NEW YORK David Lee Roth, who put his former group Van Halen on hold to lens his first motion picture, "Crazy From The Heat," is now receiving similar treatment from CBS Pictures, the film's production company. [Roth sues CBS, page 108.]

The movie, which is named for Roth's debut solo EP and stars the flamboyant rocker, was ready to go

before the cameras a few weeks ago when CBS Pictures announced it was going out of business.

"CBS told us that [its decision] would in no way affect production," says Roth. "But a week before shooting began, they dragged their feet and basically turned off the money."

As a result, Roth's self-written, self-directed, bikini-laden film, which was scheduled for an August

release, has taken a back seat until negotiations with a new production company are settled.

In the interim, Roth is preparing to embark on a year-long world tour this summer with his newly formed band—bassist Billy Sheehan, guitarist Steve Vai, and drummer Gregg Bissonette—to support a forthcoming Warner Bros. album. Roth says his new band was "pulled together" in just three months.

Though he acknowledges that his solo EP "took a big left turn," Roth says that the new album has a strong rock'n'roll sound, and he adds that he doesn't expect any difficulty in getting it accepted by his Van Halen following.

The album was recorded in San Francisco with producer Ted Templeman, who also produced Van Halen's six platinum albums. The music and lyrics were written by Roth, Vai, and Sheehan.

Of his departure from Van Halen, Roth says, "I always wanted to do things like travel, record here, record there, or go on the road. The other members only wanted to tour for two months every few years, and that prohibits my freewheeling lifestyle."

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CRUZADOS TEXTONES
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 Tickets: \$12.50

WHEN AUSTRALIAN entrepreneur Michael Gudinski saw Bob Dylan perform with Tom Petty & the Heartbreakers at the FarmAid benefit concert, he made a proposal to Petty's manager Elliott Roberts that resulted in a unique Australasia-only concert tour.

The package's opening Australian date, following a few shows in New Zealand, was the first of four at the Centre, for a total audience of almost 50,000, an impressive achievement for an artist who hasn't enjoyed a significant hit in this market for more than a decade.

Petty & the Heartbreakers weren't so much support as a backing unit for Dylan, probably his best since The Band. Certainly Benmont Tench provided the singer with his most sensitive and supportive keyboard backing since Al Kooper or Richard Manuel/Garth Hudson.

With Dylan taking only a three-song solo spot, and Petty and his band confined to two separate brackets of two songs each, the three-hour show was primarily a combined, full-on rock'n'roll workout, with Petty very much subjugating himself to the more exalted presence of Dylan. But Petty's sets were dynamite, the first ending with his sublime Byrds tribute, "American Girl," the second with the Byrds' anthem "So You Want To Be A Rock'n'Roll Star." Close your eyes and it was like Ciro's on the Strip in 1965 catching the newly electric Dylan backed by the Byrds.

In his own short individual set, Dylan delivered a harsh and angry rendering of "It's Alright Ma, I'm Only Bleeding," an unexpectedly gentle "Times They Are A-Changin'," and an uncertain and unimpressive "It Ain't Me Babe." He was more comfortable flanked by Petty and guitarist Mike Campbell, tossing exaggerated timing change signals to drummer Stan Lynch and flirting with a range of humorous and cliched macho-rock stage poses.

It's hard to imagine anyone being seriously disappointed by Dylan's choice of repertoire. So wide and retrospective was the selection that he wound up playing all but two tracks from his first "Greatest Hits" album. But the oldies which caused the greatest surprise didn't come from Dylan's own back catalog. With no explanation or introduction, he launched into such fine pieces of American music as "That Lucky Old Sun," Ricky Nelson's "Lonesome Town" and Hank Snow's "I'm Moving On," all but ignoring his own middle period from 1967 to 1980.

The newer material was drawn from his triumvirate of Christian albums and more heavily from "Empire Burlesque."

The first and only encore saw Dylan mumble an introduction to "someone who has played on my records and produced one, too." It was Mark Knopfler.

Knopfler didn't turn up the next night, but 12,000 fans had little to complain about because Stevie Nicks did.

GLENN A. BAKER

IT WAS an evening of transplanted Texans on Feb. 24, when the formerly Austin-based Textones opened for the Cruzados (formerly from El Paso). But neither Gold Mountain's Textones nor Arista's Cruzados have even a hint of country in their sound: both are down-the-middle rock'n'roll, more reminiscent of Tom Petty or the E Street Band than Willie Nelson or La Familia.

With a lineup that includes Chalo Quintana, Tony Marsico, and Tito Larriva, the Cruzados could be mistaken for the next Los Lobos—until they start to play. Larriva is a Lone Star Springsteen; his voice and material bring to mind pictures of Asbury Park covered in cactus. "Motorcycle Girl" and "Handing Out In California" may be the Cruzados' best-known songs, but their strongest were the moodier "Still In Love" and "Kiss Me In The Daylight."

Newcomer to the Cruzados—once known as the Plugz, and enormously popular on the L.A. club circuit—is Marshall Rohner, formerly of the rockabilly combo Jimmy & the Mustangs. Rohner not only provides the Cruzados with a guitar hero, but also gives the band its first video face. Although Rohner's inventiveness as a player runs out before his many solo turns are done, his cheekbones easily last through an 80-minute set.

Drummer Quintana provided solid backing to the Cruzados set, which was admirable in its hard-rocking, guitar-laden approach, but hampered by too heavy an emphasis on echo and reverb and too much sheer volume. The full house, though, was more than pleased with the success of these home-town heroes.

The Textones have been struggling as long as the Cruzados, but are still one plateau behind them. Their clean, professional set was somewhat more appealing than the headliner's thanks to their unassuming and straightforward presentation. No one in the Textones grandstands; each musician exhibits skill, pride, and an affection for the music and one another.

Frontwoman Carla Olson led the group through a strong 55-minute set, proving that it's possible to be feminine and pretty and still rock the house down. Her socially aware material—touching on poverty, apartheid, and even acid rain—was brought across with the smooth sax of Tom Morgan and clear guitar of George Callins. If the band's new film soundtrack tune "You Can Run But You Can't Hide" is weak, they more than made up for that with a fluid reading of "Hands Of The Working Man" and an interesting, non-reggae interpretation of Bob Marley's "Redemption Song."

Closing the set, Olson dedicated a song to the Plugz, recalling the days when both bands were sleeping on floors. It was a gracious note to end a generous performance.

ETHLIE ANN VARE

(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP JIMMY BARNES	St. Louis (Mo.) Arena	Feb. 19-20	\$436,035 \$15	29,069 two sellouts	Beaver Prods.
OAK RIDGE BOYS NITTY GRITTY DIRT BAND	The Fox Theater St. Louis, Mo.	Feb. 14-16	\$324,461 \$18.90/\$7.90	19,765 23,325 five shows/four sellouts	In-House
ALABAMA CHARLIE DANIELS BAND THE BELLAMY BROTHERS	Reunion Arena Dallas	March 2	\$323,417 \$18.50	17,482 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND THE BELLAMY BROTHERS	The Omni Atlanta	Feb. 23	\$278,267 \$17.50	15,901 sellout	Keith Fowler Promotions
ZZ TOP JIMMY BARNES	Riverfront Coliseum Cincinnati	March 1	\$224,922 \$15	14,749 sellout	Sunshine Promotions
AEROSMITH Y & T	Reunion Arena Dallas	Feb. 20	\$204,420 \$17.25/\$15.50	13,643 14,939	Feyline Presents/Jam Prods.
PAT BENATAR DEL LORDES	The Centrum Worcester, Mass.	March 1	\$178,082 \$15/\$12.50	12,601 sellout	Don Law Co.
OINGO BOINTO	Del Mar (Calif.) Fairgrounds	Feb. 28	\$172,163 \$15/\$13.75	12,677 sellout	Fahn & Silva Presents
JOHN COUGAR MELLENCAMP	Frank Erwin Center Univ. of Texas at Austin	Feb. 16	\$165,911 \$15/\$13	11,541 12,973	In-House/Pace Concerts
HEART AUTOGRAPH	The Omni Atlanta	Feb. 28	\$156,788 \$14.50	10,813 17,037	Alex Cooley/Southern Promotions
ALABAMA CHARLIE DANIELS BAND	Mississippi Coliseum Jackson	Feb. 22	\$156,012 \$17.50	8,905 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Barton Coliseum Little Rock, Ark.	Feb. 21	\$153,282 \$17.50	8,759 9,585	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Oil Palace Tyler, Texas	Feb. 28	\$150,590 \$18.50	8,140 sellout	Keith Fowler Promotions
LOVERBOY THE HOOTERS	Charleston (W. Va.) Civic Center	March 2	\$143,370 \$13.50	10,620 13,202	Beaver Prods.
AEROSMITH Y & T	The Summit Houston	Feb. 21	\$142,790 \$15.15	10,030 10,964	Feyline Presents
LOVERBOY THE HOOTERS	The Centrum Worcester, Mass.	Feb. 23	\$138,858 \$14.50/\$12.50	9,907 12,652	Don Law Co.
REVEEN	Northern Jubilee Auditorium Edmonton, Alberta	Feb. 13-16, 19-23	\$133,532 (\$166,915 Canadian) \$13.50/\$11.50/\$9.50	13,071 22,716	In-House
ALABAMA CHARLIE DANIELS BAND	Lake Charles (La.) Civic Center	March 1	\$129,150 \$17.50	7,380 7,650	Keith Fowler Promotions
LOVERBOY THE HOOTERS	Cumberland County Civic Center Portland, Maine	Feb. 24	\$125,456 \$13.50	9,293 sellout	Beaver Prods.
BARBARA MANDRELL GARY MORRIS	Cajundome Lafayette, La.	March 2	\$124,577 \$15/\$12.50	8,611 10,000	Varnell Enterprises
MERLE HAGGARD THE JUDDS	The Fox Theater St. Louis	Feb. 21-22	\$115,359 \$17.50/\$16.50	6,614 9,330	Contemporary Prods.
CONWAY TWITTY JOHN SCHNEIDER JOHNNY RUSSELL	Patriot Center Fairfax, Va.	Feb. 15	\$112,803 \$14.25	7,916 8,000	Jayson Promotions/Music Center Promotions
JACKSON BROWNE: EAST BAY COVENANT SANCTUARY CHURCH BENEFIT	Berkeley (Calif.) Community Theater	March 1-2	\$110,637 \$16.50/\$15.50	6,729 two sellouts	Bill Graham Presents
WILLIE NELSON & FAMILY	Celebrity Theater Phoenix	Feb. 27-28	\$102,940 \$20	5,402 two sellouts	Feyline Presents
LOU RAWLS	Holiday Star Theater Merrillville, Ind.	March 1	\$101,736 \$15	3,400 two sellouts	Chuck Waterman/Bruce White
THE JAZZ EXPLOSION: ROY AYERS, NOEL POINTER, STANLEY TURRENTINE, PHYLLIS HAGMAN, RAMSEY LEWIS	Beacon Theater New York	Jan. 25	98,962 \$20/\$18.50	5,416 two sellouts	New Audiences Prods./WBLS
Laurie Anderson	Orpheum Theater Boston	Feb. 28	\$96,833 \$18.85/\$16.85	5,359 sellout	Don Law Co.
LOVERBOY THE HOOTERS	Broome County Civic Center	Feb. 19	\$95,472 \$13.50	7,072 sellout	Beaver Prods.
HANK WILLIAMS JR. & THE BAMA BAND LACY J. DALTON	West Va. Univ. Coliseum Morgantown	March 2	\$92,430 \$11/\$9	8,650 11,653	In-House
HEART AUTOGRAPH	Charleston (W. Va.) Civic Center	Feb. 20	\$91,787 \$13.50	6,799 10,195	Whisper Concerts
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Hampton (Va.) Coliseum	Feb. 15	\$91,397 \$13.50/\$12.50	6,973 9,556	Paul Scoggins Prods.
HANK WILLIAMS JR. & THE BAMA BAND MERLE KILGORE EARL THOMAS CONLEY	Baltimore (Md.) Civic Center	Feb. 16	\$90,274 \$14.50/\$12.50	6,752 13,665	Up Front Prods.
OAK RIDGE BOYS WILLIAMS & REE	Arkansas State Univ. Gym Jonesboro	Feb. 21	\$79,720 \$15/\$12	6,825 two shows/one sellout	Jerry Bentley
JAMES BROWN MARY WELLS	Front Row Theater Cleveland	March 1	\$75,779 \$14.75	5,299 6,329	In-House
DAVID COPPERFIELD	Jesse H. Jones Hall of the Performing Arts Houston	Feb. 17	\$75,122 \$19.50/\$15.50/\$12.50	4,831 6,106 two shows	Pace Theatrical Group
DAVID COPPERFIELD	Amarillo (Texas) Civic Center	Feb. 21	\$71,560 \$15/\$13	4,797 4,868 two shows	Pace Theatrical Group/Stardate Prods.
NIGHT RANGER VAN ZANT	Johnston (Pa.) War Memorial	Feb. 15	\$64,289 \$13.50/\$12.50	5,469 6,000	DiCesare-Engler Prods.
DAVID COPPERFIELD	Oklahoma City (Okla.) Civic Center Music Hall	Feb. 18	\$63,600 \$17/\$15/\$9	5,003 6,400	Pace Theatrical Group
MERLE HAGGARD THE JUDDS	Harnes Multipurpose Building Univ. of Missouri Columbia	Feb. 23	\$54,762 \$13.50/\$10.50	4,108 6,804	Steve Litman Prods.
WILLIE NELSON & FAMILY	California Mid-Winter Fair	March 1	\$46,911 \$16 5,200 sellout	Fahn & Silva Presents/ Feyline Presents	

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

Parsons' Latest Project

'Stereotomy': Wide-Range Personality

BY ETHLIE ANN VARE

LOS ANGELES Alan Parsons is an unlikely rock star. He doesn't sing on his records. He doesn't play any instruments. In most cases, he doesn't write the material. His band never tours, and has neither an identifiable lead voice nor a guitar hero. Yet "Stereotomy" (Arista) is Alan Parsons' 10th album, and the title cut is popular both as an album track and a video. (Naturally, Parsons doesn't appear in the video.)

"The original idea was for us to model ourselves after the great film directors and producers," says Eric Woolfson, Parsons' manager and partner. "We anticipated that music, which normally follows film, would become a producers' medium just as the film business has become a directors' medium."

If "Stereotomy" has no particular voice—Gary Brooker, John Miles, and Graham Dye all sing leads—it does have the identifiable Parsons sound. Parsons, producer of Pink Floyd's "Dark Side Of The Moon" and engineer for the Beatles' "Abbey Road," imposes his vision as helmsman on all his productions.

"I think artists have a problem when they make an album that has the same vocal sound throughout," muses Parsons. "It's hard for any listener to spend 40 minutes in the company of a single voice. That's

why compilation albums do so well: you get variety."

"Not having a fixed personality," admits Woolfson, "does mean listeners don't immediately know 'this is the Alan Parsons Project.' But quality itself is a valuable market commodity."

Parsons' Compact Discs have been consistent sellers—even though the band is currently em-

'We anticipated that music would be a producers medium'

broiled in a dispute with Arista over CD distribution (Billboard, Feb. 8)—and Parsons says that CD was just what the doctor ordered for his digital recording techniques.

"We made a major commitment to digital format in the studio," says Parsons, "recording 'Stereotomy' all digital from day one. I'm now building what may be the first 48-track, digital home studio."

"In fact," adds Woolfson, "digital may be the salvation of the entire industry, as far as being quality product, bringing studio sound into people's homes."

With more AOR outlets broad-

casting from CD players, Parsons has been given yet another boost by his mainstay, album radio. Never a consistent hit single artist, the Project has relied upon AOR for exposure.

"Thank God for American radio," smiles Parsons. "We fit into this category of AOR very naturally, and they've been enormously supportive of us—not just in playing our product, but in giving us objective criticism which we perhaps lack, not having any touring activities."

Although there are still no immediate plans for a Parsons Project tour, the bandleaders aren't entirely opposed to the concept. "I have a dream," says Parsons, "of working with my hero in the film business, Douglas Trumbull, and putting something together from a sound and visual point of view that can be a dynamic, even a totally new form of entertainment."

In the meantime, Parsons will again be producing outside artists when he completes his home setup, a task that will mean new compromises for the audio auteur.

"It's very easy to become too locked into my own vision," says Parsons. "I feel strongly about what I do, and one can become dictatorial. But you have to be responsive; music is meant to be a communication."



Miami Machine. Members of Miami Sound Machine compare notes with their managers following their recent show at the Beverly Theater in Beverly Hills, Calif. The group scored a top 10 pop hit with "Conga." Left to right are the group's Enrique Garcia, managers Stan Mores and Herb Nanas, and the group's Gloria Estefan, Emilio Estefan Jr., and Juan Marcos Avila.

TALENT IN ACTION

(Continued from preceding page)

FINE YOUNG CANNIBALS
Cabaret Metro, Chicago
Tickets: \$10

THE TAIL GATORS
Antone's, Austin
Tickets: \$3

FINE YOUNG CANNIBALS' Chicago debut was short, sweet, and—apart from its brevity—satisfying. The Metro was comfortably packed with curious patrons who had come to see two ex-members of the late, lamented English Beat, but especially to hear the classic soul stylings of upstart vocalist Roland Gift, and they weren't disappointed.

Gift's sensational voice—a warm, pliant instrument which mixes the timbre of Otis Redding with the clipped delivery of Chairmen of the Board's General Johnson—was the focal point of the Cannibals' extremely brief set. (It was so short, in fact, that one young man, remarking on set length vis-a-vis ticket prices, observed, "That worked out to about a buck and a quarter a song.")

Cannibals founders and ex-Beat members Andy Cox (guitar) and David Steele (bass) laid the groundwork for the group's soulful, socially conscious pop. Augmented by drummer Martin Parry, trumpeter Graeme Hamilton, and backup singer Edna Holt, the Cannibals delivered a spirited set which covered most of the highlights of their self-titled IRS debut album.

Still as good as they sounded, one found oneself wishing that the Cannibals would loosen up and at least look like they were enjoying themselves.

Standouts of the set were the group's two best-known tracks, the Eurodisco-flavored "Johnny Come Home" and the plaintive, horn-embellished "Blue." Their syncopated reading of "Suspicious Minds" came off much more dynamically live than on vinyl, and along with their unique version of the Buzzcocks' pop/punk classic "Ever Fallen In Love?," exemplified the kind of creative cover versions which could become Cannibals standards.

In general, the group's debut promised a lot, and delivered most of it. An extended repertoire and a more relaxed stageside manner should help next time around.

MOIRA McCORMICK

LIKE THE Chicago Bears at Soldier Field, the Tail Gators are especially intimidating on their home turf, Antone's. Appearing here Feb. 20, the trio made no concessions to subtlety, concentrating instead on keeping the dance floor filled with a constant beat barrage.

Led by guitarist/vocalist Don Leady, the Tail Gators can play blues, cajun, and rockabilly with equal ease. While some might assume that a group with just three pieces might leave many musical holes, that only made bassist Keith Ferguson and drummer Gary Smith play that much harder, filling all of the possible spaces.

The Tail Gators' lengthy set contained an assortment of material from their current Wrestler release, appropriately titled, "Swamp Rock." A pair of Leady originals, "Pick Up The Deck" and "Rock And Roll Till The Cows Come Home," proved he's a witty songsmith, even if his voice occasionally has difficulty maintaining the higher ranges. Of the cover tunes they played from the album, their renditions of Rockin' Sydney's "They Call Me Rockin'" and Rufus Thomas' "All Night Worker" rang the truest.

As the group consists of former member of a number of other Texas groups, it wasn't surprising that they peppered their set with various staples of Texas r&b, including "Ain't I A Dog" and "Rockin'Daddy."

The evening ended with an explosive Duane Eddy/Lonnie Mack-inspired instrumental, which featured some adept picking from Leady and rock solid rhythm from Ferguson and Smith.

JEFF HANNUSCH

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PRODUCER ROBIN MILLAR*(Continued from page 74A)*

seven days a week, and I would never go in for a wheelchair Olympics, only the real ones."

In 1974, he wrote, produced, and performed a No. 1 French hit "Rock'n'Roll Children." He went on to record an unreleased Atlantic album with Mick Taylor, guitarist with the Rolling Stones, and a less-than-classic rock LP with Charisma band Blue Max. In the late '70s, in Paris, he produced a string of hits for the French punk band Extraballe. By 1981, he was able to return to England and acquire Morgan Studios in North London, now renamed the Power Plant.

"It's the same with bands," he recalls. "No matter how successful they are overseas they want to make it in their own territory. I bought the Power Plant partly because I wanted to control the environment and atmosphere in which records were made; partly because I could minimize my own handicap; and partly because I thought if I bought, somewhere, pretty big people in the industry would at least sit up and listen for 10 minutes and maybe give me work."

The location boasts three studios capable of 46-track recording, one with the ubiquitous SSL 4000E desk—"great for that rather unobtrusive, contemporary, hard rock or dance sound," and two with Harrison consoles—"full of beefy goodness." Tape machines include Sony 3324 and Mitsubishi X-850 digital

multitracks. Artists who have used the facilities include Madonna, Huey Lewis & the News, Sister Sledge, Howard Jones, Julian Lennon, and Spandau Ballet.

Millar describes himself as fighting a lonely battle for the traditional '60s view of album making.

"I make LPs, I don't make singles," he explains. "I try to make the album hang together as a coherent 40-minute piece of work. I can be working on one guitar overdub on one song and still the whole album will be hovering somewhere in the back of my mind. Or I may be listening to playback and there will be one little bit of the sound that's screaming: 'I'm the bit that shouldn't be here'—not necessarily because it doesn't fit the song but because it doesn't fit the feel of the album as a whole. This can lead to some serious group discussions."

"My angle is that an LP is still what it used to be. It doesn't rely on promo videos to sell it, and the customer doesn't buy it because there is a hit single. Look at 'Promise'—there's only one single there, which is 'Sweetest Taboo,' but who cares? If there were more it wouldn't be the kind of album it is."

With eight albums to his credit, all of them U.K. top 20 chart entries, Millar can afford to savor his independence. Label a&r men who take too keen an interest in the recording process have found themselves ejected from the Plant.

"I don't go to their marketing meetings and tell them how to promote singles," Millar reasons, "and I don't like them telling me how to make records."

Nor, despite the current demand for his services, will he commit himself to projects in advance. "My future has got to hinge on the success or failure of the group I'm working with," he says. "If I was thinking that in three weeks time I'll be working with so-and-so that would be fatal. The thing is to keep the hunger, that's what it's all about."

IRS Will Issue Charity LP of Unreleased Material

BY MOIRA McCORMICK

CHICAGO IRS Records is releasing an album titled "Live! For Life" on April 21, with proceeds earmarked for the AMC Cancer Research Foundation. The album features unreleased live and studio tracks by Sting (with Jeff Beck), Stewart Copeland, R.E.M., Bob Marley & the Wailers (with the I-Threes), the Alarm, the Bangles, General Public, Oingo Boingo, Squeeze, and the Go-Go's.

According to Miles Copeland, IRS

founder and chairman, "We didn't want to do what's traditionally been done with benefit albums, which is to throw a hits package together. Instead, we went to each act and got songs unavailable in any other format."

"Live! For Life" is the latest cancer benefit project organized by Copeland and his brothers Stewart (drummer for the Police) and Ian (president of Frontier Booking International)—all of whom jointly received the 1985 Humanitarian of the Year award from the New York-based AMC Cancer Research Foundation.

Prior events have included a celebrity concert/road relay at Universal Studios in California in November, and a "Guerilla War Against Cancer" dinner in December at the New York Hilton, which raised \$700,000.

According to Copeland, "Live! For Life" was six months in the making. It includes a 1983 unreleased track from R.E.M., "Ages of You"; a live version of Chicago blues artist J.B. Lenoir's "Been Down So Long," performed by Sting with Jeff Beck (from Sting's recent solo tour); and a 1981 live performance of "Lively Up Yourself" by the Wailers, donated by the estate of Bob Marley, who died of cancer in 1981.

Philly's Trocadero Theatre Switches to Rock'n'Roll

PHILADELPHIA The historic Trocadero Theatre, which has played host to virtually every type of live entertainment since its opening in 1850, has become this city's newest rock venue. The new booking policy was inaugurated on March 3 with a show by Nils Lofgren and Steve Forbert.

The 1,250-seat theater is being booked by Stephen Starr, who heads the Company Company, an active rock-concert promoter here.

Starr plans to book a combination of new, experimental, and mainstream acts. Set to follow Lofgren and Forbert into the venue are Kid Creole & the Coconuts, Marshall Crenshaw, and Rene & Angela.

In addition, dance parties will be featured on Friday and Saturday nights in conjunction with top-rated WMMR-FM.

The venue, is owned by Rick Blatstein, who also operates the Empire Rock Club.

MCA MUSIC Applauds Its Grammy Winners**BEST POP INSTRUMENTAL PERFORMANCE****"MIAMI VICE THEME"**

(written by Jan Hammer)

JAN HAMMER performer**BEST INSTRUMENTAL COMPOSITION****"MIAMI VICE THEME"**

(written by Jan Hammer)

JAN HAMMER performer**BEST JAZZ FUSION PERFORMANCE - Vocal or Instrumental****"STRAIGHT TO THE HEART"**

"Straight To The Heart" & "Run For Cover" (written by Marcus Miller)

DAVID SANBORN performer**BEST JAZZ VOCAL SOLO PERFORMANCE - Male****"ANOTHER NIGHT IN TUNISIA"**

(written by John "Dizzy" Gillespie Frank Paparelli & Jon Hendricks)

JON HENDRICKS & BOBBY McFERRIN performers**BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES****"ANOTHER NIGHT IN TUNISIA"**

(written by John "Dizzy" Gillespie Frank Paparelli & Jon Hendricks)

THE MANHATTAN TRANSFER performers**BEST GOSPEL VOCAL PERFORMANCE - Female****"UNGUARDED"**

"Everywhere I Go" (written by Marylee Kortez)

AMY GRANT performer**BEST SPOKEN WORD OR NONMUSICAL RECORDING****"MA RAINEY'S BLACK BOTTOM"**

("Ma Rainey" - written by Ma Rainey • "Hear Me Talkin' To Ya" - written by Louis Armstrong • "Doctor Jazz" - written by J. Oliver & W. Melrose)

ORIGINAL BROADWAY CAST**MCA MUSIC**

MCA MUSIC is a supporter of The Salvatore T. Chiantia Memorial Fund, A Division of The T.J. Martell Foundation.

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New on the Roster. Shelly West and Jim Ed Norman, executive vice president Warner Bros. Records, Nashville, discuss her recent signing with the label and her new single, "What Would You Do?"

NSAI Sets Schedule for Annual Symposium Three-Day Event Features 'Work Your Plan' Theme

NASHVILLE Carl Perkins, Janis Ian, Steve Cropper, Freddy Weller, and more than a dozen other top singer/songwriters will perform in an opening-day showcase at the Nashville Songwriters Assn. International's eighth annual symposium here, March 14-16.

Theme for the symposium is "Plan Your Work, Work Your Plan." The event will begin with a general membership meeting at 2 p.m. in the Davidson Room of the Hyatt-Regency Hotel.

Others scheduled for the 7 p.m. showcase in the Regency Ballroom are Otis Blackwell, John Hall, Kent Robbins, Steve Dorff, Frank Dycus, Dickey Lee, Peter McCann, Thomas Cain, Sandy Ramos, Mark Baldwin, Bucky Jones, Ron Hellard, Michael Garvin, Hal Shaper, Judy Rodman, and T. Graham Brown.

Publisher/manager Charlie Monk will deliver the conference's keynote address at 8:30 a.m., Saturday, in the Regency Ballroom.

The remainder of the day will be devoted to these panels:

"How We Worked Our Plan" (9

a.m.), moderated by Bucky Jones, and featuring songwriters Dave Loggins, Tim DuBois, Kent Robbins, Lewis Anderson, and Troy Seals.

"Low Cost, High-Tech" (10:45 a.m.) will focus on recording equipment and instruments designed and priced for home use; moderator, Bill Martin; panelists, Larry Garris, Bob Todrank, and Todd Cerney.

"Marketing Tomorrow's Music" (1:30 p.m.); moderator, Terry Choate, Capitol/EMI America's director of a&r, Nashville; panelists, Roy Wunsch, vice president of marketing, CBS Records; Paul Lovelace, national promotion director for Capitol/EMI America; Randy Goodman, director of merchandising for RCA Records, Nashville; Bob Saporiti, co-national promotion director for Warner Bros., Nashville; and Tommy West, senior vice president for MTM Music Group.

"Publishing Tomorrow's Music" (3:45 p.m.); moderator, David Conrad, Almo-Irving; panelists, Bob Kirsch, Welk Music Group; Roger Gordon, Jobete; Jimmy Gilmer, CBS Songs; Charlie Feldman,

Screen-Gems/EMI, and Norro Wilson, Merit.

At 3 p.m., immediately prior to the publishing panel, lobbyist Jim Free will speak on legislation affecting songwriters and publishers, notably House Bill HR 3521 and Senate Bill S1980.

NSAI's nineteenth annual Songwriter Achievement Awards ceremony will begin at 8 p.m. in the Regency Ballroom. It will include a special award in recognition of the lifetime achievements of composer Mae Boren Axton and the conferring of the song of the year and songwriter of the year honors.

From 9 a.m. until noon on Sunday, there will be a series of song critique sessions, conducted by Paige Rowden, Warner Bros. Records; Chuck Neese, Maypop; Jana Talbot, Peer-Talbot; Steve Singleton, Screen-Gems/EMI, Doyle Brown, Welk; and Mike Hollingsworth, independent publisher. Songwriters scheduled to be involved in the sessions are Michael Heeney, Ron Hellard, Pat McManus, Bob DiPiero, Chris Waters, Patty Ryan, Don Pfrimmer, Mitch Johnson, Byron Hill, and Michael Kossler.

NASHVILLE SCENE

by Kip Kirby



IT'S NICE TO KNOW that quality survives. And it's nice to know that "Austin City Limits," now in its 11th television season, is still turning out great country shows for PBS and showing no signs of age.

While less creative or inspired producers might shudder at the idea of delivering fresh, non-repetitive country programming year after year, Terry Lickona seems to have no trouble sustaining the show's brisk pace and originality.

Viewers of the weekly TV program know, for instance, that they will be watching premiere entertainment by today's headliners or tomorrow's stars. That's a result of Lickona's annual talent scouting forays to Nashville and his open lines of communication with the country industry.

He stays on top of new talent on the horizon, which is one reason the show continues to deliver so ably. Its March 22 edition, for example, pairs George Strait with newcomer Dwight Yoakam, one of the most

'Austin City Limits' is still fresh in its 11th season

talked-about young acts on any record label.

On April 5, "Austin City Limits" will syndicate what Lickona calls "one of the best shows—if not THE best—I've been associated with in the eight years I've been producing 'Austin City Limits.'"

Billed simply as "Songwriters Special," the one-hour program is a delightful all-female jam session featuring Emmylou Harris, Rosanne Cash, Gail Davies, Lacy J. Dalton, Pam Rose and Mary Ann Kennedy. Prior to editing, Scene managed a sneak at the uncut two-hour version—and we sure wouldn't have wanted to be ones trying to decide what stayed and what got scissored. The warmth and camaraderie shared by these six talented women chatting, sharing stories, harmonizing, and playing guitar together is stirring.

By the way, "Austin City Limits" has already been renewed by PBS for next year. Taping for the show's

12th season will begin in August.

PATTY LOVELESS WROTE her new MCA single, "I Did," when she was 17 years old. **Vince Gill** and **Paul Davis** are singing backgrounds on the record with her. Loveless has been busy gaining plenty of exposure, with a recent appearance on **Charlie Douglas'** Music Country Radio Network, an upcoming performance on TNN's "Church Street Station," an edition of "New Music City USA" with **Eddy Raven** and **Lew DeWitt**, and a booking contract with Buddy Lee Attractions in Nashville.

James & Michael Younger are sending out customized cassettes of their new Air Records single, "Back On The Radio Again," with individual radio station call letters. Stations that haven't received one can call Cathy Gurley at (615) 255-2412 for a personalized version.

Joe Moscheo, vice president of BMI here, has been named Tennessee's state chairman for the Statue of Liberty restoration committee. Moscheo served on the foundation's Nashville committee before being elevated to state chairman. He says that some \$900,000 has been raised already in Tennessee toward the overall goal of \$66 million—\$100,000 contributed by the Nashville area.

Judy Rodman has been in the studio finishing vocal tracks on Jingles for McDonald's and American Airlines. She was also rehearsing with a full band for her back-to-back performances at Billy Bob's and Gilley's in Texas.

WE'VE HEARD OF BIG, but isn't this going overboard? As most of the U.S. knows by now, Texas is happy amidst its Sesquicentennial fete, celebrating 150 years of statehood.

Well, when **Willie Nelson** sold out the Astrodome where he headlined the annual Houston Livestock & Rodeo Show, he wrote a special song for the occasion. Accompanying Nelson as he performed the tune were a 1,000-piece choir and a 120-piece symphony!

Two nights later, Nelson was back in action again—
(Continued on page 82)

Skaggs Gets Dual Thrust

NASHVILLE Ricky Skaggs' long-form concert video, "Live In London," is the first major in-house cross-promotion between CBS Records Nashville and CBS Fox Video. The effort is designed to highlight both the just-released 40-minute video and Skaggs' "Live In London" album.

Advertising is tagged with references to the video and the LP; posters distributed by CBS Fox banner the album, cassette and Compact Disc while CBS Records posters plug the video.

"Live In London" was recorded digitally and carries a \$19.98 price.

The video contains seven live songs and two previously released clips directed by Martin Kahan, "Country Boy" and "Honey (Open That Door)."

Four-color ads are due to run next month in a variety of national publications, including SPIN, Rolling Stone, Musician, Pop Video and Video Insider.

There is also a national radio station promotion planned in which individual stations in 26 markets will receive 10 copies of the "Live In London" home video around which they'll design their own Skaggs ties.

FOR WEEK ENDING MARCH 15, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS				NEW	TOTAL
				ADDS	ON
STEVE WARINER	LIFE'S HIGHWAY	MCA		53	70
FORESTER SISTERS	MAMA'S NEVER SEEN THOSE EYES	W.B.		45	51
RESTLESS HEART	TIL I LOVED YOU	RCA		34	34
RONNIE MILSAP	HAPPY, HAPPY BIRTHDAY BABY	RCA		29	106
NITTY GRITTY	PARTNERS, BROTHERS & FRIENDS	WARNER BROS.		19	110

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

RETAIL BREAKOUTS

45 REPORTERS				NUMBER
				REPORTING
JANIE FRICKE	EASY TO PLEASE	COLUMBIA		18
SAWYER BROWN	HEART DON'T FALL NOW	CAPITOL/CURB		17
MICHAEL MARTIN MURPHEY	TONIGHT WE RIDE	WARNER BROS.		12
THE JUDDS	GRANDPA	RCA/CURB		11
WAYLON JENNINGS	WORKING WITHOUT A NET	MCA		10

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'Skyline' Series Gets National TV Distribution

NASHVILLE "Nashville Skyline," a 30-minute syndicated television program featuring performances by Music City songwriters, has been accepted for national distribution by the Southern Educational Communications Assn. (SECA).

SECA is a non-profit regional combine of public television stations in 16 states.

According to executive producer Peter Kimball, the 10-segment series has been scheduled for 35 public television stations, some of which began airing the shows in early February.

Songwriters performing on the project are Dickey Betts, Bruce Channel, Carol Chase, Guy Clark, Jack Clement, Roger Cook, Gene Cotton, Rodney Crowell, Gail Davies, Danny Flowers, Mark Germino, Vince Gill, Jimmy Hall, Casey Kelly, Tom Kimmel, Fred Knobloch, J.D. Martin, Sandy Mason, Kathy Mattea, Gary Nicholson, Paul Overstreet, Patti Ryan, John Scott Sherrill, Don Schlitz, Thom Schuyler, Lisa Silver, Russell Smith, Sonny Throckmorton, Kevin Welch, and Larry Wiloughby.

Bluegrass Assn. Prepares to Elect Board of Directors

NASHVILLE The International Bluegrass Music Assn. (IBMA) will hold the first regular election for its board of directors in April. IBMA is a new trade association organized to promote greater use and recognition of bluegrass music.

A nominating committee reported to the present board last week (4) with its recommendation of two nominees for each of the governing body's seven positions. IBMA members will vote for directors in six membership categories and for a director at large. Members may submit write-in candidates to Art Menius, the executive director, by March 31.

Ballots will be mailed in mid-April, the votes counted May 1, and the winners announced May 9. The IBMA is located at Route 1, Box 710, Pittsboro, N.C. 27312.

Tumbleweed Opens Nashville Branch

NASHVILLE Tumbleweed Records of Kirkland, Wash., has opened a branch office here. Address for the firm is 821 19th Ave. S., Nashville, Tenn. 37203.

The company is headed by Larry Ray, a former executive with the ABC, A&M, and Elektra labels. The label's roster includes Bonnie Guitar and Carla Collen.

On January 14, 27,000,000 Americans went to the country

No, they didn't drive out for a picnic by the lake. They tuned in for two hours to the **GRAND OLE OPRY'S 60TH ANNIVERSARY SPECIAL** on CBS. According to Nielsen, that was good for a 32 share and number one in its time slot, out-rating programs such as *Dynasty* and *Knots Landing*. So if you ever had any doubts about country's appeal to the broad television audience, you can lay them to rest right now.

And that's only the latest chapter in the country music success story.

How about cable TV? In only two and a half years, the subscriber base of the uniquely country Nashville Network has increased from 7 million to 25 million homes, making it the fastest growing cable network in the nation.

Take a look at radio. Currently, there are a record 2,289 full-time country music radio stations,

playing to a younger-than-ever audience.

In recordings, Ronnie Milsap's #1 country song, "Lost in the 50's", hit #8 on the contemporary charts. Alabama has had 17 consecutive number 1 singles and young traditionalist, George Strait has had four successive gold albums.

Country's in the movies with Jessica Lange's portrayal of Patsy Cline in "Sweet Dreams."

Country's in commercials with Loretta Lynn for Crisco, and Willie Nelson for Wrangler Jeans.

Country's in Nashville where the Grand Ole Opry plays to a sellout audience and hasn't missed a performance in 60 years.

America loves its **OPRYLAND USA**^{INC.} country—and the love affair keeps growing.



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		TITLE	ARTIST	HOT COUNTRY POSITION
1	LAST WEEK			
1	2	I COULD GET USED TO YOU	EXILE	1
2	4	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	2
3	5	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	3
4	6	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	5
5	7	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	4
6	8	100% CHANCE OF RAIN	GARY MORRIS	6
7	9	CAJUN MOON	RICKY SKAGGS	7
8	12	SHE AND I	ALABAMA	8
9	11	IN OVER MY HEART	T.G. SHEPPARD	10
10	13	1982	RANDY TRAVIS	13
11	14	SWEETER AND SWEETER	THE STATLER BROTHERS	14
12	15	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	12
13	16	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	11
14	22	ARLENE	MARTY STUART	21
15	19	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	15
16	1	THINK ABOUT LOVE	DOLLY PARTON	16
17	27	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	17
18	26	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	18
19	29	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	19
20	10	DREAMLAND EXPRESS	JOHN DENVER	9
21	28	EVERY NIGHT	PAKE MCENTIRE	26
22	3	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	25
23	30	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	20
24	20	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	42
25	17	THE ONE I LOVED BACK THEN	GEORGE JONES	38
26	23	OKLAHOMA BORDERLINE	VINCE GILL	40
27	—	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	28
28	25	PLEASE BE LOVE	MARK GRAY	30
29	18	YOU CAN DREAM OF ME	STEVE WARINER	35
30	—	HEART DON'T FALL NOW	SAWYER BROWN	22

THIS WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	LAST WEEK			
1	2	I COULD GET USED TO YOU	EXILE	1
2	3	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	2
3	5	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	3
4	6	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	4
5	8	100% CHANCE OF RAIN	GARY MORRIS	6
6	9	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	5
7	7	DREAMLAND EXPRESS	JOHN DENVER	9
8	10	SHE AND I	ALABAMA	8
9	11	CAJUN MOON	RICKY SKAGGS	7
10	12	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	11
11	13	IN OVER MY HEART	T.G. SHEPPARD	10
12	14	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	12
13	17	1982	RANDY TRAVIS	13
14	16	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	15
15	1	THINK ABOUT LOVE	DOLLY PARTON	16
16	18	SWEETER AND SWEETER	THE STATLER BROTHERS	14
17	20	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	17
18	23	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	20
19	21	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	18
20	22	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	19
21	26	HEART DON'T FALL NOW	SAWYER BROWN	22
22	29	GRANDPA	THE JUDDS	23
23	28	EASY TO PLEASE	JANIE FRICKE	24
24	27	ARLENE	MARTY STUART	21
25	4	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	25
26	—	SHOE STRING	MEL MCDANIEL	27
27	30	EVERY NIGHT	PAKE MCENTIRE	26
28	—	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	28
29	—	WORKING WITHOUT A NET	WAYLON JENNINGS	29
30	—	TONIGHT WE RIDE	MICHAEL MARTIN MURPHEY	31

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (14)	16
MCA/Curb (2)	16
RCA (15)	16
RCA/Curb (1)	16
WARNER BROS. (14)	16
Reprise (1)	16
Warner/Curb (1)	16
COLUMBIA	12
EPIC	11
CAPITOL (5)	10
Capitol/Curb (2)	10
MTM (2)	10
Liberty (1)	10
POLYGRAM	3
Mercury (3)	3
ATLANTIC	2
Atlantic/America (2)	2
EMI-AMERICA	2
NSD	2
LUV (2)	2
STEP ONE	2
BENCH MARK	1
BERMUDA DUNES	1
COUNTRY INTERNATIONAL	1
DOOR KNOB	1
F&L	1
NFD	1
Avista (1)	1
TEXAS	1
WESTEXAS AMERICA	1

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

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

- 6 100% CHANCE OF RAIN (Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)
- 13 1982 (Southern Grand Alliance, ASCAP/Grand Coalition, BMI)
- 28 AIN'T MISBEHAVIN' (Intersong, ASCAP/Mills & Mills, BMI) CPP
- 48 AIN'T NO TELLIN' (Love 7, ASCAP/Campesino, ASCAP)
- 85 ALL WE HAD WAS ONE ANOTHER (King's X, ASCAP/Multimuse, ASCAP/Loose Ends, ASCAP)
- 62 AMERICA IS (Casa David, ASCAP/Jonico, ASCAP) CPP
- 21 ARLENE (Fruit, BMI)
- 69 BABY WANTS (Somebody's, SESAC)
- 73 BACK HOME (Desert Sands, BMI/Desert Breeze, ASCAP)
- 88 THE BALLAD OF THE BLUE CYCLONE (Flagship, BMI)
- 63 BIRDS OF A FEATHER (Uncle Artie, ASCAP)
- 71 BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)
- 54 BORN YESTERDAY (Tropicbird, BMI)
- 81 BURNED LIKE A ROCKET (Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CPP
- 7 CAJUN MOON (Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)
- 49 CARMEN (Hall-Clement, BMI/Booth & Watson, BMI)
- 45 COME ON IN (YOU DID THE BEST YOU COULD) (Dejamus, ASCAP/Riva, ASCAP)
- 76 DANGER ZONE (Hall-Clement, BMI)
- 98 THE DEVIL'S ON THE LOOSE (Granite, ASCAP/Goldline, ASCAP)
- 64 DON'T FALL IN LOVE WITH ME (Algee, BMI) CPP
- 4 DON'T UNDERESTIMATE MY LOVE FOR YOU (MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)
- 65 DOWN IN TENNESSEE (April, ASCAP/Ide Of March, ASCAP) CPP/ABP
- 9 DREAMLAND EXPRESS (Cherry Mountain, ASCAP) CPP/CLM
- 24 EASY TO PLEASE (Irving, BMI/Englewood, BMI) CPP/ALM
- 26 EVERY NIGHT (Ray Stevens, BMI)
- 78 EVERYDAY (Peer International, BMI) CPP
- 25 FAST LANES & COUNTRY ROADS (Tom Collins, BMI) CPP
- 20 FEELIN' THE FEELIN' (Bellamy Bros., ASCAP)
- 77 FOREIGN AFFAIRS (Baray, BMI/Bobby Fischer, ASCAP)
- 99 GOODBYE MARIE (Combine, BMI/Music City, ASCAP)
- 97 GOT MY HEART SET ON YOU (Simonton, BMI/N2D, ASCAP)
- 23 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) (Cross Keys, ASCAP)
- 43 HAPPY, HAPPY BIRTHDAY BABY (Arc, BMI)
- 44 HARMONY (Silverline, BMI/Goldline, ASCAP)
- 22 HEART DON'T FALL NOW (Screen Gems-EMI, BMI/Ben Hall, ASCAP)
- 37 HOLD ON (Chelcat, BMI/Atlantic, BMI)
- 52 HONKY TONK MAN (Cedarwood, BMI)
- 82 HURT (CBS, ASCAP) CPP/B-3
- 1 I COULD GET USED TO YOU (Tree, BMI/Pacific Island, BMI) CPP
- 19 I HAD A BEAUTIFUL TIME (Inorbit, BMI)
- 60 I HAD MY HEART SET ON YOU (Coolwell, ASCAP/Granite, ASCAP/Irving, BMI) CPP/ALM
- 79 I JUST CAN'T TAKE THE LEAVING ANYMORE (Rick Hall, ASCAP)
- 46 I LOVE YOU BY HEART (Somebody's, SESAC)
- 67 I TELL IT LIKE IT USED TO BE (Tree, BMI/Cross Keys, ASCAP)
- 56 I THINK I'M IN LOVE (Blackwood, BMI/Screen Gems-EMI, BMI) CPP/ABP
- 51 IN LOVE WITH HER (Adam Baker, BMI)
- 10 IN OVER MY HEART (Rick Hall, ASCAP)
- 57 IT'S JUST A MATTER OF TIME (Eden, BMI/Times Square, BMI)
- 89 JUST IN CASE

- (Pacific Island, BMI/Tree, BMI) CPP
- 53 LIFE'S HIGHWAY (April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI)
- 93 THE LONELINESS IN LUCY'S EYES (Window, BMI/Captive, BMI) CPP
- 86 LOVE ME ALL OVER (Chappell, ASCAP/Intersong, ASCAP)
- 36 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY (WB, ASCAP/Bob Montgomery, ASCAP)
- 58 MAKIN' UP FOR LOST TIME (WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)
- 61 MAMA'S NEVER SEEN THOSE EYES (Hall-Clement, BMI)
- 33 MIAMI, MY AMY (Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)
- 96 MISSISSIPPI BREAK DOWN (Little Ambor, BMI)
- 100 NEVER BE YOU (Gone Gator, ASCAP)
- 18 NOTHING BUT YOUR LOVE MATTERS (Larry Gatlin, BMI)
- 15 NOW AND FOREVER (YOU & ME) (Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP) CPP/ALM
- 40 OKLAHOMA BORDERLINE (Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP
- 92 OLD SCHOOL (MCA, ASCAP/Don Schiltz, ASCAP)
- 17 ONCE IN A BLUE MOON (Rick Hall, ASCAP)
- 38 THE ONE I LOVED BACK THEN (THE CORVETTE SONG) (Algee, BMI) CPP
- 34 ONE LOVE AT A TIME (WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI)
- 87 ONLY IN MY MIND (Jack & Bill, ASCAP/Reba McEntire, ASCAP)
- 84 ONLY ONE (Country Road, BMI)
- 41 PARTNERS, BROTHERS & FRIENDS (Unami, ASCAP/Le-Bone-Aire, ASCAP)
- 90 PERFECT STRANGER (That's What She Said, BMI/Long Tooth, BMI)
- 30 PLEASE BE LOVE (MCA, ASCAP/Berger Bits, ASCAP)
- 50 PLEASE BYPASS THIS HEART (Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)
- 59 RADIO ROMANCE

- (Hall-Clement, BMI)
- 72 RED NECK AND OVER THIRTY (Ooor Knob, BMI)
- 80 SEXY YOUNG GIRL (Songpainter, BMI/Cross Keys, ASCAP)
- 8 SHE AND I (MCA, ASCAP/Patchworks, ASCAP)
- 83 SHE DON'T CRY LIKE SHE USED TO (Cross Keys, ASCAP)
- 27 SHOE STRING (Old Friends, BMI/Mother Tongue, ASCAP) CPP
- 55 SOME GIRLS HAVE ALL THE LUCK (Kirschner, ASCAP/April, ASCAP) CPP/ABP
- 91 STILL HURTIN' ME (Hall-Clement, BMI)
- 94 SWEET CAROLINE (Stonebridge, ASCAP)
- 14 SWEETER AND SWEETER (Statler Brothers, BMI)
- 42 THERE'S NO STOPPING YOUR HEART (Mother Tongue, ASCAP/Flying Cloud, BMI)
- 16 THINK ABOUT LOVE (Malivan, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP) CPP
- 95 THOSE MEMORIES OF YOU (Bill Monroe, BMI)
- 68 TIL I LOVED YOU (Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)
- 32 TOMB OF THE UNKNOWN LOVE (Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)
- 31 TONIGHT WE RIDE (Timberwolf, BMI/Kahala, BMI)
- 74 TWO STEPS FROM THE BLUES (Checkmate, BMI)
- 11 WE'VE GOT A GOOD FIRE GOIN' (MCA, ASCAP/Patchworks, ASCAP)
- 66 WHAT WOULD YOU DO (Silverline, BMI/AMR, ASCAP)
- 2 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) (Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)
- 39 WHOEVER'S IN NEW ENGLAND (Silverline, BMI/W.B.M., SESAC)
- 29 WORKING WITHOUT A NET (Tree, BMI/Cross Keys, ASCAP)
- 70 YOU ARE MY MUSIC, YOU ARE MY SONG (Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP) CPP

- 35 YOU CAN DREAM OF ME (Steve Wariner, BMI/Siren Songs, BMI)
- 3 YOU SHOULD HAVE BEEN GONE BY NOW (Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP
- 47 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY (Brother Bill's, ASCAP/Music Grinder, ASCAP) CPP
- 5 YOUR MEMORY AIN'T WHAT IT USED TO BE (Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP
- 75 YOU'RE NOBODY TILL SOMEBODY LOVES YOU (Shapiro Bernstein, ASCAP/Southern, ASCAP)
- 12 YOU'RE SOMETHING SPECIAL TO ME (Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)

SHEET MUSIC AGENTS

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai 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.

Wickline Enters Skiing Market Distribution

Sporting Accessories Firm to Promote Album

NASHVILLE Cascade Mountain Records' act, Wickline, is looking to new distribution patterns and an all-purpose ski video to make a seasonal item of its album, "Powder Winter And Other Dreams Come True."

Bob Wickline says that Imports International, one of the country's largest distributors of ski accessories, will debut the album and accompanying video this month at the Ski Industries of America meeting in Las Vegas. It will also distribute the album to ski shops, he says.

"Powder Winter," the initial video

from the album, is being played throughout the season on Home Box Office, Showtime, The Nashville Network, VH-1, Select-TV, Canada's superchannel and on cable systems in Sun Valley, Aspen, Lake Tahoe, Denver, Colorado and Torrance, Calif.

The group's next video will be built around the banjo instrumental "Ski Bumpus."

Wickline says the ski-winter theme that holds the album together should give it a longer seasonal life than accrues to Christmas-winter theme music.

EDWARD MORRIS

NASHVILLE SCENE

(Continued from page 78)

this time in Austin he entertained royalty. **Prince Charles** of Great Britain was in the audience gathered to help the Lone Star State commemorate its birthday.

THE FOURTH ANNUAL Philip Morris/Miller Beer **Reach For The Stars Country Music Competition** will be held Monday, April 28 at the Kentucky Fair & Exposition Center. Would-be country artists will vie for \$1,500 and a chance to showcase twice during Kentucky Derby Week in Louisville (in one of these appearances the winner will be the opening

act at the 30th Philip Morris-sponsored Festival of Stars May 1).

The competition is open to all country groups, singles, or duos who have not had a top 50 record on the Billboard chart within the past 12 months. Entrants may not have previously won a Reach For The Stars.

To enter, submit a good quality cassette of a performance which runs no longer than 15 minutes, along with a photo and entry form postmarked by Friday, March 28. Entry forms may be obtained by calling (502) 245-5255 weekdays be-

tween 9 a.m. and 5 p.m.

Five finalists will be chosen and notified by April 4. The winners will perform April 28 at the annual Reach For The Stars competition before an industry panel.

Police still haven't located the vandals who smashed **Bill Monroe's** mandolin last November, but after three months of painstaking reassembling and reconstruction, the Gibson Guitar Co. has restored the beloved instrument to its owner. Monroe bought the mandolin back in 1941 and says it has had a profound influence on his playing style.

FOR WEEK ENDING MARCH 15, 1986

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	
1	2	3	22	RAY STEVENS MCA 5635 (8.98)	1 week at No. One I HAVE RETURNED
2	4	5	20	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
3	5	9	17	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
4	1	2	24	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
5	3	1	17	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	6	7	22	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
7	8	20	3	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
8	11	14	6	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
9	9	10	27	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
10	7	4	17	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
11	10	11	22	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
12	12	6	22	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
13	13	8	26	EXILE EPIC FE40000	HANG ON TO YOUR HEART
14	17	17	42	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
15	14	12	16	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
16	16	15	24	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
17	15	13	19	KENNY ROGERS ● RCA AJL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
18	29	41	42	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
19	28	65	3	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
20	20	21	37	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
21	21	23	28	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
22	22	25	43	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
23	18	18	19	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
24	19	16	31	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
25	24	19	51	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
26	23	24	56	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
27	25	22	26	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
28	30	28	34	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
29	27	26	44	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
30	33	33	16	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
31	26	27	23	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
32	NEW ▶			EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
33	36	31	16	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
34	35	36	12	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
35	37	34	15	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
36	31	29	69	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
37	34	30	44	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
38	32	32	9	GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	41	35	13	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
40	47	48	21	MICKY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
41	40	38	35	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
42	44	45	30	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
43	45	44	14	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
44	39	39	15	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
45	62	—	2	REBA MCENTIRE MCA 5691 (8.98)	WHOEVER'S IN NEW ENGLAND
46	63	—	2	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
47	38	40	22	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
48	46	49	20	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
49	43	43	35	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
50	48	46	41	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
51	56	55	234	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
52	42	37	100	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
53	NEW ▶			JOHN CONLEE COLUMBIA FC-40257	HARMONY
54	54	57	410	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
55	55	66	13	ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
56	51	53	12	DAVID ALLAN COE COLUMBIA FC 40195	UNCHAINED
57	52	42	34	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
58	53	56	208	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
59	57	54	96	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
60	50	51	156	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
61	49	47	209	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
62	NEW ▶			MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
63	70	75	48	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
64	NEW ▶			EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
65	65	—	2	CHANCE MERCURY 826 029-1/POLYGRAM (8.98)	CHANCE
66	66	71	38	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
67	61	59	7	THE KENDALLS MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO...AND ALL THE HITS
68	58	50	48	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
69	64	64	3	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
70	71	72	13	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
71	73	60	19	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
72	60	63	89	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
73	59	62	18	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
74	67	68	9	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
75	68	67	32	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE

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

TOP JAZZ ALBUMS

JAZZ BLUE NOTES

by Peter Keepnews



THE PRESENTATION may not have been the smoothest or the most dignified, but jazz did get 10 minutes of live national TV exposure at the recent Grammy Awards, and from our seat at the Shrine Auditorium we were sufficiently swept up in the excitement of the all-star segment that we really didn't mind that it was, in many ways, an unholy mess.

Granted, the sound was atrocious. Granted, there were too many singers and musicians on the Shrine stage and not enough time to allow anyone more than a few seconds in the spotlight (vibraphonists Bobby Hutcherson and Gary Burton got no solo space at all). Granted, it was a rather incongruous collection of performers—B.B. King, for example, had nothing to

Grammy jam session: a respectful mess

do after beginning the segment with a few of his patented blues licks. Granted, the introduction that Grammy host Kenny Rogers was given to read was simplistic and silly; it seemed to imply, among other things, that jazz owes its existence entirely to Louis Armstrong, Fats Waller, and Kid Ory (whose name Rogers inventively mangled as "Kid Opry"). And granted, Rogers' comment when the jam session was over, "Not bad for old folks," was singularly inappropriate considering that most of the participants were in their 20s, 30s, or 40s.

Still, we thought that on balance, the segment did more good than harm for the cause of jazz. The energy level was high, as was the level of musicianship, and if the music was presented under less than ideal conditions (as many of the musicians commented after the show), it was presented with respect.

Coming a year after the Grammy show ignited a controversy by presenting no jazz at all, the decision to present so many artists may have been a case of overcompensation. If a similar approach is tried next year, the producers might consider trimming the size of the ensemble. But how nice to see so many performers, well known (Dizzy Gillespie, Herbie Hancock) and not so well known (Kenny Burrell, Michel Pe-trucciani), get this kind of shot!

As for the music, ably directed by Mike Melvoin, the most noteworthy thing about it was its emphasis on bebop. Six compositions were performed: three standards and three bebop tunes based on the standards' chord structures.

Burton was quoted in the next day's L.A. Times as complaining that "we couldn't show what's happening in jazz today." That may be true, but how often does a national TV audience get to hear "Scrapple From The Apple," "Groovin' High," or "Ornithology"? For that matter, how often does it get to hear Sarah Vaughan scat her heart out on "How High The Moon"? (Sure, she got the lyrics wrong, but who cares?)

Leonard Feather huffed in the Times that the sequence was "arguably better than nothing." We think it was a whole lot better than nothing, if a whole lot less than perfect, and expect the Grammy people to do an even better job next time.

As for the awards themselves, the only one that struck a sour note was in the big band category, where the undistinguished "Cotton Club" soundtrack won and the deserving Toshiko Akiyoshi lost again. Wynton Marsalis was a worthy (and completely unsurprising) winner, as were David Sanborn and the Manhattan Transfer. It was a pleasure to see young Bobby McFerrin and veteran Jon Hendricks share male vocalist honors, and to see Cleo Laine cop her first Grammy.

GOSPEL LECTERN

by Bob Darden



PHILLIP SANDIFER'S "On My Way" was one of the nice surprises of 1985. His pleasant, casual delivery and the album's range of styles made it one of the more listenable contemporary Christian albums of the year. It even became a hit for his own Urgent Records (distributed by Sparrow), which is especially good for an LP everybody regarded as a debut.

Only trouble was, "On My Way" wasn't a first album at all. It was Sandifer's second.

"My first was 'Never Steal The Show,' which I did

Sandifer offers a solid endorsement of Austin

about 3 1/2 years ago in Austin, Texas, on—and this will give it away—Custom Records," Sandifer says.

BUT HERE'S THE CLINCHER, Sparrow thinks so highly of "Never Steal The Show," they're re-releasing it as "Way's" followup, complete with a single.

"It's similar to what's on 'On My Way,' but the whole thing came as a surprise to us," he says. "Having said that, I think Sparrow notices that some songs from that album are among my most requested songs in live concerts, including 'Lessons' and 'Open Up.'"

"'Never Steal The Show' didn't sell many copies, but it did get heard. Jim McDermitt up at KCFO in Tulsa was one of the first to program it, more than three years ago. The most wonderful thing happened up there, incidentally. He called one day to tell me that

a woman who was contemplating suicide heard one of my songs and sought help. She later told Jim about it. I count the album successful for that reason alone."

Sandifer had planned to go back into the studio in December to record the followup to "On My Way" when Sparrow told him they were re-releasing the custom album. Producer Gary Powell and Sandifer remixed the album with a more "1986-sound."

"We cut both 'Never Steal The Show' and 'On My Way' here in Austin with top Austin session players," he says. "I think Austin's probably the best kept secret in Christian music. I have no plans to record anywhere else, especially since it would have cost me double in Nashville or Los Angeles. And the equipment... I've never seen anything in Los Angeles to compare with Willie Nelson's new state-of-the-art studio."

"There's a lot of diversity of sound on the albums and that's because Powell and I wanted it that way. The same goes for my concerts. I write all my own music and lyrics, but Gary's got a real gift for coming up with interesting arrangements, especially for strings."

"Some people ask how I get such a full sound on such a slim budget."

"It's just that we do things different in Austin than they do in Nashville. Gary and I do a lot of pre-production work. We write out all of our charts and arrangements ahead of time. We spend more time out of the studio than we do in—and that keeps the costs down. Of course, we have to get players who read, but that's no problem in Austin. And we come in under budget."

			Compiled from a national sample of retail store and one-stop sales reports.			
RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	51		STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	37 weeks at No. One MAGIC TOUCH
2	2	31		THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
3	3	37		DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
4	4	21		WYNTON MARSALIS	COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
5	5	9		SADE ▲	PORTRAIT FR 40263/EPIC	PROMISE
6	10	9		DAVID GRISMAN	ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
7	7	39		MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
8	8	15		HIROSHIMA	EPIC BFE 39938	ANOTHER PLACE
9	6	45		GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
10	9	35		SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
11	11	170		GEORGE WINSTON ▲	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
12	16	7		VARIOUS ARTISTS	GRP A-1023	GRP LIVE IN SESSION
13	15	9		PAUL WINTER	LIVING MUSIC LMR 6 (CD)	CANYON
14	13	53		ANDREAS VOLLENWEIDER	CBS MASTERWORKS FM 39963 (CD)	WHITE WINDS
15	20	13		DIANE SCHUUR	GRP A-1022 (CD)	SCHUUR THING
16	17	51		SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
17	31	3		ROB MULLINS	RMC 1005	SOULSCAPE
18	18	15		VARIOUS ARTISTS	WINDHAM HILL WH-1040/A&M	PIANO SAMPLER
19	21	15		MIKE MARSHALL/DAROL ANGER	WINDHAM HILL WH-1043/A&M	CHIARUSCURO
20	12	21		JEAN-LUC PONTY	ATLANTIC 82176	FABLES
21	27	23		AL DIMEOLA	MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
22	26	80		GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
23	14	25		JOE SAMPLE	MCA 5481	OASIS
24	29	13		ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
25	19	15		VARIOUS ARTISTS	WINDHAM HILL WH-1045/A&M	A WINTER'S SOLSTICE
26	24	25		BILLY COBHAM	GRP A-1020	WARNING
27	28	57		DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
28	36	41		SKYWALK	ZEBRA/MCA ZEB 5680/MCA	SILENT WITNESS
29	NEW ▶			PERRI	ZEBRA/MCA 5684/MCA	CELEBRATE
30	22	29		AHMAD JAMAL	ATLANTIC 81258-1-G	DIGITAL WORKS
31	23	25		AL JARREAU	WARNER BROS. 25331	IN LONDON
32	33	74		WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
33	35	7		JOHN BLAKE	GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
34	34	74		PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
35	25	23		ANDY NARELL	HIP POCKET HP-105/A&M	SLOW MOTION
36	30	43		MILES DAVIS	COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
37	NEW ▶			TONY WILLIAMS	BLUE NOTE BT 85119/CAPITOL	FOREIGN INTRIGUE
38	NEW ▶			MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.	COLUMBIA FC 40270	A HOUSE FULL OF LOVE
39	NEW ▶			MCCOY TYNER/JACKIE MCLEAN	BLUE NOTE BT 85102/CAPITOL	IT'S ABOUT TIME
40	40	3		BEN SIDRAN	MAGENTA MA 0204/WINDHAM HILL	ON THE COOL SIDE

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

CLASSICAL KEEPING SCORE

by Is Horowitz



THE ATLANTA CONNECTION: There was always the chance that the final Grammy awards would not reflect the heavy representation of Telarc and the Atlanta Symphony in the nominations. If only a couple or so of the Grammys had wound up in their hands, lots of the heat generated earlier (Keeping Score, Jan. 25, Feb. 1) might have been dissipated without leaving much of a trace.

Well, it was not to be. For whatever the series of circumstances, the Telarc-Atlanta connection snared fully half of the 12 classical Grammys.

This is an achievement to contend with. It's also a

Can Grammys be bought by voting blocks?

result that reinforces the attitudes of those who believe that nominating and/or voting procedures that permit such an apparent anomaly are flawed and cry out for correction.

None of this is to suggest that the winning recordings are unworthy artistically. Fortunately, that is not the case here.

What next? Surely, Record Academy trustees will have to wrestle with the problem. Can it continue to allow cut-rate memberships to potential voting blocs, as has been charged in the Atlanta Symphony situation? Will minimum numbers of votes be required in certain categories to prevent a determined minority from skewing final results? Will nominations have to be taken out of the hands of the general membership and entrusted to a committee of "experts"?

These are only some of the possibilities. Others will

certainly emerge as the discussion continues. Hopefully, the proper questions will be asked, and solutions uncovered.

AFTER SOME MONTHS of reduced activity, Moss Music Group has taken on two new key executives and stepped up release schedules, with special attention directed to both ends of the product price spectrum—budget cassettes and Compact Discs.

Label president **Ira Moss** says he looks ahead with greater confidence now that the company's financial position has been strengthened. Current reorganization is bolstered by new financing arrangements with Ambassador Factors, he notes.

Joining the company as vice president of national sales is **Herb Dorfman**, a former colleague of Moss at Pickwick Records and most recently associated with SQN Productions. Joining as controller is **Al Cohen**, an industry veteran who numbers Chrysalis among his past affiliations.

CDs are coming in at a much better rate now, says Moss, although he notes that sharp attention to ordering patterns is a key to fulfillment. The company has about 30 titles available, with more on the way.

The company's most recent addition to its line of \$3.98 cassettes is the "Cameo Classics" series, hour-long tapes drawn from the label's ample vaults. Many are thematically programmed, containing movements of larger works and titled to satisfy various moods.

As for LPs, they're a vanishing species at Moss Music. No more are being pressed in the U.S., says Moss, and their rarity will become more noticeable as present inventories are depleted.

LATIN NOTAS

by Enrique Fernandez



BRAZILIAN MUSIC is a mere trickle in the U.S., yet it's a force to be reckoned with. No other country—except for the U.S.—enjoys such a wide range of commercially viable music forms, many of which have been fused with rock and jazz since the mid-'60s.

And it's that '60s generation that still presents Brazilian music's most formidable face. Take **Gal Costa**, whose 18th LP, "Bem Bom," has just been released by Brazil's **RCA**. A veteran of the pop music boom that swept Brazil in the '60s and of the movement called *Tropicalismo*, which she and her cronies founded, Costa is still one of her country's hottest artists.

Typically innovative, the album's liner notes read

Brazilian artists beginning to penetrate the U.S. market

like a who's who of Brazilian music. There's an artistic coordinator, poet **Wally Salomao**, and seven different producers: **Ricardo Cristaldi**; **Caetano Veloso**, who sings a duet with Costa; **Miguel Plopschi**; **Luiz Avelar**; **Arrigo Barnabe**; **Djavan**; and **Gal Costa** herself. There's also a duet with **Tim Maia**, a song by **Roberto** and **Erasmo Carlos**, as well as tunes by **Gonzaguinha**, **Milton Nascimento** and **Fernando Brandt**, **Chico Buarque**, and **Frejat** and **Cazuza**.

Costa performed in the U.S. last year for the first time in her career. She was part of a wave of Brazilian musicians who've been touring here lately. These have included **Veloso**, **Nascimento**, **Djavan**, **Beth Carvalho**, **Martinho Da Vila**, **Moraes Moreira**, and **Gil-**

berto Gil. And there's been talk recently of releasing in the U.S. the works of some of these top Brazilian artists; to date their albums have only been available here as imports. If these plans jell, we may be in for a whole new wave of *Tropicalismo*.

TOPPING THE TROPICAL charts last week, **Hansel y Raul** are gearing up for some serious touring. In April, the **RCA** artists will open for **El Gran Combo** on the Puerto Rican band's California tour. After that the Miami-based artists will perform in Venezuela and Colombia, where their LP, "La Magia de Hansel y Raul," has already been released.

LAST YEAR'S Latin Pianos in Concert in New York proved so successful that there's a new version scheduled for April 5 at the Lehman Center for Performing Arts. The pianists will be this year's Grammy winner **Eddie Palmieri**, his brother **Charlie Palmieri**, **Hilton Ruiz**, and **Pappo Lucca**. The show will include each pianist in a solo recital as well as backed by a full rhythm and brass orchestra.

MUSEUM PIECES: Brazilian percussionist **Nana Vasconcelos** and the Andean folk music group **Tahuantisuño** at the Whitney Museum of American Art on March 11, and the *charanga* band **Charlie Santiago and Son Primero** at the Center for Inter-American Relations on March 21. Both are in New York.

FOR WEEK ENDING MARCH 15, 1986

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TOP CLASSICAL ALBUMS.

Compiled from a national sample of retail store sales reports.

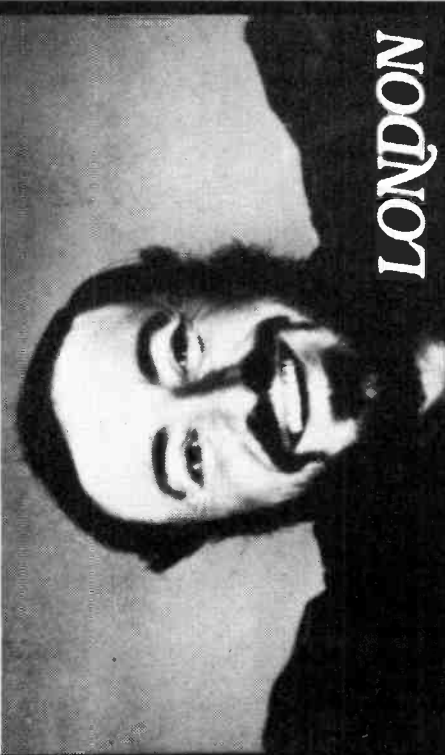
RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	22		BLUE SKIES	LONDON 414-666 (CD)	16 weeks at No. One KIRI TE KANAWA (RIDDLE)
2	2	14		PASSIONE	LONDON 417-117 (CD)	LUCIANO PAVAROTTI
3	3	46		BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
4	4	70		AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
5	5	38		GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
6	6	54		WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
7	7	10		VIVALDI: THE FOUR SEASONS	ANGEL DS-38123 (CD)	ITZHAK PERLMAN
8	14	6		SPIRITUALS	PHILIPS 412-631 (CD)	SIMON ESTES
9	24	4		HOROWITZ: THE LAST ROMANTIC	DG 419-045 (CD)	VLADIMIR HOROWITZ
10	10	38		MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
11	11	32		GLASS: SATYAGRAHA	CBS I3M-39672	PHILIP GLASS
12	8	24		THE DESERT MUSIC	NONESUCH 79101 (CD)	STEVE REICH
13	9	32		SAVE YOUR NIGHTS FOR ME	CBS FM-39866 (CD)	PLACIDO DOMINGO
14	12	24		MISHIMA SOUNDTRACK	NONESUCH 79113 (CD)	PHILIP GLASS
15	15	136		HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	16	18		BLANCHARD: NEW EARTH SONATA	CBS M-39858	HUBERT LAWS, QUINCY JONES, CHICK COREA
17	13	28		MORE MUSIC FROM AMADEUS	FANTASY WAM-1205 (CD)	NEVILLE MARRINER
18	NEW			BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	19	326		PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
20	17	8		PUCCINI: TOSCA	ANGEL AVB-34047 (CD)	MARIA CALLAS
21	21	16		BRAHMS: SONATAS FOR CELLO AND PIANO	RCA ARC1-7022	YO-YO MA, EMANUEL AX
22	22	74		THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
23	20	8		OFFENBACH: LA BELLE HELENE	ANGEL DSB-3981	JESSYE NORMAN
24	NEW			ROSSINI: IL VIAGGIO A REIMS	DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)
25	25	74		MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
26	18	14		VERDI: DON CARLOS	DG 415-316 (CD)	PLACIDO DOMINGO (ABBADO)
27	23	18		ADAMS: HARMONIELEHRE	NONESUCH 79115 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
28	28	54		TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
29	NEW			BACHBUSTERS	TELARC 10123 (CD)	DON DORSEY
30	30	10		STAR TRACKS	TELARC 10094 (CD)	CINCINNATI POPS (KUNZEL)
31	31	4		RESPIGHI: THE PINES OF ROME	ANGEL DS-38219 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
32	34	516		BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
33	27	20		GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611 (CD)	PITTSBURGH SYMPHONY (PREVIN)
34	32	44		AVE MARIA	PHILIPS 412-629 (CD)	KIRI TE KANAWA
35	35	36		BACH ON WOOD	CBS M-39704	BRIAN SLAWSON
36	NEW			PACHELBEL: CANON & GIGUE	ARCHIV 415-518 (CD)	THE ENGLISH CONCERT (PINNOCK)
37	37	4		STRAUSS: DIE FRAU OHNE SCHATTEN	DG 415-472 (CD)	VIENNA STATE OPERA (BOEHM)
38	29	10		IN LOVE	RCA ARL1-7034	JULIA MIGENES-JOHNSON
39	39	16		VAUGHAN WILLIAMS: SINFONIA ANTARTICA	ANGEL DS-38251	LONDON PHILHARMONIC (HAITINK)
40	36	22		WELCOME TO VIENNA	ANGEL AV-34037	BEVERLY SILLS

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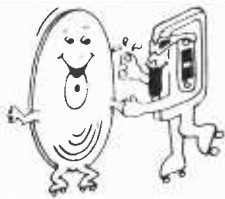
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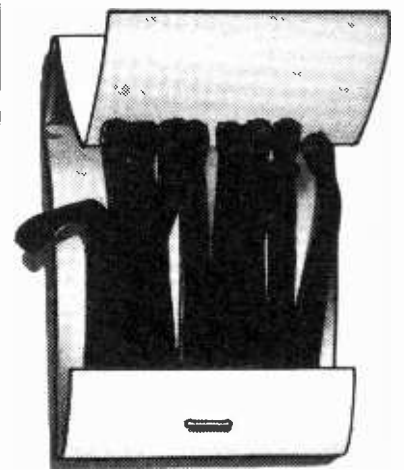
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RHYTHM & BLUES

(Continued from page 63)

by ex-MFSB member Rob Kersey ... Eddie Murphy's "How Could It Be" album has already succeeded beyond most expectations. With his self-penned title cut in the marketplace now, it'll be interesting to see if Murphy, with the aid of producer Aquila Fudge, can sell without James' help ... Diana Ross' "Chain Reaction," a commercial dud on the U.S. black singles chart for RCA, has reached No. 2 on the U.K. pop chart for Capitol ... Out of Hear, an Atlanta band that calls its music "black classical music—a blend of jazz, r&b, blues, gospel, and funk"—has done a cover of Sly & the Family Stone's "Family Affair" on Vuocolo Records. It is the first single from their album "America Beat." Vuocolo Records can be reached at 2170-G Pointview Drive, East Point, Ga. 30344; phone 404-763-3431.

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Govt. Bares \$5 Mil Music Assistance Plan Records, Video & Radio Can Expect to See Benefits

BY KIRK LaPOINTE

OTTAWA The federal government has unveiled a \$5 million assistance plan aimed at spurring the production of Canadian recordings, videos, and radio programming.

Finance Minister Michael Wilson, in his budget speech Feb. 26, outlined a \$75 million plan to bolster Canadian cultural industries. Included in that amount was \$5 million for the music business.

Although details of how the money is to be spent have yet to be concluded, industry sources anticipate that Canadian artists stand to materially benefit if they record with Canadian-owned record companies. They will likely be eligible to gain access to record and video funds up to a certain percentage of their overall recording budgets.

"We are, needless to say, very happy," says Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA), the trade group which oversees the domestically owned sector of the business and that is bound to handle the new federal funds.

CIRPA also administers the Foundation to Assist Canadian Talent on Record-Canadian Talent Library (FACTOR-CTL), which now pours up to \$25,000 into recording budgets. Rosen estimates the portion of the federal funds CIRPA is likely to administer could result in a total of \$5 million in production, a sizeable amount for Canadian music.

"The funds will be used to encourage the private sector to take advantage of new technologies and to provide Canadian talent with additional opportunities for creative expression and wider access to audiences," Wilson told the House of Commons in his budget speech.

Also likely to benefit from the assistance program is the Video Foundation to Assist Canadian Talent (VideoFACT), an organization overseen by an independent panel of industry executives, administered by CIRPA, and funded by the MuchMusic Network as part of its broadcast license commitment. Funds in its first year totaled about \$150,000.

Private radio stations and syndicated programmers are in line to gain from the fund too, the govern-

ment says.

Communications Minister Marcel Masse has stated in recent weeks (Billboard, Feb. 22) that he would soon bring a detailed plan to the federal cabinet for approval. Officials last week were confident, in view of Wilson's announcement that funds are forthcoming, that Masse's plan would receive cabinet approval.

Sources within the Communications Department say that the sound recording and broadcasting industry policy is due within the next few weeks.

The commitment will be long-term, Wilson says, with the industry to get funding for at least five years.

Cultural subsidization has proven beneficial in other industries in Canada. A television film fund has spawned a vital independent production community, and the government hopes to repeat such success in the record business.

What Rosen hopes is that a large chunk of the money will come his group's way. He believes that a thorough re-examination of FACTOR-CTL's approach to funding might now be necessary. With secure financing in place, it might be possible to finance artists over a longer term and not just album to album, he says. And it might be possible to raise the ceiling for FACTOR-CTL recoupable loans.

Will that mean more money for higher-profile artists and less for newcomers to the music scene?

"Not really," Rosen says. "We'll still be trying to finance demos so artists have a calling card when they're trying to land a deal. But we may be able to do more for artists with a certain track record—say someone like Kim Mitchell or Parachute Club—on the brink of breaking internationally."

The news wasn't all good in the budget for the music business. Radio license fees will be raised as part of a federal effort to make more of its services pay for themselves. And the federal sales tax will increase by one percentage point April 1, driving the price of music products 1% higher.

Selkirk Dealing at R-Tek

TORONTO Selkirk Communications Ltd. and R-Tek Corp. have signed a preliminary agreement in which they will explore terms of an investment by Selkirk in direct-marketer R-Tek. Terms are expected to be finalized by March 27.

R-Tek operates in seven countries—including the U.S., West Germany, and Canada—and will extend its operations into another three territories in 1986. Selkirk is a broadcast, cable, and record firm with holdings in Canada, the U.S. and U.K.

The preliminary agreement merges R-Tek's Canadian operations with the special products division of Quality Records of Canada Ltd. The result is the largest

TV record marketing outfit in Canada.

The agreement isolates Quality's distribution arm, leaving open speculation about that operation's future. A few months ago, Selkirk sold Quality's manufacturing division to Cinram.

Quality dropped a large part of its business when it lost the Motown label for distribution at the start of 1986 to MCA Records Canada Ltd. The label, however, still distributes its own artists and the Jive and Savannah labels, among others.

Until the manufacturing plant sale, Quality had been the lone Canadian-owned major to make and distribute recordings.

Maple Briefs

GREG QUINN, owner of the defunct Music Mann Tours Inc. of London, Ontario, has been remanded out of custody until Friday (14) on 274 counts of theft and one count of fraud relating to the operation of his former firm. The theft counts relate to what police say was Music Mann's failure to transport customers to two Bruce Springsteen concerts last August in Toronto. The fraud count relates to the company's operations between 1981 and 1985 and what police say was owed by Music Mann to creditors.

ON OTHER COURT fronts, a much-anticipated copyright case involving the Steinhoff music firm, which had been scheduled for a February start, now is slated for two

weeks in July in Woodstock, Ontario.

You can learn things watching TV. CITY-TV Toronto, recently revealed that one of the sites in which highly toxic polychlorinated biphenyls (PCBs) are stored just happens to be the home of MCA Canada on Victoria Park Avenue in suburban Toronto.

THE VIDEO RETAILERS ASSN. of Canada Inc. has set aside Oct. 15-18 for its second annual convention at the Toronto Convention Centre.

BRUCE COCKBURN raised more than \$35,000 Feb. 22 for the Haida Indians in British Columbia when he performed two sold-out concerts in Vancouver. The Haidas are current-

ly fighting to stay on an island in British Columbia as the logging industry threatens their territory. Cockburn penned a song for the Haidas, but manager Bernie Finkelstein says it won't be issued as a charity-style single because of the recent glut of such releases.

WHAT'S THE BEST radio station to work for in the country? Ask any executive and he or she will likely cite one of the major market stations. But a new book on the 100 best companies to work for in Canada says it's CFCY/CHLQ-FM in Charlottetown, Prince Edward Island. Working conditions, salary, and professionalism are cited as the outlet's top attractions.

Top Japanese Chain's CD Sales Are Soaring

BY SHIG FUJITA

TOKYO The 179 stores in the Shinseido Co. group, the largest record retail chain in Japan, have been selling Compact Discs since May of last year, as compared to just 25% of them in the previous year.

Jiro Ohtake, the group's managing director, says the overall ratio of analog records to CDs sold within the Shinseido group last year was roughly 80:20. "But in the 10 new stores we opened up, the ratio has been more like 55:45," he says.

He adds that Shinseido's gross sales increased by 7.1% during 1985, with the percentage dropping to 4.2% when the new-outlet sales are excluded. Sales of analog records dropped by 12% during the year; audio tapes went up 4.5%; and videotapes were up 10.1%.

"But CDs showed a tremendous 497.5% upturn, with videodisks up by 285.5% last year," he says.

Explaining why CDs sold so well despite the fact that "not too many" CD players have been sold in Japan, Ohtake says: "It seems that Japa-

nese owners of CD hardware are heavy users and have quite a lot of money to spend. They're mostly middle-aged or older."

He says the CD format has brought older people back into the stores again, "and it's now up to us to take advantage of their visits."

"When CDs were first sold in Japan in the small jewel cases—for there are no blister packs here—we were very worried about shoplifting. But to our surprise there was practically no theft. However, during the last two months of 1985, we started getting reports of shoplifting, which we see as a sign that teenagers, who have little money to spare, are interested in CDs."

Ohtake says Shinseido expects a drop of about 15% in analog record sales this year and says the big problem for dealers is just how to sell the black disks amid the rapidly growing popularity of CDs.

"Our main effort is put into changing in-store layout so we can more effectively sell the software available. It's getting to be quite a problem deciding space shares."

CD Player Output Rising

TOKYO According to a check by the Japanese government's ministry of international trade and industry, there were a total 4.133 million Compact Disc players manufactured in Japan last year, some 5.4 times the 769,000 units registered in 1984.

Because the unit price came down during the year, the total value of the hardware produced here was just 3.3 times the 1984 tally. Last year's value was \$824.4 million, or

150.87 billion yen.

CD player production in December 1985 alone came to 621,000 units—5.4 times the total in December of the previous year and just 148,000 units short of the total for the whole of 1984.

CD players first went on sale here in October 1982. Production that year amounted to 25,000 units, followed by 440,000 in 1983. Total production this year is expected to top the 5.5 million-unit mark.

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

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John Barry



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Rosanne Cash



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Best Country Performance by a Duo or Group With Vocal
"Why Not Me"
The Judds



Best Country Instrumental Performance
"Cosmic Square Dance"
Chet Atkins



Best Gospel Performance—Male
"How Excellent Is Thy Name"
Larnelle Harris



Best Gospel Performance by a Duo or Group, Choir or Chorus
"I've Just Seen Jesus"
Larnelle Harris & Sandi Patti



Best Latin Pop Performance
"Es Facil Amar"
Lani Hall



Best Tropical Latin Performance
"Solito"
Eddie Palmieri



Best Instrumental Arrangement Accompanying Vocal(s)
"Lush Life"
Nelson Riddle, Arranger
Linda Ronstadt, Vocalist



Best Vocal Arrangement For Two Or More Voices
"Another Night In Tunisia"
Bobby McFerrin



Best Album Notes
"Sam Cooke Live at the Harlem Square Club, 1963"



Best Arrangement on an Instrumental
"Early A.M. Attitude"
Dave Grusin



Best Rhythm & Blues Song
"Freeway of Love"
Jeffrey Cohen



Hall of Fame
"Cool Water"
Bob Nolan
Sons of the Pioneers
Decca 1941

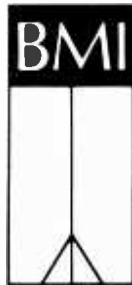


Hall of Fame
"Blue Suede Shoes"
Carl Perkins
Sun 1956



Congratulations to you all!

Wherever there's music, there's BMI.



HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 3/8/86

This Week	Last Week	SINGLES
1	2	CHAIN REACTION DIANA ROSS CAPITOL
2	1	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
3	7	LOVE MISSILE F11 SIGUE SIGUE SPUTNIK PARLOPHONE
4	10	MANIC MONDAY BANGLES CBS
5	3	STARTING TOGETHER SU POLLARD RAINBOW
6	5	BURNING HEART SURVIVOR SCOTTI BROS
7	6	HOW WILL I KNOW WHITNEY HOUSTON ARISTA
8	4	ELOISE DAMNED MCA
9	8	DON'T WASTE MY TIME PAUL HARDCASTLE CHRYSALIS
10	28	THEME FROM NEW YORK NEW YORK FRANK SINATRA REPRISE
11	18	THE POWER OF LOVE/DO YOU BELIEVE HUEY LEWIS AND THE NEWS CHRYSALIS
12	25	HEAVEN MUST BE MISSING AN ANGEL TAVARES CAPITOL
13	24	IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL TABU
14	34	(NOTHING SERIOUS) JUST BUGGIN WHISTLE CHAMPION
15	12	RISE PUBLIC IMAGE LIMITED VIRGIN
16	37	HI HO SILVER (THEME FROM BOON) JIM DIAMOND A&M
17	19	AND SHE WAS TALKING HEADS EMI
18	26	HOUNDS OF LOVE KATE BUSH EMI
19	13	LIVING IN AMERICA JAMES BROWN SCOTTI BROS
20	27	ONE DANCE WON'T DO AUDREY HALL GERMAIN
21	9	SYSTEM ADDICT FIVE STAR TENT
22	15	STRIPPED DEPECHE MODE MUTE
23	11	BORDERLINE MADONNA SIRE
24	29	I'M NOT GONNA LET YOU COLONEL ABRAMS MCA
25	39	SILENT RUNNING (ON DANGEROUS GROUND) MIKE AND THE MECHANICS WEA
26	17	THE CAPTAIN OF HER HEART DOUBLE POLYDOR
27	NEW	KISS PRINCE AND THE REVOLUTION PAISLEY PARK
28	16	TURNING AWAY SHAKIN STEVENS EPIC
29	NEW	KYRIE MR MISTER RCA
30	20	IMAGINATION BELOUIS SOME PARLOPHONE
31	NEW	THE HONEYTHIEF HIPSWAY MERCURY
32	NEW	DIGGING YOUR SCENE BLOW MONKEYS RCA
33	23	WALK OF LIFE DIRE STRAITS VERTIGO
34	14	ONLY LOVE NANA MOUSKOURI CARRERE/PHILIPS
35	NEW	LOVE IS THE DRUG GRACE JONES ISLAND
36	NEW	ROCK ME TONIGHT FREDDIE JACKSON CAPITOL
37	21	RADIO AFRICA LATIN QUARTER ROCKIN HORSE
38	NEW	POGUETRY IN MOTION POGUES STIFF
39	NEW	CALLING AMERICA ELECTRIC LIGHT ORCHESTRA EPIC
40	NEW	CANDYMAN SIOUXSIE AND THE BANSHEES WONDERLAND
1	1	ALBUMS DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2	WHITNEY HOUSTON ARISTA
3	4	PHIL COLLINS NO JACKET REQUIRED VIRGIN
4	3	ORIGINAL SOUNDTRACK ROCKY IV SCOTTI BROS
5	5	EURYTHMICS BE YOURSELF TONIGHT RCA
6	7	VARIOUS JONATHAN KINGS ENTERTAINMENT FROM THE USA STYLUS
7	NEW	VARIOUS HITS FOR LOVERS EPIC
8	9	GO WEST CHRYSALIS
9	14	KATE BUSH HOUNDS OF LOVE EMI
10	6	A HA HUNTING HIGH AND LOW WARNER
11	11	ELVIS COSTELLO KING OF AMERICA F BEAT
12	13	SIMPLE MINDS ONCE UPON A TIME VIRGIN
13	8	TALK TALK THE COLOUR OF SPRING EMI
14	20	TALKING HEADS LITTLE CREATURES EMI
15	12	GRACE JONES ISLAND LIFE ISLAND
16	16	STING DREAM OF THE BLUE TURTLES A&M
17	18	VARIOUS DANCE HITS ALBUM TOWERBELL
18	10	BARBRA STREISAND THE BROADWAY ALBUM CBS
19	17	LEVEL 42 WORLD MACHINE POLYDOR
20	19	MADONNA LIKE A VIRGIN SIRE
21	28	MR MISTER WELCOME TO THE REAL WORLD RCA
22	22	NANA MOUSKOURI ALONE PHILIPS
23	15	FIVE STAR LUXURY OF LIFE TENT
24	21	OZZY OSBOURNE THE ULTIMATE SIN EPIC
25	24	MADONNA THE FIRST ALBUM SIRE
26	23	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
27	29	ANN WILLIAMSON PRECIOUS MEMORIES EMERALD GEM
28	NEW	JOHN MARTYN PIECE BY PIECE ISLAND
29	36	BILLY OCEAN SUDDENLY JIVE
30	26	SADE PROMISE EPIC
31	NEW	RAINBOW FINYL VINYL/RAINBOW LIVE 1978/84 POLYDOR
32	32	DIRE STRAITS ALCHEMY EMI/VIRGIN
33	33	VARIOUS NOW THATS WHAT I CALL MUSIC EMI/VIRGIN
34	30	FEARGAL SHARKEY VIRGIN
35	25	PUBLIC IMAGE LIMITED ALBUM/CASSETTE VIRGIN
36	NEW	JACKSON BROWNE LIVES IN THE BALANCE ASYLUM
37	31	FINE YOUNG CANNIBALS LONDON
38	NEW	JENNIFER RUSH CBS
39	NEW	VARIOUS NIGHT BEAT 2 STYLUS
40	NEW	HUEY LEWIS AND THE NEWS SPORTS CHRYSALIS

CANADA (Courtesy The Record) As of 3/6/86

		SINGLES
1	4	CONGA MIAMI SOUND MACHINE CBS
2	6	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
3	1	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS ARISTA/RCA
4	10	KYRIE MR MISTER ARISTA/RCA
5	5	LIVING IN AMERICA JAMES BROWN CBS
6	13	NIKITA ELTON JOHN WEA
7	3	ROCK ME AMADEUS FALCO A&M
8	2	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN JIVE/QUALITY
9	7	THE SUN ONLY SHINES ON T.V. A-HA WARNER BROS./WEA
10	NEW	DON'T FORGET ME GLASS TIGER CAPITOL
11	11	LIFE IN A NORTHERN TOWN THE DREAM ACADEMY WEA
12	11	IF I WAS MIDGE URE CHRYSALIS/MCA
13	NEW	KING FOR A DAY THOMPSON TWINS ARISTA/RCA
14	20	THESE DREAMS HEART CAPITOL
15	15	PARTY ALL THE TIME EDDIE MURPHY CBS
16	9	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
17	NEW	NOW AND FOREVER ANNE MURRAY CAPITOL
18	18	SARA STARSHIP GRUNT/RCA
19	NEW	A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
20	16	I'M YOUR MAN WHAM! COLUMBIA/CBS
1	3	ALBUMS WHITNEY HOUSTON ARISTA/RCA
2	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	2	MR. MISTER BROKEN WINGS RCA
4	7	SADE PROMISE PORTRAIT/CBS
5	4	HEART NEVER CAPITOL
6	6	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
7	5	SIMPLE MINDS ONCE UPON A TIME VIRGIN/A&M
8	9	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
9	16	FALCO FALCO 3 A&M
10	10	PETE TOWNSHEND WHITE CITY ATCO/WEA
11	11	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
12	12	ZZ TOP AFTERBURNER WARNER BROS./WEA
13	8	STEVIE NICKS ROCK A LITTLE MODERN/WEA
14	14	THE CULT LOVE VERTIGO/POLYGRAM
15	17	BRUCE COCKBURN WORLD OF WONDERS TRUE NORTH/CBS
16	15	OZZY OSBOURNE THE ULTIMATE SIN CBS
17	NEW	MIKE AND THE MECHANICS ATLANTIC/WEA
18	NEW	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
19	13	BRYAN ADAMS RECKLESS A&M
20	13	THE DREAM ACADEMY WEA/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/3/86

		SINGLES
1	3	BROTHER LOUIE MODERN TALKING HANSA/ARIOLA
2	1	JEANNY PART I FALCO GIG/TELDEC
3	2	OHNE DICH (SCHLAF ICH HEUT HACHT NICHT EIN) MUENCHNER FREIHEIT CBS
4	4	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
5	NEW	STRIPPED DEPECHE MODE MUTE/INTERCORD
6	6	BURNING HEART SURVIVOR SCOTTI BROS/BELLAPHON
7	16	THE PROMISE YOU MADE COCK ROBIN CBS
8	11	KYRIE MR MISTER RCA
9	7	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/METRONOME/PMV
10	9	PARTY ALL THE TIME EDDIE MURPHY CBS
11	13	FIRE AND ICE MARIETTA CBS
12	5	WEST END GIRLS PET SHOP BOYS PARLOPHONE/EMI
13	10	'CAUSE YOUR YOUNG CC CATCH HANSA/ARIOLA
14	8	THE SUN ALWAYS SHINES ON TV A HA WARNER/WEA
15	17	FANG DAS LICHT KAREL GOTT UND DARINKA POLYDOR/DG/PMV
16	20	RUSSIANS STING A&M/DG/PMV
17	15	LIVING IN AMERICA JAMES BROWN SCOTTI BROS/BELLAPHON
18	18	TOUCH BY TOUCH JOY OK/TELDEC
19	19	TOUCH IN THE NIGHT SILENT CIRCLE BLOW UP/INTERCORD
20	12	PICTURES IN THE DARK MIKE OLDFIELD WITH ANITA HEGERLAND AND BARRY PALMER VIRGIN/ARIOLA
1	1	ALBUMS AALGLATT/M BAP AHL MAENNER MUSICANT/EMI
2	4	SOUNDTRACK ROCKY IV SCOTTI BROS/BELLAPHON
3	3	FALCO FALCO 3 GIG/TELDEC
4	2	JENNIFER RUSH MOVIN CBS
5	7	WHITNEY HOUSTON ARISTA/ARIOLA
6	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
7	8	SADE PROMISE EPIC/CBS
8	9	STING DREAM OF THE BLUE TURTLES A&M/DG/PMV
9	13	MR MISTER WELCOME TO THE REAL WORLD RCA
10	NEW	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
11	11	SOUNDTRACK FEUER AND EIS CBS
12	6	BONEY M THE BEST OF TEN YEARS HANSA/ARIOLA
13	12	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM/PMV
14	15	A HA HUNTING HIGH AND LOW WARNER/WEA
15	18	PETE TOWNSHEND WHITE CITY ATCO/WEA
16	14	MODERN TALKING LETS TALK ABOUT LOVE HANSA/ARIOLA
17	10	JENNIFER RUSH CBS
18	16	HEINZ RUDOLPH KLUNZE DEIN IST MEIN GANZES HERZ WEA
19	NEW	ELECTRIC LIGHT ORCHESTRA BALANCE OF POWER JET/CBS
20	19	ZZ TOP AFTERBURNER WARNER/WEA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/8/86

		SINGLES
1	1	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
2	2	BURNING HEART SURVIVOR SCOTTI BROS
3	5	BORDERLINE MADONNA SIRE
4	3	GIRLIE GIRLIE SOPHIA GEORGE WINNER
5	7	THE SUN ALWAYS SHINES ON TV A HA WARNER BROS
6	NEW	THE PROMISE YOU MADE COCK ROBIN CBS
7	4	WE JUST MOSES HIGH FASHION
8	NEW	I AM A LOVER ANDREA POLYDOR
9	9	LIVING IN AMERICA JAMES BROWN SCOTTI BROS
10	NEW	ALICE I WANT YOU JUST FOR ME FULL FORCE
1	1	ALBUMS SIMPLY RED PICTURE BOOK WEA
2	2	SADE PROMISE EPIC
3	3	STING DREAM OF THE BLUE TURTLES A&M
4	5	ELTON JOHN ICE ON FIRE JOHN/ROCKET
5	NEW	SOUNDTRACK ROCKY IV SCOTTI BROS
6	6	SIMPLE MINDS ONCE UPON A TIME VIRGIN
7	7	WHITNEY HOUSTON ARISTA
8	4	FEARGAL SHARKEY VIRGIN
9	NEW	MR MISTER WELCOME TO THE REAL WORLD RCA
10	9	DIRE STRAITS BROTHERS IN ARMS VERTIGO

AUSTRALIA (Courtesy Kent Music Report) As of 3/10/86

		SINGLES
1	5	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
2	1	THATS WHAT FRIENDS ARE FOR DIONNE WARWICK ARISTA/FESTIVAL
3	3	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/POLYGRAM
4	2	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
5	14	CONCRETE AND CLAY MARTIN PLAZA CBS
6	7	LOVE AND ADVENTURE PSEUDO ECHO EMI
7	19	YOU LITTLE THIEF FEARGAL SHARKEY VIRGIN/EMI
8	4	WE BUILT THIS CITY STARSHIP GRUNT/RCA
9	9	SO MUCH FOR LOVE VENETIANS PAROLE/FESTIVAL
10	8	SEE THE DAY DEE C LEE CBS
11	11	FACE THE FACE PETE TOWNSHEND ATCO/WEA
12	6	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTEN/EMI
13	10	I'M YOUR MAN WHAM EPIC/CBS
14	16	AND SHE WAS TALKING HEADS EMI
15	NEW	YOU'RE A FRIEND OF MINE CLARENCE CLEMONS CBS
16	17	BROKEN WINGS MR MISTER RCA
17	18	THE WHOLE OF THE MOON THE WATERBOYS ISLAND/FESTIVAL
18	12	SAY I'M YOUR NUMBER ONE PRINCESS LIBERATION/EMI
19	NEW	WALK OF LIFE DIRE STRAITS VERTIGO/POLYGRAM
20	13	BLUE FINE YOUNG CANNIBALS LONDON/POLYGRAM
1	1	ALBUMS DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	2	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
3	3	CARS THE CARS GREATEST HITS ELEKTRA/WEA
4	4	FINE YOUNG CANNIBALS LONDON/POLYGRAM
5	10	WHITNEY HOUSTON ARISTA/RCA
6	5	TALKING HEADS LITTLE CREATURES EMI
7	13	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
8	6	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS/FESTIVAL
9	8	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
10	11	FEARGAL SHARKEY VIRGIN/EMI
11	NEW	GRACE JONES ISLAND LIFE ISLAND/FESTIVAL
12	7	DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL
13	12	THOMPSON TWINS HERES TO FUTURE DAYS ARISTA/RCA
14	9	CURE THE HEAD ON THE DOOR FICTION/WEA
15	15	LOVE AND ADVENTURE PSEUDO ECHO EMI
16	17	PETE TOWNSHEND WHITE CITY ATCO/WEA
17	14	SADE PROMISE EPIC/CBS
18	NEW	PHIL COLLINS NO JACKET REQUIRED WEA
19	18	PAT BENATAR SEVEN THE HARD WAY CHRYSALIS/FESTIVAL
20	16	COLD CHISEL BEST OF RADIO SONGS WEA

JAPAN (Courtesy Music Labo) As of 10/3/86

		SINGLES
1	NEW	KISETSU HAZURE NO KOI AKIE YOSHIZAWA WITH ONYANKO CLUB FOR LIFE/FUJI PACIFIC/TANABE
2	3	DESIRE AKINA NAKAMORI WARNER/PIONEER/MC CABIN
3	2	OH POPSTAR CHECKERS CANYON/THREE STAR
4	1	JANNE ONYANKO CLUB CANYON/FUJI PACIFIC
5	7	MY REVOLUTION MISATO WATANABE EPIC/SONY/THUNDER/NICHION BOND
6	6	IRO WHITE BLEND MIHO NAKAYAMA KING/NICHION/BURNING P
7	NEW	JUNJO MONGATARI MASAHIKO KONDO CBS/SONY/JOHNNYS
8	4	BROKEN SUNSET MOMOKO KIKUCHI VAP/JCM/GEIEI/BERMUDA
9	5	1986 NEN NO MARILYN MINAKO HONDA TOSHIBA/EMI/NICHION BOND
10	8	KUCHIBIRU NETWORK YUKIKO OKADA CANYON/SUN M
11	11	DANCING HERO YOKO OGINOME VICTOR/CHAPEL INTERSONG
12	13	KONYA WA ANGEL MEGUMI SHIINA TDK/CHAPEL INTERSONG
13	9	VALENTINE KISS SAYURI KOKUSHO WITH ONYANKO CLUB CBS/SONY/FUJI PACIFIC/APRIL M
14	12	BANANA NO NAMIDA USHIROYUBI SASAREGUMI CANYON/NAS/FUJI PACIFIC
15	10	KANASHIINA MIYUKI SUGIURA WARNER PIONEER/HORI M
16	17	MORNING MOON CHAGE ASUKA CANYON/YAMAHA
17	16	KAMEN BUTOKAI SHONENAI WARNER/PIONEER
18	15	HURRY UP YUE TATEYUKI COLUMBIA/WATANABE
19	14	KAYOKYOKU TUNNELS VICTOR/A TO Z
20	NEW	1 DOZEN NO IIWAKE JUNICHI INAGAKI FUN HOUSE/OH ENTER/FUJI PACIFIC
1	NEW	ALBUMS JUNICHI INAGAKI REALISTIC FUN HOUSE
2	1	KOJI KIKKAWA MODERN TIMES SMS
3	2	KYOKO KOIZUMI KYOKO NO KIYOKU TANOSHIKU UTSUKUSHIKU VICTOR
4	NEW	CHARLIE SEXTON PICTURES FOR PLEASURE WARNER/PIONEER
5	3	MINAKO HONDA MINAKO THE VIRGIN CONCERT IN BUDOKAN LIVE TOSHIBA/EMI
6	4	REBECCA REBECCA 4 CBS/SONY
7	6	MISATO WATANABE EYES EPIC/SONY
8	NEW	45 ROP M CLUB A HA WARNER/PIONEER
9	5	ANZENCHITAI ANZENCHITAI 4 KITTY
10	10	WHITNEY HOUSTON PHONOGRAM
11	NEW	BOOWY JUST A HERO TOSHIBA/EMI
12	NEW	SHOJOTAI UNTOUCHABLE PHONOGRAM
13	12	TV SOUND TRACK HIGH SCHOOL KIMEN GUMI ONGAKU GUMI CANYON
14	7	STEVIE WONDER IN SQUARE CIRCLE VICTOR
15	NEW	OZZY OSBOURNE THE ULTIMATE SIN CBS/SONY
16	NEW	JOHN LENNON LIVE IN NEW YORK CITY TOSHIBA/EMI
17	11	HOUND DOG SPIRITS CBS/SONY
18	NEW	RON CARTER THE MAN WITH THE BASE VICTOR
19	9	YUMI MATSUOYA DA DIDA TOSHIBA EMI
20	8	KIYOTAKA SUGIYAMA OMEGA TRIBE FIRST FINAL/VAP

ITALY (Courtesy Germano Ruscitto) As of 3/3/86

		ALBUMS
1	2	LUCIO DALLA BUGIE RCA
2	19	STING DREAM OF THE BLUE TURTLES A&M/CBS
3	NEW	SOUND TRACK ROCKY IV CBS
4	1	FRANK SINATRA LE PIU BELLE CANZONI WEA
5	4	RICCARDO COCCIANTE IL MARE DEI PAPAVERI VIRGIN/EMI
6	12	SIMPLY RED PICTURE BOOK WEA
7	5	SADE PROMISE CBS
8	NEW	DOUBLE BLU POLYGRAM
9	10	SIMPLE MINDS ONCE UPON A TIME VIRGIN/EMI
10	8	CLAUDIO BAGLONI LA VITA E ADESSO CBS
11	3	ADRIANO CELENTANO JOAN LUI CLAN/CGD MM
12	18	RICHARD CLAYDERMAN CHANSON D'AMOUR RCA
13	9	MADONNA LIKE A VIRGIN WEA
14	NEW	A HA HUNTING HIGH AND LOW WEA
15	11	PINO DANIELE FERRY BOAT EMI
16	6	ARCADIA SO RED THE ROSE EMI
17	NEW	BRUCE SPRINGSTEEN BORN IN THE USA
18	NEW	MATIA BAZAR MELANCHONIA ARISTON/RICORDI
19	NEW	RENZO ARBORE PRIMA CHE SIA TROPPO TARDI FONIT CETRA
20	NEW	DIONNE WARWICK FRIENDS ARS/RCA

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- * *The European Hot 100* (singles & albums) based on sales and backed by the music industry organisations as well as *The European Airplay Top 50* showing the best played singles in Europe.
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THE STARS COME OUT FOR A NIGHT AT THE GRAMMYS

(Photos by Attila Csupo)



Family Treasure. Herb Alpert presents the 1985 Grammy for best Latin pop performance to his wife, Lani Hall, for her A&M recording "Es Facil Amar."



Sweet Sixteen. Stevie Wonder shows off the 1985 Grammy he received for his Motown album "In Square Circle," which took the title of best male r&b vocal performance. It is his 16th Grammy.



Country Winner. RCA recording artist Ronnie Milsap takes the 1985 Grammy for best male country vocal with his song "Lost In The Fifties Tonight (In The Still Of The Night)."



Honoring Super Talent. Michael Jackson and Lionel Richie hold the 1985 Grammy they were presented for their song "We Are The World," which was named song of the year.



Singin' The Blues. B.B. King walks away with the 1985 Grammy for best traditional blues recording honoring his MCA release "My Guitar Sings The Blues."



Rock Veterans. RCA/Grunt recording group Starship gathers for a quick photo before going on stage to perform the hit song "We Built This City" as part of the award ceremonies.



Clive's Pride. Whitney Houston is all smiles after winning the 1985 Grammy for best female pop vocal for her single "Saving All My Love For You."



Remembering the Greats. Mrs. Leonore Geishwin accepts the Academy's Trustees Award honoring her late husband, Ira, and his brother George. Barbra Streisand presented the trophies.



Which Twin Has The Grammy? Billy Crystal congratulates 1985 Grammy winner Whoopi Goldberg, whose self-titled Geffen album was voted best comedy recording.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IT WAS A tough battle between labelmates for the top of the Hot 100 this week as Starship's "Sara" managed to dislodge fellow RCA act Mr. Mister. Starship was No. 1 in sales by a large margin, and No. 1 in airplay points by a hair over Heart's "These Dreams" (Capitol). A fierce battle is shaping up among several labels for the No. 1 spot in the next few weeks. At No. 2, "These Dreams" is the only record on the chart to have airplay on all 235 of our reporting stations. Atlantic Starr's "Secret Lovers" (A&M), at No. 4, may also be in position to compete for the top spot by next week. Two other records rock into the top 10 with tremendous jumps, indicating that they will also be challenging for the top: "R.O.C.K. in the U.S.A." (Riva) by John Cougar Mellencamp, at No. 6, and "Rock Me Amadeus" (A&M) by Falco, at No. 7.

THERE WERE THREE outstanding debuts on the chart this week, any one of which would probably earn Hot Shot Debut honors in a less competitive week. Van Halen's "Why Can't This Be Love" (Warner Bros.) and Bob Seger's "American Storm" (Capitol) both pulled in over half of our radio panel in their first week of release, coming in at Nos. 52 and 56, respectively. Outdistancing them both to debut at No. 47 is "Harlem Shuffle" by the Rolling Stones, their first release on Columbia. "Shuffle" achieves the highest debut position since the Hot Shot Debut was introduced late last year. The Stones' single was added to the playlists at 189 of our 235 reporters.

SOMETIMES RECORDS in a competitive area of the chart make only small upward moves despite large point gains. Since one cannot know this merely by looking at the chart, we'll mention four records that had a good week at radio but made relatively short moves. "Something About You" by Level 42 (Polydor), "Your Love" by the Outfield (Columbia), and "So Far Away" by Dire Straits (Warner Bros.) were added to about 10% of our radio panel—a solid gain—but each moved up only five positions. Jackson Browne's "For America" (Asylum) was a victim of a similar situation and moved up only three positions despite having a good week at radio.

OUR HOT MOVER/AIRPLAY, surprisingly, only moved up three positions, from 32 to 29, but look for the Force M.D.'s to force their way up faster next week with "Tender Love" (Tommy Boy/Warner Bros.). The record is already notching many top five reports from radio. In Sacramento, the record is already No. 2 at FM-102. PD Rick Gillette remarks: "Sometimes you just know a record like the Force M.D.'s feels right in the context of the station. We started playing it at night, and within a few days began playing it around the clock because of almost instantaneous phone response. It started to sell strongly, and it's doing very well in call-out research, having been popular first with the younger audience but then creeping into older demos. Now its major strength is in the 25-44 age group."

FOR WEEK ENDING MARCH 15, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

235 REPORTERS				NEW	TOTAL
				ADDS	ON
THE ROLLING STONES	HARLEM SHUFFLE	ROLLING STONES		188	189
VAN HALEN	WHY CAN'T THIS BE LOVE	WARNER BROS.		156	156
BOB SEGER/SILVER BULLET BAND	AMERICAN STORM	CAPITOL		144	144
MIAMI SOUND MACHINE	BAD BOY	EPIC		75	129
PHIL COLLINS	TAKE ME HOME	ATLANTIC		44	46

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

189 REPORTERS				NUMBER
				REPORTING
JACKSON BROWNE	FOR AMERICA	ASYLUM		35
DIRE STRAITS	SO FAR AWAY	WARNER BROS.		32
STEVIE NICKS	I CAN'T WAIT	MODERN		29
JERMAINE JACKSON	I THINK IT'S LOVE	ARISTA		24
PET SHOP BOYS	WEST END GIRLS	EMI-AMERICA		20

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BARNES, JIMMY Australian rock and roll star. First Geffen album, Jimmy Barnes, released 2/86.

First American single is "Working Class Man." Featured in Paramount motion picture "Gung Ho."

"Working Class Man" Went No. 1 in Australia.

Produced by Jonathan Cain. Remixed by Bob Clearmountain.

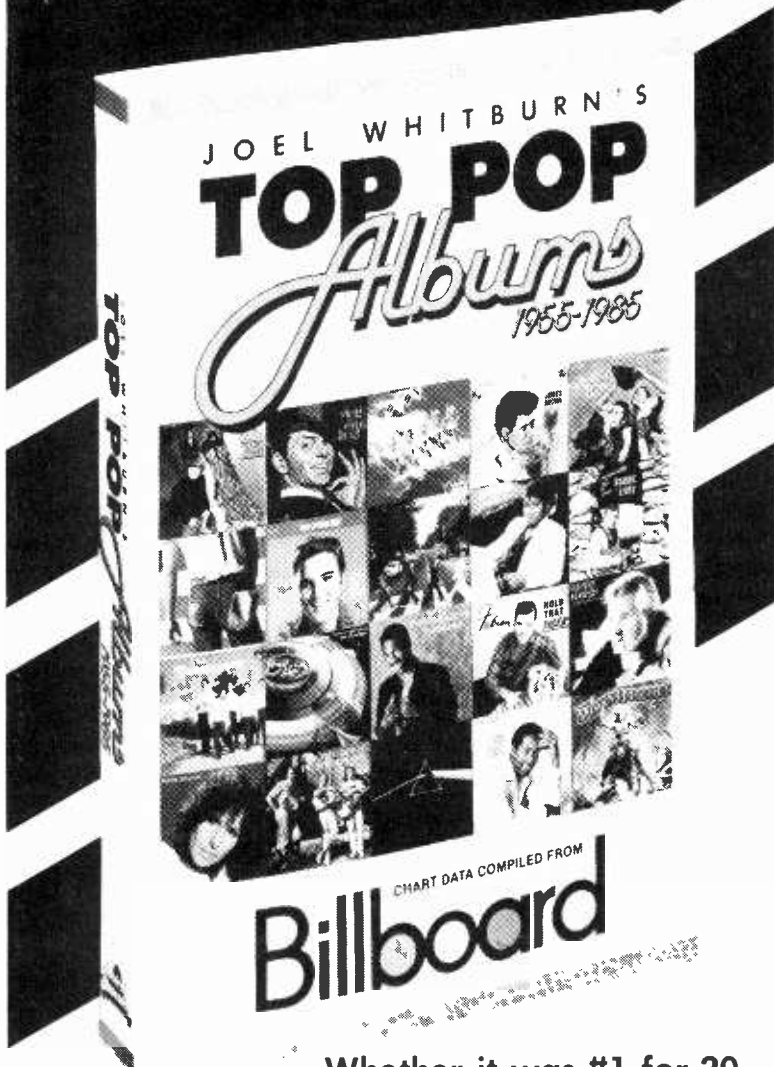
Management: Bruce Allen/Lou Blair

On tour with ZZ Top.



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FEBRUARY RIAA CERTIFICATIONS

(Continued from page 6)

in December, 1980 and the "Amadeus" soundtrack, released in November, 1984. The latter album, which is still on the pop and classical charts, was conducted by veteran English conductor Neville Marriner.

The "Rocky IV" soundtrack, featuring a pair of top five hits by Survivor and James Brown, became the year's first soundtrack to hit platinum on Feb. 21. It's the second soundtrack in the "Rocky" series to top the million sales mark: The original "Rocky" soundtrack went platinum in June, 1977.

The "Miami Vice" soundtrack was certified for sales of four million units in February, making it the month's top multi-platinum award-winner. Debut albums by Whitney Houston and Sting were certified for sales of three and two million units, respectively.

And Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson, who between them had tallied 42 previous gold albums, joined forces for the gold "Highwayman." It's Nelson's 19th gold album, Jennings' 12th, Cash's ninth and Kristofferson's sixth.

Here's the complete list of February certifications:

Multi-Platinum Albums

"Miami Vice" soundtrack, MCA. Four million.

"Whitney Houston," Arista. Three million.

Sting's "The Dream Of The Blue Turtles," A&M. Two million.

Platinum Albums

Creedence Clearwater Revival's

"Chronicle (The 20 Greatest Hits)," Fantasy. Their first.

"Rocky IV" soundtrack, Scotti Bros.

Gold Albums

Creedence Clearwater Revival's "The Concert," Fantasy. Their 10th.

Al Jarreau's "High Crimes," Warner Bros. His fifth.

George Strait's "Something Special," MCA. His fourth.

"Bon Jovi," Mercury. Their second.

The Judds' "Rockin' With The

Rhythm," RCA. Their second.

Atlantic Starr's "As The Band Turns," A&M. Their first.

Highwaymen's "Highwayman," Columbia. Their first.

"Amadeus" soundtrack, Fantasy.

Gold Singles

Chicago Bears Shufflin' Crew's "Super Bowl Shuffle," Red Label/Capitol. Their first.

Doug E. Fresh & the Get Fresh Crew's "The Show," Reality/Fantasy. Their first.

Lyricist Greenfield Dies

LOS ANGELES Howie Greenfield, one of the most successful lyricists of the rock era, died Tuesday (4) at Cedars Sinai Hospital here after a brief illness. He was 50.

Greenfield is best known for the scores of songs he wrote with Neil Sedaka, including a pair of No. 1 hits: "Breaking Up Is Hard To Do" and "Love Will Keep Us Together." Both songs earned Grammy nominations for song of the year.

Greenfield and Sedaka began their collaboration in 1949, when Greenfield was 16 and Sedaka was 13. Signed to Al Nevins and Don Kirshner's Aldon Music, they scored their first big hit in 1958 with Connie Francis' "Stupid Cu-

pid." Among the pair's many other hits: "Where The Boys Are," "Happy Birthday Sweet Sixteen," and "The Hungry Years," the title song of Sedaka's hit 1975 album.

Greenfield's other collaborators included Quincy Jones, Lalo Schiffrin, Maurice Jarre, Carole King, Paul Anka, Phil Everly, Keeley Smith, and Jimmy Bowen.

Greenfield, a long-time member of BMI received numerous BMI Awards for million-performance songs. "Love Will Keep Us Together" was awarded the title of most-performed song of 1975.

Greenfield is survived by his partner Tory Damon, and a sister. Services are scheduled for Monday (10). **PAUL GREIN**

CBS/FOX FIVE STAR VIDEOS

(Continued from page 1)

promotion. Research surveys conducted by outside firms and a short test sale a few months ago out of the company's duplication and warehousing facility.

"We will be supporting this with an advertising campaign that will be larger than the combined campaigns of 'The Empire Strikes Back' and 'Return Of The Jedi,'" White says.

CBS/Fox is putting out a catalog with all the programs involved, dividing them into eight different categories. Almost all of the titles involved are heavyweights:

- Musicals: "The Sound Of Music," "West Side Story," "South Pacific," "Chitty Chitty Bang Bang," "The King And I," and "Yentl."

- Comedy: "M*A*S*H," "9 To 5," "Young Frankenstein," and "Bill Cosby, Himself."

- Horror/Sci-Fi: "Alien."

- Action Adventure: "Romancing The Stone," "Thunderbolt And Lightfoot," "Wargames," "Papillon," "Patton," "Goldfinger," "Dr. No," "Diamonds Are Forever," and "For Your Eyes Only."

- Drama: "On Golden Pond."
- Westerns: "Butch Cassidy And The Sundance Kid," and "The Magnificent Seven."

- Family: "The Muppet Movie," "The Great Muppet Caper," "The Black Stallion," and "The Black Stallion Returns."

- Classics: "Casablanca," "The African Queen," and "The Maltese Falcon."

White says there are no plans to cut prices on the three "Star Wars" titles in CBS/Fox's catalog.

The promotion's first phase will run from the "first week of April

until the last week of July, and then [the programs] will be removed from the market totally to be returned six to nine months later," White says.

The second phase will begin in August with "30 different titles, which will be marketed for six to nine months, and then the third set will come in." The waves will continue for the duration of the program.

The fact that CBS/Fox has entered into its first catalog-wide reduced-price campaign does not mean it will be doing anything different with its recent release titles, White states. "We have not changed our corporate philosophy on the pricing of product." One sign of that, he says, is that "not one title on this list has not been on the market at least 12 to 13 months, or even longer."

"We believe you can exhaust a program's usefulness in the rental marketplace and then go into sale," White says.

Distributors and direct accounts will be compensated for price reductions on product they already own, White says. "They will be given price protection on everything in their inventory including these 30."

In addition, CBS/Fox will have a "swap" program for the product involved in "Five Star." Distributors who reach their targets will be allowed to trade in 25% of that number for new product; as an example, White says a distributor with a target of 10,000 units will be able to "swap" 2,500 pieces if he reaches quota.

Among publications in the CBS/Fox advertising campaign will be People, National Geographic, News-

week, and USA Today. In addition, White says, there will be "a lot of spot TV," with commercials appearing in the 25 top markets.

The evolution of the home video marketplace is one reason CBS/Fox has entered into its first major reduced price program. Says White: "We got our first research finished in July of 1985. We took a look at the numbers and they were marvelous and they were foreign to what we had seen before."

The company chose \$29.98 as a price point because, "We found in the research that there was a difference of about one tenth of a percent in intent to buy between \$24.98 and \$29.98." The studies done were "intercept" surveys conducted in six major urban and suburban areas.

With a market share of about 15%, CBS/Fox is acknowledged to be the biggest manufacturer in the home video industry.

DEBORAH RUTH DAVIDSOHN

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Billboard **HOT 100 SALES & AIRPLAY**

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	SARA	STARSHIP	1
2	1	KYRIE	MR. MISTER	3
3	6	THESE DREAMS	HEART	2
4	3	HOW WILL I KNOW	WHITNEY HOUSTON	5
5	5	SECRET LOVERS	ATLANTIC STARR	4
6	12	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	6
7	8	SILENT RUNNING	MIKE & THE MECHANICS	8
8	11	KING FOR A DAY	THOMPSON TWINS	9
9	14	BEAT'S SO LONELY	CHARLIE SEXTON	20
10	25	ROCK ME AMADEUS	FALCO	7
11	7	THE SWEETEST TABOO	SADE	13
12	4	LIVING IN AMERICA	JAMES BROWN	17
13	16	NIKITA	ELTON JOHN	10
14	18	WHAT YOU NEED	INXS	11
15	—	KISS	PRINCE AND THE REVOLUTION	15
16	9	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	18
17	19	SANCTIFY YOURSELF	SIMPLE MINDS	14
18	21	THIS COULD BE THE NIGHT	LOVERBOY	12
19	23	MANIC MONDAY	BANGLES	19
20	10	WHEN THE GOING GETS TOUGH	BILLY OCEAN	21
21	17	RUSSIANS	STING	22
22	22	(HOW TO BE A) MILLIONAIRE	ABC	23
23	15	DAY BY DAY	THE HOOTERS	28
24	29	LET'S GO ALL THE WAY	SLY FOX	16
25	13	TARZAN BOY	BALTIMORA	25
26	28	ANOTHER NIGHT	ARETHA FRANKLIN	24
27	27	STAGES	ZZ TOP	26
28	20	A LOVE BIZARRE	SHEILA E.	27
29	—	GOODBYE IS FOREVER	ARCADIA	34
30	—	ADDICTED TO LOVE	ROBERT PALMER	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	SARA	STARSHIP	1
2	4	THESE DREAMS	HEART	2
3	5	SECRET LOVERS	ATLANTIC STARR	4
4	1	KYRIE	MR. MISTER	3
5	11	ROCK ME AMADEUS	FALCO	7
6	3	HOW WILL I KNOW	WHITNEY HOUSTON	5
7	10	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	6
8	7	KING FOR A DAY	THOMPSON TWINS	9
9	6	SILENT RUNNING	MIKE & THE MECHANICS	8
10	13	NIKITA	ELTON JOHN	10
11	15	THIS COULD BE THE NIGHT	LOVERBOY	12
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16	8	THE SWEETEST TABOO	SADE	13
17	24	MANIC MONDAY	BANGLES	19
18	9	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	18
19	30	TENDER LOVE	FORCE M.D.'S	29
20	12	LIVING IN AMERICA	JAMES BROWN	17
21	25	NIGHT MOVES	MARILYN MARTIN	30
22	28	NO EASY WAY OUT	ROBERT TEPPER	31
23	14	A LOVE BIZARRE	SHEILA E.	27
24	26	ANOTHER NIGHT	ARETHA FRANKLIN	24
25	17	WHEN THE GOING GETS TOUGH	BILLY OCEAN	21
26	18	STAGES	ZZ TOP	26
27	27	(HOW TO BE A) MILLIONAIRE	ABC	23
28	—	CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	33
29	22	RUSSIANS	STING	22
30	—	I CAN'T WAIT	STEVIE NICKS	35

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (8)	11
Modern (2)	
Island (1)	
EPIC (3)	11
Scotti Bros. (4)	
CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Tabu (1)	
WARNER BROS. (7)	11
Paisley Park (2)	
Geffen (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL	10
COLUMBIA (9)	10
Rolling Stones (1)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (6)	7
Jive (1)	
MCA (5)	7
MCA/Constellation (2)	
RCA (5)	7
A&M (1)	
GrunT (1)	
EMI-AMERICA (4)	5
Manhattan (1)	
POLYGRAM	5
Polydor (2)	
Casablanca (1)	
Mercury (1)	
Riva (1)	
MOTOWN (2)	4
Tamla (2)	
ELEKTRA (2)	3
Asylum (1)	
CHRYSALIS	1
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
32	ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM
65	ALL THE KINGS HORSES	(Sundown Kingston, ASCAP)
56	AMERICAN STORM	(Gear, ASCAP)
24	ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM
75	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
55	BAD BOY	(Foreign Imported, BMI)
20	BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextones, ASCAP)
42	BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL
50	BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM
95	CALL ME	(Grand Illusion, ASCAP/Almo, ASCAP)
33	CALLING AMERICA	(April, ASCAP) CPP/ABP
96	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP
41	CONGA	(Foreign Imported, BMI) CPP
28	DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
62	DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA
46	DO ME BABY	(Controversy, ASCAP)
78	FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM
49	FOR AMERICA	(Swallow Turn, ASCAP)
81	GO HOME	(Jobete, ASCAP/Blackbull, ASCAP) CPP
94	A GOOD HEART	(Little Diva, BMI)
34	GOODBYE IS FOREVER	(Tritec, BMI) HL
71	GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME)	(Paytons, BMI/Wep, BMI)
47	HARLEM SHUFFLE	(Marc-Jean, BMI/Bug, BMI/Keymen, BMI)
77	HEART'S ON FIRE	(April, ASCAP) CPP/ABP
76	HE'LL NEVER LOVE YOU (LIKE I DO)	(Wilkesden, BMI/Zomba, ASCAP) HL
23	(HOW TO BE A) MILLIONAIRE	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
5	HOW WILL I KNOW	(Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM
35	I CAN'T WAIT	(Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM
74	I CAN'T WAIT	(Poolside, BMI)
60	I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	(Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP
92	I ENGINEER	(Little Mole, ASCAP/Intersong, ASCAP/Makiki, ASCAP/Arista, ASCAP) CPP
90	I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For Music, ASCAP) CPP/ABP
64	I LIKE YOU	(Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)
68	I MISS YOU	(Spectrum VII, ASCAP) CPP
39	I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP
63	I'D DO IT ALL AGAIN	(Defern, BMI)
67	IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP) CPP
36	I'M NOT THE ONE	(Lido, ASCAP)
58	I'M YOUR MAN	(Chappell, ASCAP/Morrison Leaty, ASCAP) CHA/HL
82	IN MY DREAMS	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM
84	IT'S ALL RIGHT (BABY'S COMING BACK)	(RCA, ASCAP/Blue Network, ASCAP)
87	JIMMY MACK	(Jobete, ASCAP) CPP
9	KING FOR A DAY	(Zomba, ASCAP) CPP
15	KISS	(Controversy, ASCAP)
3	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM
54	LE BEL AGE (THE BEST YEARS)	(Tutt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
66	LET ME BE THE ONE	(MCA Music) HL/MCA
16	LET'S GO ALL THE WAY	(Lito, BMI)
18	LIFE IN A NORTHERN TOWN	(Warner-Tamerlane, BMI)
59	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)
38	LIVE IS LIFE	(April, ASCAP/Mainhattan) CPP/ABP
17	LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
27	A LOVE BIZARRE	(Sister Fate, ASCAP)
79	LYING	(Nuages, ASCAP)
19	MANIC MONDAY	(Controversy, ASCAP)
80	THE MEN ALL PAUSE	(Spectrum VII, ASCAP) CPP
88	MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP
53	NEEDLES AND PINS	(CBS Unart, BMI) CPP/B-3
30	NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM
10	NIKITA	(Intersong, ASCAP) CHA/HL
31	NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
93	NOW AND FOREVER (YOU AND ME)	(Air Bear, BMI/Irving, BMI/Calyssa Toonz, BMI/California Phase, ASCAP/Warner-Tamerlane, BMI) CPP/ALM
45	OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP
61	THE POWER OF LOVE	(April, ASCAP) CPP/ABP
97	RIGHT BETWEEN THE EYES	(Sluggo Songs, BMI/Man-Ken, BMI)
6	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)
7	ROCK ME AMADEUS	(Nada, ASCAP/Almo, ASCAP/Manuskript) CPP
22	RUSSIANS	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) rL
14	SANCTIFY YOURSELF	(Colgems-EMI, ASCAP) WBM
1	SARA	(Kikiko, BMI/Petwolf, ASCAP) CHA/HL
51	SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
70	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CPP/CLM
4	SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
91	SHELTER ME	(Lawyers Daughter, BMI)
99	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP
8	SILENT RUNNING	(Michael Rutherford, ASCAP/Puo, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM
44	SO FAR AWAY	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
57	SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL
98	SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.schirmer, ASCAP)
85	SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL
26	STAGES	(Hamstein, BMI) WBM
69	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CPP/CLM
13	THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP
73	TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP)
100	TALK TO ME	(Fallwater, ASCAP)
25	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
29	TENDER LOVE	(Flyte Tyme, ASCAP)
37	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
83	TWIST MY ARM	(Nonpareil, ASCAP/Broozertones, BMI)
72	WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
40	WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP
48	WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)
11	WHAT YOU NEED	(MCA, ASCAP) HL/MCA
21	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
86	WHERE ARE YOU NOW?	(Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
89	WHISPER IN THE DARK	(Maplewood, ASCAP/Broozertones, ASCAP/Broozertones, BMI)
52	WHY CAN'T THIS BE LOVE	(Yessup, ASCAP)
43	YOUR LOVE	(Warning Tracks, ASCAP)

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

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

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210

or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK
Down And Out In Beverly Hills
PRODUCERS: Various
MCA MCA-6160

With the Paul Mazursky comedy already storming the boxoffice and Little Richard taking a reliably outrageous dramatic turn in a supporting role, this package should spark solid sales despite a relative dearth of new contemporary pop material. The primary lure will be the theme song, Little Richard's "Great Gosh A'Mighty," already looming as a single hit, although the inclusion of Randy Newman's ubiquitous "I Love L.A." and David Lee Roth's "California Girls" won't hurt. Second side offers tracks from Andy Summers.

TALK TALK
The Colour of Spring
PRODUCER: Tim Friese-Greene
EMI America ST-17170

British pop/rock ensemble pares away the techno-pop trappings for striking, largely acoustic work noteworthy for the presence of top British players, including Steve Winwood. Moody, compelling, if a tough sell to mainstream.

PHILIP GLASS
Songs From Liquid Days
PRODUCER: Kurt Munkasci
CBS FM 39564

This "song cycle" is a fascinating collaborative effort between Glass and some of popdom's most celebrated lyricists—Paul Simon, David Byrne, Laurie Anderson, and Suzanne Vega. Performers featured on the six tracks include Linda Ronstadt, the Roches, Douglas Perry, and the Kronos Quartet. Don't get the wrong idea—there's nothing here for AOR—but the odd juxtaposition of talent and Glass' own growing recognition among the yuppies and "new agers" could make this happen.

BLACK

PICKS

TRAMAINE
The Search Is Over
PRODUCER: Robert Wright
A&M 5110

Crossover gospel looks to succeed on a big level if first single, "Fall Down," is any indication. Best bets for followup appear to be "In The Morning Time" and "How I Got Over." Fine backup, especially on vocals, with high-tech production values not normally associated with gospel.

COUNTRY

PICKS

TANYA TUCKER
Girls Like Me
PRODUCER: Jerry Crutchfield
Capitol ST-12474

This could be the comeback vehicle Tucker has been lacking the last several years. It's a well-balanced mixture of sassy and sober deliveries and themes, and Crutchfield's sure hand makes them all unapologetically country. Among the best cuts are "Just Another Love," "It's Only Over For You," and the current single, "One Love At A Time."

JAZZ

PICKS

MARIA MULDAUR
Translucency
PRODUCERS: Mabel Fraser, Robert Sunenblick
Uptown UP 2725

Muldaur, who achieved her greatest commercial success in the mid-'70s with "Midnight At The Oasis," has always had roots in jazz and cabaret singing; this album finds her working with standards with a fine band featuring Frank Wess, Jerry Dodgion, Kenny Barron, and Ben Riley.

MANNHEIM STEAMROLLER
Saving The Wildlife
PRODUCER: Chip Davis
American Gramophone AG-2086

Group's careful arrangements and thoughtful performances have endeared them to new age fans; label's first-class packaging and high ticket price have helped it create and secure a new segment of the marketplace. This album is the soundtrack to a PBS television special.

GOSPEL

PICKS

JERUSALEM
Live In U.S.A.
PRODUCERS: Dave Perkins and Jerusalem
Refuge R 84026

When a band dedicates itself to live performance, the only way to truly capture that band is live in concert. That's what producer Dave Perkins did with Swedish rockers Jerusalem, and the result captures a Jerusalem performance right where they hit hardest. This is rock for the rock—the fainthearted should stay away and the timid keep a safe distance.

NEW AND NOTEWORTHY

TANGERINE DREAM
... In The Beginning
PRODUCERS: Edgar Froese, Chris Franke and Tangerine Dream
Relativity EMC 8066,

This impressively packaged numbered and boxed five-record set includes not only such seminal Tangerine Dream works as "Zeit" and "Alpha Centauri," but also the previously unreleased "Green Desert" and the ultraexperimental "Atem" and "Electronic Meditation." Founded by synthesist/composer Froese in 1967, Tangerine Dream has gone through various incarnations and musical styles, serving as a major inspiration for the new wave of British synth-pop. Froese and Chris Franke recently reformed TD on the Relativity label for their first non-soundtrack release in years, "Le Parc." Word has it that a tour is also in the works for later this year. This is a collector's item, to be sure, and could do well in any "new age" (whatever that means) records section. Distributed by Important Records.

SANDI PATTI
Morning Like This
PRODUCERS: Greg Nelson and Sandi Patti Holvering
Word 7-01-900310-9

Patti manages on this release—her first for Word—to stay in the praise vein but move into up-tempo numbers. The end result is a refreshing album that finds Patti stretching out with her church audience. All the songs are geared toward churches and that's where her fans are, but the tracks have enough punch for any listener.

POP

RECOMMENDED

ELTON JOHN
Your Songs
PRODUCER: Gus Dudgeon
MCA MCA-37266

Single disk anthology keyed to singer/songwriter's rekindled career reprises 10 earlier hits, mostly ballads or midtempo love songs. All but two are bona fide staples from his catalog, auguring respectable legs as a catalog item.

MARILLION
Brief Encounter
PRODUCER: Chris Kimsey
Capitol MLP-15023 (EP)

Two studio tracks and three concert recordings target this mini-album primarily to fans; keyed to the British progressive rock quintet's first U.S. tour, which kicked off just over a week ago.

METALLICA
Master of Puppets
PRODUCERS: Metallica, Flemming Rasmussen
Elektra 60439

Danish hard rock quartet again impresses with well-crafted arrangements and solid technique; material is usual run-of-the-mill metal, with hyper-speed guitars in the fore.

THE NYLONS
Seamless
PRODUCERS: Peter Mann, Sean Delaney, Val Garay & the Nylons
Open Air/Windham Hill

Canadian a capella quartet goes it with just the aid of percussion coloring. Group's strong identity ties together a broad range of material from the Drifters to Eurhythmics.

DENNIS DE YOUNG
Back To The World
PRODUCER: Dennis De Young
A&M 5109

Singer/songwriter with voice sometimes reminiscent of Billy Joel. Material is aimed squarely at adult contemporary with best results on "This Is The Time" and "Call Me."

ORIGINAL BROADWAY CAST
The Mystery Of Edwin Drood
Producer: Rupert Holmes
PolyGram 827 969-1 Y-1

Charm and cleverness are in abundance in this caster of the hit musical, where the audience chooses the culprits. As a matter of fact, so do the buyers of the Compact Disc version. No mystery about Rupert Holmes' talent as writer of the book and songs, orchestrator, and producer of the album.

LUCIA HWONG
House Of Sleeping Beauties
PRODUCER: Kurt Munkasci
Private Music 1601

As Philip Glass observes in his liner notes, Hwong is a talented young composer whose work combines Eastern and Western melodic and harmonic concepts with electronic and acoustic instruments from all corners of the globe. The result is an eerily disturbing collection spanning a wide range of tonal colors and emotions. Digital recording is pristine, as is Munkasci's production.

EDDIE JOBSON
Theme Of Secrets
PRODUCER: Peter Baumann
Private Music 1501

Jobson, former member of several important British art-rock groups (Roxy Music, U.K.) is heard here eschewing his violin and analog synthesizers in favor of the Synclavier digital sampling music computer system. While he gets some interesting sounds, overall the compositions are not strong.

ORIGINAL CAST RECORDING
Tango Argentino
PRODUCER: Ilhan Mimaroglu
Atlantic 81636

One of the Broadway season's few bright spots, the seemingly plotless production's cast album seduces the listener with the perfume of Buenos Aires and its *tango romantico* through the giddy, entwining strains of Sexteto Mayor et al. Four of Argentina's premier balladeers unravel *porteño* tragedies of poverty and lost loves, their tales accompanying the circuitous movements of the escapists' dance.

THE RAVE-UPS
Town & Country
PRODUCER: Terry Barncard
Fun Stuff RU-103

Quartet from California's new country rock school shows flashes of wit and more than enough chops. Tunes are spotty, though, with best results on the haunting "Radio."

PERE UBU
Terminal Tower—An Archival Collection
PRODUCER: Uncredited
Twin/Tone TTR 8561

Collection ties together 11 tracks by Ohio's now-defunct minimalist post-punkers. Set offers a nice sampling of the band's work, along with some hard-to-find tracks originally released only in the U.K.

VARIOUS ARTISTS
Genuine Houserockin' Music
PRODUCERS: Various
Alligator AL 101

Compendium showcases the lion's share of the roster on the U.S.'s premiere blues label. Features tracks by James Cotton, Son Seals, Albert Collins, Johnny Winter, Lonnie Mack, Roy Buchanan, and others.

ZENO
PRODUCERS: Terry Manning & Zeno
Manhattan/EMI ST 53025

Pop metal power trio built around guitarist Zeno Roth, brother of Scorpion's Uli Roth. Strong possibilities for AOR's with commitment to the harder stuff.

COUNTRY

RECOMMENDED

JOHNNY DUNCAN
Faraway Hideaway
PRODUCER: Ken Laxton
Pharoah 1986

Duncan returns to the country fold after a prolonged absence with the arrival of a new independent label. The package is geared toward A/C country and may gain momentum on the strength of its first single, "The Look Of A Lady In Love."

PHIL ROSENTHAL
Turkey In The Straw
PRODUCER: Phil Rosenthal
American Melody AM 101

The lead singer for Seldom Scene performs a spirited collection of traditional and updated bluegrass songs for children.

JAZZ/FUSION

RECOMMENDED

JOHN SCOFIELD
Still Warm
PRODUCER: Steve Swallow
Gramavision 18-8508

Guitarist best known for his work with Miles Davis forges another link in a chain of outstanding solo albums. This, his second for Gramavision, features keyboardist Don Grolnick, bassist Darryl Jones, and drummer Omar Hakim—the rhythm battery from Sting's solo album.

IRA STEIN AND RUSSEL WALDER
Transit
PRODUCERS: Dawn Atkinso & William Ackerman
Windham Hill WH-1042

Keyboardist Stein and oboe player Walder combine for a date that splits its allegiance between the electric and the label's more familiar acoustic sound. Best track, "The Underground," shows a debt to more recent Tangerine Dream recordings.

CLASSICAL

RECOMMENDED

IVALDI: GUITAR CONCERTOS
Los Romanos, Academy of St. Martin-in-the-Fields, Brown
Philips 412 624

The concerto for four violins, better known in the Bach transcription for four harpsichords, engages the participation of all four Romaneros, while Angel, Pepe and Celin each attend to a solo concerto. All arrangements are effective, and the artists' public is a loyal constituency. 'Nuff said.

STRAVINSKY: SUITE ITALIENNE; DUO CONCERTANT; DIVERTIMENTO
Cho-Liang Lin, violin; Andre-Michel Schub, piano
CBS IM 42101

Surely one of the most interesting violin and piano disk recitals issued in recent years. Lin, a young performer of great accomplishment, eschews superficial beauty of sound for the more telling statement (a reminder of Szigeti), in a project likely to attract connoisseur attention for years to come.

SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway

New York, N.Y. 10036 Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

VAN HALEN

Why Can't This Be Love (3:45)
 PRODUCERS: Van Halen, Mick Jones, Don Landee
 WRITERS: Michael Anthony, Sammy Hagar, Alex Van Halen, Edward Van Halen
 PUBLISHER: Yessup, ASCAP
 Warner Bros. 7-28740

Renewed supergroup's first outing with Sammy Hagar at the mike; hard-rocking hooks alternate with trademark guitar workouts.

BOB SEGER & THE SILVER BULLET BAND

American Storm (4:00)
 PRODUCERS: Bob Seger, Punch
 WRITER: Bob Seger
 PUBLISHER: Gear, ASCAP
 Capitol B-5532

Preview of "Like A Rock," Seger's first new album in three years; an uptempo stomper with a serious mien, in his best barrelhouse rock'n'roll style.

PHIL COLLINS

Take Me Home (4:37)
 PRODUCERS: Phil Collins, Hugh Padgham
 WRITER: Phil Collins
 PUBLISHERS: Phil Collins/Pun/Warner Bros., ASCAP
 Atlantic 7-89472

Introspective mood piece of melancholy and defiance; triple Grammy winner's fourth single from "No Jacket Required."

JULIAN LENNON

Stick Around (3:59)
 PRODUCER: Phil Ramone
 WRITER: Julian Lennon
 PUBLISHERS: Charisma/Pun, ASCAP
 Atlantic 7-89437

He still won't escape family comparisons, if only for the voice; but the overall sound owes more to Frampton and Foreigner in this downtempo rocker.

MIKE + THE MECHANICS

All I Need Is A Miracle (3:45)
 PRODUCER: Christopher Neil
 WRITERS: Michael Rutherford, Christopher Neil
 PUBLISHERS: Michael Rutherford/Pun/63 Songs/Chappell, ASCAP
 Atlantic 7-89450

Uptempo and danceable, combining '80s techno-pop and '70s progressive rock; "Silent Running" launched the new group into the pop and AOR top 10.

BLACK

PICKS

MELI'SA MORGAN

Do You Still Love Me? (4:20)
 PRODUCERS: Lesette Wilson, Meli'sa Morgan
 WRITERS: L. Wilson, M. Morgan
 PUBLISHER: Fuss, ASCAP
 Capitol B-5567

Soul stylist whose debut "Do Me Baby" brought her straight to the top takes command on a slow, bluesy ballad arranged for r&b/jazz combo.

GEORGE CLINTON

Do Fries Go With That Shake (4:00)
 PRODUCERS: George Clinton, Stephen Washington
 WRITERS: S. Washington, S. Washington, G. Clinton
 PUBLISHER: not listed
 Capitol B-5558

In which he demonstrates that just about any everyday phrase can lose its innocence when imbued with the power of suggestion.

JENNIFER HOLLIDAY

Dreams Never Die (3:59)
 PRODUCER: George Tobin
 WRITERS: John Duarte, Mark Paul
 PUBLISHER: George Tobin, BMI
 Geffen 7-28735 (c/o Warner Bros.)

Dance ballad from "Say You Love Me"; singer holds back more than cuts loose, except for some flashy swoops to the upper register.

GRANDMASTER FLASH

Style (Peter Gunn Theme) (3:53)
 PRODUCERS: Joseph Saddler, Vincent Castellano
 WRITER: Henry Mancini
 PUBLISHER: Northridge, ASCAP
 Elektra 7-69552

All the fashionable elements: TV references, ensemble rap, braggadocio, melodic/metallic track, topical name-dropping, heavy groove.

COUNTRY

PICKS

BARBARA MANDRELL (WITH THE OAK RIDGE BOYS)

When You Get To The Heart (3:42)
 PRODUCER: Tom Collins
 WRITERS: Norro Wilson, Tony Brown, Wayland Holyfield
 PUBLISHERS: April/Ideas Of March/Silverline, ASCAP/BMI
 MCA 52802

A throaty, almost bluesy interpretation of a song that surfaced earlier on the Oaks' "Deliver" album; throbbing, determined rhythm.

CHARLY McCLAIN & WAYNE MASSEY

When It Gets Down To Me And You (3:09)
 PRODUCER: Sneed Brothers
 WRITERS: D. Morgan, S. Davis
 PUBLISHERS: Little Shop Of Morgansongs/Tapadero, BMI
 Epic 34-05842

Duo manages to sound fairly animated about how love conquers all, and their harmony blend makes the ordinary seem special.

DOBIE GRAY

That's One To Grow On (3:17)
 PRODUCER: Harold Shedd
 WRITER: Jerry Fuller
 PUBLISHERS: Blackwood/Wingtip, BMI
 Capitol B-5562

Gray's pure vocal power hasn't dimmed one watt since his "Drift Away" and "Loving Arms" days, as this superb label debut makes clear.

DANCE

PICKS

PET SHOP BOYS

West End Girls (6:31)
 PRODUCER: Stephen Hague
 WRITERS: Tennant, Lowe
 PUBLISHER: Cage, ASCAP
 EMI America V-19206 (12-inch single); 7-inch reviewed Mar. 1)

ROLLING STONES

Harlem Shuffle (6:35)
 PRODUCERS: Steve Lillywhite, Glimmer Twins
 WRITERS: Reli, Nelson
 PUBLISHERS: Marc-Jean/Keymen, BMI
 Rolling Stones 44-05365 (c/o CBS) (12-inch single); 7-inch reviewed Mar. 8)

O'CHI BROWN

Whenever You Need Somebody (7:40)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Stock, Aitken, Waterman
 PUBLISHER: Terrace, ASCAP
 Mercury 884 572-1 (c/o PolyGram) (12-inch single)

British soul diva fronts energetic, uptempo synth track; record debuts at 41 on this week's club chart.

L.L. COOL J

Rock The Bells (7:11)
 PRODUCER: Rick Rubin
 WRITERS: J. Smith, R. Rubin
 PUBLISHER: not listed
 Columbia 44-05349 (12-inch single); 7-inch reviewed Mar. 8)

EARTHA KITT

This Is My Life (5:35)
 PRODUCER: Jacques Morali
 WRITERS: J. Morali, B. Vilanch, F. Hudon
 PUBLISHER: Scorpio, SACEM
 Sunnyview SUN 437 (12-inch single)

Eurodisco pop, ever so continental; her stylized purr reached the club top 10 once in '83 with "Where Is My Man." Label based in New York.

E.G. DAILY

Say It, Say It (6:52)
 PRODUCER: Jellybean
 WRITERS: E.G. Daily, Stephen Bray, Toni C.
 PUBLISHERS: Baby Tanzi/House Of Fun, BMI/Black Lion, ASCAP
 A&M SP-12175 (12-inch single); 7-inch reviewed Mar. 8)

AC

PICKS

BARRY MANILOW

He Doesn't Care (But I Do) (3:49)
 PRODUCERS: Kevin DiSimone, Barry Manilow
 WRITERS: Kevin DiSimone, Robin Green
 PUBLISHERS: DiSimone, BMI/
 Tasteful Shoo-wops, ASCAP
 RCA PB-14302

Back to the style for which he's best known: the grand AC ballad in a larger-than-life production.

MAURICE WHITE

Lady Is Love (3:46)
 PRODUCER: Maurice White
 WRITERS: M. White, M. Colombier, M. Page
 PUBLISHERS: April/Sagfire/
 Michel Colombier/Zomba, ASCAP
 Columbia 38-05836

Romantic midtempo song continues the tone of easy listening gentility that's characterized the former EWF leader's solo career thus far.

POP

RECOMMENDED

WAX

Right Between The Eyes (4:08)
 PRODUCER: Phil Thornalley
 WRITERS: A. Gold, G. Gouldman
 PUBLISHERS: Sluggo/Man-Ken, BMI
 RCA PB-14306 (12-inch version also available, RCA PD-14310)

Uptempo blue-eyed soul by new duo consisting of Graham Gouldman (ex-10C.C.) and L.A.'s Andrew Gold (also no slouch as a writer/musician.)

ASIA

Wishing (4:15)
 PRODUCER: Mike Stone
 WRITERS: Wetton, Downes
 PUBLISHERS: WB/Almond Legg/Nosebag, ASCAP
 Geffen 7-28745 (c/o Warner Bros.)

Wall-of-sound rock ballad.

PSYCHEDELIC FURS

Pretty In Pink (4:01)
 PRODUCERS: Psychedelic Furs, Charles Harrowell
 WRITERS: Morris, Ashton, Kilburn, Ely, Butler, Butler
 PUBLISHER: Blackwood, BMI
 A&M AM-2826

Grainy, abrasive new wave song has the distinction of having had a movie named after it, rather than the usual way around.

GREG KIHN

Love And Rock And Roll (2:59)
 PRODUCER: Matthew King Kaufman
 WRITER: Greg Kihn
 PUBLISHER: Lexy Girl, ASCAP
 EMI America B-8306 (c/o Capitol)

Gruff '80s rock set to vintage Buddy Holly doubletime rhythms.

BLACK

RECOMMENDED

CONTROLLERS

Stay (5:43)
 PRODUCER: Barry Eastmond
 WRITERS: B. Eastmond, V.J. Smith
 PUBLISHERS: Zomba/Barry J. Eastmond/
 Tyvela, ASCAP/BMI
 MCA 23611 (12-inch single)

Low-key dance ballad.

WINANS

Very Real Way (5:59)
 PRODUCER: Marvin Winans
 WRITER: Marvin Winans
 PUBLISHER: Skeeco, ASCAP
 Qwest 0-20430 (c/o Warner Bros.) (12-inch single)

Down-to-earth funk with a Christian message.

NEWCLEUS

Na Na Beat (6:49)
 PRODUCERS: Joe Webb, Frank Fair, Amos Larkins II
 WRITERS: A. Larkins II, M.B. Cenac, R. Crafton III, J. Webb
 PUBLISHERS: Happy Stepchild, BMI/Wedot, ASCAP
 Sunnyview SUN 436 (12-inch single)

Goofy partytime rap set to pretty synth music. Label based in New York.

STROKE

Just Let Me Luv You (4:08)
 PRODUCER: Terry Price
 WRITER: Terry Price
 PUBLISHERS: Wimot/Sloopus/Veryerry, BMI
 Dmni 7-99554 (c/o Atlantic)

Falsetto beat ballad.

DRAMATICS

Luv's Calling (3:40)
 PRODUCERS: F.L. Pittman, Claytoven
 WRITERS: L. White, L. Peters, K. Crumpler
 PUBLISHERS: Idnyc-Derf, BMI/Kamalar/Saxabone/Membership, ASCAP
 Fantasy 966

Veteran soulmen in a contemporary r&b-dance groove. Label based in Berkeley, Calif.

ISH

You're My Only Lover (3:57)
 PRODUCER: John Robie
 WRITER: Ish
 PUBLISHER: Toy Band, BMI
 Geffen 7-28760 (c/o Warner Bros.) (12-inch version also available, Geffen 0-20437)

White soul singer impresses with expert phrasing.

REACTION

My Downtown Lady (5:35)
 PRODUCERS: R. Pacaud, K. Watts
 WRITERS: R. Pacaud, D. Garrett
 PUBLISHER: Pacaud, BMI
 Strawberry SRU-72310 (12-inch single)

Lean, clean production and a youthful bounce. Contact: (914) 668-7071.

C. CHRIS AND RICH E. RICH (WITH RUDY PARDEE)

Apartheid! (You Know It's A Crime!!) (6:50)
 PRODUCER: Pedie Cooper
 WRITER: P. Cooper
 PUBLISHERS: By-Design, ASCAP/pending
 MCA 23615 (12-inch single)

Hard rap offers appropriate indignation in stating the obvious.

Q-PID FEATURING NIKKI Q

My Latin Lover (4:14)
 PRODUCERS: Mitchel Bechet
 WRITER: Mitchel Bechet
 PUBLISHERS: Wicked Stepmother/Q-Bantu, ASCAP
 Sunnyview SUN 434 (12-inch single)

Echo-drenched soul disco. Label based in New York.

COUNTRY

RECOMMENDED

JERRY REED

Country's Alive And Doing Well (2:53)
 PRODUCER: Chip Young
 WRITER: Jerry Reed Hubbard
 PUBLISHER: Thompson Station, ASCAP
 Capitol B-5556

Reed battles the no-sayers with rollicking rhythms and plenty of fiddle, banjo, and dobro.

CHARLIE DANIELS BAND

Drinkin' My Baby Goodbye (3:41)
 PRODUCER: John Boyland
 WRITER: D. Daniels
 PUBLISHER: Hat Band, BMI
 Columbia 38-05835

Boogie bass and fiddle launch this case of the baby's-gone blues.

ROBIN LEE

I'll Take Your Love Anytime (3:04)
 PRODUCER: Johnny Morris
 WRITERS: Charlie Black, Tommy Rocco
 PUBLISHERS: Chappell/Bibo, ASCAP
 Evergreen EV-1039

Great delivery of soaring melody; listen for an unexpected harmony hook near the fade-out. Label based in Nashville.

LISA CHILDRESS

This Time It's You (3:00)
 PRODUCER: Brian Fisher
 WRITER: Bobby D. Reed
 PUBLISHERS: Bent-Cent/Kelbrew, BMI
 A.M.I. 1941

A first-rate talent with a top-flight song; her rich, pleading voice has a powerful emotional impact. Contact: (615) 822-6786.

MALCHAK & RUCKER

Let Me Down Easy (3:12)
 PRODUCERS: Johnny Rutenschroer, Tim Malchak, Dwight Rucker
 WRITER: Tim Malchak
 PUBLISHERS: Life Of The Record/Malchak, ASCAP
 Alpine APS-002

Another contender from this rising vocal duo. Contact: (615) 327-2227.

SAMI JO/SAMMY JOHNS

Falling For You (3:48)
 PRODUCERS: M. Bogdon, S. Limbo
 WRITER: Sammy Johns
 PUBLISHER: Lowery, BMI
 Southern Tracks 1054

Smooth deliveries on pop-styled ballad. Contact: (404) 325-0832.

TONY CHANCE

Don't You Want To Be A Lover Tonight (3:08)
 PRODUCERS: Sterling Whipple, Dennis Wilson
 WRITER: Sterling Whipple
 PUBLISHER: Elektra/Asylum, BMI
 Motion 1023

Nicely-done production and performance. Contact: (615) 327-3213.

DANCE

RECOMMENDED

MAN FRIDAY

Love Honey, Love Heartache (5:16)
 PRODUCER: Brodie Williams
 WRITERS: Kofi Morny, Brodie Williams
 PUBLISHERS: Little Charles/Camali/
 Hot And Spicy/DJ, ASCAP
 Vinyl Mania VMR-002 (12-inch single)

Pop minimalism for hypnotic effect; Larry Levan remixed. Contact: (212) 924-7223.

SHAWN BENSON

Seclusion (7:29)
 PRODUCER: John Hedges, Barry (Beam) Blum
 WRITER: M. Watkins
 PUBLISHERS: Beam/Ryans, ASCAP
 TSR TSR843 (12-inch single)

Hi-NRG soul with a rhythm track like a version of an old Madonna hit. Label based in Los Angeles.

FINGERS INC.

Mystery Of Love (6:34)
 PRODUCER: Larry Heard
 WRITER: L. Heard
 PUBLISHERS: Alleviated/FMR, ASCAP
 D.J. International DJ 892 (12-inch single)

Spooky synth instrumental. Contact: (312) 666-2380.

TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	3	51	WHITNEY HOUSTON ▲ ³	ARISTA ALB-8212 (8.98) (CD) 2 weeks at No. One
2	2	2	13	SADE ▲	PORTRAIT FR 40263/EPIC (CD) PROMISE
3	3	1	29	MR. MISTER ▲	RCA AFL1-7180 (8.98) (CD) WELCOME TO THE REAL WORLD
4	5	6	36	HEART ▲ ²	CAPITOL ST-12410 (8.98) (CD) HEART
5	4	4	17	BARBRA STREISAND ▲ ²	COLUMBIA OC 40092 (CD) THE BROADWAY ALBUM
6	6	5	27	JOHN COUGAR MELLENCAMP ▲ ²	RIVA 824 865-1/POLYGRAM (8.98) (CD) SCARECROW
7	7	7	24	STARSHIP ▲	GRUNT BXL1-5488/RCA (8.98) (CD) KNEE DEEP IN THE HOOPLA
8	8	8	41	DIRE STRAITS ▲ ⁴	WARNER BROS. 25264 (8.98) (CD) BROTHERS IN ARMS
9	9	13	5	OZZY OSBOURNE	CBS ASSOCIATED FZ 40026/EPIC THE ULTIMATE SIN
10	10	10	19	SIMPLE MINDS ●	A&M/VIRGIN SP-5092/A&M (8.98) (CD) ONCE UPON A TIME
11	13	9	18	ZZ TOP ▲ ²	WARNER BROS. 25342 (9.98) (CD) AFTERBURNER
12	11	11	18	SOUNDTRACK ▲	SCOTTI BROS. SZ 40203/EPIC (CD) ROCKY IV
13	12	12	13	DIONNE WARWICK ●	ARISTA ALB-8398 (8.98) (CD) FRIENDS
14	17	16	22	STEVIE WONDER ▲ ²	TAMLA 6134TL/MOTOWN (9.98) (CD) IN SQUARE CIRCLE
15	16	20	43	THE HOOTERS ●	COLUMBIA BFC 39912 (CD) NERVOUS NIGHT
16	14	14	14	STEVIE NICKS ▲	MODERN 90479/ATLANTIC (9.98) (CD) ROCK A LITTLE
17	23	35	16	CHARLIE SEXTON	MCA 5629 (8.98) PICTURES FOR PLEASURE
18	21	33	20	INXS	ATLANTIC 81277 (8.98) (CD) LISTEN LIKE THIEVES
19	15	15	91	BRUCE SPRINGSTEEN ▲ ¹⁰	COLUMBIA QC 38653 (CD) BORN IN THE U.S.A.
20	18	18	59	KLYMAXX ●	MCA/CONSTELLATION 5529/MCA (8.98) MEETING IN THE LADIES ROOM
21	25	25	44	ATLANTIC STARR ●	A&M SP-5019 (8.98) AS THE BAND TURNS
22	32	38	4	THE FIRM	ATLANTIC 81628 (9.98) MEAN BUSINESS
23	34	46	7	BANGLES	COLUMBIA BFC 40039 (CD) DIFFERENT LIGHT
24	19	17	51	TEARS FOR FEARS ▲ ⁴	MERCURY 824 300/POLYGRAM (8.98) (CD) SONGS FROM THE BIG CHAIR
25	20	21	19	THE DREAM ACADEMY	WARNER BROS. 25265 (8.98) (CD) THE DREAM ACADEMY
26	27	28	17	MIKE & THE MECHANICS	ATLANTIC 81287 (8.98) MIKE & THE MECHANICS
27	29	29	22	THOMPSON TWINS ●	ARISTA ALB-8276 (8.98) (CD) HERE'S TO FUTURE DAYS
28	26	26	36	STING ▲ ²	A&M SP-3750 (8.98) (CD) THE DREAM OF THE BLUE TURTLES
29	24	24	34	ARETHA FRANKLIN ▲	ARISTA ALB-8286 (8.98) (CD) WHO'S ZOOMIN' WHO
30	46	37	54	PHIL COLLINS ▲ ⁴	ATLANTIC 81240 (9.98) (CD) NO JACKET REQUIRED
31	31	34	17	MIAMI SOUND MACHINE	EPIC BFE 40131 PRIMITIVE LOVE
32	52	98	3	FALCO	A&M SP-5105 (8.98) FALCO 3
33	35	64	3	ALABAMA	RCA AHL1-7170 (8.98) (CD) GREATEST HITS
34	36	41	27	LOVERBOY ▲	COLUMBIA FC 39953 (CD) LOVIN' EVERY MINUTE OF IT
35	22	22	14	TOM PETTY AND THE HEARTBREAKERS	MCA 2-8021 (10.98) PACK UP THE PLANTATION - LIVE
36	28	23	39	READY FOR THE WORLD ▲	MCA 5594 (8.98) (CD) READY FOR THE WORLD
37	40	42	24	ABC	MERCURY 824 904-1/POLYGRAM (8.98) (CD) HOW TO BE A ZILLIONAIRE
38	33	31	35	A-HA ●	WARNER BROS. 25300 (8.98) (CD) HUNTING HIGH AND LOW
39	42	44	15	NEW EDITION ●	MCA 5679 (8.98) (CD) ALL FOR LOVE
40	39	36	43	FREDDIE JACKSON ▲	CAPITOL ST-12404 (8.98) ROCK ME TONIGHT
41	38	30	17	THE CARS ▲	ELEKTRA 60464 (9.98) (CD) GREATEST HITS
42	45	45	7	SOUNDTRACK	MCA 6158 (9.98) OUT OF AFRICA
43	30	19	23	SOUNDTRACK ▲ ³	MCA 6150 (9.98) (CD) MIAMI VICE
44	37	27	16	PETE TOWNSHEND ●	ATCO 904736/ATLANTIC (8.98) (CD) WHITE CITY - A NOVEL
45	43	43	7	THE ALAN PARSONS PROJECT	ARISTA ALB-8384 (9.98) (CD) STEREOTOMY
46	48	50	10	L.L. COOL J	COLUMBIA BFC 42039 (CD) RADIO
47	66	118	3	SOUNDTRACK	A&M SP-5113 (8.98) PRETTY IN PINK
48	44	32	13	DOKKEN ●	ELEKTRA 60458 (8.98) UNDER LOCK AND KEY
49	51	60	9	BALTIMORA	MANHATTAN SQ 53020/CAPITOL (6.98) LIVING IN THE BACKGROUND
50	41	39	19	THE ALARM	I.R.S./MCA 5666/MCA (8.98) (CD) STRENGTH
51	53	69	6	MELI'SA MORGAN	CAPITOL ST-12434 (8.98) DO ME BABY
52	59	73	15	THE OUTFIELD	COLUMBIA BFC 40027 (CD) PLAY DEEP
53	56	68	7	CHERRELLE	TABU BFZ 40094/EPIC HIGH PRIORITY
54	70	82	17	ROBERT PALMER	ISLAND 90471/ATLANTIC (8.98) (CD) RIPTIDE
55	62	76	5	SOUNDTRACK	CAPITOL ST-12499 (9.98) IRON EAGLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	47	40	69	BRYAN ADAMS ▲ ⁴	A&M SP5013 (8.98) (CD) RECKLESS
57	57	58	26	FIVE STAR	RCA NFL1-8052 (8.98) LUXURY OF LIFE
58	58	59	56	SADE ▲	PORTRAIT BFR-39581/EPIC (CD) DIAMOND LIFE
59	63	88	6	DAN SEALS	EMI-AMERICA ST-17166 (8.98) WON'T BE BLUE ANYMORE
60	54	49	14	PAT BENATAR	CHRYSALIS OV 41507 (9.98) (CD) SEVEN THE HARD WAY
61	64	67	16	ELTON JOHN	GEFFEN GHS 24077/WARNER BROS. (8.98) (CD) ICE ON FIRE
62	49	48	13	ARCADIA ▲	CAPITOL ST-12428 (8.98) SO RED THE ROSE
63	84	—	2	JANET JACKSON	A&M SP-5106 (8.98) CONTROL
64	65	66	37	RENE & ANGELA	MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD) STREET CALLED DESIRE
65	77	128	3	ELECTRIC LIGHT ORCHESTRA	CBS ASSOCIATED FZ 40048/EPIC BALANCE OF POWER
66	50	51	26	SHEILA E. ●	PAISLEY PARK 25317/WARNER BROS. (8.98) (CD) ROMANCE 1600
67	71	62	16	AEROSMITH	GEFFEN GHS 24091/WARNER BROS. (8.98) (CD) DONE WITH MIRRORS
68	60	52	19	RUSH ▲	MERCURY 826 098-1/POLYGRAM (8.98) (CD) POWER WINDOWS
69	81	105	4	BLUE OYSTER CULT	COLUMBIA FC 39979 (CD) CLUB NINJA
70	73	81	5	SAM HARRIS	MOTOWN 6165ML (8.98) SAM-I-AM
71	74	74	44	BON JOVI ●	MERCURY 824 509-1/POLYGRAM (8.98) (CD) 7800 FAHRENHEIT
72	67	57	24	KISS ●	MERCURY 826 099-1/POLYGRAM (9.98) (CD) ASYLUM
73	69	53	17	JAMES TAYLOR ●	COLUMBIA FC 40052 (CD) THAT'S WHY I'M HERE
74	68	65	37	TALKING HEADS ▲	SIRE 25305/WARNER BROS. (8.98) (CD) LITTLE CREATURES
75	83	101	4	MARILYN MARTIN	ATLANTIC 81292 (8.98) MARILYN MARTIN
76	72	61	66	KOOL & THE GANG ▲	DE-LITE 822943-1/POLYGRAM (8.98) (CD) EMERGENCY
77	55	55	12	SOUNDTRACK	JIVE JL9-8406/ARISTA (9.98) (CD) JEWEL OF THE NILE
78	80	80	18	THE JUDDS ●	RCA/CURB AHL1-7042/RCA (8.98) ROCKIN' WITH THE RHYTHM
79	98	104	5	ANNE MURRAY	CAPITOL ST-12466 (8.98) SOMETHING TO TALK ABOUT
80	82	87	6	PETER FRAMPTON	ATLANTIC 81290 (8.98) PREMONITION
81	120	180	3	SLY FOX	CAPITOL ST-12367 (8.98) LET'S GO ALL THE WAY
82	76	77	24	STARPOINT	ELEKTRA 60424 (8.98) (CD) RESTLESS
83	86	100	6	EVERLY BROTHERS	MERCURY 826 142-1/POLYGRAM (8.98) (CD) BORN YESTERDAY
84	92	96	5	BLACK SABBATH FEATURING TONY IOMMI	WARNER BROS. 25337 (8.98) SEVENTH STAR
85	87	63	20	TA MARA & THE SEEN	A&M SP-5078 (6.98) TA MARA & THE SEEN
86	104	—	2	SOUNDTRACK	QWEST 25389/WARNER BROS. (16.98) THE COLOR PURPLE
87	61	47	20	SOUNDTRACK ▲	ATLANTIC 81273 (9.98) (CD) WHITE NIGHTS
88	75	75	24	THE CURE	ELEKTRA 60435 (8.98) THE HEAD ON THE DOOR
89	103	113	8	FINE YOUNG CANNIBALS	I.R.S. 5683/MCA (8.98) FINE YOUNG CANNIBALS
90	79	79	16	HIROSHIMA	EPIC BFE 39938 ANOTHER PLACE
91	97	102	5	VIOLENT FEMMES	SLASH/WARNER BROS. 25340/WARNER BROS. (8.98) THE BLIND LEADING THE NAKED
92	88	84	68	MADONNA ▲ ⁵	SIRE 25157-1/WARNER BROS. (8.98) (CD) LIKE A VIRGIN
93	78	70	15	BOB DYLAN	COLUMBIA C5X 38830 (CD) BIOGRAPH
94	124	182	3	OPUS	POLYDOR 827 952-1/POLYGRAM (8.98) UP AND DOWN
95	95	78	71	WHAM! ▲ ⁴	COLUMBIA FC39595 (CD) MAKE IT BIG
96	96	83	36	MOTLEY CRUE ▲	ELEKTRA 60418 (9.98) (CD) THEATRE OF PAIN
97	94	95	22	MORRIS DAY ●	WARNER BROS. 25320 (8.98) (CD) COLOR OF SUCCESS
98	89	89	12	THE CULT	SIRE 25359/WARNER BROS. (8.98) LOVE
99	105	141	4	FORCE M.D.'S	WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98) CHILLIN'
100	91	91	15	DIVINYLS	CHRYSALIS BFV 4151114 (8.98) WHAT A LIFE
101	85	56	23	EDDIE MURPHY ●	COLUMBIA FC 39952 (CD) HOW COULD IT BE
102	101	85	13	TWISTED SISTER ●	ATLANTIC 81275 (9.98) (CD) COME OUT AND PLAY
103	102	72	21	KATE BUSH	EMI-AMERICA ST-17171 (8.98) (CD) HOUNDS OF LOVE
104	90	86	17	W.A.S.P.	CAPITOL ST-12435 (8.98) THE LAST COMMAND
105	100	71	18	IRON MAIDEN ●	CAPITOL ST-12441 (8.98) LIVE AFTER DEATH
106	110	112	5	SMOKEY ROBINSON	TAMLA 6156TL/MOTOWN (8.98) (CD) SMOKE SIGNALS
107	93	54	41	NIGHT RANGER ▲	CAMEL/MCA 5593/MCA (8.98) (CD) 7 WISHES
108	113	92	23	STEVIE RAY VAUGHAN	EPIC FIC 40036 (CD) SOUL TO SOUL
109	108	94	22	KENNY ROGERS ●	RCA A&M 1-7023 (8.98) THE HEART OF THE MATTER
110	112	117	20	ISLEY/JASPER/ISLEY	CBS ASSOCIATED BFZ 40118/EPIC CARAVAN OF LOVE

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

DADC Pressing Toward 50-Mil CD Output Mark

BY IS HOROWITZ

NEW YORK In a major expansion program, Digital Audio Disc Corp. (DADC) expects to quadruple its Compact Disc production capacity by the end of 1987, to reach an annual rate of nearly 50 million units.

Even in its initial stages, the expansion program has enabled Sony-owned DADC to resume some pressing obligations it had been forced to drop last year for label clients in order to accommodate the needs of its former partner, CBS Inc.

Jim Frische, DADC vice president and general manager, says his company began servicing some of these labels again in January, and that they and other third-party clients would begin to represent a significant part of total volume by the end of this year. "It's no longer proper to consider us merely a CBS Records supplier," he adds.

DADC has 12 presses in operation at this time, churning out CDs at the rate of about one million units a month. Twelve additional presses are being added to double the rate by the end of the year. The rate will double again in 1987, says Frische.

DADC began production 18 months ago at a stated capacity of 300,000 a month. But early output rates fell short of this goal as the company experienced technical breakage problems. These were cleared up during the past year.

Unlike the case with imported CDs, DADC has held the price line at the \$2.50 to \$2.70 level. Frische does not see the price increasing in the predictable future. As the only domestic producer at this time, it is unaffected by currency fluctuations that have impacted so far primarily on disks brought in from Japan.

At ceremonies marking the production of DADC's 10 millionth CD last week in Terre Haute, Ind., Norio Ohga, president of Sony Corp., said that expansion here in the U.S. and at the Sony plant in Japan "will make us the largest volume producer of CDs." He accepted a copy of the commemorative CD, Barbra Streisand's "The Broadway Album," on Columbia Records.

Firm 'Shapes' Its CD Plans

LOS ANGELES Shape Inc., a technology and manufacturing company based in Kennebunk, Maine, has unveiled plans to become a manufacturer of Compact Discs.

Shape Optimedia has just been formed as a new division and is promising to have a capacity for 20-million disks by the end of next year with capacity doubling to 40-million disks by the end of 1988.

The facility will be added to Shape's Maine headquarters. A company spokesman would not reveal how many presses the division will have or what customer pricing will be, but William Peck, division manager for Shape Optimedia, will

(Continued on next page)



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INTERACTIVE SOFTWARE

(Continued from page 4)

conventional audio equipment. Also expected are coupling devices that would enable consumers to use CD-I disks on new generation audio CD players equipped with the necessary computer port.

No price estimates have been disclosed, but Dr. Bruno indicated that initial price points will be comparable to high-end consumer CD hardware, and long-range strategy for CD-I hardware products will pursue a downward pricing trend similar to that seen for audio CD players.

Sources at Sony and Philips confirm that they timed the CD-I announcement for the Microsoft conference with its nearly 1,000 attendees. CD-ROM standardization is a key theme for that event, as earlier anticipated.

The CD-I format must still pass muster with the business computing and electronic publishing industries, along with other hardware entities, though Dr. Bruno claims de facto Japanese industry consensus.

Separate proposals for CD-ROM file standards are expected to bridge with the Sony/Philips effort. The ad hoc High Sierra Group, a committee of software developers helmed by John Einberger of Reference Technology, reported Wednesday (6) that its CD-ROM file format proposal is progressing, and is expected to be completed shortly.

Prior to the Microsoft conference, Einberger said that he welcomed the Sony/Philips move, while conceding that the High Sierra Group's determination to explore compatibility with CD-I has led to a delay in completion of its own proposal.

Next step in consolidation for the format will be distribution in two months of a provisional standard plan for licensees to review and respond to within six to nine months.

SHAPE CDS

(Continued from page 103)

reveal more details this week at the International Tape/Disc Assn. seminar in Palm Springs beginning Wednesday (12).

A panel there on Compact Disc manufacture will contain representatives from DAD Inc.; Capitol/EMI; Philips/Dupont; Laser Video; and Shape.

For the time being, Peck says, "We are perfecting our manufacturing process and will make runs of selected titles for key accounts to demonstrate our ability to produce high quality audio Compact Discs."

Shape has been designing and producing video and audio cassettes for a number of years, including the Mark 10 audio cassette shell. The company has been in the injection molding business for the past 13 years. This technology will be applied to CD manufacture.

JIM McCULLAUGH

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- The Future Of Music Video: Exploiting New Markets
- Press & Publicity: Developing Image and Maintaining Visibility
- Creative Response To New Video Markets
- Radio: Reaching The Right Demographic
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Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	106	107	35	BILLY JOEL ▲ ² COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
112	109	109	43	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
(113)	132	—	2	FEARGAL SHARKEY A&M SP6-5108 (6.98)	FEARGAL SHARKEY
114	115	116	34	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
(115)	130	161	98	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 993-1/POLYGRAM (8.98) (CD)	AMERICAN FOOL
(116)	136	145	30	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
117	114	106	19	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
(118)	138	144	13	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
119	111	97	16	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
(120)	131	175	57	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
(121)	NEW			THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
122	117	108	15	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
123	123	129	17	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
124	121	110	17	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
125	99	99	21	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
126	118	122	17	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
127	129	124	122	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
128	128	119	16	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
129	125	123	23	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
130	107	90	24	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
131	119	93	17	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
(132)	155	160	3	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270 (CD)	A HOUSE FULL OF LOVE
133	135	126	29	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
134	137	134	152	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
135	139	125	125	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
(136)	145	158	5	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
137	126	130	123	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
138	141	127	78	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
(139)	NEW			RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
(140)	144	177	3	SOUNDTRACK ATLANTIC 81631 (9.98)	QUICKSILVER
141	142	131	50	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
142	143	135	74	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
143	127	121	17	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98) (CD)	DOG EAT DOG
144	147	133	36	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
(145)	NEW			ANIMATION CASABLANCA 826 691-1/POLYGRAM (8.98)	STRANGE BEHAVIOR
146	116	114	35	COREY HART ● EMI-AMERICA ST-17161 (8.98) (CD)	BOY IN THE BOX
147	122	120	17	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
148	148	151	13	KASHIF ARISTA AL8-8385 (8.98) (CD)	CONDITION OF THE HEART
149	140	115	17	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
150	150	164	43	EURYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
151	133	103	15	ASIA GEFEN GHS 24072/WARNER BROS. (8.98) (CD)	ASTRA
152	149	132	82	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
153	154	136	133	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
(154)	176	—	2	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
155	146	148	615	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	157	142	126	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
157	134	111	10	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRL 1-7067 (7.98)	A CLASSIC CASE
158	158	157	119	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
(159)	178	183	21	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
(160)	163	178	5	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
161	161	167	7	THE GAP BAND TOTAL EXPERIENCE TEL-8-5714/RCA (8.98)	GAP BAND VII
(162)	177	181	32	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
163	160	137	9	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
164	165	168	32	THE POINTER SISTERS ▲ RCA AJL 1-5487 (8.98) (CD)	CONTACT
(165)	174	172	113	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
166	152	146	38	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
167	173	150	92	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
168	168	159	69	SOUNDTRACK ● FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
(169)	190	—	2	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
(170)	195	—	2	RAVEN ATLANTIC 81629 (8.98)	THE PACK IS BACK
171	153	147	15	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
(172)	193	195	3	SOUNDTRACK RCA ABL1-7172 (9.98) (CD)	YOUNGBLOOD
173	164	143	38	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
174	171	152	34	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
175	162	165	109	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
176	180	—	15	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
177	170	155	8	THE TEMPTATIONS GORDY 6164GL/MOTOWN (8.98)	TOUCH ME
178	151	153	15	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
179	167	138	36	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
(180)	185	—	2	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
181	181	196	43	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
182	172	174	141	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(183)	187	—	2	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
184	186	169	29	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
185	169	163	56	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
(186)	196	—	2	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
187	156	149	29	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
(188)	NEW			GARY MOORE MIRAGE 90482/ATLANTIC (8.98)	RUN FOR COVER
189	159	139	12	SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
(190)	NEW			HONEYMOON SUITE WARNER BROS. 25293 (8.98)	THE BIG PRIZE
191	192	189	63	ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (16.98) (CD)	CATS
(192)	197	—	2	JIMI HENDRIX REPRIS 25358/WARNER BROS. (8.98)	JIMI PLAYS MONTEREY
193	175	156	128	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
194	179	184	28	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
195	188	188	4	THE JESUS AND MARY CHAIN REPRIS 25383/WARNER BROS. (8.98)	PSYCHOCANDY
(196)	RE-ENTRY			BARBRA STREISAND ▲ COLUMBIA TC 37678 (CD)	MEMORIES
197	184	154	18	SOUNDTRACK MCA 6149 (9.98) (CD)	SWEET DREAMS
198	166	170	16	ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
199	182	176	62	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
200	198	192	7	THE REPLACEMENTS SIRE 25330/WARNER BROS. (8.98)	TIM

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 38	Copeland 136	Peter Dinklage 80	Orchestra 171	Orchestral Manoeuvres In The Dark 114	Charlie Sexton 17	The Temptations 177
ABC 37	L.L. Cool J 46	Aretha Franklin 29	Kiss 72	ORIGINAL BROADWAY CAST	Feargal Sharkey 113	Thompson Twins 27
Bryan Adams 56	Music From Bill Cosby Show/Grover Washington, Jr. 132	Full Force 160	Klymaxx 20	Cats 191	Simple Minds 10	Pete Townshend 44
Aerosmith 67	Elvis Costello/The Attractions 198	The Gap Band 161	Kool & The Gang 76	Ozzy Osbourne 9	Sly Fox 81	Tina Turner 167
Alabama 33	The Cure 88	Sam Harris 70	Kool & The Gang 76	The Outfield 52	SOUNDTRACKS	Twisted Sister 102
The Alarm 50	Morris Day 97	Emmylou Harris 186	Kool & The Gang 76	Robert Palmer 54	Amadeus 168	U2 158, 142, 182
Animotion 145	The Del Fuegos 159	Corey Hart 146	Kool & The Gang 76	The Alan Parsons Project 45	Beverly Hills Cop 199	Luther Vandross 141
Anthrax 118	Depeche Mode 178	Hear 4	Kool & The Gang 76	Tom Petty And The Heartbreakers 35	The Big Chill 156	VARIOUS ARTISTS
Arcadia 62	Dio 184	Jimi Hendrix 192	Kool & The Gang 76	Phantom, Rocker & Slick 125	A Chorus Line-The Movie 189	Television's Greatest Hits 117
Armored Saint 122	Dire Straits 8	Hiroshima 90	Kool & The Gang 76	Pink Floyd 155	The Color Purple 86	Stevie Ray Vaughan 108
Artists United Against Apartheid 149	Divinyls 100	Honeymoon Suite 190	Kool & The Gang 76	The Pointer Sisters 164	Iron Eagle 65	Violent Femmes 91
Asia 151	Dokken 48	The Hooters 15	Kool & The Gang 76	Public Image Ltd 154	Jewel Of The Nile 77	W.A.S.P. 104
Atlantic Starr 21	The Dream Academy 25	Whitney Houston 1	Kool & The Gang 76	R.E.M. 173	Miami Vice 43	Dionne Warwick 13
Bad Company 163	Dokken 48	INXS 18	Kool & The Gang 76	Rainbow 139	Out Of Africa 42	Wham! 95
Baltimore 49	The Fabulous Thunderbirds 121	Iron Maiden 105	Kool & The Gang 76	Ratt 166	Pretty In Pink 47	George Winston 174, 127, 176
Bangles 23	Falco 32	Isley/Jasper/Isley 110	Kool & The Gang 76	Raven 170	Quicksilver 140	Stevie Wonder 14
Jimmy Barnes 180	The Fat Boys 187	Janet Jackson 63	Kool & The Gang 76	Ready For The World 36	Rocky IV 12	The Wrestlers 128
Pat Benatar 60	Fine Young Cannibals 89	Freddie Jackson 40	Kool & The Gang 76	Rene & Angela 64	St. Elmo's Fire 179	Paul Young 181
Big Audio Dynamite 123	The Firm 22	The Jesus and Mary Chain 195	Kool & The Gang 76	The Replacements 200	Sweet Dreams 197	ZZ Top 11, 134
Black Sabbath Featuring Tony Iommi 84	Five Star 57	Jethro Tull & The London Symphony Orchestra 157	Kool & The Gang 76	Lionel Richie 137	White Nights 87	Pia Zadora 183
Blue Oyster Cult 69	Force M.D.'s 99	Orchestra 171	Kool & The Gang 76	Smokie Robinson 106	Youngblood 172	Zapp 124
Bon Jovi 71		Billy Joel 111	Kool & The Gang 76	Kenny Rogers 109	Bruce Springsteen 19, 175	
Kate Bush 103		Elton John 61	Kool & The Gang 76	Run-D.M.C. 185	Starpoint 82	
The Call 169		Grace Jones 131	Kool & The Gang 76	Rush 68	Starship 7	
The Cars 41		Stanley Jordan 112	Kool & The Gang 76	Sade 58, 2	Sting 28	
Cherrelle 53		The Judds 78	Kool & The Gang 76	Scorpions 144	Barbra Streisand 5, 196	
Clarence Clemons 147		Kashif 148	Kool & The Gang 76	Scorpions 144	Ta Mera & The Seen 85	
Phil Collins 135, 165, 30		Kiri With Nelson Riddle And His	Kool & The Gang 76	Scorpions 144	Talking Heads 74, 138	
Albert Collins, Robert Cray, Johnny			Kool & The Gang 76	Scorpions 144	James Taylor 73	
			Kool & The Gang 76	Scorpions 144	Tears For Fears 24	

Say if it Exists, it Isn't Widespread Assns. Address Payola

BY BILL HOLLAND

WASHINGTON Two radio trade groups last week reacted with concern to recent television allegations of industrywide payola. Although neither issued a formal statement on the charges, both went on record as saying they are sure the practice is not widespread and that they have continued to provide their members with legal guides and updates on payola and improper practices to help detect such activity.

Jeff Baumann, general counsel of the National Assn. of Broadcasters (NAB), after explaining that it has long been an organization practice to inform members about such issues, says, "I don't think we're going to say anything about all this until we know more about the charges being made."

Baumann, who was deputy chief of the FCC's mass media bureau before coming to the NAB, and who did staff work on several commission payola cases during the '70s, says that NAB informs members regarding the federal payola statutes and how to comply with them.

He says that the most recent NAB document on the subject was a "payola alert" in last June's issue of its Legal Counsel Memo newsletter.

Baumann also mentioned that NAB lawyers suggested to members last June that they had begun research into whether the practice

of so-called "paper adds" could be nipped by the application of federal "fraud by wire" statutes with civil suit penalties.

Another spokesperson, Susan Kraus of the public affairs department, says that "obviously, we find such practices deplorable—they're a blight on the industry."

Back in 1959, NAB went on record to say "the misdeeds of a few disk jockeys should not be allowed to blacken the reputation of the entire radio industry," as then-president Harold E. Fellows wrote. NAB also added a payola amendment to its Standards of Good Practice Code.

Peter Ferrara, who is still serving as executive vice president of The National Radio Broadcasters Assn. (NRBA) on a consultancy basis since leaving that full-time position to run a local station here, says "we take the position that it's a serious problem—if it's real . . . but I have the feeling the press wants to make more of it than it actually is."

Ferrara notes "where there's smoke, there's fire," but wonders "if it's a matchstick rather than a bonfire." He says that NRBA sent out a primer to members on payola and other practices last year, and an update last fall, after several newspaper articles showed new payola concern.

MORE KEY LABELS SEVER INDIE TIES

(Continued from page 1)

gestion that federal investigators might be focusing on one or more RIAA meetings where the subject of independent promotion was said to have been discussed.

In commenting last week on their positions regarding the hiring of independents, Warner Communications Inc. (representing its recorded music units) and A&M did not elaborate on their decisions to end their ties with all independents. In separate statements, CBS Records and RCA/Ariola International claimed lack of knowledge of any wrongdoing among promotion firms hired by them.

But CBS and RCA/Ariola said that allegations of wrongdoing had raised concern about negative impressions or perceptions. This climate, they said, prompted their actions. CBS said it would "curtail substantially" its use of independents while "the various investigations are taking place, and we will reevaluate our position as they proceed."

RCA/Ariola took the step of suspending all use of independents, while also leaving the door open for a renewal of ties by declaring that the suspension would be in force

"until the various investigations presently underway are completed and the facts are known."

PolyGram Records said it had terminated the use of "certain individuals" in the "light of recent allegations regarding [their] activities. A spokesman for the label would not further define the phrase "certain individuals," but it appeared that PolyGram may have limited its suspension of independents to the two men named in the NBC News report—Joe Isgro and Fred DiSipio.

Of the domestically owned labels with corporate parents, all but WEA directly reported their stands on independent promotion. Warner Communications Inc. has been the source of all comment on the issue.

The practice among labels is to hire independents on a record-by-record basis. There is no known contractual relationship between a label and an independent for promotional services. It would appear that label action to terminate or suspend indies could take immediate effect without creating breach of contract disputes.

A spokesman for Barry Slotnick, a New York lawyer who represents Fred DiSipio, said last week that

DiSipio would be vindicated of NBC News' charges and was not guilty of any wrongdoing.

There were reports late last week that DiSipio had closed his Cherry Hill, N.J.-based operation. He could not be reached for comment. Callers to his company, which employed as many as 40 persons, were referred to the Cherry Hill telephone number of Ron Kyle, described by industry sources as an associate of DiSipio's.

A spokesman for Joe Isgro also attacked "unproven" allegations, according to the Wall Street Journal.

A report Friday (7) on National Public Radio said that Isgro had closed his Los Angeles-based operation.

By week's end, the issues of payola and alleged mob influence in the music industry received limited coverage in the nation's consumer press. Most coverage that appeared reported on official label statements, rather than having picked up developments immediately following the dramatic reports on NBC News. In some instances, reporting was confined to financial sections.

NASHVILLE WANTS INDIES

(Continued from page 3)

motion departments to replace lost manpower, if the suspensions continue, it could influence their decisions on adding staff and signing acts.

Indies themselves say it's too early to feel full impact of West Coast and New York directives, but say they are already beginning to lose business. They hope the slack will be picked up through other sources of revenue such as publishers and managers.

"I'm sure we're not going to be running the gross we did before," says Nashville promoter Gene Hughes, whose firm, Gene Hughes Promotions, was on retainer with two labels.

Adds Stan Byrd, head of Chart Attack and a 17-year veteran of the business, "Labels seem to be more aggressive on having us pick up records paid for by outside sources." But he concedes that if the current ban continues, he and other indies won't be able to cherry-pick the records they work each week with an eye to quality of product.

A possible side effect to the issue could originate with radio, predicts a major label promotion executive, who says he has heard talk that some stations are in the process of re-evaluating their open-door promotion policies.

"It wouldn't surprise me to see stations no longer accepting phone calls from indies," he says. "And if

that happens, managers and publishers won't be able to hire them."

Donna Hilley, vice president of Tree International, Nashville's largest independent publisher, says her firm quit using outside promoters Jan. 1 for "in-house political reasons." The decision stemmed from

Tree's unwillingness to try to satisfy all its writers who wanted outside promotion on their records. Hilley says Tree was paying \$1,500-\$2,000 per record in promotional fees. "Producers were hacked off, too," she adds, "when you promoted one's records and not the other's."

LABELS UNSURE OF PROMO MOVES

(Continued from page 3)

assembling its own field staff as well. Merlis says the Geffen promotion staff start-up was implemented prior to the decision to break with independent promotion and "will cut a little slack for our own people" on the Warner Bros. staff.

Although other labels would not reveal the exact size of their promotion departments, MCA, PolyGram, RCA, Capitol, and EMI each have more than 30 staffers in their regional and national departments.

Labels polled deny that they have had any queries or complaints from artists and managers regarding the suspended use of independent promotion. Similarly, few managers are willing to discuss the issue on the record, although most contacted say the suspension will lead to radio sticking with proven acts rather than taking chances on newcomers.

"Not having indie guys working product will have a negative effect on some record sales," says Buddy

Allen, manager of the Spinners and Stacy Lattisaw. "When the local promotion rep from the label comes in with 10 records, realistically he is only going to be able to get maybe four on the air. That is where the guys who are legitimate are useful."

"Stopping all indie use is extreme. It paints everybody with the same brush, even the small guys who may work one or two black records at a time. We need to find out who may be guilty and focus on them and not all indie promoters."

Others suggest that the change will lead to a slower chart, with records taking longer to accumulate enough stations to debut. Says one manager: "There are far too many radio stations for the labels to cover in-house."

Assistance in preparing this story provided by Nelson George in New York and Paul Grein in Los Angeles.

BILL RECONSIDERED

(Continued from page 4)

probably at the point of manufacture. They would block home taping by reading a code attached to the source material.

The RIAA says the technology gives record companies the option of releasing both encoded and unencoded copies of their recordings—unencoded records would carry a significantly higher list price.

In a testing of the system (Bill-

board, Jan. 18) a panel found very little difference between the encoded and unencoded material.

ARRC officials scoff at the system, calling it "recorder disabling technology," and have said it could easily be bypassed by "techies."

Opponents also say that home tapers would simply use pre-chip recorders to tape whatever they

wished. "The repair business would experience a boom," one quips.

There is also interest in the matter on the House side, and Rep. Bruce Morrison (D-Conn.), who introduced a home taping bill similar to that of Mathias' (H.R. 2911), is "very interested" in the alternative, according to a member of his staff.

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POST-GRAMMY SALES RESULTS

(Continued from page 1)

broadcast Feb. 25 gave the release new legs.

"We've seen a strong increase in Whitney Houston and Phil Collins," says Jeff Cohen, assistant music buyer for the 55-store Strawberries Records & Tapes chain, a report which matches those of most surveyed dealers.

Behind those two releases, USA For Africa's "We Are The World" received renewed interest, and some retailers credit the fast start of the Rolling Stones' first CBS single release to the group's appearance on the program.

But missing from this year's post-Grammy activity are surprise movers from beyond the pop realm. Recent examples include Wynton Marsalis, Herbie Hancock, and Amy Grant.

"For the first time in a few years I haven't seen anything kicked in the ass," says Rick Giering in terms of Grammy product action at 85-unit franchise chain Budget Tapes & Records, Denver. "Whitney Houston was selling a ton before the show. We're moving Heart product and they didn't win anything." Heart was nominated for best rock vocal performance by duo or group but lost to Dire Straits.

Steve Marmaduke, vice president, purchasing for the 125-store Western Merchandisers operation (including Hastings and Eli's) files a similar report. "There's nothing on anyone who had a big presence on the show. What is funny is that we're seeing an upsurge for Glenn Frey because of the Pepsi commercial" that was aired on the show.

Still, most dealers point to Hous-

ton and Collins as proof of the Grammys' impact.

Harold Guilfoil, buyer for Wax Works' 36 Disc Jockey stores in Kentucky, says the vocalist realized "definite name recognition" from her Grammy performance: "Obviously the biggest impact we saw was the continuation with Whitney. She was already selling well but that national exposure gave her that little oomph that she needed."

Cindy Barr, buyer for the 21-store Spec's Music chain in Florida, agrees: "Before the Grammys, Whitney Houston was our No. 3 seller, and afterwards she went straight to No. 1."

Houston, winner of the "Best Pop Vocal Performance, Female" Grammy, may have benefitted from the controversy that surrounded her exclusion from the "Best New Artist" category (Billboard, Jan. 18), and Arista added to her higher profile with aggressive advertising support. She also had an unusual advantage for a Grammy nominee because she has a current hit from her album on the charts. In most years, nominated releases have already run their cycle by the time the awards are televised.

But Collins' resurgence indicates that Grammy success can add new life to older titles. Sandy Bean, sales manager for the 19-store, Michigan-based Harmony House chain says that Collins' title "has been selling all along, but now I see stores ordering box lots of it." Tom Lunt, director of purchasing and marketing for the eight-store Streetside Records chain in St. Louis, says "We saw some 'No Jacket' pick-up

and some catalog pick-up for him."

Lunt is one of several buyers who points to the Rolling Stones' appearance, to accept a Lifetime Achievement Grammy, and the preview of the "Harlem Shuffle" video during that segment as a factor in their new record's quick start.

"They came across real well visually on the Grammys, and the song is really groovy. Every radio station here added it right out of the box," says Lunt.

Disc Jockey's Guilfoil also sees "renewed interest" for the veteran band. He says, "I wasn't sure if it was because of the video or that people were touched by their receiving the Lifetime Achievement Award." And Spec's Barr notices "a great buzz on that record—much more so than their last one."

Barr also saw increases for "We Are The World," a title which she says was "pretty dead. It picked up noticeably and we saw some singles on that too." The USA For Africa al-

bum also rose for Western Merchandisers and Strawberries. Steven Lerner, buyer for Record World's 62 stores in the Northeast, says it picked up "but not what I would like to see"; and Budget's Giering says it didn't move out in great numbers.

Indie store owner Don MacLeod, of three-unit Music Millennium, Portland, Ore., reports decent sales "across the board on all winners—and we didn't merchandise the Grammys." There were no sleepers of note, but MacLeod says, "usually there are peripheral things connected to the show."

While this year's broadcast didn't yield the Marsalis and Hancock type of impact of recent Grammys, various dealers saw minor bursts for several artists beyond the mainstream.

Howard Krumholt, assistant store manager for Tower Records' Sunset Boulevard store in Los Angeles, says, "We only had 15

Whoopi Goldberg and they flew out." Norman Hunter, buyer for the 155-store Record Bar chain, also expects action for the comedy recording winner.

Both Spec's and Strawberries saw increases for Manhattan Transfer's "Vocalese." The album earned several Grammys, and the group appeared during the broadcast's jazz segment. Other performers from that segment who enjoyed slight jumps were Stanley Jordan and Herbie Hancock, cited by Strawberries' Cohen; and Bobby McFerrin, reported by Streetside's Lunt. Lunt also saw a boost for some of the classical Grammy winners, including the Emmanuel Ax/Yo-Yo Ma "Brahms: Sonatas" and "several of the Telarc CDs."

Record Bar's Hunter says that its too early to tell what impact the awards have had on his chain, but notes from past experience that "secondary type of releases" usually benefit the most."

Ohio Retailer Innocent in Home-Delivery Case Jury Finds for Defense in Adult Video Trial

LOS ANGELES An adult home video trial in Cincinnati that ended last week (4) is believed to be the first of the recent rash of such actions in which a verdict in favor of the defendant was found.

The case is the third in the last year in the Cincinnati area, which is regarded as a battleground in the current X-rated videos controversy.

A spokesman in Hamilton County

Municipal Judge Jack Sherman's office says the unanimous decision, reached in three hours, was not guilty on six counts (six tapes were presented as evidence). Industry sources indicate that this case will not be brought back for retrial, unlike earlier area cases involving The Video Store and Video Barn.

The case against Terry and Alan Huber of Huber Associates, operators of Video Talk in Landon, Ohio, in adjacent Warren County, was the first-ever obscenity trial involving video product in Hamilton County. Huber's litigation grew out of a delivery service for adult videocassettes to residents in the neighboring jurisdiction, where the sale of adult video fare is non-existent due to conservative community stan-

dards. The case came to trial quickly, following delivery of the tapes in question Feb. 26 and 27 to Cincinnati vice squad personnel.

According to the jury foreman, the verdict was decided on the content of the six videotapes rather than on the question of police entrapment or place of sale. The six titles were Collector Home Video's "Pink Lagoon" and "Surrender In Paradise," Select Essex's "Doing It," Eros Home Video's "Insatiable Vol. I," Caballero Control Corp.'s "Swedish Erotica," and Creative Image Division of Caballero's "Insatiable II."

This story prepared by Earl Paige and Geoff Mayfield.

ISLAND FADES OUT MUSIC STAFF

(Continued from page 6)

Thus, Island here has pared away staff to eliminate duplication of functions provided by its distributing label. But Blackwell, who will celebrate his company's 25th anniversary next year, insists that core functions—including national promotion, marketing, publicity, and a&r—will be preserved.

"We will always want to control our destiny, and that means being of a type of structure where we'll be involved in the promotion of those acts," he says. "But it is so expensive today, being in the pop business, that I'm not seeking a whole lot of pop acts, because the economics today allow you to hardly ever fail."

Blackwell, who translated his grasp of emerging pop styles from his native Jamaica into Island's original specialty, reggae, believes the label's strength has always centered on "left field" idioms and artists. Its present roster of 15 acts, plus longtime Island fixture Steve Winwood—whose product is released through Warner Bros.—is unlikely to undergo any dramatic growth in the near term, he indicates.

If Blackwell insists that music and recordings remain his first love, he doesn't disguise his ambitions in the motion picture market, noting Island's involvement in film production more than a decade ago, beginning with the cult classic, "The Harder They Come," which Blackwell helped fund via support for its Island soundtrack. Subsequent ventures in the U.K. market led to a

joint venture here with Shep Gordon's Alive Enterprise. Island/Alive distributed several critically acclaimed films during 1983 and 1984.

Island's involvement with such films as "Koyaanisquatsi," "El Norte," and other joint ventures led in turn to the decision to go it alone. Blackwell notes that the company has garnered six Academy Award nominations on the strength of its first two Island Pictures features, "The Kiss Of The Spider Woman" and "The Trip To Bountiful," since the "divorce" from Gordon's operation.

Now Blackwell is focusing on the upcoming May rollout for "Good To Go," a screen project that overlaps his music projects, focusing on the Washington, D.C., go-go music scene. "This is exhibit A of what I'm aiming for," he enthuses. "It's not 'Citizen Kane,' but it's a great music film, and I think it brings people into a different world. When they walk out, they will have learned something they didn't know before."

Home video also figures in Island's future, with Blackwell indicating an Island video label, distributed through an existing home video supplier, expected over the next few months. While admitting that the daunting investment costs of each new feature film project have impacted on Island's overall liquidity, Blackwell hails home video as a major aid: "Since the whole ancillary end of the film business has appeared, it's become a rather different business. And, because 90% of a

given home video program will sell on day of release, it makes the return of investment much quicker than it used to be."

He also notes the recent startup for Island Visual Arts as a music-oriented video operation, tied to his Island Music publishing, as a third element to Island's multimedia structure.

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Post-Grammy Festivities. Arista Records chief Clive Davis enjoys a post-Grammy celebration brunch at the Beverly Hills Hotel with, from left, Dionne Warwick, Donna Summer, and '85 Grammy winner Whitney Houston. Arista's Aretha Franklin also picked up an award. More Grammy photos, page 94.

'Drood' CD Has Six Endings LP and Cassette Offer Just One

BY IRV LICHMAN

NEW YORK Buyers of the Compact Disc version of the cast album of "The Mystery Of Edwin Drood" can select their own ending to the musical, just as theater audiences do.

Rupert Holmes' hit Broadway adaptation of a mystery novel that Charles Dickens never completed reaches its climax when the audience is asked to choose the murderer from among a number of suspects.

While the digitally recorded PolyGram LP and cassette versions have just one ending—that chosen opening night—the CD's longer running time and programming features allow for incorporation of the show's most novel feature.

The listener can program one of six endings, some of which, Holmes says, have never been voted on by the theater audience. Actor George Rose, who plays the role of an owner of a provincial theater group and is the show's narrator, has recorded a special narrative for the CD that's used before the choice of murderer can be made.

According to Harry Anger, senior vice president of marketing at PolyGram, the company's marketing strategy arrives in "two waves." Next week, New York area dealers will benefit from ads concentrating on the LP and cassette, and the CD version will receive special attention a week later. Special in-store promotions, yet to be fully mapped out, will emphasize the CD's novel interactive programming.

Holmes—whose first musical is unique in theater annals in that he wrote both the songs and the book, orchestrated and arranged the music, and produced the cast album—finds that the musical's appeal to young audiences is related to their experiences at rock concerts.

Holmes, well-grounded in contemporary music as an arranger, producer, and artist, says that in making the audience an element of the goings-on, "Drood" is taking a leaf from his own experience and that of other contemporary performers who tend to "acknowledge the presence of the audience. 'Drood's' youthful audiences are much at ease with the concept."

If the contemporary pop world can bring spontaneity to Broadway, the musical theater has something to offer back, Holmes says. "Broadway can give pop a sense of structure and teach writers the art of

making a point and getting on with it. A Broadway song has to be tight and lean. The end of a song has to take you somewhere."

Finally, Holmes says that Broadway offers a good example of how videoclips should be made. This, he explains, centers on Broadway's relationship between the visuals and the song itself. If pop music and video are to have a longterm partnership, Holmes argues, then songwriting will have to take into account such essentials as editing, lighting, direction, dissolves, and so forth.

Holmes is preparing a new musical. Although he'll only reveal that it's set in the year 1947, he hopes its music will be "the Gershwin score I always wanted to write."

"Drood" opened on Broadway Dec. 2. Before that, it played a series of free performances in New York's Central Park as a presentation of The New York Shakespeare Festival. Its subtitle is "The Solve-It-Yourself Broadway Musical."

Brings \$25 Million Suit for Cancellation of Film Project Roth Puts Heat on CBS for Career Harm

BY JOHN SIPPEL

LOS ANGELES David Lee Roth has filed suit in Federal District Court here against CBS, alleging he suffered \$25 million in cumulative damages when a joint movie deal fell through. (See related story on page 74A.)

The filing, Feb. 27, claims that former Van Halen lead singer, in late 1985, devised a master career plan tied to this summer's release of a film, "Crazy From The Heat."

The plaintiffs, who include Pete Angelus, a principal in the Roth entourage, and the Fabulous Picasso Brothers Productions, Inc., contend CBS backed out of the \$10 million movie idea as part of the austerity plan, when CBS axed its productions unit to pare costs fighting Ted Turner's network takeover bid.

The film budget, firmed at \$10 million, was to include a \$3.5 million fee for the screenplay, written by the plaintiffs and Jerry Perzegan, and the services of Roth and Angelus. In addition, CBS Productions, according to the suit, would pay the plaintiffs a sliding scale percentage ranging from 10% to 15% of the film's gross; 50% of the net profits, and revenue from related merchandise and home video sales.

IN THE WAKE OF the WEA price hike (Billboard, March 8) and CBS' increase (see story on page), one-stops can be expected to raise their album prices from 25 to 50 cents. Chain and indie retailers will then boost prices for both specials and shelf albums. The \$5.99 special price appears doomed as wholesale zooms to around \$5.30. Anticipate catalog albums with an \$8.98 list to edge within 50 cents of that price quickly . . . **Chrysler-Dodge** has relinquished its link with the **Greek Theatre** and the **Pacific Amphitheatre** for a new promotional tie to the **Universal Amphitheatre**. Track hears the largest cash outlay by a corporate entity in L.A. was \$1 million by Nissan for its association with the **L.A. Music Center for the Performing Arts**.

ALBUM GRAPHICS INC. will be drumbeating for its **Digipak** CD container at NARM, claiming a 25-30% saving compared to the traditional jewel box. Reported pricing for the AGI package runs 58.6 cents for a minimum 5,000 run; 47.8 cents on 10,000+; 41.4 cents over 25,000 and 39.2 cents on 50,000 and more. Digipak is paper, but includes the familiar plastic tray that secures the CD . . . **Dennis Young**, formerly with his brother **Scott's** now defunct retail store chain out of Atlanta, and **Bruce Ogilvie, Abbey Road Dist.**, Santa Ana, Calif., will be demonstrating their new retail computer software programs . . . **The Biltmore**, the oldest splendid downtown hostelry in L.A., is preparing to unveil its multi-million dollar facelift next week. The move follows close behind the similar 8-figure upgrading of the **Hollywood Roosevelt Hotel**. Both will have renovated showrooms to feature name talent.

BUCK OWENS, longtime "HeeHaw" co-host, is leaving the TV show after 17 years. He says he wishes to expand his broadcasting and newspaper interests . . . **Gene Silverman**, pioneer Detroit home video distributor, will soon announce he is moving from his Motor City base for **Video Trend**. And **Detroit's Carl "Curley" Thom** and **Jerry Adams** of the **Harmony House** chain fete former branch managers and distributors from that city during the NARM confab . . . **Sam, John & Steve Marmaduke** of **Western Merchandisers** host their biennial convention at the **Hilton and Sheraton Hotels** there May 15-18. The event has outgrown the Hilton, Track is told . . . The **Supreme Court** has refused to hear a challenge by the **Christian Broadcasting Network** to the manner of the **Copyright Royalty**

Tribunal's distribution of cable royalty fees. CBN claimed the tribunal discriminated against religious programs in a 1985 federal district court filing . . . Track found **Norm Prescott**, retired former heavy Boston and New York DJ, who later made his fortune with **Filma-tion**, commuting between L.A. and Palm Springs . . . Watch for CBS West Coast a&r veep **Ron Oberman** to announce **Arista's Jamie Cohen** has joined his staff.

EARL HORWITZ SOLD his interest in **Pausa Records** and is retiring to his Sepulveda manse after a 40-year industry stint that includes long marketing experience with **Capitol** and **Liberty-UA Records** . . . **Arista's Clive Davis** takes a gentle jibe at **NARAS** in a TV commercial for **Whitney Houston**, whom the recording academy bypassed in the new artist category for a **Grammy** this year because of prior billing in a duet. Davis is shown opening an envelope and announcing the singer has been named best new artist.

NORIO OHGA, SONY prexy, celebrated the 10 millionth CD made at the Terre Haute plant Wednesday (5). He reiterated the plant will produce 2 million units in 1986 and double that in 1987 . . . **Track** learned **Atlantic Records** will release its first **Lorimar Pictures'** soundtrack this year when "American Anthem," starring **Janet Jones** and **Mitch Gaylord**, is released. **Doug Morris** and **Paul Cooper** negotiated the deal with **Craig Baumgarten** . . . **L.A. Events: Marilyn & Alan Bergman, Sammy Cahn, Cy Coleman, Jule Styne and Barry Manilow** to be honored April 7 at the first annual **Singers' Salute**, benefitting the **Betty Clooney Foundation for the Brain Damaged** at the **Dorothy Chandler Pavilion**, **Rosemary Clooney** will chair . . . **National Academy of Songwriters** March 11 seminar on imagemaking at **At My Place**, Santa Monica, daising **Donny Osmond**, personel manager **Steve Machat**, agent **Jim Rissmiller** and songwriter/singer **Amanda McBroom**. It's followed by a March 18 session at the same boite with producer/writer **George Duke** . . . **Peggy Lee** honored March 31 for her songwriting at the 13th annual **Aggie awards** at the **Director's Guild**, Hollywood . . . **Pia Zadora** headlines the **Myasthenia Gravis Foundation banquet** March 15 at the **Beverly Hilton Hotel**. . . **SONY** will start to manufacture CD-ROM at its Terre Haute plant in May . . . "Ghostbusters" appears likely to be the first blockbuster available for home video on 8mm.

Edited by JOHN SIPPEL

CBS Increases Prices by 3%; CDs Rise 5%

LOS ANGELES CBS Records has raised its wholesale prices by 3% across-the-board on albums and singles—except for Compact Discs which are increased 5%.

The CBS price boost follows a general 2% hike by WEA effective March 31. (Billboard, March 8). CBS' move took effect March 8.

Noting that the last general wholesale increase was five years ago, CBS elevated its LP, cassette, 7- and 12-inch singles prices 3%. For example, 45s went from 99 cents to \$1.03.

All pop and classical CDs have gone up 5%, but CBS announced that the 2% discount accorded only to the remainder of its catalog previously would now apply to the laser-read catalog in 10-count box lots. The box-lot unit CD price rose from \$10 to \$10.50, with a 20 cent discount by the box.

CBS sales personnel informed accounts Monday (3) that the Rolling Stones and Judas Priest albums, expected late this month (Billboard, March 8), will go through at the old price on first orders.

Examples are one-stop prices.

JOHN SIPPEL

Missive to Radio Outlets

NEW YORK An emergency call has gone out to radio stations across the country for funds to restore a depleted treasury to finance radio's continuing legal battle with the American Society of Composers, Authors & Publishers over performance rates.

In a mailgram to 9,000 radio stations last week, the All-Industry Radio Music Licensing Committee asked for immediate contributions of \$400 per station to carry on its fight. Support has only come from 2,000 stations, says the committee.

In the controversy, now in dis-

covery proceedings and due to be argued before the Federal District Court here, the parties are understood to be some \$100 million apart in cumulative royalties over a seven-year period.

The committee negotiates royalties with ASCAP and Broadcast Music Inc. on an industry-wide basis.

In its missive to radio stations, the committee said, "Without your help, ASCAP, using your fee money, will have destroyed the committee and defeated the radio industry."

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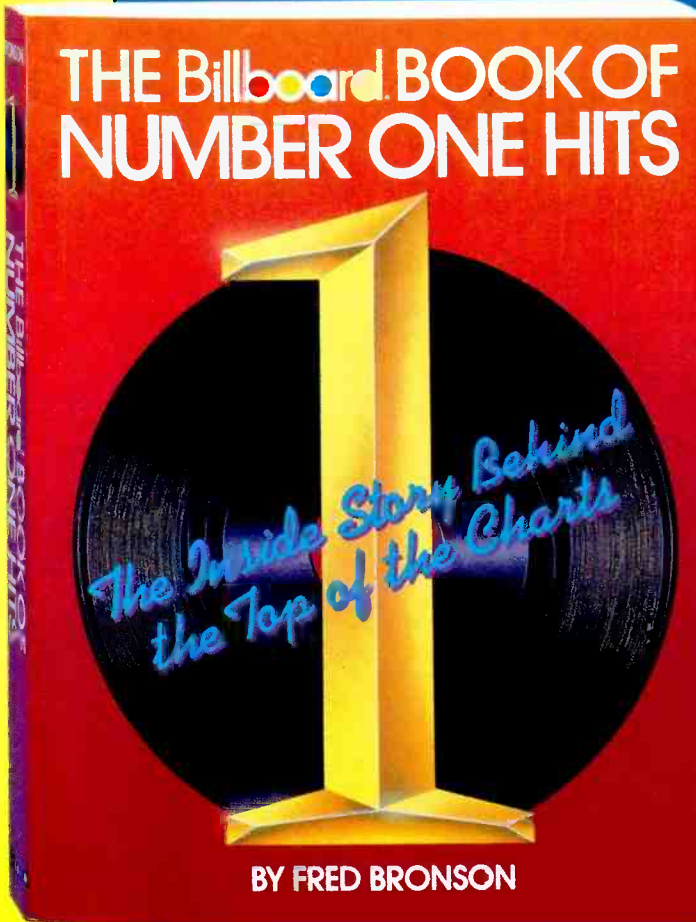
What was the first television theme song to go to number one?

Who is the only solo male artist to hit number one with his first three singles?

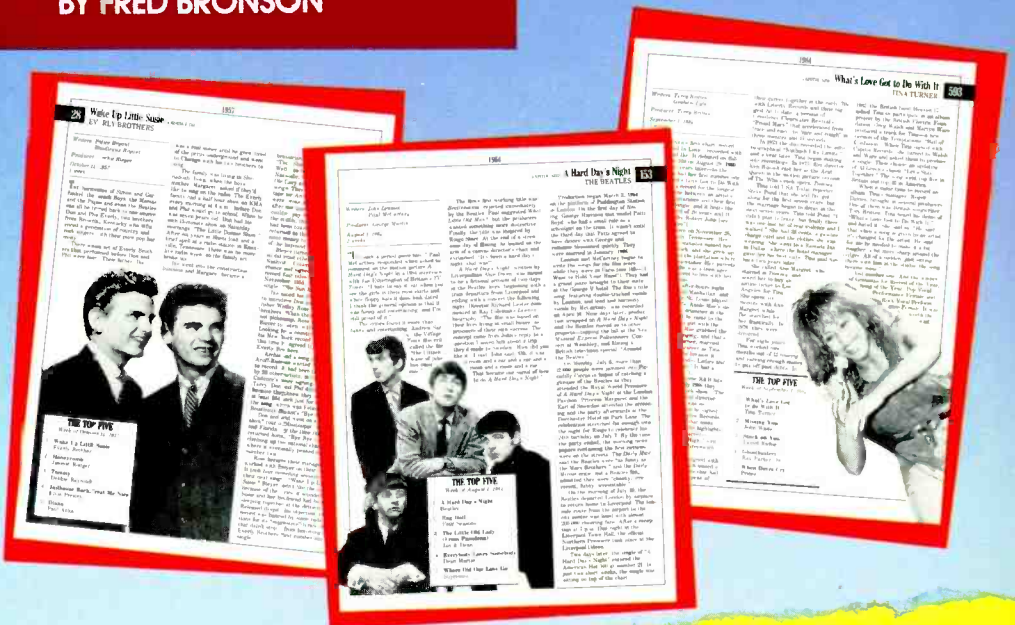
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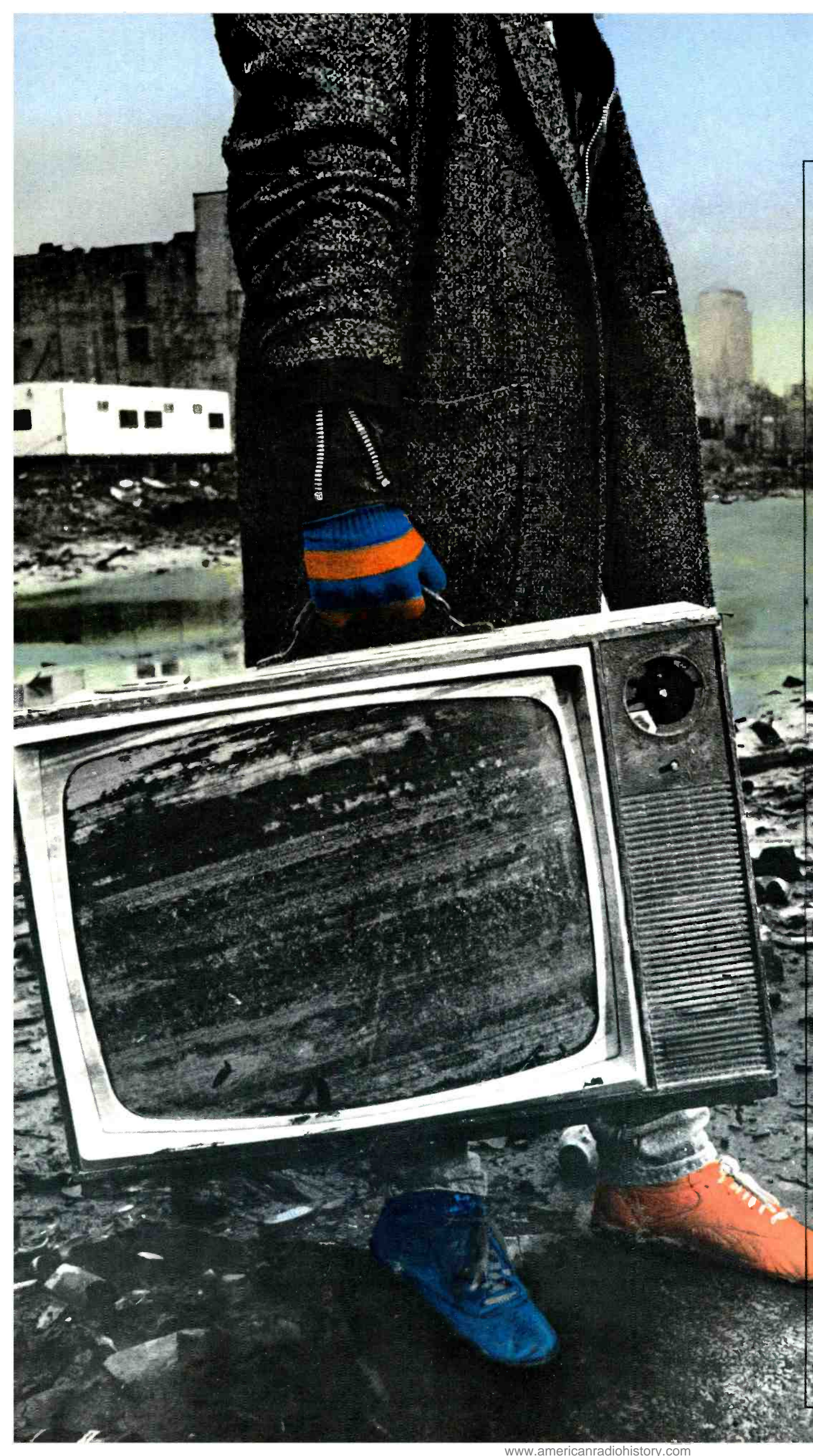
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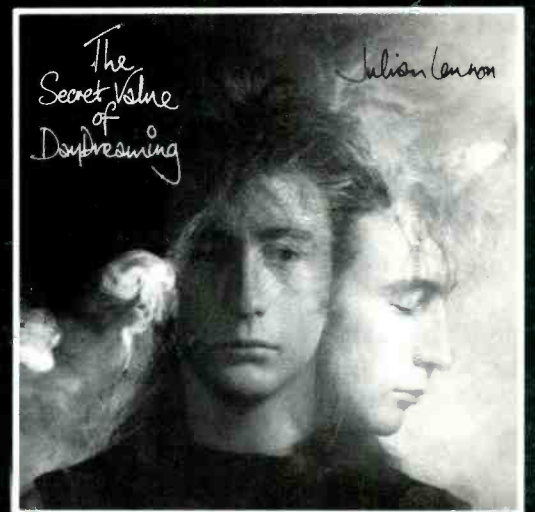
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