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 NEWSPAPER

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 Kragen & Richie reunite
 after brief parting**
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**Holiday sales spurt
 heartens retailers**
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**Mr. Mister has second
 No. 1 with "Kyrie"**
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VOLUME 98 NO. 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 1, 1986/\$3.50 (U.S.)

WEA Readies New Test For 4-by-12 Cassette Box

BY JOHN SIPPEL

LOS ANGELES WEA's second test of 4-inch by 12-inch cassette packaging is slated for next month, with a limited number of releases by established artists available in both the experimental cardboard package and the standard Norelco box. The two packages will carry the same price.

WEA, the distributor most responsive to retailer calls for more graphically generous cassette packaging, tested a similar cardboard sleeve last year with Motley Crue's "Theatre Of Pain" cassette on Elektra. Sources at Elektra termed retail response "very, very good."

Henry Droz, president of WEA, says the simultaneous 4-by-12 and

Norelco releases will be "selective" and "reserved for outstanding artists at the beginning."

While most retailers have welcomed the enlarged packaging, Droz says that some racks require *(Continued on page 74)*

WB Canada Vid Pricing Puts Licensees on Alert CBS/FOX WARNS OF BORDER WAR

This story prepared by Jim McCullough in Los Angeles and Tony Seideman in New York.

NEW YORK A price-cutting program by Warner Home Video Canada Ltd. has triggered a flurry of

CBS/Fox Video warnings to U.S. and Canadian distributors, customs agents, and lawyers.

Reductions going into effect this week for Warner Canada's "Hollywood Gold" promotion will bring the price of 20 classic titles to \$29.95

for the Canadian marketplace—some \$30 to \$50 below their U.S. retail—and is anticipated to set off a rash of international shipments.

The films, including such classics as "Casablanca" and "The African Queen," are licensed to CBS/Fox and its Key Video sub-label in the U.S.

CBS/Fox will be watching the U.S. marketplace closely, says President Len White: "Where we can identify the product, we will take whatever steps are necessary to the fullest extent of the law" to prevent outlets from selling the titles to retailers and consumers.

Because CBS/Fox has U.S. rights to the titles, their importation is apparently illegal, although the specification *(Continued on page 73)*

All-Star Rose Bowl Benefit Vs. Drugs

BY PAUL GREIN

LOS ANGELES Dozens of pop stars, including Madonna, George Michael, and Mr. Mister, are expected to perform at a day-long benefit concert at the Rose Bowl in Pasadena on April 26. The concert, designed to fight drug abuse, is being mounted by Hal Uplinger and Tony

Verna, who served as executive producers of the Live Aid concert last July.

Uplinger and Verna hope to enlist first lady Nancy Reagan as the sponsor of the event, which they are dubbing "The Concert That Counts." At presstime, Reagan had yet to confirm her participation.

The principals, working through

their Marina Del Rey-based Global Media Ltd., plan to broadcast the concert via satellite to more than 150 countries, and also to make a record album and film of the event. Record and film royalties—along with revenues from ticket sales, broadcast license fees, and concession stands—will reportedly be *(Continued on page 77)*

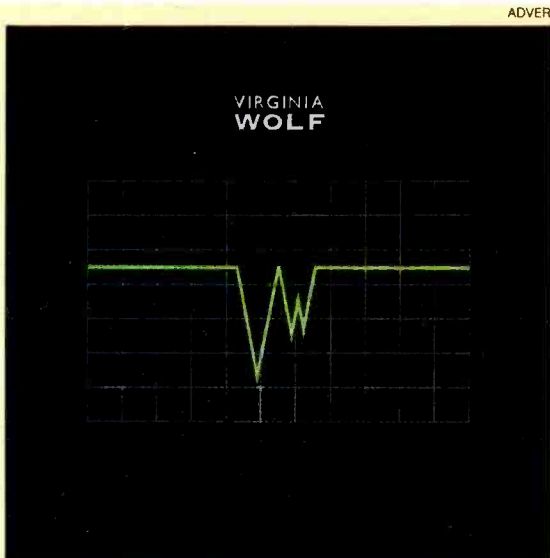
CBS Takes Top British Market Share

LONDON CBS Records consolidated its position as Britain's leading record company in 1985 with a second successive clean sweep of the annual market share awards, according to figures compiled by Gallup, the chart organization.

CBS emerged as the top singles and album company, as well as the top singles and album label.

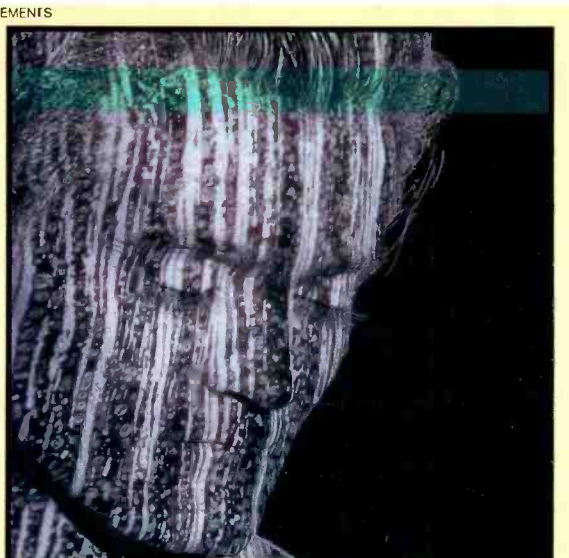
Additionally, Jennifer Rush's CBS release "The Power Of Love" was named the year's biggest selling single when the awards were handed out at a special ceremony organized by Music Week, the trade publication. The Rush release was followed by Elaine Paige & Barbara Dickson's "I Know Him So Well" *(Continued on page 76)*

ADVERTISEMENTS



VIRGINIA WOLF

VIRGINIA WOLF'S debut album (81274) has really got the radio community buzzing. With eleven great rock'n'roll tunes including an infectious first single, "Waiting For Your Love" (7-89459), they're off to a powerful start. If you're not afraid of Virginia Wolf, you should be. Their first album's a killer. Produced by Roger Taylor and David Richards. On Atlantic Records and Cassettes.



FEARGAL SHARKEY (SP-6-5108). Features the single "A GOOD HEART" (AM-2804) already #1 in England, Australia, Holland, Ireland and Top 10 in Germany, Belgium, Switzerland, Norway, Iceland and Finland. Produced by Dave Stewart of The Eurythmics, mixed by Shelly Yakus with new songs by Maria McKee, Chrissie Hynde and Benmont Tench. ON A&M RECORDS.

Anti-Dupe Device Faces Big Test Via CBS/Fox Vid

BY TONY SEIDEMAN

NEW YORK The Macrovision anti-piracy device is about to gain a major presence in the U.S. marketplace, with CBS/Fox Video planning to use it on at least five million videocassettes this year.

CBS/Fox signed the multimillion-unit contract with Macrovision Inc. Feb. 19, according to Len White, president of the company's U.S. operation. "We're going to put it on all the product that we own," says White.

"We signed an agreement with Macrovision that states that in 1986 we will produce a minimum of five million units of ours with Macro" *(Continued on page 76)*





Animation

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AMPEX

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PRESIDENTS' DAY WEEKEND PULLS Valentine's and Bad Weather Help Record Outlets

BY GEOFF MAYFIELD

NEW YORK The weather was frightful but business was delightful for music retailers as the three-day weekend of Feb. 15-17 spurred welcome sales increases.

With a Valentine's Day kickoff on Friday followed by the Presidents' Day holiday on Monday, dealers say they enjoyed extra traffic despite the lingering void of super-hit sellers.

The weekend boom also defied an onslaught of heavy precipitation throughout the country, with snow and ice storms pelting the East and non-stop rain drenching the West. In fact, some California chains report that they actually benefitted from the downpour, especially those that offer video rental.

Sterling Lanier, president of San Francisco-based Record Factory, says his chain's 38 stores weathered the storm. "We were up about 6% [over last year]. I thought it was amazing. A lot of times, bad weather is a factor on the plus side."

A 15-title ad campaign that combined Valentine's and Presidents' Day themes also helped stir business for the chain during the long weekend.

California rains tend to promote shopping and video viewing, so dark clouds provided silver linings for the 165-store Warehouse Entertainment chain, based in the Los Angeles-area, and West Sacramento-based Tower Records.

Lou Kwiker, president and chief operating officer of Warehouse, says, "We benefitted here in Los Angeles by the fact that we had bad weather, plus high schools had a holiday Monday, and area college kids were off both Friday and Monday." He adds, "Our business was

strong across the board," noting that the chain's success was not limited to its Southern California stores.

Tower division manager Stan Goman says that video rentals in drenched Sacramento "just went crazy" and reports a healthy weekend for the chain's 38 stores, both in

"What did an unbelievable amount of business was our Compact Disc sale at \$11.99 per disk, \$12.99 for classics. Our normal sale price is \$14.99, and it's obvious that our customers feel that's too high."

Applebaum says response to the lower price was "really astounding," encouraging multiple sales that tri-

Vid Rentals, Sales Gain

BY EARL PAIGE

LOS ANGELES The first three-day weekend of the year provided home video specialty chains with healthy volume—and Valentine's Day spurred gift sales.

The Feb. 15-17 Presidents' Day weekend, with a Valentine's Day lead-in, was especially big in Washington, says Dick Kerin, vice president for the video club division of the 85-unit Erol's. "It's our biggest weekend now next to New Year's," which is universally regarded as the biggest weekend for home video dealers. Kerin says, "The whole government is shut down. Retail here has built it up over the years. The strength of Valentine's Day just adds to it. We

saw an influx [of demand] for romantic product such as 'Officer And A Gentlemen.' Overall, rental was excellent and sales good."

Another chain reporting excellent volume is Poppingo Video, Wichita, with 130 stores in 19 states. President Byron Boothe says, "Our business was up 23% from previous weekends. Specialty titles did well." The Twin Tower astrology series was especially hot, Boothe says. Also good were exercise titles.

The breadth of activity for both rental and sales reflects the large amount of VCRs purchased this past Christmas, say Boothe and others. In fact, VCRs are in short supply, according to Don Rogers, (Continued on page 77)

the West and on the East Coast.

Eastern retailers faced a different sort of storm, but snow in Maryland and Washington, D.C., did little to slow Kemp Mill's 28 stores. General manager Howard Applebaum says the chain finished the weekend 20% ahead of last year's figures. "We had bad weather on Friday, but overall business was 100% over our projections.

pled the dollar value of the CD consumer's average purchase. At two Kemp Mill stores, Compact Disc sales accounted for more than 50% of the weekend's volume.

The digital configuration also charged the Chicago-area's nine Flip Side stores and the 17-store Cavages chain in upstate New York.

John Grandoni, Cavages vice (Continued on page 76)

No Plans to Rehire Laid-Off Employees

Lionel Richie Back With Kragen & Co.

BY PAUL GREIN

LOS ANGELES In a surprise move, Lionel Richie last week returned to Kragen & Co. for management, just a week after accepting Ken Kragen's resignation of the account. Kragen had resigned on Feb. 5, citing the heavy demands on his

time caused by his involvement in Hands Across America, set for May 25 (Billboard, Feb. 22).

But Kragen & Co. has no plans to rehire any of the reported 10 staffers who were let go last week in the wake of Richie's departure. Instead, the company is seeking to diversify into other areas of the entertain-

ment industry and to take on a broad range of clients rather than being as dependent as it has been on its two mainstays, Richie and Kenny Rogers.

Regarding Richie's return to Kragen & Co., long-time Kragen associate Harriet Sternberg notes: "I think they both compromised on what they needed. I think Ken's commitment to Hands Across America is total and will continue to be, but it's a real limited period of time. We've all asked him what he sees on May 26, and it's that he'll be totally back to running the company."

Sternberg adds that the terms of the artist/manager contract are identical to what they were prior to Richie's departure.

Neither Kragen nor Richie could be reached for comment.

Gary Borman, a manager with Kragen & Co., says that the split between Richie and Kragen was overblown. "We all go through growth changes," he says, "but because of who those two people are, it became exposed to the world."

"They tested their relationship for five years together, and I guess they had to test it for five days apart. When you've been with someone for that long, you probably (Continued on page 73)

1,600 Register for NARM; Highest Total in Six Years

NEW YORK Registration for this year's convention of the National Assn. of Recording Merchandisers (NARM) is the best since 1980.

Mickey Granberg, NARM executive vice president, reported last week that registrations had reached the 1,600 mark, the best since the trade group's first (and last) meeting in Las Vegas in 1980, when the figure was more than 1,900. Last year's convention, in Hollywood, Fla., had 1,250 registrants.

For this year's 28th annual gathering, Granberg notes a "huge store manager turnout,"

assisted by a \$25 full registration special for store-level employees and, in at least two instances, chain contests. Music Plus will bring 70 store-level people, while Licorice Pizza has 48, Record Factory 38, and Warehouse 30. Musicland and DanJay are among the chains that conducted contests.

Granberg says she's particularly pleased by the heavy turnout because "we've geared the whole thing to music." The convention, set for March 7-11 at the Century Plaza Hotel in Los Angeles, carries the theme of "Music: A New Look—A New Listen."

Defeat Seen for Maryland Obscenity Bill

RIAA Lobbyist Confident Despite Victory in House

BY BILL HOLLAND

ANNAPOLIS Several key Maryland legislators and a lobbyist hired last week by the Recording Industry Assn. of America (RIAA) have predicted that an anti-obscenity bill, H.B. 111, passed by the Maryland House of Delegates on Feb. 14, will fail to win favor in the Maryland Senate.

Citing criticism of the wording and import of the bill introduced in January by Democratic delegate Judith Toth, RIAA lobbyist Bruce Bereano says, "The bill faces considerable opposition when and if it is con-

sidered by the Senate." He adds that he expects the result "will be unlike what happened on the House side."

Bereano, a familiar face in Annapolis, says the bill "doesn't have a chance," and adds that he has spoken to lawmakers who have told him "there's a feeling that state legislators should not be legislating in the areas of personal views and subjective standards."

The lobbyist also says that the bill is badly written, would be "impossible to enforce," and raises questions "dealing with interstate commerce." The Toth bill would make it

a crime, punishable by a \$1,000 fine or a one-year jail sentence for a first offense, to sell objectionable records and tapes to those under 18.

Although Toth has repeatedly told the press and inquiring dealers that she doesn't "want to go after retailers" but rather wants dealers "to put pressure on the manufacturers," the bill clearly puts the retailer at risk.

The amendment to an existing state obscenity law would include cover art and ads in addition to lyrics. The statute forbids the sale of records and tapes "the cover or content of which is principally made up of the descriptions or depictions of illicit sex which consists of pictures of nude or partially denuded figures posed or presented in a manner which the average person applying contemporary community standards would find, taken as a whole, appeals to prurient interests and lacks serious literary, artistic, political or scientific value."

State Sen. Thomas V. "Mike" Miller, Democratic chairman of the Judicial Proceedings Committee, to which the bill has been referred, is no friend of the Toth proposal. "I think it's the worst bill I've seen this session," Miller says.

Also casting a wary eye is Senate President Melvin A. Steinberg (D-Baltimore), who calls the bill "an election year tactic." Steinberg says he hopes to help defeat the proposal.

"I know an awful lot of people [on the House side] are hoping and praying it will be defeated in the Senate, and I'm going to do everything in my power to make sure their prayers are answered," Steinberg says.

Another source says that many of the legislators were caught by surprise when the bill went up for a vote in the House last week. "A lot of them had to hold their noses and vote—it's difficult to vote against a porn bill, even if it's a bad one—but they weren't pleased, and they're looking to the Senate to do something."

(Continued on page 77)



Showing His Appreciation. CBS Songs staffers toast songwriters Dan Hartman and Charlie Midnight on the success of "Living In America," their hit single sung by James Brown. Hartman, who also produced the song, hosted a dinner in New York to thank the company for being instrumental in placing it in "Rocky IV." Pictured are, from left, attorney Sheldon Platt, Midnight, manager of film and television Pat Lucas, Hartman, director of talent acquisitions and development Deirdre O'Hara, and attorney Paul Marshall.

New UA Label Debuting

BY JOHN SIPPEL

LOS ANGELES A new United Artists Records label will bow in May through CBS Records distribution, according to Jerry Weintraub, chairman of the board of the new United Artists Corp. here.

The first release will be a soundtrack, Weintraub says, although he won't divulge specifics until later.

As predicted earlier (Billboard, Jan. 18), industry veterans Jerry and Bob Greenberg will head the operation as president and executive vice president, respectively.

Jerry Greenberg emphasizes that the new label will have no association with Mirage Records, the Atlantic-distributed label he and his brother headed for the past several years. "Mirage will be absorbed, artists and all, into Atlantic," he says.

The Greenbergs, who started in the industry with Seaboard Distributing in Hartford, Conn., in the early '60s, joined Atlantic in 1967, beginning a business relationship that has continued for almost two decades.

Jerry Greenberg says that the label will open offices at United Artists' Beverly Hills headquarters here this week, with a New York office slated to open in the next few weeks.

"We have no acts as yet," he says. "We start from scratch. We see great possibilities in new talent, and we may come up with an established act or two. We are pleased that Jerry Weintraub has encouraged a totally musically involved corporation, one in which we and the movie and TV divisions will work most closely.

"For example, when someone looks over a script, there will be an attempt to find slots for pertinent music insertions. We foresee a movie made especially to accommodate certain music."

Weintraub stresses that the new UA label will have no access to catalog from the old United Artists Records, now owned by Capitol/EMI.

Jerry Greenberg says he will concentrate on a&r, while his brother will oversee marketing and promotion.

Total Receipts Jump Record 17.3%

ASCAP: It Was a Very Good Year

LOS ANGELES ASCAP's 1985 total receipts of \$244,910,000 reflect a record 17.3% increase over the 1984 gross, a local membership meeting was told here last Wednesday (19).

Pacing the strong increase was a special April 1985 distribution of \$14.1 million, representing Buffalo Broadcasting fees released from escrow and a strong resurgence of revenue from foreign societies. In 1984, foreign receipts plummeted to \$26,832,000, a 13.5% plunge, while in 1985, foreign societies contributed \$30,425,000, a 13.3% gain.

Total domestic receipts zoomed to \$214,485,000, a boost of \$32,634,000 or 17.9% over the prior year's \$181,851,000. Receipts from licensees, including symphonic and concert, were largely responsible for the 1985 showing, contributing \$209,473,000, an increase of 18.6% or \$32,834,000 over 1984's \$176,639,000.

Interest from investments sagged a bit in 1985, dropping from 1984's \$4,625,000 to \$4,366,000. Membership dues rose from the prior year's \$587,000 to \$646,000.

Total overhead, including salaries and office expense of the ASCAP home office and 21 branches, increased from 1984's \$40,738,000 to \$42,992,000 in 1985. Contributing the slight overhead increase were a boost in salaries from 1984's \$18,220,000 to \$19,588,000 last year. Office expense went up slightly, from \$22,518,000 in 1984 to \$23,404,000 in 1985.

The balance left for domestic distribution after deducting salaries and expenses was \$171,493,000, an increase of 21.5% or \$30,380,000 from \$141,113,000 the prior year. The disbursement by quarters was: first, \$31 million; second, \$33.5 million; third, \$38 million; fourth, \$55.2 million. The Buffalo Broadcasting

fees accounted for the remainder.

With the domestic and foreign distribution, the cumulative distribution to members for 1985 was \$203,100,000.

In July 1985, a foreign distribution totaling \$13,098,000 was made, composed of monies from the following territories: England, \$6,382,000; France, \$3,229,000; Germany, \$2,386,000; Sweden, \$364,000; and South Africa, \$737,000. In December, another foreign distribution represented monies from the following countries: Australia, \$1,773,000; Austria, \$549,000; Belgium, \$444,000; Canada, \$6,441,000; Denmark, \$260,000; England, \$1,882,000; Finland, \$399,000; France, \$1,412,000; Holland, \$846,000; Italy, \$1,634,000; Japan, \$1,281,000; Norway, \$155,000; Spain, \$361,000; Switzerland, \$475,000; and miscellaneous countries, \$350,000.

JOHN SIPPEL

Executive Turntable

RECORD COMPANIES. Jerry Greenberg is appointed president of United Artists Records in Los Angeles. He was president of Mirage Records. (Story, this page.)

Nick Clainos is promoted to president of Bill Graham Enterprises and Wolfgang Records in Burbank. He was vice president and general manager.

CBS Records International appoints John C. Ebert vice president of operations in New York. He was vice president of facilities engineering and building operations for CBS Inc. Also, Manolo Diaz is named managing director of CBS Spain and Adam Hollywood becomes product manager for the Portrait label in the U.K.

PolyGram Classics promotes Joe Parker from New York branch manag-



GREENBERG



CLAINOS



MASCOLO



MARSHALL

er to vice president of sales and marketing in New York. He succeeds John Harper, who will remain with the company as a consultant concentrating on new products, artist relations, and publicity.

RCA Records promotes Ed Mascolo to vice president of national promotion and Basil Marshall to director of black promotion in New York. Mas-



GLASS



SINGLETON



SHEPARD



ALPERT

colo was vice president of contemporary promotion. Marshall was director of product management, black music.

Daniel Glass is named vice president of promotion at Chrysalis Records in New York. He was senior director of promotion for the label.

MCA Records elevates Ernie Singleton to the newly created post of vice president of black music promotion in Universal City, Calif. He was director of that area.

CBS Records names Carolee Shepard vice president of advertising and design in New York. She was creative director of advertising for the label.

K-tel International appoints Peter Morris vice president of its European operations. He was managing director for the company in the U.K.

David Kraus is promoted to executive producer at Rockhill Records in Dayton, Ohio. He was chief engineer and will continue to head David F. Kraus Productions.

HOME VIDEO. Media Home Entertainment makes the following appointments in Culver City, Calif.: Niki Marvin as director of acquisitions for Heron Communications; Robert Hardenbrook, art director; Andi Marygold, national credit manager; Micheline Limotta, senior financial analyst; Loretta Reed, public relations coordinator; Elise Keen, contract administrator; and Courtney Cazenave, personnel/payroll assistant.

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Joint Venture for MGM/UA Oldies

MCA Beefs Up Soundtrack Properties

BY SAM SUTHERLAND

LOS ANGELES MCA Records shipped the first eight titles from a newly licensed cache of MGM and United Artists motion picture soundtracks last Wednesday (19).

The acquisition, which will significantly expand MCA's already substantial vault of film music properties, is unusual not only for the linkage between three prominent boxoffice competitors, but for the involvement of a fourth entertainment titan, CBS, which actually brokered the deal through its CBS Songs division. The MCA deal covers North America only, with CBS making other deals for the vault with other licensees overseas.

Included in the first volley of releases are soundtrack albums from such MGM perennials as "The Wizard Of Oz," "Singin' In The Rain," "Easter Parade," "Dr. Zhivago," "How The West Was Won," "Gigi," and "That's Entertainment, Part 2."

All were previously released by MGM Records and subsequently reissued by PolyGram, which obtained the licenses following MGM's withdrawal from the recording industry.

Myron Roth, executive vice president for the MCA Records Group, says the MGM/UA deal was prompted by talks with CBS Songs president Mike Stewart, who administered the publishing for the United Artist properties during his years as head of UA Music. Having moved to head up its music publishing arm, Stewart acquired the MGM and UA music catalogs in 1984, along with soundtrack rights.

Negotiations actually began about a year ago, he adds, but problems in obtaining original artwork and master tapes delayed release until now. Roth also says that MCA, which has introduced a major quality control program in the past year, was also concerned about the sonic quality of some masters; remaster-

ing thus further complicated production schedules.

Although many of the titles licensed have seen numerous previous releases, a number of these have been absent from the market for years. The evergreen stature accorded MGM's musical features from the '40s and '50s, as well as the catalog durability for symphonic scores from non-musical movies, makes the albums viable additions to MCA's extensive catalog series.

"I asked our distribution people to look into it, and the response they got from retail was that there's always demand for these soundtracks," says Roth. In all, MCA is licensing about 300 titles, some 100 of which the label expects to reissue in the next year. Most single disk sets will carry a \$6.98 list price, with se-

(Continued on page 77)



Helping the City's Youth. MCA recording artists New Edition and Mayor Ed Koch display a copy of the full-size poster that will appear on subways and buses throughout the New York area to promote this year's Summer Youth Employment Program. Koch also presented the group with an award of merit for their participation as spokespersons for the program. With Koch are, from left, Michael Bivins, Ricky Bell, Fonnies Devoe and Ralph Tresvant.

Affiliates Add to Across-the-Board Showing

RCA Product Rolls on Hot Streak

NEW YORK The RCA/Ariola International label is lighting up the top 10 of key U.S. charts. In all, 18 recordings are listed among the top 10 in various categories, including this week's No. 1 pop single and the leading country album.

The company, including Arista Records, currently has a peak of top 10 activity on the Hot 100 singles chart, where it holds four spots, including the No. 1 recording, "Kyrie" by Mr. Mister (RCA). The others in the top 10 are "How Will I Know" by Whitney Houston (Arista), which moves to No. 2 after holding the top spot a week before; "Sara" by Starship (Grunt/RCA), at No. 3; and "When The Going Gets Tough (Jewel Of The Nile Theme)" by Billy Ocean (Arista-handled Jive Records), at No. 6.

On the Top Pop Albums chart, RCA/Ariola is on top with "Welcome To The Real World" by Mr. Mister, followed by the No. 3 album, "Whitney Houston," and "Knee Deep In The Hoopla" by Starship at No. 7.

Three RCA/Ariola titles appear on the country singles chart: Dolly Parton's "Think About Love" (RCA) at No. 2; "You Should Have Been Gone By Now" by Eddy Raven (RCA) at No. 8; and "Oklahoma Borderline" by Vince Gill (RCA) at No. 9.

RCA/Ariola leads the country album chart with the Judds' "Rockin' With The Rhythm" (RCA/Curb). Another top 10 country album charter is "Greatest Hits" by Earl Thomas Conley (RCA) at No. 5.

Four RCA/Ariola titles appear among the top 10 black singles, including "Guilty" by Yarbrough & Peoples (Total Experience), No. 2; "How Will I Know" by Whitney Houston, No. 3; "When The Going Gets Tough" by Billy Ocean, No. 6; and "Let Me Be The One" by Five Star (RCA), No. 9. There are two RCA/Ariola titles on the black album chart: "Whitney Houston" at No. 2 and "Friends" by Dionne Warwick (Arista) at No. 9.

IRV LIGHTMAN

CHART BEAT



by Paul Grein

MR. MISTER'S "Welcome To The Real World" jumps to No. 1 on this week's Top Pop Albums chart, as "Kyrie" becomes the group's second straight No. 1 single on the Hot 100, following the Grammy-nominated "Broken Wings."

That's a stunning breakthrough for the Los Angeles-based quartet, which peaked at No. 170 two years ago with its only other album, "I Wear The Face."

It's very rare for a group's second album to hit No. 1 and yield a pair of No. 1 singles. In fact, it's so rare that it's happened only three other times in the rock era.

Lionel Richie's second solo album, "Can't Slow Down," topped the chart in December 1983 and generated the No. 1 hits "All Night Long" and "Hello." Wham!'s "Make It Big" made it big in March 1985 and produced the No. 1 hits "Wake Me Up Before You Go-Go" and "Careless Whisper." And Tears For Fears' "Songs From The Big Chair" topped the chart in July 1985 and spun off the No. 1 hits "Everybody Wants To Rule The World" and "Shout."

The fact that all three of the rock era's sophomore album releases to hit No. 1 and yield two No. 1 singles have come in the past couple of years underscores the increasing hit orientation of the modern record business.

We should add that one act did even better than Mr. Mister, Richie, Wham!, and Tears for Fears by hitting No. 1 on the album chart and earning two No. 1 singles with its debut album. That was Men At Work, which topped the chart in November 1982 with "Business As Usual" and its No. 1 singles, "Who Can It Be Now" and "Down Under."

"Welcome To The Real World" is RCA's first No. 1 pop album in more than 10 years—since Jeffer-

son Starship's "Red Octopus" (on RCA-distributed Grunt) in November 1975. This is the first time an RCA artist has had the No. 1 pop album and single simultaneously since John Denver scored in March 1974 with "Greatest Hits" and "Sunshine On My Shoulder."

WHAT DOES Barbra Streisand have in common with AC/DC, Led Zeppelin, Pink Floyd, Bob Dylan and Jethro Tull? Give up? Those are the only six artists since the early '70s to earn No. 1 albums without the benefit of a top 40 single.

Even though Streisand's "The Broadway Album" logged three weeks at No. 1 last month, the first

Modern record biz stresses hits

single, "Somewhere," stalled at No. 43. Unless the just-released "Send In The Clowns" or some future "Broadway" single is able to crack the top 40, the album will go down alongside AC/DC's "For Those About To Rock," Zeppelin's "Presence," Pink Floyd's "Wish You Were Here," Dylan's "Planet Waves," and Tull's "A Passion Play" and "Thick As A Brick" as the only albums since 1971 to hit No. 1 without generating at least one top 40 hit.

The difference, of course, is that the other acts are all album rock or heavy metal kingpins, and their songs were presumably deemed too "hard" for top 40. Streisand had the opposite problem—because of the "Broadway" association, "Somewhere" was probably considered too "soft" for top 40—despite the high-tech production by David Foster.

ATLANTIC STARR this week

lands its first top 10 pop hit, with "Secret Lovers." The extraordinary part is that it's the fourth single from the group's album "As The Band Turns," which has been on the charts for 42 weeks.

Many other fourth singles have reached the top 10, but we can't think of another instance where the fourth single from an album was the breakthrough hit—the act's first to crack the top 10. If anybody out there comes up with one, we'll coordinate with A&M and get you the complete Atlantic Starr catalog.

FAST FACTS: A&M is also having a big week with Simple Minds, which lands its first top 10 pop album with "Once Upon A Time." The breakthrough comes nine months after the group scored its first No. 1 single, with "Don't You (Forget About Me)" from "The Breakfast Club" soundtrack.

Heart's self-titled Capitol debut album this week completes six solid months in the top 10 on the Top Pop Albums chart. And it's likely to stay there a while longer: "These Dreams" this week becomes the album's third straight top 10 single.

Dionne Warwick's "Friends" jumps to No. 12 on this week's pop album chart, matching the peak position of her 1979 Arista debut set, "Dionne." Warwick has topped that mark with only three albums in her long career: "Golden Hits, Part One" peaked at No. 10 in 1967, "Valley Of The Dolls" hit No. 6 in 1968, and "Soulful" reached No. 11 in 1969.

IT'S OFFICIAL: "The Ultimate Sin" is now the highest-charting album of Ozzy Osbourne's solo career. The album vaults to No. 13 this week, topping the No. 14 peak of 1982's "Speak Of The Devil."

Finally, we erred in saying that Paul Lawrence produced Freddie Jackson's No. 1 black hit, "You Are My Lady." Lawrence did produce Jackson's "Rock Me Tonight" and the current No. 1 black hit, Meli'sa Morgan's "Do Me Baby," but "You Are My Lady" was produced and written by Barry Eastmond.

Joe Carlton Dies at 65

LOS ANGELES Music industry executive Joe Carlton, 65, died here on Feb. 16 after a long siege of emphysema.

Carlton's first assignment in the industry was a column written for Billboard while he was in the Army during World War II. He went to work briefly for Robbins, Feist & Miller, the music publisher, following his discharge, joining Billboard's editorial staff shortly thereafter. He was music editor of Billboard during that stint.

In the '50s, he moved to Mercury Records, where he was a&r director in New York, after which he joined RCA and ABC in a similar capacity. Late in that decade, he formed his own label, Carlton Records, which he headed into the '60s. In the latter

part of the '60s, he joined Columbia Records' custom department, working on premium deals.

In the early '70s, Carlton joined Hansen Publications in New York, as a creative vice president. He later moved to the Miami Beach office of the print music publisher.

In 1976, he moved here, joining Almo Publications, a division of A&M Records, as director of publications. He remained there until 1979.

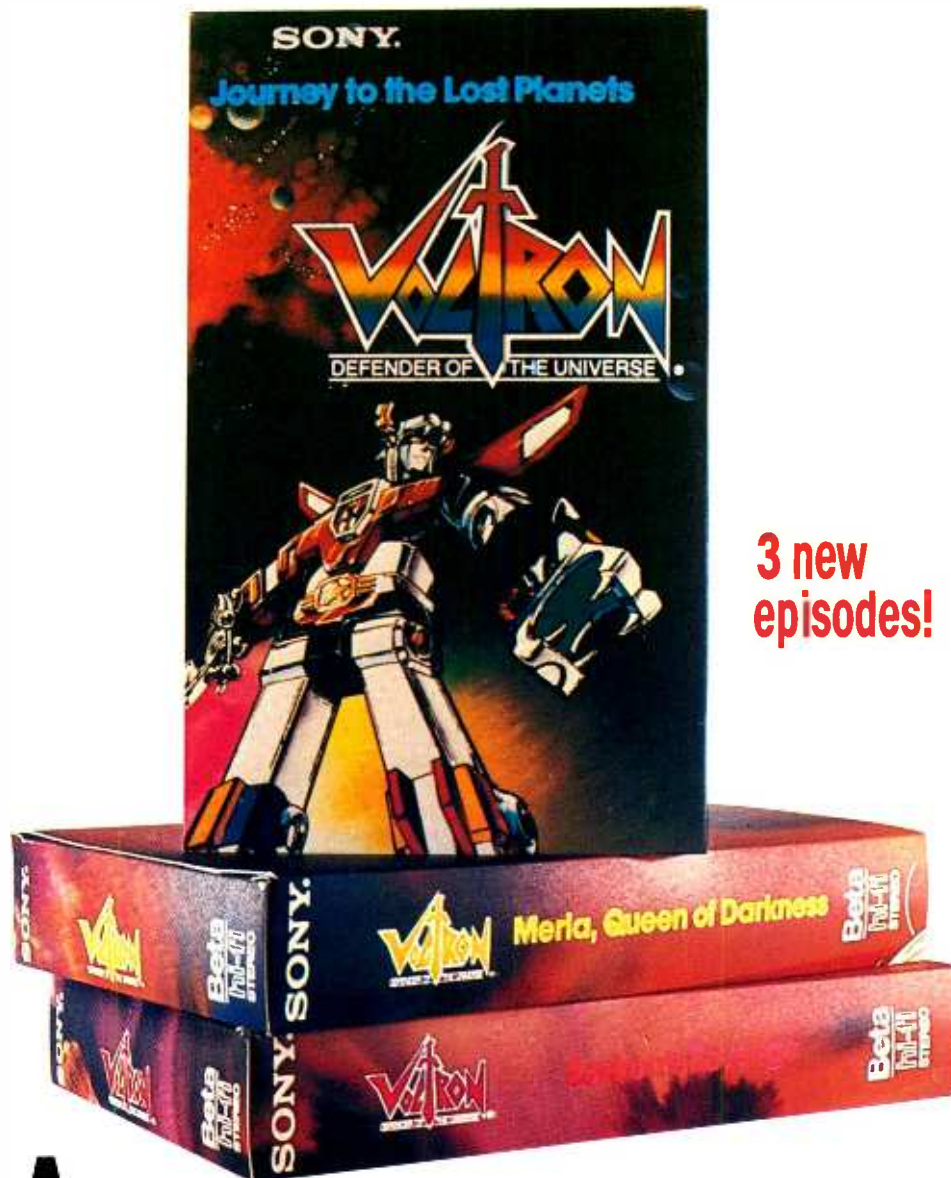
Until his death, he was active in writing. One of several books he prepared is "Carlton's Complete Reference Book Of Music."

Survivors include his widow, Eileen; a daughter, Pam; and a son, William.

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Sony to Triple 8mm Output Handycam Will Be Highlighted

TOKYO Sony has announced plans to triple its production of 8mm videorecorders this year. In the 12 months to October 1985, some 500,000 were manufactured. In the corresponding period to October, 1986, the total will be 1.5 million.

Around one million of these will be camcorders, Sony says, half of which are to be the 2.2 pound CCD-M8 Handycam that lists at \$990. Other Sony 8mm models on the market are the CCD-V8AF camcorder (\$1,500), the CCD-V8 itself (\$1,400), the EV-C8 VCR (\$740) the EV-A300 video deck (\$725) and the EV-S700 multideck (\$1,260).

The company is focusing its Japanese marketing effort on the CCD-M8 machine, sending promotion teams to some 3,000 so-called Come-Come Monitor shops, where CCD-M8s are available for demonstration and trial use. Customer questionnaires indicate 39% were buying their first videorecorder, while 61% acquired the machine as a replacement or add-on to existing equipment.

Small size, light weight, handiness and ease of operation were cited as the most attractive features of the CCD-M8. Some 40% of purchasers were aged 30-39, and 17% aged 20-29. Teenagers accounted for only 1% of sales but buyers over 60 accounted for 15%.

The Japanese electronics industry remains deeply divided over the introduction of the new for-

mat. Sony's enthusiasm is shared at the moment only by Kodak in the U.S.

Manufacturers of the now globally dominant VHS half-inch format are correspondingly unenthusiastic, and JVC has gone so far as to describe 8mm marketing as "egocentric" and "rude" to the many millions of VHS owners around the world.

It is widely accepted, however, that conventional VCR sales growth has passed its peak, with about 100 million machines now in use worldwide, and analysts note that this year's projected sales of three million camcorders will already be worth some 25% of the entire annual VCR market.

Despite the handicap of negligible software availability—only 50 prerecorded 8mm titles had been released in Japan by the end of 1985—the new format's versatility theoretically gives it a powerful edge. It can, for instance, record up to 18 hours with exceptionally high quality stereo sound. (More on 8mm software, page 33.)

Compounding the uncertainty is the specter of the digital audiotape (DAT), which is expected to be launched here before the end of 1986. Some executives believe this will be ignored because 8mm can also provide digital sound and take pictures as well, while others believe it will not only knock out conventional audio cassettes, but also damage or destroy the explosively growing Compact Disc sector.

Columbia Exec Has Global Responsibilities Works With IFPI to Fight Piracy

BY GLENN A. BAKER

SYDNEY With almost a full year under his belt as regional vice president for the Australasian/African operations of Columbia Records International (CRI), Peter Bond has firmly left his mark on what amounts to almost half of the civilized world.

The managing directors of eight CBS companies report directly to him; one, Australian Dennis Handlin, from the floor below Bond's own East Sydney office.

Bond's beat covers virtually all of the Southern Hemisphere (with the exception of South America) and takes in India, Thailand, New Zealand, Singapore, Malaysia, Nigeria, Korea, Kenya, and the Middle East.

He's also on the board of CBS/Sony in Japan and Hong Kong. With only two regional directors, one in Singapore and one in Nairobi, he has to spend at least five months of the year on the road to maintain direct contact with his vast territory.

"I'm the missing link," he says. "The last piece in the CRI jigsaw. I've joined my counterparts in Paris [for Europe] and Miami [for South America] in covering the world for CBS outside of North America. I chose Sydney as a base because it is the best place to live, and also because the Australian company is the most important in the region. Dennis Handlin runs his own ship, but I have everyday contact with him.

"It also enables me to be close to

emerging Australian and New Zealand talent, which I find very exciting. Murray Thom in New Zealand, for instance, has just found an exceptional new band called Peking Man, which has a great international future.

"I was astounded when I first came here by the variety of music offered. Perhaps there has been some lack of continuity in terms of our attitude toward local talent in the past, but after the success of Men At Work and the Eurogliders and the obvious future success of Mental As Anything, I don't think that will be the case again."

Bond's artist-development interest becomes a direct role outside of Australasia. He's been closely involved in the nurturing, for example, of an international market for Zambian singer Anna Mwale, who now has release deals in a dozen countries, including Brazil, Mexico, and Venezuela.

"Asian music doesn't have much relevance to the Western world," says Bond, "but African music certainly does. Contemporary performers such as Fela Kuti and King Sunny Ade have focused a lot of attention on Africa, and CBS is one of the few international companies to develop talent there seriously. It's a difficult territory to set down roots and operate efficiently."

But the greatest bane of Peter Bond's life is, not surprisingly, piracy. He works closely with IFPI, but the daunting Asian and Middle Eastern infestation virtually overshadows everything else he does. "The potential is enormous, but the reality is very small for legitimate recorded music in all of Asia, with the exception of Japan.

"In most markets, pirates take

about 90% of all sales. The saddest thing is that India, once very strong for the legitimate concerns, has collapsed into terrible piracy. Indonesia seems beyond all hope at the moment.

"At one recent IFPI meeting the Indonesian delegation got up and basically said, 'What's all the fuss about? We're not really doing anything wrong.'

"Singapore, another major problem area, could eradicate piracy overnight if the government wanted to. What they are saying to us is, 'We're not interested. This is good business, so go away. We're exporting between 50 and 100 million cassettes a year, so why should we discourage these excellent entrepreneurs who are responsible for huge foreign exchange earnings?'"

"All we can do is align ourselves with others who are being ripped off—like book publishers, video companies, video software people—and hope to stop piracy at a government level."

Bond says the U.S. has been "very good" at applying pressure. Secretary of State George Shultz had brought the matter up personally with Singapore prime minister Lee Kuan Yew, and a copyright law has been drafted.

"Three years ago it was terribly negative, but now there is a light at the end of the tunnel. Things are happening. IFPI has an office in Singapore and a branch office in Kuala Lumpur, where our biggest recent gains have been made. The new attitude in the antipiracy fight is to concentrate on one winnable battle at a time while still plugging away everywhere else. We won't give in.

(Continued on page 65)

GEMA Blasts EEC on Royalties

BY WOLFGANG SPAHR

HAMBURG European Economic Community support for the idea that record companies should be free to pay mechanical royalties in the country of manufacture or the country of sale, whichever is cheaper, is condemned by Hans Sikorski, vice president of German copyright society GEMA.

Such a policy is a severe disadvantage to copyright owners, Sikorski says, and is also in conflict with the EEC position that copyright owners in Common Market territories should be free to license their works in territories which provide the most favorable conditions.

Aggravating the competition between music users and copyright owners to seek the most beneficial arrangement for the payment of mechanical royalties is the threat of increased competition among the collection societies in the EEC—which, according to Sikorski, is leading to a "ridiculous battle for commission."

Once authors' societies begin to compete with one another, Sikorski argues, it is the thin end of the wedge, because copyright users are more than eager to take advantage of a competitive situation that may result in their having to pay less for the privilege of exploiting copyrighted music.

"Collection society officials who

play this sort of competitive game," says Sikorski, "are abdicating from their responsibilities to the copyright owning community and are playing into the hands of copyright users."

Commenting on the present predicament of BIEM, the pan-European mechanical licensing society, Sikorski says: "The BIEM that was founded by our forefathers years ago has no relation to the BIEM of today. It is no longer a homogenous entity but a very heterogeneous body in which the compatibility of interests and the comparability of economic and political systems has deteriorated markedly."

Pointing out that BIEM membership extends not only to EEC countries but also to Austria, Sweden and Switzerland, to some Eastern Bloc countries, and to Japan and territories in Latin America, Sikorski says that the problem of finding common ground among these disparate nations in the matter of mechanical royalties is becoming increasingly intractable. "And," he adds, "major music territories such as the U.K. and U.S. are not members of BIEM."

He goes on: "It is regrettable that the U.S., the world's largest music market, is not represented in BIEM. The future for the organization, bearing in mind the stated intention of GEMA and SUIA to withdraw, does not look too promising."

Because of the disparity among

countries in regard to mechanical royalty rates, Sikorski argues that copyright owners can be seriously disadvantaged. "If a French composer assigns his mechanical rights to SDRM, the mechanical royalty division of SACEM, he is entitled to expect that the royalties he receives will be in accordance with the tariffs established by SACEM as far as domestic record production is concerned."

Sikorski argues that if this procedure gains ground, it could lead to copyright owners prevailing upon their societies to cancel the reciprocal agreements with foreign societies operating on lower tariff levels.

He points out that GEMA has been advocating for several years the formation of a supra-national collecting society which would not only resolve the problem of disparities in mechanical royalty rates but would also be able to cope more effectively with the challenges presented by escalating technological innovation.

"We are in the age of satellite transmission, digital audio techniques, Compact Discs, and silicon chips," he says, "all of which represent a multiplication of the exploitation possibilities of copyrights. It is therefore high time that the collecting societies got together to discuss the possibility of setting up a central mechanical rights collection society in Europe."

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Setting the Record Straight

AM RADIO WAS NOT A 'WASTELAND'

BY JEFF BLEIEL

A few statements made in Bud Prager's recent commentary, "Surrendering Creative Control" (Feb. 15), need to be challenged in the interest of historical accuracy.

While I share many of the concerns he expressed about the current state of hit radio and its effect on the music being released by major labels, I disagree strongly with the parallel he draws between the scenarios now and 20 years ago. Mr. Prager's comments on the past were not the main thrust of his article, but he did attempt to use them to shed light on how current problems may be corrected.

The past can be a useful guide if it is understood. However, I submit that Mr. Prager's statements distort the past, perpetuate myths, and reflect personal taste. They should not be accepted as gospel.

"Twenty years ago," he writes, "... record companies sacrificed all sense of integrity and artistry in order to feed radio a steady diet of pap pop hits." And he cites as culprit the "predictable, homogenized wasteland" of AM radio, which would not play "real artists."

While the emergence of FM was undeniably a positive development for rock'n'roll, both as art form and business, such black and white historical conclusions about the state of pop music and AM radio at that time should be avoided. (I assume that by "20 years ago" he is referring to 1966. Let's even give him the benefit of the doubt and include 1967.)

Mr. Prager is by no means the

first to present this flawed scenario as history. A similar version showed up in a textbook for a college course I took on radio history and programming. I fear that if it is allowed to stand without refutation, it will become the accepted historical record.

I won't claim the definitive version here, but it's about time an alternate reflection is presented.

My recollection is that 1966 was one of the greatest years in the

not the exception. There are literally scores of records from that era that are now considered classics.

Just as inaccurate, I suggest, is Mr. Prager's statement that FM radio gave "real artists" a chance, citing as examples the Lovin' Spoonful, the Mamas & the Papas, Joni Mitchell and Bob Dylan, as well as his charge that "AM radio wouldn't touch these artists."

First of all, the implication that there were few, if any, "real art-

the Spoonful and the Mamas & Papas in '66 and '67. And while it's true that AM was no staunch supporter of Dylan, we find that he actually had three AM top 10 hits in 1965-66.

None of this is to suggest that all was bliss on AM and that there was no need for an alternative. Yes, it was great to hear Dylan and Beatles album tracks, new avant-garde groups, and the programming of longer selections without commercial interruption. And there was a sizeable audience out there ready to embrace the FM alternative.

But let's not trash the AM pop music of the time as "over-produced, soul-less little ditties."

AM radio retained its usefulness for years after the emergence of FM. With the Doors, the Airplane and the Dead on FM, where did white teenagers hear "Soul Man" by Sam & Dave, "Respect" by Aretha Franklin, and "Higher and Higher" by Jackie Wilson? Most likely on AM radio. Where else?

As for the music that became the voice of a generation, consider this: Hundreds of garage bands are still playing "Little Girl." Tom Petty plays "Little Bit O' Soul." John Cougar Mellencamp plays "Nobody But Me." All were pop hits at a time when Mr. Prager would have us believe that pop hits were being rejected by those in the know.

My point is that everyone has different tastes and remembers different musical sounds as essential during that wonderful era. Analogies between different periods are drawn with some peril. After all, we can't learn from history if we've got it wrong.

'Let's not trash the AM pop music of '66 as soul-less & over-produced.'



Jeff Bleiel, a former disk jockey who lives in Alexandria, Va., is a free-lance writer on pop/rock music.

history of rock'n'roll, and that 1967 wasn't half bad either. That judgment is based solely on the records that found their way into the dreaded top 40, and that were being played on AM radio at the time.

Is it accurate to describe "Dirty Water," "Good Lovin'," "96 Tears" and "Kicks" as "pap pop"? A quick glance through the pages of Joel Whitburn's reference books indicates that recordings like these seemed to be the rule at the time,

ists" (no matter how strict the definition) on AM radio at the time is ludicrous. After all, 1966 was the year of the Beatles' "Eleanor Rigby" and "Nowhere Man," the Beach Boys' production experiments on "Good Vibrations," and the first serious thoughts from the pen of Paul Simon. Each was exposed to millions via AM radio. And this was a year before the generally accepted birthdate of FM.

Secondly, AM radio was all over

Letters to the Editor

MAKE MINE BUD

Bravo, Bud Prager (Commentary, Feb. 15)! The amount of music that programmers have to sift through each week to find material with substance, creativity, and integrity is deplorable.

Let's hear more music from real artists, instead of the formulated, homogenized syrup that so many labels pride themselves on as being hits.

David Malmberg
Operations Director, K 102/WGTY
Minneapolis/St. Paul

DECISION PARALYSIS

Surely, there must be middle ground between Bud Prager's appraisal of our performance ("labels... have become slaves of trends in radio") and the perspective of those of us in radio.

Market dynamics and competition are undeniably producing a great deal of imitation and a minimum of risk-taking. But labels being slaves to our trends? Not hardly. In my experience with the record representatives, in no way could they be described as such uxorious vendors, but professionals who do a respectable job of calling our attention to their product.

In further defense, it is not uncommon to find a type of decision paralysis inside many radio sta-

tions—an inability to hear new talent or product that is painfully obvious in its suitability, but will not move until a list of influential stations is shown, or until a "bullet" on someone's chart gives birth to its acceptability.

As a consultant and syndicator, I do not see the passivity of the labels that Bud describes. However, fear of failing does seem to be at an all-time high on both sides. He makes a number of excellent points that should cause us to think about the ultimate value of so much duplication, tandem moves, management timidity, and emphasis on gizmos over talent.

Bob Botik
Botik Broadcast Services Inc.
Austin, Texas

THOSE WERE THE DAYS

Would someone please remind Bud Prager (Commentary, Feb. 15) that AM radio was *not* a "predictable, homogenized wasteland" 20 years ago.

Bob Dylan's "Like A Rolling Stone," the Lovin' Spoonful's "Do You Believe In Magic," the Mamas & the Papas' "California Dreamin'," and Joni Mitchell's "Big Yellow Taxi" were all substantial hits on that maligned medium. Other artists with so-called "pap pop" hits in that era included Jimi Hendrix,

Janis Joplin, the Jefferson Airplane, the Doors, Cream, and, of course, the Beatles, the Rolling Stones, the Who, and everyone on Motown.

"AM radio wouldn't touch those artists"? 'Scuse me while I crack a smile.

Chris Clark
Testa Communications Inc.
Carle Place, N.Y.

THE LONG & SHORT OF IT

Requests from reader W.E. Poe (Feb. 8) for 12-inch video mixes may be self-serving. Is he asking record companies to provide longer videos at no additional cost just so his paying patrons can have more convenient non-stop dancing?

As director of video services for a major nightclub that devotes one room of a three-room facility to non-stop videos with no dancing, I find videos between three and five minutes long ideal. The public is entertained and the artists is exposed effectively. Videos longer than five minutes tend to become boring.

Steven W. Johnson
Hippopotamus
Baltimore

AWAITING A CULTURAL THAW

It grieves me that it is next to impossible for Canadian groups to receive the recognition they deserve

in the U.S., despite proven success north of the American border, and in the U.K. and the rest of Europe. Too many Canadian artists are left out in the cold.

Doesn't it seem strange that American record promoters are directing their attention thousands of miles away, combing distant foreign markets, when they could be looking northwards and saving themselves a lot of trouble and money? And this is not say that American labels should ignore the U.K. or Europe, or downplay contributions to the industry that have come from those territories.

There are vast resources of musical talent to be harvested north of the 49th parallel. Often, however, it seems that U.S. record labels look on Canada as a sort of cultural glacier. But let them beware this misconception. The Canadians are making their way southward.

Ken Clarke
Toronto, Canada

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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Doubleday Dumping Its Last 3 Outlets

Stevens Handling Sale of WHN, WAPP, and WAVA

BY KIM FREEMAN

NEW YORK As expected, Doubleday Broadcasting is getting ready to exit radio by putting its three remaining properties on the auction block.

The sales of WHN and WAPP New York and WAVA Washington are being handled by Doubleday's former radio president, Gary Stevens, now a first president at

Werthiem & Co., a media brokerage firm here.

Industry experts value the three outlets at a total of about \$55 million, and Stevens says Doubleday is not set on selling all three as a package. "Whatever works out best for both parties," he says.

Late last year, Doubleday reached an agreement to sell four of its outlets—WLLZ Detroit, KDWB-AM-FM Minneapolis, and

KPKE Denver—to Sillerman Communications (Billboard, Nov. 16). Earlier in 1985, Doubleday signed a similar agreement with Heritage Broadcasting for the purchase of WMET Chicago.

At the time of those sales, Doubleday executives claimed that the company had every intention of keeping the New York and D.C. properties. Stevens' successor, Gerry Toner, explains Doubleday's change of heart:

"The broadcasting industry helped us along in this. After the sale of the five outlets and Stevens' resignation, we were inundated with overtures from people wanting to buy those markets if they became available. While we started with the concept of keeping them, we had to sit down and examine our commitment to broadcasting. We could not say it was a longterm one. As a result, the prices being bandied about became extremely attractive."

Calling the properties "prime facilities in prime markets," Toner notes that Doubleday recently got FCC clearance to give WAPP New York an omnidirection signal.

Country-formatted WHN carries the New York Mets' baseball games. Doubleday Inc. chief Nelson Doubleday owns the Mets, but Toner says there will not be any sale contract clauses requiring WHN's buyer to continue carrying those games.

WHN is New York's only country station, and WAPP has endured several format alterations, winding up as a hit outlet with weak ratings. So it seems logical that a radio group without Gotham properties may move into the market, buying both in order to create a country combo.

At presstime, Stevens said he had received "several" proposals, and added that he might set a 30-day limit on accepting bids.

New WKQX PD Will 'Freshen' Station's Sound

BY MOIRA MCCORMICK

CHICAGO Tommy Edwards, who steps in as program director at top 40/AC WKQX-FM (Q-101) here March 10 after 14 years at WLS-AM-FM Chicago, says he intends to "freshen Q-101's sound" without changing the station's music mix. "It's not broken and it doesn't need to be fixed," he says.

Edwards replaces Dan O'Toole, who is forming his own consultancy. Edwards will also be sitting in for Robert Murphy (mornings), Greg Brown (middays), and Pat Callahan (afternoons) during their vacations.

The new PD notes that "some of the production techniques need to be changed" at Q-101. He has already remixed the station's jingle packages, which were composed

(Continued on page 15)



Broadcast Betrothal. Radio romance gets the better of KSZN Pampa, Texas, air talents Lori Maxwell and John J. Pascarella, who met at the country station, fell in love, and got married. Appropriately, the couple tied the knot on the air Friday (14), giving the station the best Valentine's Day promotion it could ask for.

...newsline...

TM COMMUNICATIONS, of Dallas, buys its first two radio properties with the FCC-pending purchase of KECK/KHAT Lincoln, Neb. According to TM president/CEO Patrick Shaughnessy, the acquisition typifies the company's plan to "buy under-developed facilities in medium markets. It's a capital city and a university town with a thriving economy. We hope to acquire more just like this combo in the future."

MID AMERICA MEDIA announces intentions to sell its entire radio group. The outlets on the block are WIRE/WXTZ Indianapolis, KBEZ Tulsa, WIRL/WSWT Peoria, Ill., KRVR-FM Davenport, Iowa, and WKAN-AM and an FM under construction in Kankakee, Ill. Mid America's Plantation Cablevision is also up for sale. The Ted Hepburn Company of Cincinnati is the broker for the radio sales.

CITADEL COMMUNICATIONS of Tucson makes several key appointments. Stu Stanek is brought on board as vice president/general manager of Citadel's newly acquired KKFM Colorado Springs, Colo. He was general sales manager at WKTI Milwaukee. The company is currently debating whether it will leave KKFM's AC format in place. Richard Stein joins KAIR/KJOY Tucson as vice president/station manager. In addition, Jeff Murphy is appointed controller for the group.

THE INTERNATIONAL Radio Festival of New York is slated for June 10-12 there. Now in its fifth year, the meeting marks the culmination of a worldwide advertising and programming competition. Awards in numerous categories will be presented Thursday (12) at the Sheraton Centre Hotel. Last year, the Festival drew over 1,200 entries from 19 countries and this year's figures are expected to exceed that number.

BURKHART/ABRAMS/Michaels/Elliot & Assoc. consulting firm has slated its Atlanta Radio Forum '86 for June 26-27. The meet will focus on programming top-40, AC, and country radio; and research, marketing and advertising techniques. Registration is \$250 for clients and \$350 for non-clients. The seminars overlap with Bobby Poe's Pop Music Convention, which takes place June 27-28, also in Atlanta.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"I knew I'd heard this before," says WTIC Hartford, Conn., program director Gary Wall of the Pet Shop Boys' "West End Girls" (EMI-America). He had heard it before, as Epic released the same song two years ago. On its second go-round, Wall says the single sounds like "a cross between Al Stewart and Lou Reed. It's sort of a rap with a neat musical hook and it just sounds fresh on the radio." Meanwhile, the Bangles' "Manic Monday" (Columbia) continues to dominate every day of the week. "It's top 10 sales for us already, and the Bangles have definitely arrived," Wall says. Also in the category of unquestionable smashes, Walls cites Prince's "Kiss" (Warner Bros.), Stevie Nicks' "Talk To Me" (Mirage/Atlantic), and the Force M.D.'s "Chillin'" (Tommy Boy/Warner Bros.).

BLACK/URBAN

Falco's "Rock Me Amadeus" (A&M) wastes no time in crossing from pop to urban, at least in Houston, where KMJQ program director Ron Atkins is raving about the record. "I went out on a limb on this one," says Atkins, "because usually we don't follow on music." After hearing the track on a neighboring pop outlet, Atkins threw it in to the Magic 102 mix and "the phones went crazy," the PD reports. "It does have more of a pop groove," he continues. "But, I knew it would be applicable for us and it's filling dance club floors." Meanwhile, Atkins says the "hottest thing on radio request-wise," is the Gap Band's "Going In Circles" (Total Experience/RCA). The ballad, says Atkins, marks a "return to respectability" for the Gap Band. And, like other urban experts, Atkins made an immediate add out of Nu Shooz's "I Can't Wait" (Atlantic).

AOR

WBCN Boston's assistant PD/music director Bob Cranes puts a weighty point behind Jackson Browne's long-awaited latest, "For America" (Elektra). "Browne is continuing his politically motivated thoughts here," Cranes comments. "And, he's updated the music for the better. I expect this to jump on our charts very soon." From a more prolific veteran, Cranes is betting on Elvis Costello's "Please, Don't Let Me Be Misunderstood" (Columbia). Commenting on the appeal of Costello's remake of the Animals' hit, Cranes says, "Elvis has been through a lot of personal problems in the recent past. I just think this is a great statement for him to make." From lesser-known ranks, Cranes plucks the Call's "I Still Believe" (Elektra). "This band has been making great music out of the Bay Area for a long time," he enthuses. "I think this song will establish them as a recognizable singles band."

COUNTRY

With the country cause progressing smoothly in Boston, WBOS programmer Mark Tudor sticks with some not-necessarily-country adds. The key pick in this category is the Everly Brothers' "Born Yesterday" (RCA). "This is not the Everlys of the 1950's," he says. "I'd call it a cross between Jackson Browne and Simon & Garfunkel, with a little bit of country thrown in." From more predictable sources, Tudor is fond of Conway Twitty's "You'll Never Know How Much I Needed You Today" (Warner Bros.). "It's hard for us to play the really traditional country songs up here, and Twitty's last couple of songs didn't work well for us," Tudor says. "But, this is a more classic ballad . . . not a grinder at all." The PD is also pegging high hopes on the latest single from the Nitty Gritty Dirt Band. The title track from their new album, "Partners, Brothers & Friends" (Warner Bros.), the song is a clever one in Tudor's esteem and ought to be boosted by press relating to the Dirt Band's 20th anniversary. "The song talks about the business," Tudor explains, "Losing bullets and discount bins," which he figures could become household words if the media picks up on the birthday/business connection.

KIM FREEMAN

STRENGTH III

CHECK OUT THE HOTTEST CHARTS IN THE INDUSTRY

TOP SINGLES CHARTS

R&R

- 1 Kyrie
- 2 How Will I Know
- 3 Sara
- 9 King For A Day

Mr. Mister RCA
Whitney Houston ARISTA
Starship GRUNT/RCA
Thompson Twins ARISTA

BILLBOARD

- 1 Kyrie
- 2 How Will I Know
- 3 Sara
- 6 When The Going Gets Tough

Mr. Mister RCA
Whitney Houston ARISTA
Starship GRUNT/RCA
Billy Ocean JIVE/ARISTA

CASHBOX

- 1 Kyrie
- 2 How Will I Know
- 3 When The Going Gets Tough
- 4 Sara

Mr. Mister RCA
Whitney Houston ARISTA
Billy Ocean JIVE/ARISTA
Starship GRUNT/RCA

TOP ALBUMS CHARTS

BILLBOARD

- 1 Welcome To The Real World
- 3 Whitney Houston
- 7 Knee Deep In The Hoopla

Mr. Mister RCA
Whitney Houston ARISTA
Starship GRUNT/RCA

CASHBOX

- 3 Whitney Houston
- 4 Welcome To The Real World
- 10 Knee Deep In The Hoopla

Whitney Houston ARISTA
Mr. Mister RCA
Starship GRUNT/RCA

TOP AC CHARTS

R&R

- 1 Sara
- 6 When The Going Gets Tough
- 8 How Will I Know
- 10 Kyrie

Starship GRUNT/RCA
Billy Ocean JIVE/ARISTA
Whitney Houston
Mr. Mister RCA

BILLBOARD

- 1 Sara
- 4 When The Going Gets Tough
- 5 How Will I Know

Starship GRUNT/RCA
Billy Ocean JIVE/ARISTA
Whitney Houston

W NUMBERBERS

TOP BLACK SINGLES CHARTS

R&R

- 5 How Will I Know
- 8 Guilty
- 9 Another Night

Whitney Houston ARISTA
 Yarbrough & Peoples
TOTAL EXPERIENCE/RCA
 Aretha Franklin ARISTA

BILLBOARD

- 2 Guilty
- 3 How Will I Know
- 6 When The Going Gets Tough
- 9 Let Me Be The One

Yarbrough & Peoples
TOTAL EXPERIENCE/FCA
 Whitney Houston ARISTA
 Billy Ocean JIVE/ARISTA
 Five Star RCA

CASHBOX

- 6 Let Me Be The One
- 7 How Will I Know
- 9 Guilty

Five Star RCA
 Whitney Houston ARISTA
 Yarbrough & Peoples
TOTAL EXPERIENCE/RCA

MR. MISTER

"Welcome to the Real World" AFL-7180
 "Kyrie" PB-14258

RCA



WHITNEY HOUSTON

"Whitney Houston" ALB-8212
 "How Will I Know" AS1-9434

ARISTA



STARSHIP

"Knee Deep in the Hoopla" BXL-5488
 "Sara" FB-14253

GRUNT



DIONNE WARWICK

"Friends" ALB-8398
 "That's What Friends Are For" AS1-9422

ARISTA



BILLY OCEAN

"Jewel of the Nile Original Motion Picture Soundtrack" JLG-8406

"When the Going Gets Tough" JS1-9432



FIVE STAR

"Luxury of Life" AFL1-9506
 "Let Me Be the One" PB-14229

RCA



YARBROUGH & PEOPLES

"Guilty" TELB-5715
 "Guilty" TES1-2425



THOMPSON TWINS

"Here's to Future Days" ALB-8276
 "King For A Day" AS1-9450

ARISTA



RCA

 **ariola**

LIONEL RICHIE
ELTON JOHN

NOW

EVERY
WEEK

PHIL COLLINS

DAVID BOWIE

HUEY LEWIS AND THE NEWS

JOHN COUGAR MELLENCAMP

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POP SINGLES—10 Years Ago

1. **50 Ways To Leave Your Lover**, Paul Simon, COLUMBIA
2. **Theme From S.W.A.T.**, Rhythm Heritage, ABC
3. **You Sexy Thing**, Hot Chocolate, ATLANTIC
4. **Love To Love You Baby**, Donna Summer, OASIS
5. **Love Machine Pt. 1**, Miracles, TAMLA
6. **I Write The Songs**, Barry Manilow, ARISTA
7. **All By Myself**, Eric Carmen, ARISTA
8. **Breaking Up Is Hard To Do**, Neil Sedaka, ROCKET
9. **Take It To The Limit**, Eagles, ASYLUM
10. **Evil Woman**, Electric Light Orchestra, UNITED ARTISTS

POP SINGLES—20 Years Ago

1. **These Boots Are Made For Walkin'**, Nancy Sinatra, REPRISE
2. **Lightnin' Strikes**, Lou Christie, MGM
3. **The Ballad Of The Green Berets**, S/Sgt. Barry Sadler, RCA VICTOR
4. **Up Tight**, Stevie Wonder, TAMLA
5. **My World Is Empty Without You**, Supremes, MOTOWN
6. **My Love**, Petula Clark, WARNER BROS.
7. **Don't Mess With Bill**, Marvelettes, TAMLA
8. **California Dreamin'**, Mamas And Papas, DUNHILL
9. **Elusive Butterfly**, Bob Lind, WORLD-PACIFIC
10. **Working My Way Back To You**, 4 Seasons, PHILIPS

TOP ALBUMS—10 Years Ago

1. **Desire**, Bob Dylan, COLUMBIA
2. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
3. **Gratitude**, Earth, Wind & Fire, COLUMBIA
4. **Station To Station**, David Bowie, RCA
5. **Chicago IX—Chicago's Greatest Hits**, COLUMBIA
6. **Frampton Comes Alive**, Peter Frampton, A&M
7. **Fleetwood Mac**, WARNER BROS.
8. **Face The Music**, Electric Light Orchestra, UNITED ARTISTS
9. **Rufus Featuring Chaka Khan**, ABC
10. **Wake Up Everybody**, Harold Melvin & The Blue Notes, PHILADELPHIA INT'L

TOP ALBUMS—20 Years Ago

1. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
2. **Rubber Soul**, Beatles, CAPITOL
3. **Going Places**, Herb Alpert's Tijuana Brass, A&M
4. **The Sound Of Music**, Soundtrack, RCA VICTOR
5. **September Of My Years**, Frank Sinatra, REPRISE
6. **Roger Miller**, Golden Hits, SMASH
7. **My Name Is Barbra**, Two, Barbra Streisand, COLUMBIA
8. **The Miracles Going To A Go-Go**, TAMLA
9. **A Man And His Music**, Frank Sinatra, REPRISE
10. **The 4 Seasons Gold Vault Of Hits**, PHILIPS

COUNTRY SINGLES—10 Years Ago

1. **Good Hearted Woman**, Waylon & Willie, RCA
2. **Hank Williams, You Wrote My Life**, Moe Bandy, COLUMBIA
3. **Remember Me (When The Candlelights Are Gleaming)**, Willie Nelson, COLUMBIA
4. **Don't Believe My Heart Can Stand Another You**, Tanya Tucker, MCA
5. **The White Knight**, Cledus Maggard, MERCURY
6. **The Roots Of My Raising**, Merle Haggard, CAPITOL
7. **Faster Horses (The Cowboy And The Poet)**, Tom T. Hall, MERCURY
8. **Somebody Loves You**, Crystal Gayle, UNITED ARTISTS
9. **Standing Room Only**, Barbara Mandrell, ABC DOT
10. **Motels And Memories**, T.G. Shepard, MELODYLAND

SOUL SINGLES—10 Years Ago

1. **Sweet Thing**, Rufus, ABC
2. **Sweet Love**, Commodores, MOTOWN
3. **Turning Point**, Tyrone Davis, DAKAR
4. **Let The Music Play**, Barry White, 20TH CENTURY
5. **Boogie Fever**, Sylvers, CAPITOL
6. **I Need You, You Need Me**, Joe Simon, SPRING
7. **Inseparable**, Natalie Cole, CAPITOL
8. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
9. **Love Or Leave**, Spinners, ATLANTIC
10. **You're Fooling You**, Dramatics, ABC

WOXY by Kim Freeman JIOX

WGCL CLEVELAND fills its program director seat with **Phil LoCascio**, who graduates from a highly successful stay at **WYYY-FM** Syracuse, N.Y. In his three years with "Y-94," LoCascio took the station to a 16.6 share of the 12-plus market in the recent fall Arbitrons. At **WGCL**, LoCascio replaces **Tom Jeffries**.

Nashville country favorite **Gertry House** leaves Music City for the morning post at Malrite's new country outlet, **WLAC** Los Angeles. That's a departure from **WSM**, and previously **WSIX**, where he became a Nashville fixture. The move indicates that Malrite indeed has big plans for its Los Angeles country commitments.

Condolences to the friends and family of "**John R**" **Richbourg**, who passed away at age 75 on Feb. 15. Richbourg was a well known voice at **WLAC** Nashville, where he was a pioneer in exposing rhythm & blues from the '40s through the '60s. Known on his evening show then as "The Cool White Dude," Richbourg retired in 1973.

PURE ROCK KNAC Long Beach recruits **Paul "Lobster" Wells** from neighboring rocker **KMET** to host the "Lobster Breakfast Show" Monday through Friday mornings. Wells became the Lobster at Stanford Univ.'s **KZSU**, and polished his act at **KSJO** San Jose and the former **KQAK** San Francisco before swimming south.

At hit formatted **WOMP-FM** Wheeling, W. Va., seven-to-midnight man **Michael Stewart** gets extra duties as music director, lightening the load for program director **Bob Forster**. . . Also moving into MD duties is **Gary Miles**, who joins **WLAN** Lancaster, Pa., from neighboring **WNZT**, where he was program director. Miles replaces **Danny Carlisle**, who moves on to **WGTy** Gettysburg, Pa.

WKZL WINSTON-SALEM, N.C., whips up a new recipe for its "Breakfast Club" show. The new team is **O.J. Riley** from **KVMT** Vail, Colo., and **Toni Trueblood** from **WASH** Washington. According to PD **Chuck Finney**, the pair prepared listeners for their arrival by dressing as sheiks and handing out cash on street corners. **WKZL**, by the way, recently became the 20th licensee of **Mike Josephs'** "Hot Hits" logo.

Charlie O'Neil joins **WCII** Louisville as the country/MOR outlet's morning man. He goes to the Great Trails after a brief stint at **KCBQ** San Diego, and earlier manned a mike at **WMAQ** Chicago.

WABB-FM Mobile, Ala., appoints **Mark David Sawyer** music

director. He replaces **Paul Fuller**, who shipped off to **WRQX** Washington. . . In Memphis, **Pam Wells** is promoted to program director at broadly formatted urban outlet **WHRK-FM**. She replaces **C.J. Morgan** and retains her high-rated morning shift. . . Staff swapping in San Francisco continues as former **KIOI** production director **Keith Smith** segues to the same post at **KMEL**.

RICK MCGEE is named program director for Capitol Broadcasting's **WCAW-AM** Charleston, W. Va., a country outlet. . . Country programmers packing their bags for next week's Country Radio Broadcasting Seminar, shouldn't forget to pack some words of wisdom for the more than 50 country artists who will be available during the Artist Radio Taping Session. Sponsored by the Country Music Assn. and the Seminar, the taping session runs from 6 p.m. to 10 p.m. Friday, March 7.

A father and son act is going on full force at **KFDI** Wichita, where

Phil LoCascio joins WGCL

executive VP/GM/morning man **Mike Oatman** precedes his son **Andy Oatman**, who's just moved into afternoon drive. The opening was created when **Randy Ray Urich** left his three-year afternoon shift at **KFDI** to step on-air at **KTTS** Springfield, Miss. There, **Urich** replaces retired Ranchhand **Barefoot Bob Kinney**.

While several pop and rock stations are jazzing up their Sundays, top 40 outlet **WDTX** Detroit is testing out a healthy dose of cool criticism. Debuted Sunday (23), the half-hour program features music critics **Gary Graff** of the Detroit Free Press and **Jim McFarlin** of the Detroit News. "They are notorious for disagreeing," says **WDTX** promotion director **Carolyn Krieger**, who explains that the pair will debate the merits of three or four recent albums each week.

Also different in Detroit is **Roy Stephens'** voice at AC station **WNIC**. It's a return for the afternoon man, who worked at several Motor City outlets after starting with **WNIC**.

The station that brought us the infamous "Khadafy Garbage Can Liners," **WJDM** Elizabeth, N.J., now brings us a new midday talent: **Lauren Pressley**, who joins the uptempo AC from **WFMV** Blairstown, N.J. . . **Pat Riley** joins classic hits outlet **KROY** Sacramento as morning man. He's fresh from his successful after-

noon program at **WIBC** Indianapolis.

WITH **WMMS CLEVELAND** trumpeting its status as Rolling Stone readers' station of the year, **WNEW-FM** New York gets a similar distinction from Performance magazine. The title is based on concert promotion and is the result of a reader poll staged by the touring talent monthly.

WNBC New York appoints **Paul Goldstein** production administrator. He's fresh from **WPIX** with a résumé that also includes work at Narwood Productions and several San Diego outlets. . . Like the rest of the world, London has gone "lite," at least at **Smolensky's Ballon**, an eatery on Dover Street. During a visit to Gotham, the restaurant's owner fell in love with **WLTW** (Lite-FM), and he has arranged to get continuous airchecks sent over as background music.

In other New York news, **WHTZ** (Z-100) hires veteran radio researcher **Stu Naar** as director of marketing and research.

ANNE STANDISH is the new marketing and promotion director for **WAMO-AM-FM** Pittsburgh and its parent, **Sheridan Broadcasting**. She joins from a marketing post at Pittsburgh Tele-Communications. . . Upstart urban AM daytimer **WILD** Boston promotes PD/morning personality **Elroy R.C. Smith** to vice president of programming.

Fifty-thousand-watt AC outlet **KRMG** Tulsa brings **Scott Norman** on board as afternoon driver. Most recently, Norman had done various shifts and production work at **KJR-AM** Seattle.

Thirty-year radio and TV veteran **Bob Jacobs** could use some cards and letters to brighten up the time while he waits for a heart transplant operation. Currently working at **KNOE** Monroe, La., **Jacobs**, the father of **WPLJ** night jock **Jimmy Roberts**, can be reached at the St. Luke's Episcopalian Hospital in Houston. . . Congratulations to **WKLS-AM-FM** Atlanta PD **Bill Wise** and his wife **Sarah**, who recently added a personality to their home lineup with a baby boy, **Benjamin John**.

A NICE TRY but no cigar award goes to **WOXY** Oxford, Ohio, which tried to make a charitable gesture out of Miami Univ. basketball star **Ron Harper**. Two of **WOXY's** disk jockeys and some M.U. cheerleaders got together to record "Harper Valley," and the rap immediately became an add on the new wave outlet. Plans were made to press up the single, with proceeds promised to the university's speech and hearing clinic for children.

The NCAA intervened, however, claiming that the song bordered on commercializing an amateur athlete. The rap was pulled of the air, and pressing plans tabled. **WOXY**, after all, carries M.U.'s basketball, football, and hockey games. As **WOXY's** owner, **Doug Balogh**, told the New York Times, "To win a battle but lose the war doesn't make sense."

Washington Roundup

BY BILL HOLLAND

BY THE TIME you read this, chances are good that NRBA's board of directors will have voted to approve unification with rival NAB—although sources say the vote won't be unanimous, because some members still worry that radio might not be given sufficient autonomy. Still, if the plan was approved at the Ft. Lauderdale meeting Friday (21), the last major hurdle to a new group representing radio will have taken place. NAB already approved the plan at its board of directors meeting in January.

DON'T REGULATE THOSE DIALS: The Consumer Electronics Group of the Electronics Industries Assn. (CEG/EIA) has told the FCC it doesn't think the Commission should regulate the performance characteristics of AM receivers, which the NAB has suggested as one way to improve that service. CEG/EIA says the FCC has "no statutory authority" to do so. The Commission, however, has extended its deadline for comments on the NAB petition for a rulemaking on

ways to improve and bolster AM service.

MUCHO DINERO, FIDEL: The FCC has given the nod to **WIOD-AM** in Miami for \$84,026.79 in compensatory funds for the expenses it took on in modifying its transmitting facilities to overcome interference from Cuba. Congress and the administration authorized such interference compensation last year.

CONGRESS BANNED radio and TV ads for snuff and chewing tobacco right before it took off for recess, and the measure has been sent to the White House to be signed into law.

STILL ELIGIBLE: The FCC says that former AM daytimers on foreign clear channels operating at less than 250 watts at night will still be eligible for the AM daytimer preference for an FM station applicant. The Commission has also modified eligibility standards for daytimers that previously had to have operated for three years before applying. Now applicants can do so after having spent 20 hours a week in the management of a daytimer.

Roofing Co. Sues WLAC

NASHVILLE **WLAC-AM-FM** and one of its top talk show hosts have been sued in circuit court here for allegedly "false and defamatory" remarks made by a call-in listener. Plaintiff is the Charles L. Cotten Co., a roofing firm in the Nashville suburb of Hendersonville.

The complaint focuses on an Aug. 13, 1985, segment of the "Ruth Ann Leach Show," which featured a representative of the Nashville Better Business Bureau as its guest. During the call-in portion of the show, the suit alleges, a listener accused the plaintiff of perpetrating "a scam or fraud" on a member of the listener's family.

By soliciting calls, the suit charges, Leach and **WLAC** created a situation that would encour-

age "certain irresponsible listeners/callers" to "broadcast potentially defamatory, obscene and/or scandalous matter."

Also named in the action were **Sudbrink Broadcasting** of Tennessee, owner of the station when the alleged offense occurred; **Price Communications**, the current owner; and two listeners alleged to have been involved in making the call in question.

The suit seeks \$125,000 in compensatory damages and \$300,000 in punitive damages from each defendant.

David Manning, general manager of the station, says the matter has been turned over to attorney **Bill Armistead** for response.

ED MORRIS

NEW WKQX-FM PROGRAM DIRECTOR

(Continued from page 11)

by "Miami Vice" maestro **Jan Hammer**, in order to "punch them up."

Edwards says he also plans to present air personalities with "ideas for ways in which they can be more creative in their shows."

Edwards served at **WLS-AM** as an air talent—including a spot as co-host of veteran jock **Larry Lujack's** "Animal Stories"—program director, and production director. He also filled in as temporary PD at **WLS-FM**, now **WYTZ**, for nine weeks last summer before **Jan Jeffries** was hired.

He and **WKQX** general manager **Mike Donovan** worked together at **WLS** from 1972 to 1978, when **Edwards** was program director and **Donovan** promotions director.

Since his departure from **WLS** last November, **Edwards** had been doing mornings at local station **WJMK-FM** (Magic 104) in place of the late **Joel Sebastian**. **WMET** Chicago morning drive jock **Stu Collins** is now **Magic 104's** morning man; **Collins'** on-air partner **Mike Kenneally** is holding down **WMET's** a.m. shift. **WMET** PD **Reed Reker** says he's interested in finding another personality to work with **Kenneally**.

In related news, **WMET** has acquired **Dave Rickards** from **WZPL** Indianapolis for the evening slot, moving former evening announcer **Doug Blair** to afternoon drive. Previous p.m. drive jock **Jeff McKee**, in turn, goes to **WZPL**, where he'll handle the same shift.



Radio Runners. Attendees at the Radio Advertising Bureau's recent managing sales conference in Dallas rest after completing Fun Run. The trek was sponsored by Internet, the network division of Interop. The speedsters are, from left, KOY Phoenix's Chuck Hammond; KFXE Pine Bluff, Ariz.'s Dub Snider; KOKE Austin's Jim Bearden; WIXX Green Bay, Wisc.'s Diane Wadninski; and WSPA Spartanburg, S.C.'s Rhita Hughes.



Just Kidding. American Comedy Network executives present their first monthly "Who Are You Kidding Award" to the TV show "Family Ties," which ACN deemed the "most overrated" program on the air. Pictured with a "script-writing" gorilla who accepted the plaque on behalf of the TV cast are, from left, ACNers David Lawrence, Bob James, Andy Goodman, Mechele George, and Dale Reeves.



Kids Get Kissed. Sutra Records rappers the Fat Boys gather with WRKS New York staffers and Coca-Cola Bottling Company executives during the fourth annual Martin Luther King Jr. High School Basketball Classic at Nassau Coliseum. WRKS used its clout to provide between-game entertainment by the Fat Boys, Evelyn Champagne King, the Force MD's, Dana Dane, and others. Event proceeds of more than \$20,000 went to the United Negro College Fund. Pictured, from left, with the members of the Fat Boys are Coca-Cola's Asa Murray, WRKS's air talent Chuck Leonard and promotion director Gail Tonneson, and UNCF's Ken Harris.

The Source of What You Need. NBC/the Source rock reporter Rona Elliot poses after interviewing Atco act INXS for a network segment. Discussing the progress of the group's "Listen Like Thieves" album and the "What You Need" single are INXSers Tim Farriss, left, and Michael Hutchence.

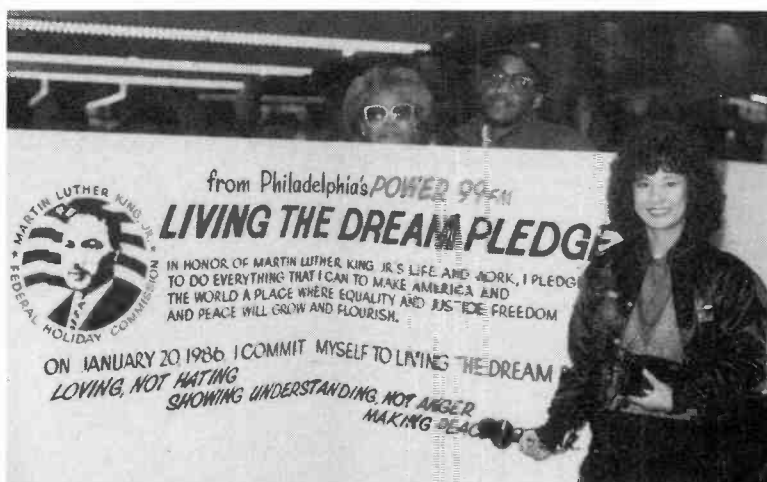


Boots Made for Climbing. KVET Austin operations director Mike Carta, right, shops for footwear with country stars Roy Clark, left, and Mel Tillis. The two were in town to promote their new film, "Up Hill All The Way," and to sign a few soles for KVET's listeners.

Teen Terrors. WQEN-FM Tyler, Texas, personnel welcome Alabama members to the station's 10th anniversary celebrations, which included a "1004 hits of Q-104's First Decade" countdown and a series of "Q-Tip" cash giveaways. Moving into the double digits are, from left, Alabama's Jeff Cook and Teddy Gentry, Q-104 program director Leo Davis, music director Bill St. John, and operations manager Rish Wood.



WPIX Penthouse Picks. WPIX New York midday talent Geri Latchford reigns over a sales promotion in which contestants were asked to put on their best Joan Collins look. The grand prize was a Black Gama Mink coat; other prizes included makeovers, dinners, theater tickets, and limousine services. The cast members, from left, are Latchford; final winner Mary Trevigno and her husband, John; and WPIX promotion director Jane Shayne.



Powerful Pledge. WUSL "Power 99" staffers pose next to the station's "Living The Dream Pledge," a huge card on which WUSL gathered thousands of signatures in honor of Martin Luther King Jr. day. In tribute to King's contributions, WUSL presented the pledge to the Martin Luther King Jr. Center for Non-Violent Social Change. Recruiting signatures, from left, are Power 99 personalities Pat Jackson, "Beej-in the Morning," and Loraine Ballard-Morrill.

Promotions

MUSICAL DIAL POSITIONS

WZVZ Kokomo, Ind. (AOR)
 Contact: Steve Dunham

Responding to an FCC decision made roughly 10 years ago, WZVZ turned a potential trauma into a terrific promotion recently when the rocker had to switch its dial position from 93.5 to 92.7.

The FCC decision made allowance for the debut of WOKZ Muncie, Ind., taken on air Jan. 16 by owner Jim Beatty.

"We used the opportunity to fine tune the format and promote the station," says WZVZ's program director Steve Dunham. Keying the event to the station's "new home," WZVZ began teasing listeners three weeks prior to the frequency change. This consisted of newspaper ads, on-air tidbits and messages from Kokomo Mayor Stephen Daily, who alerted listeners to the "new Z-93" as the move date approached.

On the night of the frequency change, all of Z-93's jocks gathered at a local lounge for a remote countdown. Following WZVZ's relocation, staffers kept weekend vigils at local mall parking lots to encourage drivers to reposition their car radios. Those who did were registered by WZVZ for a separate on-air contest.

THERE'S A LOT of fast talking going on at WRQX Washington, D.C., where the top 40 station is in the midst of its "The more you say it, the more you win" contest. Advised to call after hearing particular songs, Q-107's listeners are being asked to repeat "Q-107" as many times as possible in 10 seconds, for \$10 a pop. Thursday callers stand a chance of collecting an additional \$1,000.

One of many DJs on the road these days is Q-107 newcomer Gary Spears, who'll be broadcasting a forthcoming week of afternoon shifts from Hawaii. The March 8-15 series of poolside chats is an effort to celebrate Spears' arrival from WAPP New York, and to supply eight winning D.C. couples with an early spring suntan.

Also on the road are KHOW Denver's morning men, Hal and Charley, who will be letting their listeners "tell them where to go" during the station's "Weird Wednesday" series. Each week, a lucky KHOW listener will determine a Wednesday broadcast location and sit in as

co-host of the morning calamity.

DON'T DRIVE DRUNK and don't drive home without "WMMR's Detour Map" if you are a resident or visitor in Philadelphia. The city is now witnessing phase II of the PennDOT reconstruction, so the rock outlet has issued a second edition of its detour map. Available at various local retailers, the WMMR directory includes 11 alternative routes for frustrated rockers on the roll.

With St. Valentine back on the shelf, St. Patrick is prepping for his March 17 festivities. And, so is WLW (96 Rock) Cincinnati which

has enlisted the help of Sprite and its local college community to pull off the "Greening Of Cincinnati." WLW and Sprite will fund construction of the best float theme submitted by fraternities or sororities for 96 Rock's St. Patrick's Day parade vehicle.

Besides getting a free float ride, the winning Greek group will receive a Sprite machine for its house and 96 cases of soda. The final "bit o'green" comes in the form of several native Irish trees, which will be displayed on the float then planted throughout the city.

KIM FREEMAN



WZVZ Kokomo, Ind., program director Steve Dunham, left, and morning man Tommy Willhoite pose with a document from the city's Mayor, Stephen Daily, proclaiming the recent "Z-93 Day." The special day was part of many WZVZ promotions to celebrate its frequency switch to 92.7 on the dial.

Featured Programming

THE GLOBAL Satellite Network will debut a new rock'n'roll classics program, "Reelin' In The Years," on April 5. The three-hour weekly series, which will feature the top artists and music of the '60s and takes its title from the hit song by Steely Dan, will be hosted by George Taylor Morris.

According to Global president Howard Gillman, "Reelin' In The Years" was conceived amid renewed station and advertiser interest in the upper demographic audience that grew up in the '60s. Host Taylor comments that the program will not be an "oldies show," but will serve as an '80s perspective on the music and memories of that era. The Global Satellite Network currently produces two weekly shows: "Rockline" and "Powercuts."

SATELLITE MUSIC NETWORK is adding "Speaking Of Relation-

ships," a 90-second feature, as a special part of its regular programming. The feature will be available on the network's "Country Coast To Coast," "StarStation" and "Stardust" formats... The Mutual Radio Network has revamped its news and sports departments to deal with the changing demands of the national marketplace. The network offers numerous reports and specials available to multi-formatted stations.

THE UNITED STATIONS Radio Networks has joined forces with Ken Kragen, president of Hands Across America, and Brian Dyson, senior vice president of Coca-Cola USA, to furnish programming for Hands Across America and its national effort against hunger and homelessness.

On May 25 at 3 p.m. EST, six million people are expected to join
 (Continued on page 22)

FOR WEEK ENDING MARCH 1, 1986

Billboard

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

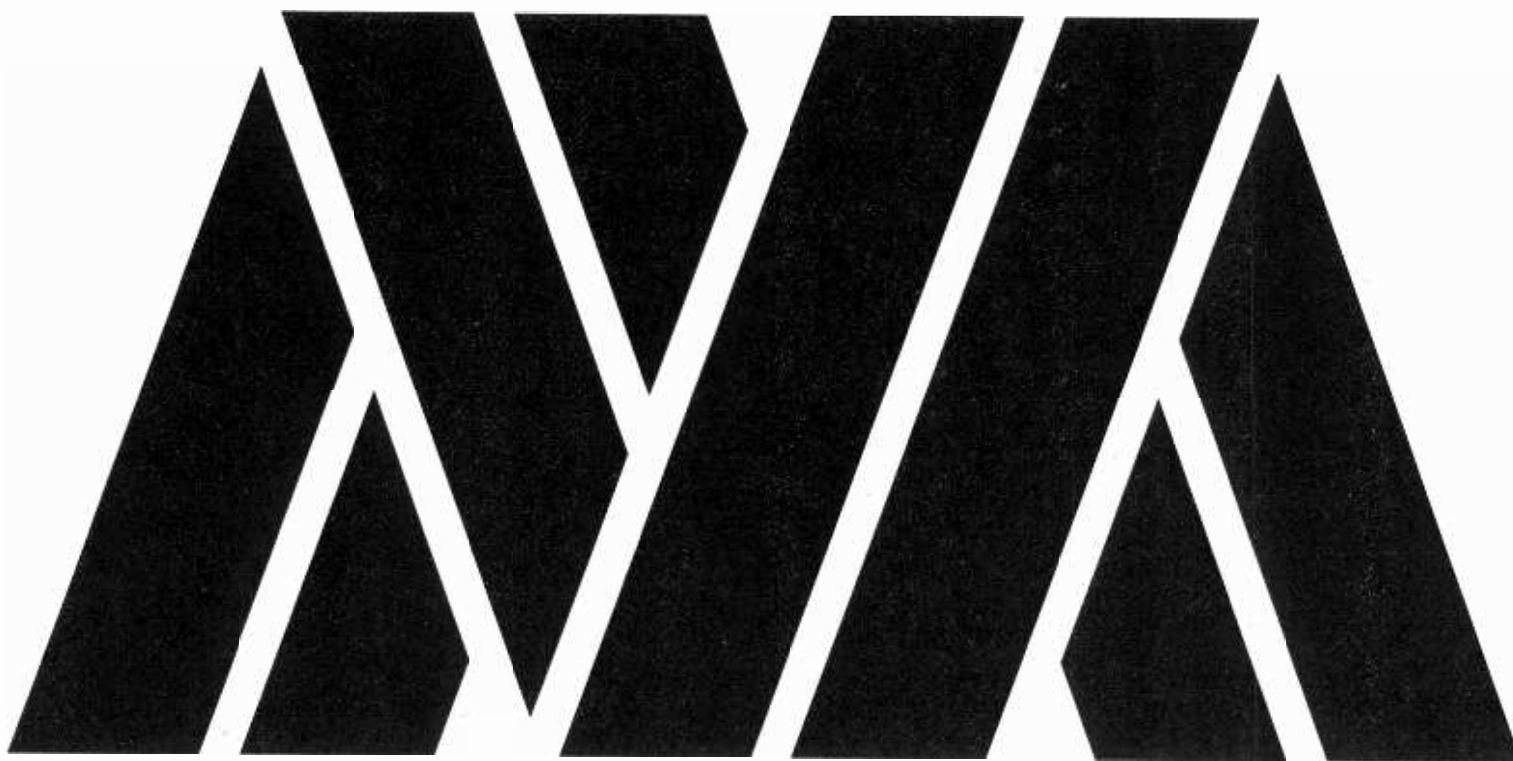
	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	5		THE FIRM ATLANTIC	ALL THE KINGS HORSES
2	2	4	6		HEART CAPITOL	THESE DREAMS
3	4	6	6		INXS ATLANTIC	WHAT YOU NEED
4	7	7	6		PETER FRAMPTON ATLANTIC	LYING
5	5	5	7		THE ALAN PARSONS PROJECT ARISTA	STEREOTOMY
6	10	15	5		MIKE & THE MECHANICS ATLANTIC	ALL I NEED IS A MIRACLE
7	8	11	7		THE OUTFIELD COLUMBIA	YOUR LOVE
8	3	3	10		SIMPLE MINDS A&M	SANCTIFY YOURSELF
9	9	13	5		LOVERBOY COLUMBIA	THIS COULD BE THE NIGHT
10	6	1	15		ZZ TOP WARNER BROS.	STAGES
11	13	20	5		ROGER DALTRY ATLANTIC	QUICKSILVER LIGHTNING
12	12	18	5		ROBERT TEPPER SCOTTI BROS.	NO EASY WAY OUT
13	23	41	3		ROBERT PALMER ISLAND	ADDICTED TO LOVE
14	17	34	3		BLUE OYSTER CULT COLUMBIA	DANCING IN THE RUINS
15	15	27	17		JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
16	28	46	3		ZZ TOP WARNER BROS.	DELIRIOUS
17	14	16	7		JOHN COUGAR MELLENCAMP RIVA	MINUTES TO MEMORIES
18	18	25	4		MARILYN MARTIN ATLANTIC	NIGHT MOVES
19	21	37	3		JOHN COUGAR MELLENCAMP RIVA	UNDER THE BOARDWALK
20	20	36	3		JOHN LENNON CAPITOL	IMAGINE
21	29	—	2		HONEYMOON SUITE WARNER BROS.	FEEL IT AGAIN
22	22	31	4		OZZY OSBOURNE CBS ASSOCIATED	SHOT IN THE DARK
23	31	—	2		THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	TUFF ENUFF
24				NEW ▶	JACKSON BROWNE ASYLUM	FOR AMERICA
25	26	28	4		JOHN LENNON CAPITOL	COME TOGETHER
26	32	38	4		ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED	CALLING AMERICA
27	41	—	2		BRIAN SETZER EMI-AMERICA	THE KNIFE FEELS LIKE JUSTICE
28	11	8	11		THE HOOTERS COLUMBIA	DAY BY DAY
29	33	—	2		THE CARS ELEKTRA	I'M NOT THE ONE
30	36	—	2		TALK TALK EMI-AMERICA	LIFE'S WHAT YOU MAKE IT
31	19	19	6		PAT BENATAR CHRYSALIS	LE BEL AGE
32	16	9	12		MR. MISTER RCA	KYRIE
33	39	49	3		THE ALARM I.R.S.	SPIRIT OF '76
34	38	45	7		ZZ TOP WARNER BROS.	ROUGH BOY
35	47	—	2		MICKEY THOMAS RCA	STAND IN THE FIRE
36	24	12	12		STARSHIP GRUNT	SARA
37	27	14	14		PETE TOWNSHEND ATCO	GIVE BLOOD
38				NEW ▶	DOKKEN ELEKTRA	IN MY DREAMS
39	25	17	10		TOM PETTY MCA	NEEDLES AND PINS
40				NEW ▶	THE DEL FUEGOS SLASH/WARNER BROS.	I STILL WANT YOU
41				NEW ▶	THE FIRM ATLANTIC	LIVE IN PEACE
42	34	22	14		STEVIE NICKS MODERN	I CAN'T WAIT
43	35	21	8		DIRE STRAITS WARNER BROS.	RIDE ACROSS THE RIVER
44	30	10	17		MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
45	42	39	8		STING A&M	RUSSIANS
46				NEW ▶	THE CALL ELEKTRA	I STILL BELIEVE
47	43	40	11		CHARLIE SEXTON MCA	BEAT'S SO LONELY
48	40	35	4		THOMPSON TWINS ARISTA	KING FOR A DAY
49	37	23	11		TOM PETTY MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
50	46	26	13		ROGER DALTRY ATLANTIC	LET ME DOWN EASY

D.J.'s - RECORD COMPANIES - RECORDING ARTISTS - JOIN!

★ **ADJA** ★

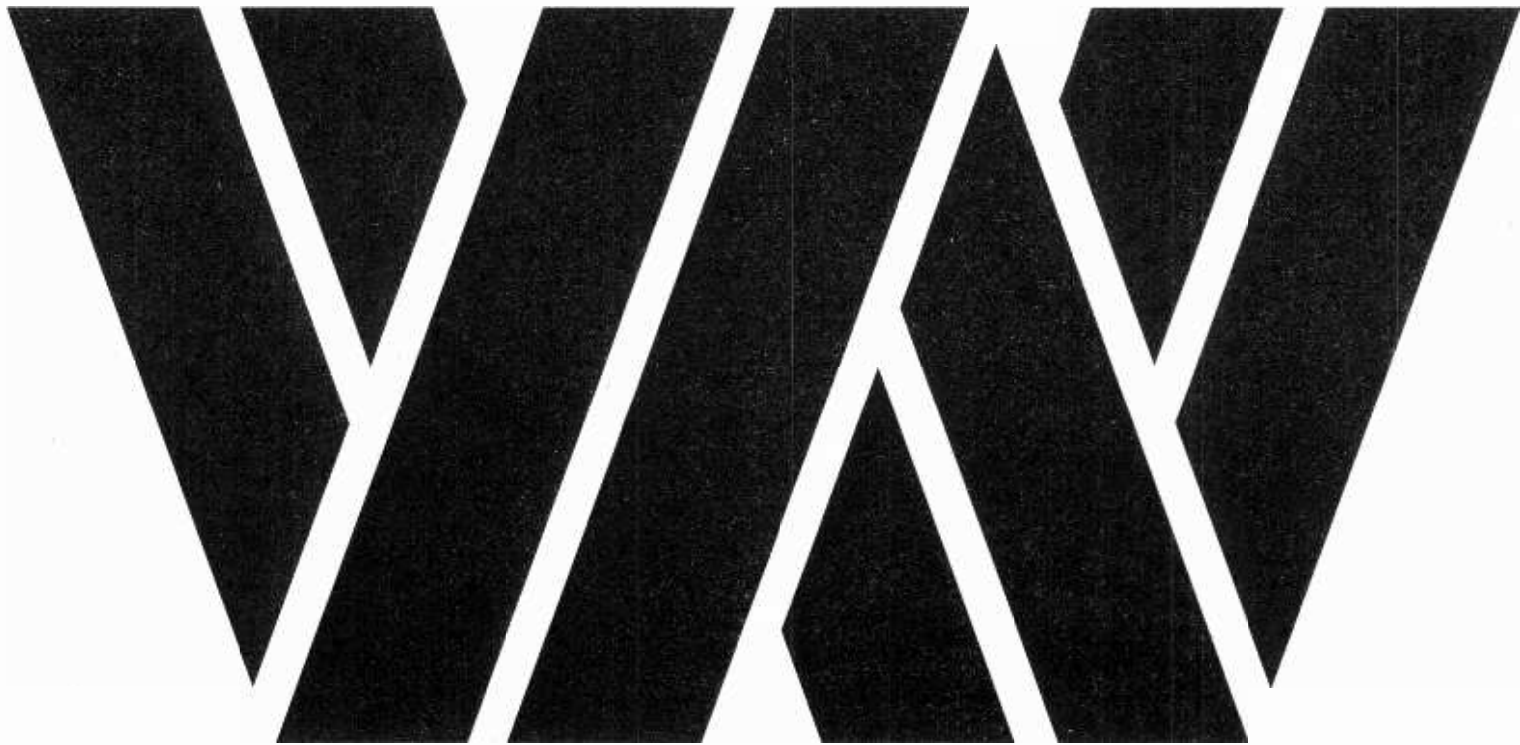
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MUTUAL – With 52 years of history and a long-standing tradition in radio news, the Mutual Broadcasting System has achieved a time-tested legacy of innovation and information. From the pioneering days of Gabriel Heatter, Fulton Lewis Jr. and Cecil Brown, Mutual News continues that same commitment to excellence today under the guidance of former NBC newsman and White House Press Secretary Ron Nessen. His team of more than 40 experienced correspondents, plus news commentators Sens. Robert Dole and Ted Kennedy, cover the world for the largest group of news affiliates in network radio. As the first radio network to broadcast via satellite, Mutual today is the only network available to radio stations on both the Westar IV and Satcom I-R communications satellites. Mutual is also number one in radio sports, with Notre Dame football, NFL football, special Bowl Game coverage, golf, tennis and auto racing, along with other major sporting events from around the world. And, as an innovator in programming, dating back to some of the classic dramatic series from radio's Golden Age, today's household names on Mutual begin with the King of late night talk programming, Larry King, whose program is now heard one hour earlier at 11 p.m. (EST) over more than 275 radio stations. The Mutual lineup continues with outstanding entertainment news and specials hosted by Rona Barrett, *Lee Arnold On A Country Road* and the newest addition to the Mutual lineup, Dr. Toni Grant – radio's foremost psychologist whose two-hour weeknight program will soon precede *The Larry King Show*, giving Mutual a one-two talk radio punch second to none. For innovation and information, it's the Mutual Broadcasting System.

WESTWOOD ONE – For innovation and entertainment, it's the Westwood One Radio Networks. What started in 1975 in a one-room office in Westwood has now become a worldwide radio company with offices in New York, Los Angeles, London, Tokyo, Sydney, Toronto, Chicago and Detroit. From one program that aired on 200 radio stations, Westwood One is now the nation's largest producer and distributor of national radio programming with more than 30 regularly-scheduled programs broadcast by more than 3,000 stations across the country. From its initial core of three national sponsors, Westwood One now does business with more than 100 of the biggest brand names on Earth – pioneering and perfecting advertiser-supported national radio programming for today's radio industry. Westwood One's gallery of programs range from 90-second featurettes like *Earth News Radio*, *Shootin' The Breeze*, *Star Trak* and *The Waldenbooks Review* to multi-hour specials such as *The US Festival* and *The Isle Of Dreams*, from regularly-scheduled long-form programs like *Scott Shannon's Rockin' America Top 30 Countdown*, *Off The Record with Mary Turner*, the *Superstar Concert Series*, *Dr. Demento*, *Special Edition with Sid McCoy*, *Line One*, *Live From The Apollo* and *Encore with William B. Williams* to such Big Event specials as *Radio USA For Africa* and digital stereo simulcasts with HBO, Showtime and MTV, from *Radio Español* and the Spanish-language marketplace to concert tour sponsorships featuring the biggest names in popular music – Westwood One provides more programs in all major formats to the largest number of radio stations in the world. Radio's established leader in innovation and entertainment is Westwood One.



A BRAND NEW LOOK...



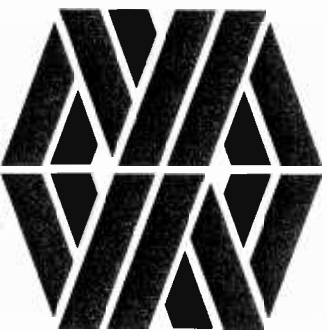
FOR A WINNING COMBINATION.



***WESTWOOD ONE
INCORPORATED***



***WESTWOOD ONE
RADIO NETWORKS***



***MUTUAL
BROADCASTING SYSTEM***

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HOT ADULT CONTEMPORARY

FEATURED PROGRAMMING

(Continued from page 17)

Compiled from a national sample of radio playlists.				
	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART
	TITLE LABEL & NUMBER/DISTRIBUTING LABEL			
	ARTIST			
1	1	4	7	SARA GRUNT 14253/RCA 2 weeks at No. One ◆ STARSHIP
2	4	6	11	LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841 ◆ THE DREAM ACADEMY
3	6	13	5	THESE DREAMS CAPITOL 5541 ◆ HEART
4	2	2	12	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA ◆ BILLY OCEAN
5	3	1	12	HOW WILL I KNOW ARISTA 1-9434 ◆ WHITNEY HOUSTON
6	7	10	6	NIKITA GEFEN 7-28873/WARNER BROS. ◆ ELTON JOHN
7	5	3	14	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC ◆ SADE
8	12	19	5	SECRET LOVERS A&M 2788 ◆ ATLANTIC STARR
9	8	5	14	SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680 ◆ BARBRA STREISAND
10	13	17	5	ONLY ONE COLUMBIA 38-05785 ◆ JAMES TAYLOR
11	10	8	17	THAT'S WHAT FRIENDS ARE FOR ● ARISTA 1-9422 ◆ DIONNE & FRIENDS
12	9	7	12	MY HOMETOWN COLUMBIA 38-05728 ◆ BRUCE SPRINGSTEEN
13	16	20	5	SILENT RUNNING ATLANTIC 7-89488 ◆ MIKE & THE MECHANICS
14	19	21	6	KYRIE RCA 14258 ◆ MR. MISTER
15	20	22	5	NOW AND FOREVER (YOU & ME) CAPITOL 5547 ANNE MURRAY
16	11	9	14	GO HOME TAMLA 1817/MOTOWN ◆ STEVIE WONDER
17	21	23	5	KING FOR A DAY ARISTA 1-9450 ◆ THOMPSON TWINS
18	14	11	15	WALK OF LIFE WARNER BROS. 7-28878 ◆ DIRE STRAITS
19	17	12	17	SAY YOU, SAY ME ● MOTOWN 1819 ◆ LIONEL RICHIE
20	23	31	4	BOP EMI-AMERICA 8289 ◆ DAN SEALS
21	18	14	12	I'M YOUR MAN COLUMBIA 38-05721 ◆ WHAM!
22	25	29	3	BORN YESTERDAY MERCURY 884428-7/POLYGRAM ◆ EVERLY BROTHERS
23	29	—	2	HOLD ON TO YOUR LOVE TAMLA 1828/MOTOWN SMOKEY ROBINSON
24	26	37	4	ANOTHER NIGHT ARISTA 1-9453 ◆ ARETHA FRANKLIN
25	NEW	▶		OVERJOYED TAMLA 1832/MOTOWN ◆ STEVIE WONDER
26	15	15	10	WHEN I GIVE MY LOVE TO YOU WARNER BROS. 7-28819 MICHAEL FRANKS/BRENDA RUSSELL
27	22	16	10	CARAVAN OF LOVE CBS ASSOCIATED 4-05611/EPIC ◆ ISLEY/JASPER/ISLEY
28	30	—	2	LOVE CAN TAKE US ALL THE WAY QWEST 7-28790/WARNER BROS. JACK WAGNER WITH VALERIE CARTER
29	39	—	2	I'M NOT THE ONE ELEKTRA 7-69569 ◆ THE CARS
30	24	18	16	I MISS YOU MCA/CONSTELLATION 52606/MCA ◆ KLYMAXX
31	40	—	2	TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS. FORCE M.D.'S
32	27	24	10	YOU'RE A FRIEND OF MINE COLUMBIA 38-05660 ◆ CLARENCE CLEMONS & JACKSON BROWNE
33	28	28	6	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL 5535 ◆ FREDDIE JACKSON
34	34	34	19	EVERYDAY COLUMBIA 38-05681 ◆ JAMES TAYLOR
35	NEW	▶		I FOUND SOMEONE ATLANTIC 7-89451 LAURA BRANIGAN
36	36	40	3	MAKIN' UP FOR LOST TIME WARNER BROS. 7-28856 CRYSTAL GAYLE AND GARY MORRIS
37	31	30	13	TALK TO ME MODERN 7-99582/ATLANTIC ◆ STEVIE NICKS
38	37	35	7	SILHOUETTE GRP 3013 RANDY GOODRUM
39	32	27	13	CHAIN REACTION RCA 14244 ◆ DIANA ROSS
40	NEW	▶		CALLING AMERICA CBS ASSOCIATED 4-05766/EPIC ◆ ELECTRIC LIGHT ORCHESTRA

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

hands in a 4,000-mile stretch from New York to Los Angeles. United Stations will offer free, non-exclusive programming to all interested stations, as well as 60-second celebrity announcements, beginning April 1, to promote the event.

Additionally, two long-form specials are being prepared for broadcast in the spring awareness campaign and in conjunction with the event. United Stations is soliciting station and advertiser involvement, with proceeds forwarded to Hands Across America and the USA for Africa Foundation.

WESTWOOD ONE has produced a series of features spotlighting those nominated in the 58th annual Academy Awards presentation. The features are available commercial-free to stations in all formats on a non-exclusive basis. "The Official 58th Annual Academy Awards Radio Kit" will air beginning March 17 and continue through the March 24 awards telecast.

The 40 two-minute vignettes are hosted by **Phil Hendrie** and written and produced for WWI by **Stephen Peeples**. This is the second year WWI is making the radio kit available.

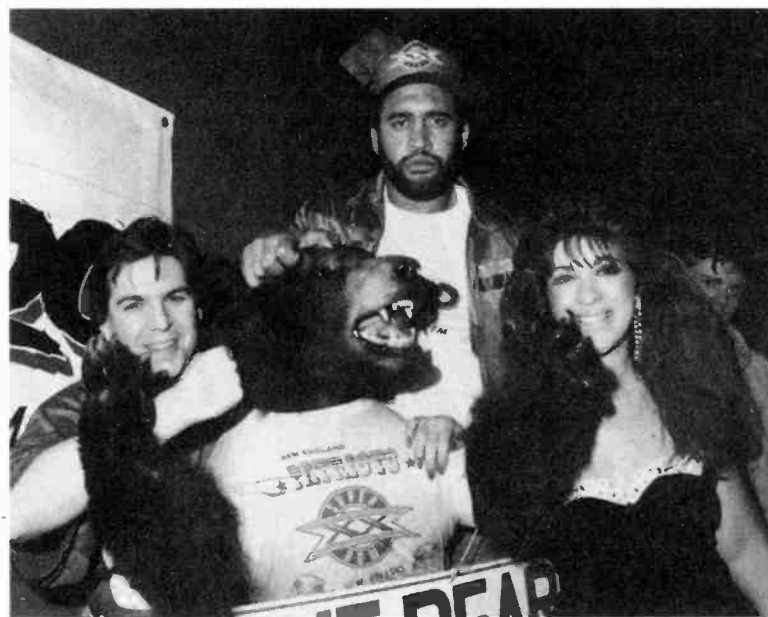
On March 14, WWI and **Showtime** will present "John Lennon Live In New York City," a stereo simulcast of Lennon's 1972 Madison Square Garden concert. The one-hour concert will be preceded by a 15-minute interview with **Yoko Ono** sharing her memories of the concert and John. This concert, said to be Lennon's last fully rehearsed public concert since the Beatles' 1966 American tour, was staged as a benefit for mentally handicapped children.

NBC RADIO ENTERTAINMENT will transport the successful comedy of **Soupy Sales** nationally beginning the first weekend in April. Sales and his zany sidekick **Ray D'Ariano** are heard weekdays from 10 a.m.-2 p.m. on NBC flagship **WNBC-AM** New York. The weekly two-hour show, dubbed "Soupy Sales' Moldy Oldies," sports a mix of 75% mid-'50s and '60s music with 25% comedy.

Billboard
ADULT CONTEMPORARY
MOST ADDED

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

91 REPORTERS	NEW ADDS	TOTAL ON
STEVIE WONDER OVERJOYED TAMLA	24	48
DIONNE WARWICK WHISPER IN THE DARK ARISTA	11	11
JACKSON BROWNE FOR AMERICA ELEKTRA	10	10
SMOKEY ROBINSON HOLD ON TO YOUR LOVE TAMLA	10	43
JERMAINE JACKSON I THINK IT'S LOVE ARISTA	9	19



Zoo Pets for the Pats. WZOU Boston morning teammates Pat McKay, left, and Karen Blake give Brian Holloway of the New England Patriots a friendly bear during a pre-Super Bowl pep rally.

The program is produced for the Entertainment division by **Radio Today**, and will be initially offered to NBC/The Source affiliates.

JANICE GINSBERG

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

- Feb. 22, **John Anderson**, The American Eagle, DIR Broadcasting, 90 minutes.
- Feb. 22, **Frankie Valli & the Four Seasons**, Solid Gold Saturday Night, United Stations, five hours.
- Feb. 22-23, **John Michael Talbot**, Musical Starstreams, Musical Starstreams, two hours.
- Feb. 22-23, **Stevie Nicks**, Countdown America, United Stations, four hours.
- Feb. 22-23, **Mike & the Mechanics**, Rick Dees' Weekly Top 40, United Stations, four hours.
- Feb. 22-23, **Juice Newton**, Weekly Country Music Countdown, United Stations, three hours.
- Feb. 22-23, **Four Lads**, The Great Sounds, United Stations, four hours.
- Feb. 22-23, **Crosby, Stills, Nash & Young**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- Feb. 22-23, **Dire Straits**, On The Radio, NSBA, one hour.
- Feb. 23, **Mr. Mister**, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Feb. 23, **Peter Frampton, Part II**, Rock Over London, Radio International, one hour.
- Feb. 24-March 2, **John Denver, Part II**, Country Closeup, Narwood Productions, one hour.
- Feb. 24-March 2, **The Alarm**, Inner-View, Innerview Radio Network, one hour.
- Feb. 24-March 2, **John Cougar Mellencamp**, Off The Record Specials with Mary Turner, Westwood One, one hour.
- Feb. 24-March 2, 'til tuesday,

Thompson Twins, In Concert, Westwood One, 90 minutes.

Feb. 24-March 2, **Rick Springfield**, Pop Concerts, Westwood One, one hour.

Feb. 24-March 2, **Whispers**, The Concert Hour, Westwood One, one hour.

Feb. 24-March 2, **O'Jays, Part II**, Special Edition, Westwood One, one hour.

Feb. 24-March 2, **Ames Brothers**, Encore with William B. Williams, Westwood One, two hours.

Feb. 24-March 2, **Stevie Ray Vaughan**, Line One, Westwood One, one hour.

Feb. 28, **May Pang**, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Feb. 28-March 2, **Steven Wright**, Dr. Demento, Westwood One, two hours.

Feb. 28-March 2, **Starship**, Mr. Mister, Rock Week, Westwood One, two hours.

Feb. 28-March 6, **Sylvia**, Country Today, MJI Broadcasting, one hour.

Feb. 28-March 6, **Ted Nugent**, Metalshop, MJI Broadcasting, one hour.

March 1-2, **Barbra Streisand**, Olivia Newton-John, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

March 1-2, **Billy Ocean**, Ashford & Simpson, Street Beat, Barnett-Robbins Enterprises, two hours.

March 1-2, **ZZ Top**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

March 1-2, **Alabama**, Lee Greenwood, American Country Portraits, Barnett-Robbins Enterprises, two hours.

March 1-2, **Karelia**, Musical Starstreams, Musical Starstreams, two hours.

March 1-2, **Billy Ocean**, On The Radio, NSBA, one hour.

March 3-9, **James Young**, Inner-View, Innerview Radio Network, one hour.

March 3-9, **Sting**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Service, as Well as Goods, Sets Listen Up Shops Ahead

BY JOHN SIPPEL

LOS ANGELES Staying ahead of important industry trends has made onetime Knox College cronies Steve Weiner and Walt Stinson leaders in Denver retailing. This trait led them to develop Listen Up—a major shopping center offering related audio/video wares and including its own service departments.

Their recently opened Compact Disc Center deals exclusively in CD fare, occupying close to 1,000 square feet in their 8,000-square-foot Listen Up complex. With 12,000 pieces in stock, Weiner says, "We are able to carry from 2,500 to 3,000 different titles regularly, depending upon delivery at the time."

Disks are priced at \$14.99, with specials running at \$12.99.

Listen Up stocked its first CDs in October, 1982. Weiner purchased them personally in Japan.

In addition to the store's software

inventory, a 3,800-square-foot area is devoted to audio hardware. Stock includes 30 different CD players from a dozen manufacturers. Prices range from \$200 to \$1,500 with several professional models available.

Four of Denver's radio stations have been equipped by Listen Up with CD playback equipment: public radio outlet KCFR, classical station KVO D, and two AOR outlets, KBCO and KBPI. Weiner and Stinson continue their station link by providing new releases and exchanging old CDs for new.

"Two of those stations have over 1,000 CDs," says Weiner. "We try to keep a steady flow of new CDs going to all four. We find we can sell the used CDs they return. I have a small section in the store devoted to used CDs, I also exchange CDs with customers, giving them credit. There is a market for the used CD, but it's small," Weiner ex-

(Continued on page 27)

'New Age' Product Enters the Mainstream Genre Gains Foothold in Traditional Record Stores

BY JIM BESSMAN

NEW YORK The loosely defined but readily identifiable "new age" music genre, once largely dependent on mail order sales or the attention of the "alternative" record retail market, has now become firmly entrenched in traditional record outlets.

Dealers and manufacturers alike have discovered an openness on the part of baby boom/yuppie consumers weaned on heavy hard rock to try out the softer new age sounds. They further credit the market expansion to extensive publicity and increased radio exposure of such product.

But while new age specialty labels and their major label followers have succeeded in establishing the category as a viable merchandising entity in its own right, the alternative distribution system continues to play an important and growing role.

Gramavision has of late solidified its new age position in both the alternative and traditional record retail

markets. According to co-owner Diana Calthorpe, the PolyGram-distributed label, which originally intended its "ambient" new age-related releases for "mass market, regular retail," has signed a "temporary exclusive" deal with new age distributor Vital Body Marketing for distribution of its Steven Halpern catalog to some 2,000 non-record retail outlets—the "alternative" market not covered by major record distribution channels.

These are the health food stores, metaphysical bookshops, yoga and meditation centers, and similar self-directed specialty outlets, which Calthorpe recognizes as the historic starting point of new age music retail. For Gramavision's vice president of sales and marketing Harvey Rosen, this builds the "beginning of a new market [traditional record retail] on the height of another market [the alternative one]," so that all of the expanding new age retail bases can now be effectively covered.

Leaving the alternative distribution to Vital Body—the eight-year-old Manhasset, N.Y.-based company that, with a handful of like distributors, was instrumental in bringing new age product to its initial retailers and consumers—Rosen has been working hand in hand with PolyGram branch personnel in contacting major retail accounts and mass merchandisers.

"New age product is now viable enough that retailers are willing and able to not only merchandise, but actively promote, a line like ours," says Rosen. Based on his extensive sales travels, he reports that dealers across the country "are adding titles if not going whole hog," and have begun granting the new age category separate and equal in-store status.

Rosen further sees sales of Gra-

mavision new age product, which includes releases by Kitaro, Yas-Kaz, and Terry Riley, in addition to the Halpern catalog, "starting to expand exponentially right now" in retailer buying patterns. "Where it used to be ones and twos, it's now fives and 15s. And one-stops are now taking 15s instead of twos, and ordering all configurations on all 20 titles."

Rosen has observed that demand for new age product has spread from the "always good" West to the Midwest, where it's now "coming in," and the Southeast as well. "This could wind up being a phenomenon of indefinite duration," he says, noting the growing number of artists and labels issuing releases, and the reaction of heretofore reluctant retailers to pick up on them.

Specifically, he points to the Bromo/Sound Warehouse chain, which has undertaken a "major chainwide stepdown program with advertising on all our new age product." Additionally, he reports that the National Record Mart chain has recently joined the trend toward establishing separate new age sections, that the Camelot Music chain is now "expanding from a few to more than a few titles," and that even Target has now found it "favorable" to add new age product to its inventory.

Other new age labels have noticed similar willingness by traditional record retailers to carry and actively promote their product. A&M-distributed Windham Hill, the granddaddy of new age, has long encouraged the marketing of its catalog in separate sections outside of the jazz departments.

"We don't have an extensive catalog," says Windham Hill's marketing and sales vice president Larry Hayes of the label, which has approximately

(Continued on page 25)

ON TARGET

by Mike Shalett

We have spoken frequently about how the age of record buyers is constantly rising. More so-called "adults" are either continuing to buy records after their teen years or are returning to record buying or concert going.

Contemporary jazz is one of the major appeals for this age segment. It's Grammy time, and the No. 2 spot on the Top Pop Albums chart is held by Sade, which would easily fit into the Jazz category along with others. Who are Sade's fans?

They're 25-34 years of age—at least a majority of them. Under-18-year-old fans are mostly girls. It's a 50/50 ratio after that until we reach the 35+ crowd, where it's more male dominated.

The band's following has fans of all kinds of music. Jazz is most often cited as its favorite, but the audience includes urban music fans, new wave fans, easy listening fans, and more. What a great audience to try to sell records to. There are so many of them!

With such various musical tastes we find an audience that listens to all radio formats: urban, oldies, A/C, AOR, top 40 are all mentioned by Sade's fans.

Manhattan Transfer is also nominated for quite a few Grammys. Once again we look at an act often categorized as jazz, but which appeals to a broader base of adult record buyers and concert-goers. Transfer does great business on the road around the world.

Again we see that most of Manhattan Transfer's younger fans are female. As the group's age increases we first see a 50/50 split, and finally in upper-age demos there is greater male appeal. Half its audiences are 25-34 years of

age, with the remainder almost symmetrically split between the younger and older demos.

Jazz is the favorite type of music mentioned most often by the band's fans—but only slightly ahead of soft rock. Radio formats mentioned cover the full spectrum of what is offered in any particular market.

In continuing to look at artists who might be categorized as jazz, half of George Benson's fans are 18-26. The remainder of the fans are older. Ask them what type of music is their favorite and they'll mention every category for which there is a header or divider card in today's record store.

These are college-educated folks for the most part! They've got di-

Jazz now reaches all demographics

verse musical tastes and diverse radio tastes. They don't watch a lot of MTV but they are discovering VH-1. Most don't attend a lot of concerts.

Our surveys point out that as age increases the most important elements to the customer are selection and location. Don't be confused about location. These fans will travel farther to get to your store.

With radio tastes so varied, newspaper advertisement takes on far greater importance in reaching jazz consumers, both the record customer and concert-goer. In the case of all three artists previously mentioned, word of mouth was the most mentioned means of finding out about the artist's concert. Newspaper advertising was the

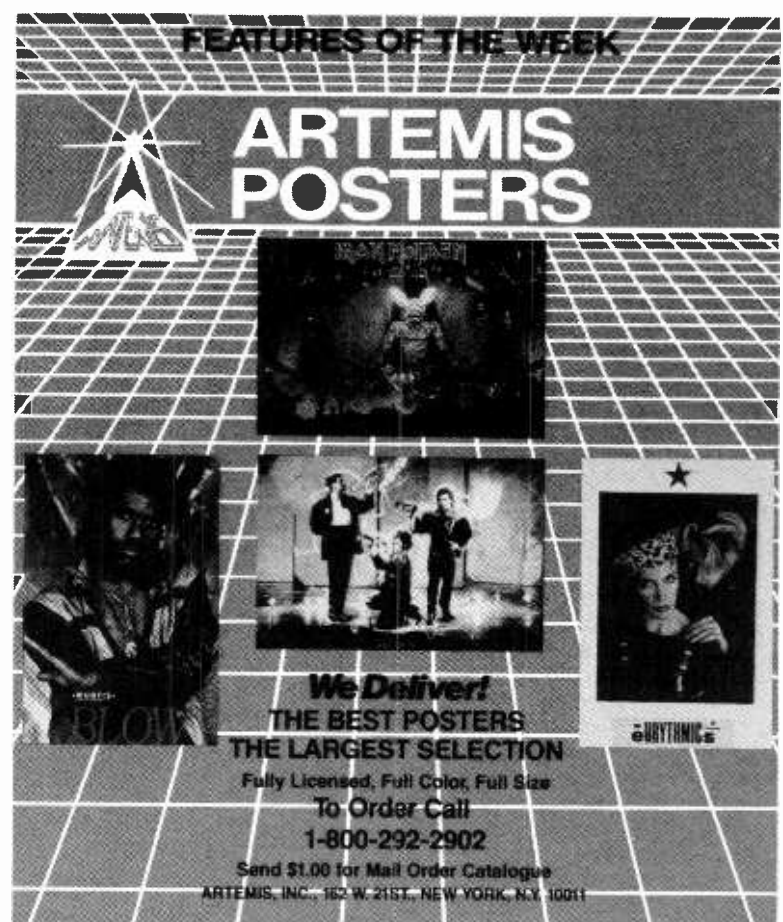
second most mentioned stimulus—and in far greater numbers than we would see for most pop concerts.

What's the deal here? The genre of music has become more popular. Contemporary jazz artists are more mainstream than the jazz artists of 10 years ago. Urban contemporary radio is breeding new consumers among young females. Couples attend jazz concerts during the dating years. Males over the age of 25 dominate jazz record buying.

Sade has released two albums over the course of 15 months and both have gone platinum. Both show evidence of hitting multi-platinum levels. When an artist has enjoyed such success in the past, it has usually spurred other record labels to find similar sounds and release them. In the case of contemporary jazz, that might not be a bad idea.

"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 New York-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 at random 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 more than 700 respondents.



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On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

CD TECHNOLOGY is moribund, or so argues writer **Harry Pearson** in a provocative essay featured in the Feb. 9 edition of the Washington Post. The same section gave equal time to the majority party on the issue, via an upbeat and largely favorable look at Compact Discs and digital sound written by Post staff-

er **Joseph McLellan**.

But it's Pearson's feisty espousal of the maverick stance taken by anti-digital folk that we find more intriguing, especially given Pearson's consequent prediction that consumers' eventual disenchantment with CDs will trigger an analog comeback. Ironically, it's a useful index to the Compact Disc's unprecedented consumer acceptance to consider just how absurd Pearson's position seems only four years into the global market life of the format. Compact Disc software and

hardware sales have carved out market share on an accelerating curve that simply overpowers Pearson's argument.

Yet Pearson, like other unrepentant analog advocates, isn't completely bonkers. If market forces suggest he's unlikely to emerge as a true Cassandra, Pearson's defense of the "musical" rather than merely perfect sonic character of analog disks does scratch at an old wound, at least to those who have heard analog at its very best. Fact is, high-end, cost-no-object analog systems can create an acoustic illusion that is warmer, richer, and, yes, more "musical" than the present stan-

dard heard on CDs.

The problem lies in the execution of such an ideal scenario for analog equipment. The would-be analog champion must start with a dauntingly expensive system in which the turntable and cartridge alone will almost certainly cost more than an entire typical system including Compact Disc and cassette or LP playback gear. Such a test would also presuppose a state-of-the-art LP pressing (assumed as well to be derived from a state-of-the-art recording setup), meticulous maintenance of the hardware and software, and a listening environment

(Continued on page 30)



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FOR WEEK ENDING MARCH 1, 1986

Billboard

TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP		TITLE
				ARTIST	Label & Number/Distributing Label	
1	1	1	39	DIRE STRAITS	WARNER BROS. 2-25264	BROTHERS IN ARMS
2	3	2	10	BARBRA STREISAND	COLUMBIA CK40092	THE BROADWAY ALBUM
3	2	3	8	SADE	PORTRAIT RK 40263/EPIC	PROMISE
4	4	4	24	WHITNEY HOUSTON	ARISTA ARCD 8212	WHITNEY HOUSTON
5	5	6	40	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED
6	6	5	40	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.
7	10	10	8	MR. MISTER	RCA PCD 1-7180	WELCOME TO THE REAL WORLD
8	12	17	4	HEART	CAPITOL 46157	HEART
9	7	8	19	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW
10	9	9	13	ZZ TOP	WARNER BROS. 2-25342	AFTERBURNER
11	8	7	15	SOUNDTRACK	MCA 2-6150	MIAMI VICE
12	11	11	31	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES
13	14	14	40	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
14	18	20	3	PETE TOWNSHEND	ATLANTIC 2-904736	WHITE CITY A NOVEL
15	13	13	29	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
16	15	12	7	THE CARS	ELEKTRA 9-60464-2	GREATEST HITS
17	16	16	27	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES
18	20	23	40	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE
19	26	—	2	THE ALAN PARSONS PROJECT	ARISTA ARCD 8384	STEREOTOMY
20	23	26	3	STEVIE NICKS	MODERN 2-90479/ATLANTIC	ROCK A LITTLE
21	24	24	15	STARSHIP	RCA PCD 1-5488	KNEE DEEP IN HOOPLA
22	17	22	17	STEVIE WONDER	TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
23	22	19	8	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME
24	21	18	40	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
25	25	21	6	BOB DYLAN	COLUMBIA CK 3830	BIOGRAPH
26	19	15	25	BILLY JOEL	COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
27	28	28	5	JAMES TAYLOR	COLUMBIA CK 40052	THAT'S WHY I'M HERE
28	27	27	40	BRYAN ADAMS	A&M CD 5013	RECKLESS
29	NEW	▶		JONI MITCHELL	GEFFEN 2-24074/WARNER BROS.	DOG EAT DOG
30	NEW	▶		TALKING HEADS	SIRE 2-25186/WARNER BROS.	STOP MAKING SENSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL		ARTIST
				TITLE	Label & Number/Distributing Label	
1	1	1	40	AMADEUS SOUNDTRACK	FANTASY WAM-1791	15 weeks at No. One NEVILLE MARRINER
2	2	2	40	BERNSTEIN: WEST SIDE STORY	DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	18	BLUE SKIES	LONDON 414-666	KIRI TE KANAWA (RIDDLE)
4	4	4	40	TIME WARP	TELARC 80106	CINCINNATI POPS (KUNZEL)
5	5	5	40	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	CINCINNATI POPS (KUNZEL)
6	6	6	40	STAR TRACKS	TELARC 80094	CINCINNATI POPS (KUNZEL)
7	7	7	40	TELARC SAMPLER #1	TELARC 80101	VARIOUS ARTISTS
8	10	11	40	BEETHOVEN: SYMPHONY #9	DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
9	9	10	40	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER
10	8	8	40	WEBBER: REQUIEM	ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
11	12	12	6	PASSIONE	LONDON 417-117	LUCIANO PAVAROTTI
12	11	9	29	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
13	14	15	4	BACHBUSTERS	TELARC 80123	DON DORSEY
14	13	13	40	TELARC SAMPLER #2	TELARC 80102	VARIOUS ARTISTS
15	15	14	40	COPLAND: APPALACHIAN SPRING	TELARC 80078	ATLANTA SYMPHONY
16	16	17	11	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894	DETROIT SYMPHONY (DORATI)
17	18	19	40	PACHELBEL: CANON	RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
18	17	16	40	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
19	20	20	40	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058	CINCINNATI POPS (KUNZEL)
20	22	24	5	ORCHESTRAL SPECTACULARS	TELARC 80115	CINCINNATI POPS (KUNZEL)
21	19	18	40	MOZART: REQUIEM	L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
22	21	21	40	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
23	23	23	19	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
24	26	28	3	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205	NEVILLE MARRINER
25	24	22	30	STRAUSSFEST	TELARC 80098	CINCINNATI POPS (KUNZEL)
26	25	25	27	PUCCINI: TOSCA	ANGEL CB-47174	MARIA CALLAS
27	27	26	7	OUT OF THIS WORLD	PHILIPS 411-185	BOSTON POPS (WILLIAMS)
28	28	27	20	VIVALDI: FOUR SEASONS	ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)
29	29	—	2	GLASSWORKS	CBS MK-37265	PHILIP GLASS ENSEMBLE
30	RE-ENTRY			GERSHWIN: RHAPSODY IN BLUE	PHILIPS 411-123	DICHTER (MARRINER)

'NEW AGE' PRODUCT

(Continued from page 23)

40 titles. "But it has consistency in package and look and musical identity, so we hope that they market it in special Windham Hill sections."

Hayes estimates that as many as 1,500 retailers now have the separate Windham Hill sections, a practice he claims is "becoming prevalent." Among these merchants is Howard Appelbaum, vice president of the 26-store Washington-area Kemp Mill chain, where Windham Hill product is separately binned within the 150-title new age section.

"Washington was an early market for Windham Hill," says Appelbaum, "and we've done really, really, really well with it for a few years." But he adds that new age sales aren't restricted only to Windham Hill product: Within the last year, he notes, offerings by Andreas Vollenweider and Kitaro have been "flying out the door."

At Rose Records, the eight-store chain based in Chicago, general manager Jim Rose also segregates Windham Hill titles within his separate new age sections. "Windham Hill lends itself to be segregated and displayed and merchandised as such," says Rose, who heavily promotes the label before Christmas with in-store play, advertising, and sale pricing. "People will hear a George Winston title and come back and examine another label title."

Steve Marmaduke, vice president of purchasing for Western Merchandisers, the Amarillo, Texas, parent company of the Hastings and Eli's chain, hopes to carry such cross-merchandising of configurations to video and book product as well, particularly in the 25 Hastings book and record outlets.

So far Marmaduke's primary in-store thrust has been heavy play of new age product, though the chain also displays the product extensively and sections it separately in front of the jazz department, where it was formerly integrated. He says that new age product sales maintain a "consistent" pace, though promotions tend to kick totals up by small increments.

COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

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New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

HUMPE-HUMPE
LP Warner Bros. 1-25402/WEA/\$8.98
CA 4-25402/\$8.98

ISH
On This Corner
LP Geffen GHS 24095/WEA/\$8.98
CA M5G 24095/\$8.98

MINISTRY
Twitch
LP Sire 1-25309/WEA/\$8.98
CA 4-25309/\$8.98

MODERN ENGLISH
Stop Start
LP Sire 1-25343/WEA/\$8.98
CA 4-25343/\$8.98

ONE TO ONE
Forward Your Emotions
LP Warner Bros. 1-25390/WEA/\$8.98
CA 4-25390/\$8.98

SOUNDTRACK

TE KANAWA, KIRI
A Room With A View
Original Soundtrack Recording
LP DRG SBL 12588/\$9.98
CA SBL 12588/\$9.98

NEW AGE

KITARO
Toward The West
LP Geffen GHS 24094/WEA/\$9.98
CA M5G 24094/\$9.98

LATIN

VARIOUS ARTISTS
The Sound Of Picante
LP Picante CJP-295/Concord/\$8.98
CA CJP-295-C/\$8.98

JAZZ

BENNETT, TONY/MARIAN & JIMMY MCPARTLAND & FRIENDS
Make Magnificent Music
LP DRG MRS 910/\$6.98
CA MRSC 910/\$6.98

BLANCHARD, TERENCE/DONALD HARRISON
Discernment
LP Concord GW-3008/\$8.98
CA GW-3008-C/\$8.98

BOLLING, CLAUDE & HIS BIG BAND
Nuances
LP DRG SL 5201/\$8.98

BRAFF, RUBY/SCOTT HAMILTON
A Sailboat In The Moonlight
LP Concord CJ-296/\$8.98
CA CJ-296-C/\$8.98

CHEATHAM, JEANNIE & JIMMY
Midnight Mama
LP Concord CJ-297/\$8.98
CA CJ-297-C/\$8.98

JOHNSON, MARC
Bass Desires
LP ECM 1-25040/WEA/\$9.98
CA 4-25040/\$9.98

CLASSICAL

WILSON, OLLY/JOHN HARBISON
Sinfonia; Symphony No. 1
The Boston Symphony Orchestra
LP New World NW 331/\$9.98

COMPACT DISC

THE DREAM ACADEMY
CD Reprise 2-25265/\$15.98

KITARO

Toward The West
CD Geffen 2-24094/WEA/\$15.98

VARIOUS ARTISTS

Cats
Complete Original Broadway Cast Recording
CD Geffen 2-2031/WEA/\$29.98

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.

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

ALMOST YOU
Brooke Adams, Griffin Dunne
♠♥ Key Video 1472/CBS/Fox/\$79.98

BALBOA
Tony Curtis, Carol Lynley, Steve Kanaly
♠♥ Vestron Video 4412/\$69.95

BANDOLERO!
James Stewart, Dean Martin, Raquel Welch
♠♥ Playhouse Video 1203/CBS/Fox/\$59.98

BEND OF THE RIVER
James Stewart, Rock Hudson, Julia Adams
♠♥ MCA Home Video 80323/\$59.95

BIG JAKE
John Wayne, Maureen O'Hara, Richard Boone
♠♥ Playhouse Video 7149/CBS/Fox/\$59.98

THE BLACK GODFATHER
Rod Perry, Damu King, Don Chastain
♠♥ Magnum Entertainment M3022/\$59.95

JIMMY BUFFETT LIVE BY THE BAY
♠♥ MCA Home Video 80332/\$29.95

BURIAL GROUND
Karen Well, Peter Bark
♠♥ Vestron Video 5110/\$79.95

BUTCH & SUNDANCE: THE EARLY DAYS
Tom Berenger, William Katt
♠♥ Playhouse Video 1117/CBS/Fox/\$59.98

CANDID CANDID CAMERA VOL. 3
Allen Funt
♠♥ Vestron Video 3126/\$59.95

FLESH AND BLOOD
Rutger Hauer, Jennifer Jason Leigh
♠♥ Vestron Video 5111/\$79.95

KEY EXCHANGE
Brooke Adams, Ben Masters
♠♥ Key Video 1480/CBS/Fox/\$79.98

THE GLENN MILLER STORY
Henry Morgan, Frances Langford, Louis Armstrong
♠♥ MCA Home Video 45004/\$69.95

THE MANIPULATOR
Mickey Rooney, Luana Anders, Keenan Wynn
♠♥ Vestron Video 4365/\$69.95

TOM PETTY & THE HEART BREAKERS
PACK UP THE PLANTATION LIVE!
♠♥ MCA Home Video 80328/\$29.95

THE POINT
♠♥ Vestron Video 4415/\$69.95

THE RARE BREED
James Stewart, Maureen O'Hara, Brian Keith
♠♥ MCA Home Video 80322/\$59.95

RIO CONCHOS
Richard Boone, Stuart Whitman, Edmond O'Brien
♠♥ Playhouse Video 1224/CBS/Fox/\$59.98

SHARK RIVER
Steve Cochran
♠♥ Magnum Entertainment M3107/\$39.95

THE STAND-IN
Danny Glover
♠♥ Magnum Entertainment M3105/\$49.95

STEEL ARENA
Dusty Russell, Gene Drew, Buddy Love
♠♥ Vestron Video 4413/\$69.95

THUNDER BAY
James Stewart, Joanne Dru, Gilbert Roland
♠♥ MCA Home Video 80324/\$59.95

THE UNDEFEATED
John Wayne, Rock Hudson
♠♥ Playhouse Video 1056/CBS/Fox/\$59.98

VENGEANCE
Sally Lockett, Nicholas Jacquez, Bob Elliott
♠♥ Magnum Entertainment M3106/\$39.95

THE VOYAGE OF TANAI
♠♥ Magnum Entertainment M3108/\$39.95

WHEN THE LEGENDS DIE
Frederic Forrest, Richard Widmark
♠♥ Playhouse Video 1293/CBS/Fox/\$59.98

WINCHESTER '73
James Stewart, Shelley Winters, Dan Duryea
♠♥ MCA Home Video 80325/\$59.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING MARCH 1, 1986

Billboard TOP COMPUTER SOFTWARE

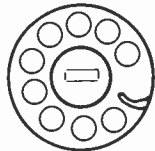
	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
								●	●	●	●	●	●	●	
ENTERTAINMENT	1	1	17	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	●	●	●	●	●				
	2	3	52	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	●	●	●	●					
	3	2	25	JET	Sublogic	Flight Simulation	●	●	●						
	4	5	50	KARATEKA	Broderbund	Action Arcade Game.	●	●	●						
	5	4	17	SILENT SERVICE	MicroProse	Submarine Simulation Game	●	●	●	●					
	6	9	112	FLIGHT SIMULATOR II	Sublogic	Simulation Package	●	●	●						
	7	6	23	WINTER GAMES	Epyx	Arcade Style Sports Game	●	●	●						
	8	8	21	HACKER	Activision	Mystery Adventure Game	●	●	●	●					
	9	7	7	KARATE CHAMP	Data East	Action Arcade Game	●	●	●						
	10	15	120	FLIGHT SIMULATOR	Microsoft	Simulation Package			●	●					
	11	10	44	GATO	Spectrum HoloByte Inc.	Strategic Game	●			●	●				
	12	11	63	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	●	●	●	●	●			●	●
	13	17	5	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	●	●	●						
	14	12	66	GHOSTBUSTERS	Activision	Strategy Arcade Game	●	●	●	●					
	15	NEW ▶		THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	●		●						
	16	13	7	ALTERNATE REALITY	Datasoft	Adventure Game	●	●	●						
	17	18	19	G.I. JOE	Epyx	Action Adventure Game	●		●						
	18	14	3	KUNG FU MASTER	Data East	Action Arcade Game	●		●						
	19	16	15	HEART OF AFRICA	Electronic Arts	Graphic Adventure				●					
	20	19	7	LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	●		●						

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Sonrise Raises Small Label Visibility

Abana's Peters Re-entering Gospel Mart

BY BOB DARDEN

In this third of a series on gospel recordings, another distributor, Sonrise Communications, details how smaller gospel labels can be important for stores.

NEW YORK Sonrise Communications owner Bob Cotterell has witnessed a steady sophistication of the gospel field.

Sonrise distributes Creative Sound but has a distribution deal with Dave Peters' Abana Marketing Group for representation of smaller, quality labels, which Cotterell

claims are increasingly important to both Christian and secular outlets.

Cotterell says this arrangement gives him a handle on "old and new product by Chuck Girard, Denny Correll, Rick Foster, Larry Norman, Mark Heard, Mike Warnke, Kathy Sullivan, Reunion—which includes former Lettermen—and the Grammy-nominated "Space Mission," which includes the voices of astronauts reading the Bible from space and presidents John F. Kennedy and Richard Nixon.

"We're selling direct to both Christian and secular record stores out of our offices in Sunset Vine

Tower in Hollywood, and we're actively looking for more quality artists to distribute all the time."

Peters started with Supreme Records and later spent seven years handling marketing sales for the Benson Co. on the West Coast. From 1977-1982, he was the Dave of Distribution by Dave.

"In the beginning, with Creative Sound and, later, with Distribution by Dave, I was in on the origins of contemporary Christian music," Peters says.

"I'm looking at Abana Marketing as my re-entry into the gospel market. We're only handling independents here right at first. Why? Because there are so many very fine artists and smaller labels that aren't getting exposure at all. I figure we can help get them more coverage with secular outlets outside the Christian distribution system," he says. "We're going to be purchasing product either directly from the artist or the label.

"I've got a list of about 72 distributors, of which only 12 work in gospel, and they are over-saturated right now with gospel product. At the same time, most of them aren't touching the lesser-known and newer artists who are putting out some quality work. That's what we're aiming to do," he asserts, "and we feel we have the experience to run with it."

LISTEN UP

(Continued from page 23)



Listen Up's Compact Disc Center houses up to 3,000 titles in its 12,000-piece inventory for Mile High City digital audio enthusiasts.

plains.

The partners met in 1970 in Galesburg, Ill., where they both worked part-time at LaSalle Electronics, a home electronics retail chain shop there.

When the underclassmen decided to open their own specialty store, they traveled and read extensively, trying to find the right market. Finally they chose Denver and opened late in 1972 in a 1,000-square-foot area. They shared a 2,000-square-foot storefront with a hobby and crafts retailer.

Weiner recalls they stocked about \$20,000 in high-tech hi fi and stereo equipment. "We took no salary for a year and turned our profit back into more hardware inventory. We tried to feature brand names for the audiophile—Klipsche speakers, Quintessence pre-amps and Crown amplifiers. We tried some Sheffield LPs and stayed open 10 to 10, seven days a week," says Weiner.

"We turned our growing inventory 10 times in the first 12 months," he adds. "Then we went more into labels like Telarc, Mobile Fidelity and Propius, finally carrying about \$7,500 in LPs exclusively. By 1982, we had taken over a number of storefronts adjacent to us. We now have separate car stereo, video theater and repair and maintenance areas, as well as our hardware and CD stores within a store.

"Just three months ago, we opened our video area. We rent and sell laser disks only. We have Pio-

neer—and Yamaha units will soon be here, with units running from \$300 to \$1,200. In VCRs, we carry brands like Mitsubishi, Sony, NEC, Canon, Minolta, Akai, and Yamaha. They list for \$300 to \$1,500. We also carry cameras and camcorders."

Weiner foresees more video expansion. "We specialize in customized home video theater concepts. We can equip a home with Kloss, Aquastar, Sony, and Mitsubishi wide-screen at \$2,000 to \$10,000. Because of our professional equipment experience, we were able to work with Walk Thru Entertainment, the Denver firm which attempted to set up a traveling rock memorabilia audio/visual show," Weiner states.

Maintaining a quick, efficient repair and service area has provided steady word-of-mouth for new customers. Weiner estimates Listen Up repairs more than 500 hardware units of all types monthly. He credits Scott Gnoit, service manager, and his five cohorts with building a strong image with customers.

Listen Up operates a 25,000-square-foot warehousing and administration facility about five blocks from its suburban flagship store. Listen Up has another 4,000-square-foot outlet in nearby Boulder.

Right now there is no expansion on the planning board. The two partners are modernizing the flagship's interior to be followed by an exterior upgrading.

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Election Campaigning Begins Governed by New VSDA Procedures

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. (VSDA) is dramatically streamlining its election process.

A new mail balloting procedure aims to avoid political hoopla, or what one board member calls a "circus atmosphere at our conventions." Also, a ban on trade publication campaign advertising aims to assist in enhancing representation.

The election rule change, passed during a Feb. 5 board meeting here, marks VSDA's 1986 election kickoff, according to Rudy Neely, nominating committee head. "Our slate is due in April 25," he says. VSDA convenes Aug. 24 in Las Vegas.

The new system met with objections by some board members. One director complains that the mailing procedure "takes the election process out of the convention." Another director says he thinks "this will tend to favor the better known people. I believe there is concern the

manufacturers will increasingly have less respect for VSDA if it's primarily mom-and-pop."

However, director Art Ross, Tampa Video Station—who campaigned in 1984 in Las Vegas on a strictly mom-and-pop platform and won—thinks the rule change preserves good representation. "There are stringent rules. The ban on trade ads is not a slap at the magazines; it hopefully prevents a candidate from

There will be five director slots open

spending huge sums. Also, we have a rule there can be only one mailing per candidate."

As for action coalitions or huge telephone campaigns to get around the trade ad and mailing limits, Ross says, "Frankly I can't see anyone wanting to be on the board so bad they will spend thousands going around the country hiring sky-

writers." He further says he doubts the large national chains such as National Video can influence election of candidates, adding that his opinions do not necessarily reflect official board policy. Ross heads a membership committee now drafting guidelines, including voting qualifications.

While Ross says he doubts energetic efforts will materialize by ambitious candidates, other directors are less certain. One relates how a candidate last year attempted to influence a distributor to do an extensive mailing. But in Neely's opinion, the whole idea of the rule changes is to create a more orderly process.

"It was getting to the point where VSDA was nothing but a political convention." Neely, owner of Video Show here in suburban Fullerton, also campaigned successfully last year as a single-store proprietor. He tied with Joan Weissenberger of In Home Video in nearby Riverside, and won a subsequent coin toss.

One embarrassment VSDA hopes to avoid is having a nominating committee person named on the committee's slate, as happened last year with Jerry Frebowitz, Movies Unlimited, Philadelphia. The group picks five so-called "favorite son" candidates. "We want committee people" on the committee, Neely

says, adding it is still incomplete.

Also drafted were measures whereby nominating committee members cannot sign independent candidate petitions but must support their own slated candidate; and that the VSDA will handle the one mailing (which includes a photograph) though a candidate can write his or her own bio.

Other candidates have an extra 30 days—the deadline is three months prior to the convention, May 24—to get the required 20 nominating signatures and send a petition to VSDA secretary Jim George, San Francisco Home Video.

(Continued on page 30)

AVA Is Assembling a Panel To Consider Superstores

BY JIM BESSMAN

NEW YORK With a heavy proliferation of video dealers crowding so many markets, the emergence of a video "superstore" seems imminent. While the larger chains would seem likely candidates for this trend toward greater inventories in increased floor space, the concept does not necessarily preclude the participation of independent retailers.

For that reason, the future of the video superstore will be a major topic of discussion when John Power

'Offering large quantity does a lot in maintaining market superiority'

gavels in the five-day American Video Assn. (AVA) convention on April 24 in Scottsdale, Ariz. The AVA is a 2,000-member independent video dealer buying service, with its office and warehouse facility in Mesa, Ariz.

These stores, by Power's definition, are in the range of 3,000 square feet and up and carry in excess of 5,000 videocassettes. For Power, founder and president of the AVA, superstores represent a "natural process" and "ongoing, necessary evolution" in video retail.

"A dealer will keep adding movies and adding movies to the point where he has to move to a bigger location with more displays, p-o-p., computers, and hours," explains Power. "The first thing you know you've got a superstore."

But Power warns dealers not to "step out in front" of the progression by jumping in with a risky half-million-dollar inventory expansion. "We're not trying to convince peo-

ple to open a superstore, just to watch the local trends and be prepared to respond. But we do feel that a superstore will emerge to control business in your neighborhood, so since this is going to happen, it's important that you be the store."

Thus, Power urges dealers to plan now, but not to act "unless business justifies it." To help AVA members understand the development of the dozen or more superstores which he says now exist, he has established a "To Superstore Or Not" panel at the April gathering, where several megamart owners will share their experiences.

Among them is Jim Salzer, president and owner of the two-month-old Salzer's Video, situated on a heavily traveled intersection of the Ventura Freeway in Ventura, Calif. (Billboard, Jan. 18). An outgrowth of the 25-year-old Salzer's Mercantile department store across the street and the prior Salzer's Video rental location operating catercorner to the new 7,000-square-foot facility. This latest store has "plenty of space" to hold some 10,500 pieces of video product.

"I have a strong feeling about superstores, that they're the best thing you can do if you want to hold on to your market," says Salzer, who adds that offering such large quantity "does a lot" in maintaining market superiority.

"We're used to being a market leader," he continues, "since we've retailed records all these years out of the Mercantile. Our mission is now to do the same in video, but to do that is a constant job—you have to keep your antenna out there."

Salzer, who is also treasurer of the Southern California chapter of the Video Software Dealers Association (VSDA), built his new superstore on the site of what he originally intended to be a restaurant/

(Continued on page 31)

FOR WEEK ENDING MARCH 1, 1986

Billboard TOP KID VIDEO SALES

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RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	22		PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	4	17		ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
3	3	22		THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Company Vestron 5082	1985	24.95
4	2	22		DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	5	18		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
6	6	13		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
7	12	7		SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
8	22	11		IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
9	7	19		DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
10	8	22		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
11	9	22		VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
12	14	5		RAINBOW BRITE-PERIL IN THE PIT ▲	Children's Video Library Vestron 1507	1985	29.95
13	13	22		MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
14	11	2		STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983	29.95
15	17	8		THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
16	23	3		BE MY VALENTINE, CHARLIE BROWN	Snoopy's Home Video Library Media Home Entertainment M342	1985	14.95
17	21	22		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
18	20	22		LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985	29.95
19	18	18		PORKY PIG'S SCREWBALL COMEDIES ●	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
20	16	7		THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F1-142	1985	14.95
21	10	21		G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
22	NEW ▶			FAERIES	Tomorrow Entertainment Inc. Family Home Entertainment F2145	1981	19.95
23	NEW ▶			THE TRANSFORMERS: HEAVY METAL WARS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F1163	1984	14.95
24	15	22		THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
25	19	14		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95

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

Looking to Open 25 New Locations During the Next Year Bigelow Planning Massive Expansion

BY EARL PAIGE

MINNEAPOLIS In a move that has stunned his colleagues in the U.S. home video retailing community, Bob Bigelow and his two brothers have launched an expansion program targeting the opening of 25 local stores within the next year.

'The promotions we have planned will actually rebuild the center'

For Bigelow, board member of Video Software Dealers Assn. (VSDA), there's no mystery at all about the sudden burst from the original three-store base. "You have to be big to survive now," he says. "I'm not putting down the mom-and-pop type stores. It's just that the business is changing dramatically. If you don't expand, someone else will come along. I don't know who they will be, I can't even guess. But I know we just decided we had to do this."

Bigelow sees the new stores continuing the present Bigelow Video format in terms of design and philosophy. "It's not easy to find locations. We're looking for renovated supermarkets, or basically any type of store the size we require." With eight sites now on the drawing board, Bigelow has stepped back from thinking he can get 25 open by the end of the year.

As for geographic locations, he is flexible. He doesn't always look for hot intersections. "Very often, a good shopping center that has kind of run down is a good possibility. We come in with our established name and the promotions we have planned and it will actually rebuild the center."

Bigelow isn't looking to expand

into neighboring St. Paul. "It's another market, another newspaper," he says, nearly echoing the feeling of his close friend and fellow retailer Dave Ballstadt, who is steadily expanding his seven-unit Adventures In Video chain. Of course, Video Update's vigorous expansion in St. Paul is a factor that has no doubt

triggered the protective expansion of both Ballstadt and Bigelow.

According to Bigelow, a veteran retailer here with roots in record distribution dating back to the '60s, there are a number of reasons for the growing spurt. This past August, Bob, with brothers Niles and Larry, and Ernie Kuzyk—the latter a partner in one store with Bigelow—were all set to expand in a different direction. They were eyeing a giant store, or perhaps two, no more.

The VSDA convention in Washington at the end of August was an eye-opener, Bigelow indicates. A worrisome undercurrent at VSDA was the fate of the small store in today's increasingly competitive climate. The small store in a major market lacks the leverage in terms of advertising, purchasing, and other benefits.

But Bigelow says it's more than what size can mean in terms of purchasing power or vendor relationships. "I wonder how many distributors will be around three years from now as we presently know them."

What woke up the Bigelow brothers was that they enjoyed an excellent consumer image in Minneapolis and, once the expansion financing seemed promising, it just made

sense to "go for it."

A native here, Bigelow is quick to offer that he wants to put something back into the community. One of the promotions he envisions as part of a continuing theme involves a food drive. "We're looking at a way to extend our rental through having people donate a package of food, canned goods, whatever. Our normal rental is \$10 for four days and we are adding a free rental."

Bigelow sees home video as a family business, inside and out. The Bigelows are nearly all involved in the company and style their stores for family business. "We want to do more in terms of making things better for unfortunate people," he says, adding that video dealers typically communicate with their customers in a more personal way than most retail firms.

Bigelow's children, Shery, Lisa, and Brian, are all involved in the stores, as is his wife, Gayle. Shery manages the Bloomington store, the second one opened. Lisa manages No. 4, the just-opened Wayzata unit that will headquarter the expanded chain. Brian ranges through all the stores.

Regarding the economies of scale in gearing up to a 25-store chain, Bigelow says, "There's a lot more you can do with your movies. I'm not interested in \$3 a night. My idea is to go for \$10, \$15, or \$20 over a week's time. About inventory: I don't believe it's ever over for a movie. I think every movie has someone out there wanting to rent it."

Bigelow stores stress depth. All have VHS and Beta. The first St. Louis Park store is 2,000 square feet with 6,730 pieces; Bloomington opened in 1980 at 2,700 square feet and has 8,400 pieces; New Hope bowed a year later at 2,900 square feet and has 7,100 pieces.



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SPIRIT



It's about
ghosts.

SCHOOL
SPIRIT

Nashville Outlet Has Cults and Classics Store Also Sells Other 'Groovy' Products

BY EDWARD MORRIS

NASHVILLE Old films don't come cheap at the Groovy Movies "alternative video shop" here. Manager Richard Baccari says his seven-month-old outlet doesn't have to engage in the pricing wars prevalent at most other stores because they can't match his stock of classic American, foreign, and science fiction movies.

Groovy Movies stocks about 1,000 VHS titles, Baccari says, but no Beta. Rates are \$4.50 a night per movie; four movies at that price can be kept out five days each instead of one; and a package of four movies with a rental VCR for five days goes for \$35. The VCR by itself rents for \$14.95 a night.

According to Baccari, much of his business comes from nearby Vanderbilt University. Almost all his print advertising—the only kind he has done—has been in the

university's newspaper.

In addition to videos, Groovy Movies also carries movie posters, new wave sunglasses, \$2 earrings, buttons, and T-shirts. Baccari says he doesn't stock "slasher" movies simply because he doesn't like them himself. But he does carry a few X-rated titles. No notice is made of these in the store.

As one concession to the college audience, Baccari does rent such hot "youth" titles as "Breakfast Club" and "St. Elmo's Fire." He says he will sell any of his rental titles directly off the shelf, or else place orders for new ones. Prices range from \$24.95 to \$80. He says he makes no profit from such sales but offers them for customers' convenience.

Membership at Groovy Movies is free. Members get their cards stamped for each rental, and nine stamps earn two free movie rentals.

"I'm getting to the bottom of the

barrel as far as obscure titles go," Baccari notes. "I'm trying to get some [distributor] connections out of Canada." To pick his line of foreign films, Baccari had a panel of friends screen the offerings. He estimates that foreign and American classic films are his hottest items, followed by science fiction titles.

He says that since he advertised the availability of the German film "The Tin Drum," the movie has been checked out every day. The store also has a line of '60s cult movies, Charlie Chaplin and Alfred Hitchcock films, "The Prisoner" series, and early works by John Wayne, Jimmy Stewart, and Cary Grant.

Baccari offers a free box of popcorn with each rental and usually has snacks on the counter for browsers. The popcorn boxes, which he describes as being the size sold in movies for \$1, cost him eight cents each.

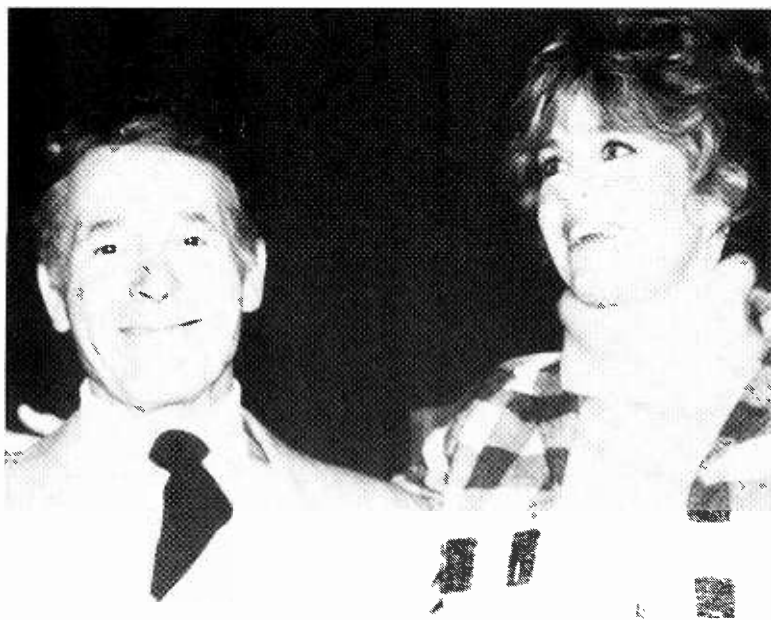
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Video Legends. Jack LaLanne and Jane Fonda at the City Sports Aerobics Expo, where they received the Legends Of Aerobics Award.

VSDA ELECTION CHANGES

(Continued from page 28)

The new election process includes supervision by a CPA firm which will not inform VSDA of the results until the convention unless a tie results. In the event of a tie, there will be a run-off which—if time permits—will be done by mail. Otherwise, delegates would resolve the tie upon arrival at the convention, voting only to break the tie. Delegates would not know the other winning candidates.

Speculation is rife as to which of the five incumbent directors rotating off this year will run again. There will be five slots open, though the tenures may vary, as has been the case recently. VSDA has been orienting its election process toward even terms, with four people rotating off annually.

VSDA's directors meeting, which usually follows the election, will choose officers. Officers may include the three VSDA board members appointed by the National Assn. of Recording Merchandisers (NARM). In fact, Lou Fogelman, an ex-NARM board member and president in 1983, is now VSDA treasurer. Fogelman heads Show Industries here.

Other NARM-appointed VSDA board members are Russ Solomon, president MTS (Tower Records/Tower Video), Sacramento; and Bill Golden, vice chairman, Record Bar/Mid America Dist. It is understood that by 1989 there will be no NARM-appointed VSDA board members.

ON THE BEAM

(Continued from page 24)

tweaked to optimum acoustics. And that, of course, is precisely why the Compact Disc has taken off so rapidly. CD technology is truly user-friendly, as well as "democratic" in the sense that even its most modest incarnations outshine the real world standard set by most analog playback devices. Even without the product's physical durability and visual sex appeal, Compact Discs are powerfully seductive because of their sheer convenience.

Such factors make it illogical to endorse Pearson's forecast, yet there's a grain of virtue in his passionate defense of the best analog has to offer. The acoustic ideal sought by the best LPs and, more recently, high-end cassettes shouldn't merely be paved over as CD carves out its market share. There may indeed be life after CD for the LP, too, if digital products revitalize all audio, as many observers already suggest is the case.

For our industry, the lesson here may be to accept the reality of multiple configurations (and, unfortunately, multiple inventories) for some years to come. The dream of a universal software configuration is a potent one, of course, but that very potency may derive from its

practical elusiveness over the past century or so. By the time the LP is truly moribund, it's certain that the CD will already have to contend with an even newer kid on the block, Digital Audio Tape.

We offer these musings by way of a coda to this column's short and generally enjoyable life cycle. When *On The Beam* was first proposed, we saw the column as a useful bulletin board for developments in what was then an embryonic new recording configuration barely at its first percentage point of market penetration. Within months, however, the significance of the Compact Disc format had already transcended such specialized horizons; news about CDs deservedly jumped up front into the regular news pages.

Today, the format hardly needs a champion. Compact Disc's acceptance is beyond argument, its market penetration having reached the point where each new story demands front line display. Thus, OTB, not unlike the Compact Disc Group, sees its original charter as no longer needed. The CD is here to stay, and the tubes and prosthetics can be safely removed to let the patient roam at will.

TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	1	3	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	
2	2	5	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	
3	3	5	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	
4	5	4	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	
5	6	3	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	
6	4	16	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	
7	7	12	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	
8	8	8	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	
9	9	17	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	
10	10	13	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	
11	12	10	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	
12	11	10	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	
13	20	2	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	
14	29	3	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	
15	14	21	THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
16	13	14	BREWSTER'S MILLIONS ▲ ◆	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	
17	17	12	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	
18	NEW ▶		CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R	
19	16	21	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
20	15	6	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG	
21	NEW ▶		WEIRD SCIENCE	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	
22	19	6	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG	
23	18	13	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R	
24	22	16	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	
25	21	7	LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R	
26	25	6	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13	
27	23	12	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R	
28	26	7	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13	
29	36	2	RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13	
30	24	12	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R	
31	NEW ▶		THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG	
32	28	11	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13	
33	35	2	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	
34	27	12	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	
35	32	25	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	
36	31	25	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	
37	34	40	THE KARATE KID ▲ ◆	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	
38	NEW ▶		THE LEGEND OF BILLIE JEAN	Key Video 6925	Helen Slater	1985	PG-13	
39	40	33	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	
40	38	3	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	

● 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.



Bears Updated in St. Paul. Characters from the Berenstain Bears took their video cartoon series on the road in Minnesota with a series of five in-store appearances for the Video Update chain. Two of the bears pose here with Embassy Home Video's Darlene Linton at Video Update store #51 in St. Paul.

SUPERSTORE PANEL

(Continued from page 28)

nightclub, itself an upshot of his earlier career as a rock concert promoter. He says that the two-story building has a "high tech, art deco" look right out of "Miami Vice."

The Ventura Highway crossroads location is especially significant in that it makes it easy for customers to rent video to and from work, says Salzer. The superstore is on the borderline between the Ventura and Oxnard communities, which have a combined population of over 200,000, and Salzer reports rentals "all the way to Fillmore, Santa Barbara, and Thousand Oaks because of our location."

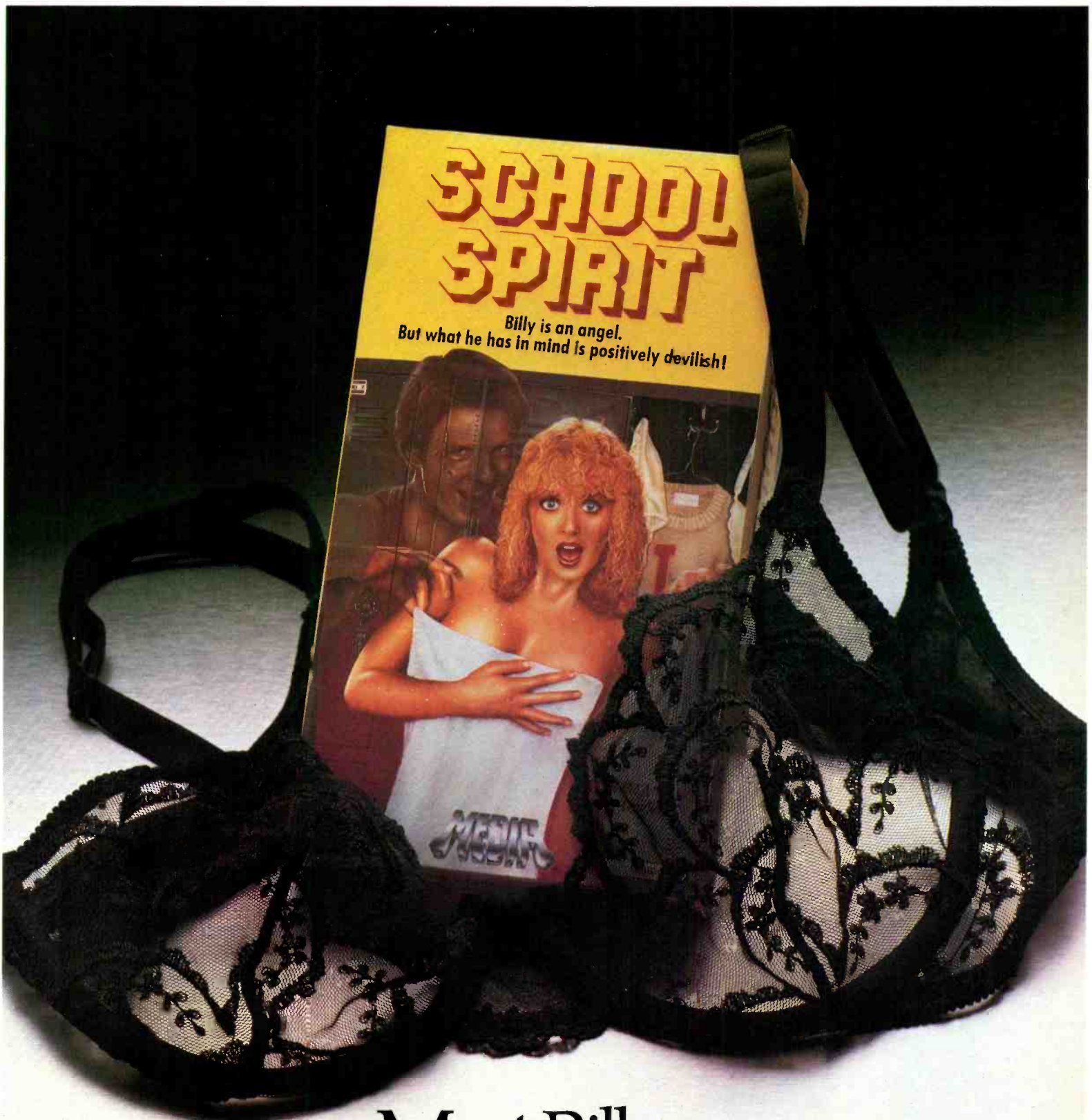
But Salzer's Video is not without competition. The owner counts three Warehouse outlets and one Licorice Pizza within a mile from him, and 20 mom-and-pop stores within a 10-mile radius—not to mention a Home Video superstore on Main Street in midtown Ventura.

But Salzer feels that he holds his own by being "very service-oriented" toward his customers. "Even though others have tired of it, we still have a club membership—and it works very well for us," he says, counting 4,400 current members. Membership fees are \$25 annually or \$50 for life, with a daily rental price of \$2.50.

Movie cassettes are displayed with ratings stickers; stickers also denote cartoon, music video, and additional product running less than an hour, all of which rent for \$1.

Additionally, the location has a weekly "Two For Tuesday" two-for-the-price-of-one promotion, and offers 50 cents off each rental when the customer wears the \$11.95 Salzer's Video T-shirt bearing a caricature of a cat named Muggles.

After opening his video superstore last December, Salzer enjoyed an immediate doubling of the business over his previous gas station location, which, incidentally, will soon become a "drive-in" record store. As a result of the switch to the bigger building, he now recommends that "video dealers should look at their market and resources, and if they see a way they can do it, too, they should."



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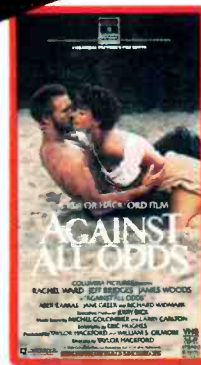
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Take these 20 best-selling videocassettes, because at the suggested retail price of just \$24.95 each, they're going to make movie renters into movie buyers!



AGAINST ALL ODDS



THE BIG CHILL



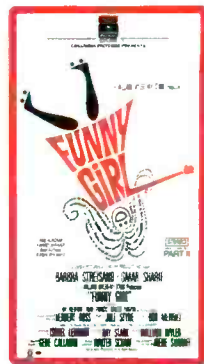
THE NATURAL



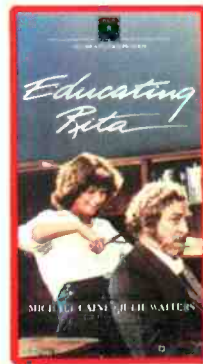
THE EVIL THAT MEN DO



MIDNIGHT EXPRESS



FUNNY GIRL



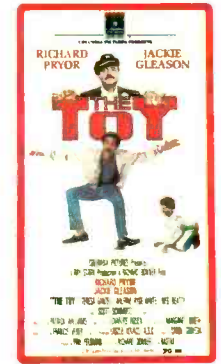
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NFL Films' Bears Title Scores Sales Touchdown

BY TONY SEIDEMAN

NEW YORK The "instant paperback" has arrived on the home video scene with a bang. NFL Films Video says its "World Champions! The Story Of The 1985 Chicago Bears" has racked up more than 80,000 units in initial sales.

Unlike "The Super Bowl Shuffle" (Billboard, Jan. 11), which was primarily music-oriented, "World Champions" is a straight documentary. The hour-long, \$19.95 tape, containing the highlights of the 1985 season, hit the streets only three weeks after the Super Bowl itself (Billboard, Feb. 1).

"Champions" arrived in Chicago-area retail outlets on Thursday, Feb. 13, with pre-orders of 80,000 units. Five days later, according to NFL Films Video's director of video sales David Grossman, reorders had already begun coming in.

"Right now we're up to about 85,000," Grossman says. "A lot of stores are just about out, and we expect to get reorders this week."

The pace of sales has left NFL Films more than a little surprised, Grossman admits: "It's incredible. From wondering whether we'll get into the hundreds or low thousands, we're in the 80s and heading toward 100,000 now."

"World Champions" has been so successful, Grossman says, that "we're thinking about forming a

fad division."

"We have a very mobile production crew, and we can do a shoot," he explains. "What we should do is the fad business."

"Supposing we had been on the

'We expect to get reorders this week ... We're heading toward 100,000'

ball, say, two or three years ago, when break dancing was pretty popular." A documentary could have been put together at minimum cost and maximum exposure, he says, and the return would have been considerable.

Grossman acknowledges that there is some financial risk inherent in the quick-release approach. "It's not prohibitive, but it's not cheap either, to do this kind of stuff."

From now on, he adds, NFL Films will watch for trends that would make good subjects for low-priced videocassettes. "That's something we're going to keep our eyes open for."

A factor that had NFL Films especially nervous was timing: "World Champions" hit Chicago's streets about three weeks after Super Bowl Sunday. That has not

proven a problem, Grossman says; in fact, he says, "Most people are convinced it's going to carry into the next month."

Cautious pre-orders by area retailers seem to have had little impact on the overall sales picture, Grossman says. "They maybe were a little conservative because it was three weeks after the Super Bowl, but it doesn't seem to matter."

"World Champions" has proven a highly regional title. "We're doing 90% of our business in Chicago; we've probably sold 70,000 tapes alone in that market," Grossman says. He adds, "Sales of 'World Champions' are going to exceed those of 'Rambo (First Blood Part II)' and 'Return Of The Jedi' in the Chicago market."

As important to Grossman as how many units "World Champions" sells is where. "Probably over 50% of the tapes in the marketplace there are in non-video specialty stores," he says of the Chicago area. "We've found an incredible diversity of retailers are carrying the product, which is important to us

because we've been trying to open up these alternative outlets."

Retailers he tags as the most important players are Dominick's, a local grocery chain that also carries video, as well as K-Mart, Osco Drugs, Marshall Fields, Venture Department Stores, and Wallgreen's. According to Grossman, "Those chains and a few other non-video specialty stores will represent about 50% of our volume."

Excitement over the tape has reached a point where one video retailer "hired people to sell our tape from pushcarts in Chicago train stations," he says. "In a day and a half he sold 350 tapes—and that was in just two stations."

Grossman visited the Chicago area on Thursday and Friday (13-14), and says he found local video retailers "sold out on Friday." At one point, after coming upon a mom-and-pop retailer who had moved all of his stock, "We went out and we sold him 10 copies out of the suitcase in our limo in a snowy parking lot."

Of the Chicago-area distributors

NFL Films Video serviced directly, Grossman ranks MS Distributing No. 1, followed by the Handleman Co., Video Trend, Commtron, and Lieberman Enterprises. Out-of-area distributors that did especially well with the program were VTR and Schwartz Bros. Sound Video Unlimited, a major Chicago-area distributor, is not a direct customer of NFL Films Video and thus did not make Grossman's list.

One reason NFL Films is slightly stunned by the performance of "World Champions" is how much better the program is doing than the company's other titles. The title's 80,000-plus units are "more than all of our tapes put together for 1985," Grossman says.

He predicts sales of "World Champions" will have a major impact on the sales of the rest of the NFL Films product: "We found a lot of dealers were coming up and saying they didn't know our stuff was available. If they don't know, then how can consumers know? But this tape will help change that."

FOR WEEK ENDING MARCH 1, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	13	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
2	3	13	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
3	6	3	THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	SF	19.95
4	5	15	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
5	4	7	LIVE AFTER DEATH	Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
6	8	43	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
7	7	17	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
8	2	27	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
9	12	5	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello/The Attractions	1985	LF	24.98
10	NEW ▶		JOHN LENNON LIVE IN NEW YORK	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
11	9	5	SCENES FROM THE BIG CHAIR	Polygram Music Video Production MusicVision 6-20534	Tears For Fears	1985	LF	29.95
12	15	7	WHITE CITY	Atlantic Records Inc. Vestron Musicvideo 1025	Pete Townshend	1985	D	29.95
13	10	27	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
14	16	11	ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
15	NEW ▶		SUN CITY	Manhattan Records Karl Lorimar Home Video 012	Various Artists	1986	D	19.95
16	NEW ▶		FRANK SINATRA- PORTRAIT OF AN ALBUM	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
17	13	39	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
18	17	7	HUEY LEWIS & THE NEWS VIDEO HITS	Hulex/Chrysalis CBS-Fox Video 6941	Huey Lewis & News	1985	LF	29.98
19	19	49	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
20	20	49	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for 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.

Sony Hardware Arm Plans Move Into 8mm Software

NEW YORK Sony Corp. of America's hardware division is deeply involved in negotiations for prerecorded 8mm video product, although there have been no results so far.

The only company with a significant line of 8mm product on the market is Sony Video Software Co. Although at least one important independent is ready to move when Sony's hardware division gives the word, no other company is now deeply involved with prerecorded 8mm video.

Sony Video Software Co. is not going to make licensing deals with other manufacturers to release their major titles on 8mm, according to company president John O'Donnell. Any licensing will be done via Sony's hardware division, confirms Duncan Fredricks, who is currently in charge of negotiations with manufacturers for product to be released on 8mm.

"Obviously what we're doing is separate and independent of what O'Donnell is doing," says Fredricks. His branch of Sony has carried 8mm titles from Sony Video Software Co. "Initially, to show our [retail and consumer] customers there was programming out on 8mm, we offered their children's titles through our limited hardware distribution," Fredricks says. The programs went to between 700 and 800 stores, he adds.

Negotiations for product from

major motion picture companies to be released on 8mm have been prolonged and difficult, Fredricks admits. "We've come very close to a commitment or actually a contract from a couple of them."

Sony Corp.'s hardware division is hoping to release 35 to 40 titles in the first half of 1986, Fredricks says, with "on the low end 90, on the high end 150 titles available" by the end of the year.

Despite the fact that pricing on 8mm blanks is considerably higher than that on half-inch, any programming Sony Corp. releases will be at sell-through levels, Fredricks says. "We've got to position our 8mm titles at a price point that's oriented towards sell-through—around \$29.95," to fit consumer perceptions and establish purchase rather than rental-oriented buying habits for the format.

How can the company afford to put out lower-cost cassettes with higher-cost blanks? Fredricks will only say, "We can be creative." This is already beginning to happen, he claims: "Not only are titles becoming available in 8mm, but in many cases they're cheaper on 8mm than on half-inch."

Given the youth and low penetration levels of the 8mm format, most of the software sales take place in hardware-oriented outlets. In order to keep the numbers

(Continued on page 36)

...newslines...

INTERNATIONAL HOME VIDEO, parent company for Video Latino, is expanding into six other languages: Italian, French, Russian, German, Polish, and Swedish. Each language will have its own sublabel, with the names for the different divisions being: Video Francaise, Video Italia, Video Russia, Video Deutsch, Video Polska, and Video Svenska. A total of 23 titles are scheduled for the company's initial release package. Included are several major feature films: Sergei Eisenstein's "Alexander Nevsky," Fritz Lang's "M," "The Blue Angel," Ingmar Bergman's "Persona," Roman Polanski's "Knife In The Water," "Diabolique," and "Wages Of Fear." Many of the programs will be offered with English subtitles.

LATEST SPONSORED MADE-FOR from Karl/Lorimar Home Video is "Learn To Ski." The company has linked with Ski Magazine to create the cassette, which runs 60 minutes and will list for \$19.95. Among the sponsors for the program are Ray Ban, Subaru, Head Sportswear, Molson Golden Beer, and Pre Skis/Scott USA.

WIZARD VIDEO has signed a distribution deal with Lightning Video. First release via the deal will come on April 28, and include 37 catalog programs priced at \$29.95. Most of the programs in Wizard's catalog are horror and thriller oriented. Reflecting this, the titles in the package will include "I Spit On Your Grave," "The Harrad Experiment," "Parasite," and "Space Vampires." Before the just-inked link with Vestron, Wizard was distributed by Spectrum Video.

THE HIGHLY CONTROVERSIAL "Silent Night, Deadly Night" has been picked up by International Video Entertainment. With a plot that revolves around an ax-wielding young man in a Santa Claus suit, the movie was pulled from the theaters almost as soon as it was released in December 1984. Release on prerecorded video is scheduled for May '86—and a special discretionary warning will be included.

ALFRED HITCHCOCK is getting his own collection at MCA Home Video. The company is releasing a series of cassettes based on the famed film director's television program titled "The Best Of Alfred Hitchcock Presents." List price for the hour-and-20-minute-long first volume is \$29.95. Other non-feature film programming due out soon from MCA includes "Gary Yanker's Walking Workouts," an hour-long, \$29.95 tape written by the author of "America's Greatest Walks," "The Complete Book Of Exercise Walking," and "Gary Yanker's Walking Workouts."

ON THE MOVIE FRONT, MCA is releasing a complete collection of "Airport" titles—containing "Airport," "Airport 1975," "Airport '77," and "The Concorde—Airport '79."

SLIME AND SLUDGE characterize the upcoming releases from Rhino Video. Among titles shipped will be the double features "Lady Godiva Meets Tom Jones" and "Bachelor's Dream (Naked Dreams Of The Naughty Nerd)," and "The Monster Of Piedras Blancas" and "Mesa Of Lost Women." Also included will be "Wrestling Women Vs. The Aztec Mummy," which will have a new soundtrack added for its video release.

"FRAGGLE ROCK," a cable-TV hit produced by Muppets creator Jim Henson, is coming out on videocassette via Thorn EMI/Home Box Office Video. The first four volumes titled "Beginning," "Scared Silly," "The Minstrels," and "Boober's Quiet Day," are the programs to be included in the first release. Programs each run about 30 minutes and carry a list price of \$24.95.

NEW PACKAGING is due from Academy Home Video. The company is moving away from cardboard to hard plastic, which Academy hopes will be appreciated by retailers looking for longer-lasting rental cases—and by consumers looking for a more collectible rental item.

PAUL ANKA IS making a home video appearance via IVE's USA Home Video label. The company is releasing "An Evening With Paul Anka," which was taped before an audience of 2,000 at the Palace Theater in New Haven, Conn. List price for the program will be \$39.95; running time 87 minutes.

ART IS THE LATEST how-to subject covered by a Morris Video release. The series will consist of three different tapes covering "Landscape Painting," "Drawing," and "Portrait Painting." British artist Harold Riley provides narration and demonstration.

MORRIS CLAIMS Warehouse Entertainment and the Federated stores have sharply increased their inventories of its product. Based on the success of "Bowl To Win" and "Golf Like A Pro With Billy Casper," Warehouse has decided to carry Morris product in all 165 of its stores, the home video manufacturer claims. Federated has decided to carry Morris titles in 39 of its stores, with 20 programs in each. Also carried will be 780 tapes for rental only. Morris is providing countertop spine racks and floor displays to help push the product. **TONY SEIDEMAN**

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	17	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	3	4	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
3	1	16	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
4	6	30	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
5	4	13	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
6	8	5	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
7	5	198	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
8	7	17	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
9	11	5	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
10	16	17	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
11	12	65	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
12	15	3	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95
13	10	50	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
14	13	16	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
15	14	3	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
16	19	87	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
17	18	14	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	9	7	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95
19	29	3	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	79.95
20	17	4	THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	NR	19.95
21	24	12	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
22	21	13	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
23	20	22	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
24	28	2	FRANK SINATRA-PORTRAIT OF AN ALBUM	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
25	23	10	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
26	NEW ▶		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	79.95
27	22	8	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
28	NEW ▶		WEIRD SCIENCE	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	79.95
29	25	13	ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
30	NEW ▶		CLUE VCR MYSTERY GAME ▲	Parker Brothers 4100-110	Various Artists	1985	NR	No listing
31	NEW ▶		KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
32	NEW ▶		CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R	79.95
33	NEW ▶		JOHN LENNON LIVE IN NEW YORK	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
34	26	100	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
35	32	6	U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95
36	36	68	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
37	40	33	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
38	35	52	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
39	30	2	RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13	79.98
40	27	13	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95

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Horror-de-har-har!



Something's funny in Transylvania. Jeff Goldblum ("The Big Chill") and Ed Begley Jr. ("St. Elsewhere") are two reporters sent to the old country to investigate reports of a new Frankenstein, werewolf, vampire and mummy. What they dig up could have grave

consequences. But it's a comic undertaking just the same, especially with Carol Kane ("Taxi"), Joseph Bologna ("The Woman in Red") and John Byner joining in.

USA Today thinks, "Goldblum and Begley make a great comic duo" on this videocassette.



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CBS/Fox's Biggest Campaign Yet

Huge 'Jedi' Promotion Aims for the Stars

BY TONY SEIDEMAN

NEW YORK CBS/Fox Video has slated its biggest marketing campaign to date to support the release of "Return Of The Jedi," involving a multimillion-dollar budget for broadcast, print, and point-of-purchase exposure.

The company has chosen not to reprice the first two episodes of the planned nine chapters of George Lucas' "Star Wars" epic, however. The original "Star Wars" and "The Empire Strikes Back" will remain at \$79.95, the same as "Jedi."

"We made a decision to offer 'Jedi' standing alone at \$79.95. We elected not to offer the other two and put all

the emphasis on 'Jedi,' which is the third-largest-grossing film in the history of the movies," says Robert De Lellis, CBS/Fox Video group vice president of sales.

"We decided not to do it because we really didn't want to," says De Lellis of the pricing decision. "We're putting a lot of money in this film 'Jedi,' in marketing and advertising," and the fear was that cutting prices on other "Star Wars" titles would distract consumers from the feature film.

"We elected to devote all our energy to one title. The film deserves it," De Lellis says. "We feel that the product can stand alone."

The marketing campaign for

"Jedi" is "by far the largest marketing effort we've ever done," at a cost of "several million dollars," says the CBS/Fox executive.

The "Jedi" campaign, he adds, "covers TV and can cover radio spots on a co-op basis, every major consumer publication is involved, and it also has every video publication involved."

Street date for "Jedi" is Feb. 25. According to De Lellis, "All the advertising is really what you might call a pre-sell—before the cassette is available in the marketplace. What we're trying to do is to create some interest in the marketplace with both consumers and retailers."

The explosion in the number of VCR owners is the main reason for
(Continued on page 57)



Frightful Time. Roddy McDowall, left, and Glenn Ross, director of marketing for RCA/Columbia Pictures Home Video, take a look at the promotional material for "Fright Night," an upcoming RCA/Columbia release in which McDowall stars.

Record Pre-Order Tally

'Rambo' Blitz Pays Off

CHICAGO A five-month promotional campaign by Thorn EMI/Home Box Office before its release of "Rambo: First Blood Part II" set the groundwork for a record 427,000 pre-orders for the title, according to Thorn EMI/HBO president Nick Santrizos.

The \$79.95 cassette, which was released in late January and has just reached the No. 1 position on Billboard's Top 40 Videocassette Rentals chart (Billboard, Feb. 22), was heavily promoted by Thorn EMI/HBO. The promotion began on Aug. 27, when its release was announced at a company breakfast at the Video Software Dealers Assn. (VSDA) convention.

The company promoted the title throughout the convention, Santrizos says, and followed up with a mailing to more than 16,000 distributors and retailers. At the same time, "Rambo" calendars were sent to the distributors and retailers on Thorn EMI/HBO's mailing list.

In November, "Rambo Survival Kits" were shipped to retailers. Each kit contained posters, 3-D counter-cards, headbands, T-shirts, sign-up sheets for sales and rent-

als, and a trailer tape of the film.

After that, distributors were sent the kit, along with inlay cards depicting the title's packaging. Those distributors selected 25,000 retailers who met certain order quantities and shipped them six-foot-tall "Rambo" standups. Co-op advertising through distributors was also pursued extensively.

In addition, says Santrizos, distributor seminars and screenings were held from October through the pre-order close date, Jan. 13. "The seminars were held to help distributors fine-tune their marketing programs for 'Rambo,'" he explains.

A further element in the promotional program was Thorn EMI/HBO's telemarketing staff, which Santrizos says made more than 2,000 calls a week pushing the title.

Timing was also an important element in the "Rambo" marketing campaign, Santrizos says. The title could have come out the first of the year, but he preferred "to keep it out a few more weeks—to avoid the Christmas glut, and also to take advantage of Christmas VCR sales." MOIRA McCORMICK

ESPN Host Readies Second Title

More 'Bodies In Motion' Due on Market

BY MOIRA McCORMICK

CHICAGO Cable television exercise show host Gil Janklowicz plans to follow up the success of his spin-off home video, "Best Of Bodies In Motion," with a 90-minute cassette titled "Bodies In Motion II." The new project is due to reach the market May 1.

Janklowicz, a former Israeli decathlon champion, has been hosting his "Bodies In Motion" exercise program twice daily on the ESPN cable sports network since January 1985. "Best Of Bodies In Motion" was released last April by Janklowicz's own Bodies In Motion Inc., and he says the tape has been selling steadily since then through mail order promoted solely via one 60-second spot during each of his ESPN broadcasts.

"Our next step is to get into video stores," Janklowicz notes, "and we're looking for a distributor."

"Best Of Bodies In Motion," 80 minutes in length and retailing at \$49.95, was produced in Hawaii, where Janklowicz resides and originates his show. Janklowicz served as executive producer.

"The setting is unique," he says, "in that we move from location to location through the Hawaiian Islands." Taping was done at 12 sites. The workout itself consists of 28 minutes of warmup, 20 minutes of walking and advanced aerobics, and 28 minutes of floor work.

Janklowicz says "Bodies In Motion II," which will also retail for \$49.95, will contain back-to-back 30- and 60-minute workouts.

The "Bodies In Motion" project began when Janklowicz, who had

agency. These workouts were videotaped for the members to take with them.

Wishing to broaden his scope, Janklowicz and several associates created a limited partnership that financed 65 episodes of the "Bodies In Motion" program.

Keeping the idea of home video in mind all the while, Janklowicz waited until the show had been established on ESPN before putting out his first videocassette. "We felt it would be premature to bring it out before it had wide exposure," he says.

As his company progresses, Janklowicz expects to diversify in other areas of health and exercise programming. "We'll probably branch out into weightlifting," he says, noting that colleague Arnold Schwarzenegger, who has guested on the cable program, might turn up on a future videocassette.

Janklowicz also plans to put together books to accompany subsequent video releases.

'Our next step is to get into stores'

been attending film school at UCLA, was offered a job teaching aerobics at Hawaii's Honolulu Club. Subsequently, he was asked to hold aerobic sessions for conventioners at the Young Presidents Organization meeting at the Maui Hyatt Re-

SONY HARDWARE ARM MAKING 8MM MOVE

(Continued from page 33)

strong, Fredricks says, "We are encouraging customers to treat 8mm software sales as another dimension of 8mm accessory sales."

Fredricks says contracts arrived at between Sony Corp. and video software manufacturers will probably resemble those which RCA SelectaVision VideoDisc made with its programming suppliers in the early days of the CED format. "Naturally this would not be a licensing agreement as much as it would be a distribution agreement." He adds that Pioneer and its software agreements for the laser videodisk are "not all that bad an example" of what Sony is trying to do.

In terms of industry interest to date, Fredricks says, "Obviously we've had a lot of the secondary and smaller labels contacting us." This is in great part because Sony Corp. will be "offering alternative distribution, which is something above and beyond their current video spe-

cialist outlet network.

"We're focusing on hardware, and we're also moving into the photo retailer. This is very appealing to a lot of manufacturers who are looking to expand their distribution."

In terms of companies close to making a deal, Paramount Home Video is most prominent among those mentioned, but Fredricks will only say, "Right now we're talking to a lot of the majors and some of the major independents as well."

The recent Winter Consumer Electronics Show in Las Vegas provided a major boost to Sony's fortunes, Fredricks says: "Some people wouldn't let us through their door two months ago. After CES we've have a lot of renewed interest from some of the major players." He adds, "As far as the independents are concerned, they've already contacted us."

TONY SEIDEMAN

'Stop Smoking' ACS Tape Gets Special Push

BY JIM MCCULLAUGH

LOS ANGELES In addition to its normal distribution channels through Paramount Home Video, Simon & Schuster Video has launched a specially targeted marketing campaign for the American Cancer Society's "Freshstart: 21 Days To Stop Smoking."

Both Paramount Home Video and Simon & Schuster are under Gulf & Western's corporate umbrella. The title is Simon &

Comic Klein acts as spokesman

Schuster Video's first how-to offering.

Ellen Stolzman, vice president of marketing and sales for Simon and Schuster Video, says there is a potential market of 45 million smokers. She reasons that target market promotions in 33 designated areas and the coordinated efforts of 3,500 ACS chapters nationwide will heighten awareness and interest in the tape.

According to Stolzman, elements of the major market campaign, which includes point-of-purchase displays and giveaways, are the following:

- Bags of Sorbees All Natural Lollipops will be given to cassette purchasers. Simon & Schuster and Paramount will offer discounts on counter displays labeled "Have A Sorbee Instead Of A Smoke." These counter prepacks will be shipped with three cassettes and three bags of the sugarless lollipops, while supplies last.

- Free promotional material, like "Kiss Me! I Don't Smoke" buttons and Freshstart posters, will be obtainable from authorized distributors.

- FCI Marketing Coordinators, national consumer promotion specialists, have been retained. They will work in tandem with local ACS chapters to develop Freshstart special media events in each area.

The cassette, which carries a suggested retail price of \$29.95, is hosted by comedian Robert Klein, a former smoker who is acting as national spokesperson, appearing on many major television and radio shows.

One reason Klein, who claims he is "not a fanatic," agreed to host the tape is that "it's honest and well thought out. I've been there. Every word rings true. There's a lot of hucksterism on many of these self-help, how-to cassettes.

"It's not impossible to stop smoking," he says, "but you need some structure to help you modify your behavior." The tape is modular, with three- to four-minute daily segments for each of those "toughest" first 21 days.

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3134

7826



MIRAGE FILMS presents PETER BLAND PHILIP GORDON BILLY T. JAMES in CAME A HOT FRIDAY with MICHAEL LAWRENCE MARSHALL NAP ER ERNA LARSEN PATRICIA PHILIPS DON SELWYN Screenplay by DEAN PARKER and IAN MUNE Based on the novel by RONALD HUGH MORRIESON Photography by ALUN BOLLINGER Edited by KEN ZEMKE Music by STEPHEN McCURDY Produced by LARRY PARR Directed by IAN MUNE

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NOW AVAILABLE ON VIDEOCASSETTE

'Folkier' Indie Labels Planning More Concert Clips

BY JIM BESSMAN

NEW YORK Independent labels taking a long, hard look at clip production costs are opting to go primarily with videos culled from concert footage rather than significantly more expensive conceptual clips.

However, folk, r&b, and blues labels queried say they are actively promoting their artists via video as much as possible, and await the arrival of video shows skewed to the more eclectic product many of them offer.

The recent release of Powder Blues' album "Red Hot/True Blue" marks the first time the independent Flying Fish label is actively promoting a video clip, with more to follow.

While the Vancouver-based r&b group's style differs somewhat from the primarily folk fare offered by the Chicago label, plans are already in the works for "folkier" videos, now that some outlets have expressed interest in airing them.

'If eclectic programs develop, we may expand involvement'

Powder Blues' video for "I'm On The Road Again" was produced by the act and its management, as was Flying Fish's only other video involvement to date, John Hartford's old-timey banjo version of "Piece Of My Heart."

Rick Swenson, Flying Fish's director of promotion and advertising, says that Powder Blues' manager, Ron Zeelens, has already succeeded in placing the clip with Boston's V66 and Newark's U68, as well as ATI Video's "Night Flight" and "Radio 1990." Zeelens says he's now await-

ing word from MTV.

Swenson, however, contends that Flying Fish's future programming prospects best lie with "the more progressive" services like Minneapolis' K-Twin, which he says has indicated interest in playing video material by popular folk artist Claudia Schmidt, if and when it becomes available.

"We have access to a half-hour Schmidt special from a Minneapolis TV station, and we'll see if we can edit down anything to make a video," says Swenson. He notes that Minneapolis is one of Schmidt's strongholds, and that she recently sold out an 1,800-seat venue there without any advertising.

Swenson also says that K-Twin, which is also "interested in blues and jazz videos," would be equally interested in a clip of the label's female a cappella group Sweet Honey In The Rock. A one-hour PBS special already exists on the group, which could be trimmed down to clip length.

According to Swenson, the Minneapolis market alone is large enough to justify the production cost for such clips, which he doubts would amount to more than "a couple of hundred dollars" in editing charges. He also says that Schmidt's next album will offer material suitable for costlier conceptual video productions. In order for this to actually happen, though, Swenson would have to find video makers smitten enough by Schmidt to forego their usual fees.

Still, Flying Fish is likely to stick to performance videos for the time being. "There are not enough outlets at this point," says Swenson. He says he has been advised by an independent video promoter that of 120 available outlets in the U.S., "only half will ever look at indie releases, and only half of those will give them substantial airplay. Besides, we can put out 10 records for the cost of a single video, and our customers are more au-

dio-oriented."

Swenson says he's heartened, however, by radio play of several tracks from Schmidt's current album, "Out Of The Dark," especially from the new "eclectic-oriented rock" stations. "If EOR-equivalent video programs develop, it's quite possible we'll expand our video involvement," he says.

The budget for the Powder Blues clip was a hefty (by indie standards) \$15,000. That figure is, as Swenson puts it, "more than we spend on an average record." However, he points out that the group is "the closest thing to a rock band we've done in several years."

Other indie labels with product in line with Flying Fish have had varying results with videos, with the best occurring with their "rockier" artists.

Duncan Browne, general manager

of Cambridge, Mass.-based Rounder, says that Johnny Reno's "Running For Cover" clip received "semi-regular" play on MTV after its release last fall. He adds that a pair of clips by Nanci Griffith, "Daddy Said" and "Once In A Very Blue Moon," did well on The Nashville Network and Country Music Television. Both artists' clips also garnered "isolated" play on regional outlets.

Browne adds that Rounder will "probably increase participation in video." He says a recent BBC-filmed rock concert in Boston by Barrence Whitfield & the Savages may be used as a clip source.

At blues label Alligator Records in Chicago, Mindy Giles, vice president and national marketing director, says that filming of last December's Carnegie Hall concert featuring label guitar heroes Albert Collins, Lonnie

Mack, and Roy Buchanan will also yield live performance clips for each artist.

"Our audience wants live performances from these artists since they're so exciting to watch," says Giles. While two concept clips have been produced for Rounder artists—Johnny Winter and Big Twist & the Mellow Fellows—MTV play was only picked up for the Winter clip, although both received critical acclaim.

"It became very apparent," says Giles, "that if MTV isn't in the picture, production is too cost prohibitive, and prevents us from promoting the records in other necessary fashions."



Snakes Need Love, Too. RCA artist Nona Hendryx was in London recently to shoot the video for "I Need Love," from her album "The Heat." Produced by London-based Green Back Films, the clip uses an assortment of locations and "creatures of the night." Pictured in a London tube station are, from left, lighting director Peter Christopherson; Hendryx; Sadie the Snake; Mr. Jabrowski, Sadie's handler; and director Storm Thorgerson.

Promo Backs MTV Series' Star 'Young Ones' Show Spurs Spinoffs

BY STEVEN DUPLER

NEW YORK MTV viewers' strong response to "The Young Ones," the imported BBC comedy series, has paved the way for Atlantic Records to launch its first direct mail TV marketing campaign, for an album by program star Nigel Planer.

The series has also spawned a book, "Neal's Book Of The Dead," a tongue-in-cheek view of the '80s as viewed by the bewildered hippie Planer portrays on the show (Billboard, Nov. 9). Harmony Books, the Crown Publishing division that handles the book, reports it has capitalized on the MTV tie-in in a "very successful" marketing campaign.

The record, "Neal's Heavy Concept Album," is a musical comedy adventure that draws on plot sources ranging from "Alice In Wonderland" to "Sgt. Pepper." Produced by Dave Stewart, the album features original tunes as well new

versions of '60s and early '70s tracks by Traffic, Caravan, and Donovan.

According to Mark Schulman, Atlantic's vice president of marketing, MTV will begin airing spots for the album in about a week. The ads are being designed and put together jointly by Atlantic and MTV, and will feature an 800 number and post office box number.

"Nigel was originally signed to WEA International," says Schulman, "and we had the record here through Valentino, our custom label—but we couldn't really figure out what to do with it. Since nobody really knows Nigel here, we figured it would just get lost if we sent it to radio or to the stores through WEA Distributing."

Once the show began airing on MTV at the end of last summer and audience reaction was judged positive, Schulman says he began to become convinced that reaching out

directly to the MTV viewers watching "The Young Ones" would be the best way to sell Planer's album.

Atlantic's investment in the marketing campaign is minimal, Schulman says, as the spots are being run on a per-inquiry basis, with charges based only on the number of orders taken through the ads.

Should the campaign work well, Schulman says, it's possible additional direct-marketing campaigns may be mounted for Atlantic music videocassette product on MTV.

As for Planer, while he's surprised that the series has been so well received here—"It's very, very English," he points out—the British actor is hoping that the record will sell well enough to warrant a tour.

A video from "Heavy Concept" for the remake of Traffic's "Hole In My Shoe" had its North American debut on MTV two weeks ago. Planer's single topped the charts in England when it was released there in '84.

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PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION <small>Sneak Preview Videos</small>	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
ANIMATION ENGINEER Mercury GLEN BURTNICK LITTLE RED HOUSE A&M THE CHURCH TANTALIZED Warner Bros. ELVIS COSTELLO DON'T LET ME BE MISUNDERSTOOD Columbia HONEYMOON SUITE FEEL IT AGAIN Warner Bros. KING KDBRA IRON EAGLE Capitol LITTLE RICHARD GREAT GOSH A MIGHTY MCA NEIL HOLE IN MY SHOE Atlantic THE OUTFIELD YOUR LOVE Columbia BRIAN SETZER THE KNIFE FEELS LIKE JUSTICE EMI America TALKING HEADS THE LADY DON'T MIND Sire	A-HA TRAIN OF THOUGHT Warner Bros. ARCADIA GOODBYE IS FOREVER Capitol PAT BENATAR LE BEL AGE Chrysalis ELO CALLING AMERICA CBS Associated HEART THESE DREAMS Capitol JOHN LENNON COME TOGETHER Capitol JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA PolyGram STEVIE NICKS I CAN'T WAIT mModern OZZY OSBOURNE SHOT IN THE DARK Epic ALAN PARSONS PROJECT STEREOTOMY Arista POINTER SISTERS TWIST MY ARM RCA RUSH MYSTIC RHYTHMS Mercury ZZ TOP STAGES Warner Bros.	PHIL COLLINS TAKE ME HOME Atlantic DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros. WHITNEY HOUSTON HOW WILL I KNOW Arista INXS WHAT YOU NEED Atlantic ELTON JOHN NIKITA Geffen *LOVERBOY THIS COULD BE THE NIGHT Columbia MARILYN MARTIN NIGHT MOVES Atlantic *MR. MISTER KYRIE RCA BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista *SIMPLE MINDS SANCTIFY YOURSELF A&M *STARSHIP SARA RCA *THOMPSON TWINS KING FOR A DAY Arista PETE DINKlage GIVE BLOOD Atco	ABC HOW TO BE A MILLIONAIRE Mercury BANGLES MANIC MONDAY Columbia THE CULT RAIN Warner Bros. *ROGER DALTRY QUICKSILVER LIGHTNING Atlantic *EURHYTHMICS IT'S ALRIGHT RCA *THE FIRM ALL THE KING'S HORSES Atlantic PETER DINKlage LYING Atlantic ARETHA FRANKLIN ANOTHER NIGHT Arista MIAMI SOUND MACHINE CONGA Epic *ROBERT PALMER ADDICTED TO LOVE Island PET SHOP BOYS WEST END GIRLS EMI SADE THE SWEETEST TABOO Portrait CHARLIE SEXTON BEAT'S SO LONELY MCA *STING RUSSIANS A&M TALK TALK LIFE'S WHAT YOU MAKE IT EMI America ROBERT TEPPER NO EASY WAY OUT Scotti Bros. MIDGE URE IF I WAS Chrysalis	THE ALARM SPIRIT OF '76 IRS CLARENCE CLEMONS I WANNA BE YOUR HERO Columbia *DIRE STRAITS BROTHERS IN ARMS Warner Bros. DOKKEN THE HUNTER Elektra FRANKIE MILLER I'D LIE TO YOU FOR YOUR LOVE Mercury MOTLEY CRUE HOME SWEET HOME Elektra PAUL YOUNG TOMB OF MEMORIES Columbia	JIMMY BARNES NO SECOND PRIZE Geffen COCK ROBIN PROMISE YOU MADE Columbia FALCO ROCK ME AMADEUS A&M MOTELS ICY RED Capitol EDDIE MURPHY HOW COULD IT BE Columbia OMD IF YOU LEAVE A&M RAY PARKER JR. & HELEN TERRY ONE SUNNY DAY/DUELING BICYCLES Columbia Pictures MICKEY THOMAS STAND IN FIRE RCA WATERBOYS THE WHOLE OF THE MOON Island	CLANNAD IN A LIFETIME RCA THE CURE CLOSE TO ME Elektra DEL FUEGOS I STILL WANT YOU Warner Bros. FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated FASTWAY THE WORLD WAITS FOR YOU Columbia FINE YOUNG CANNIBALS JOHNNY COME HOME IRS NICK GILDER FOOTSTEPS RCA SAM HARRIS I'D DO IT ALL AGAIN Motown IN PURSUIT LOSING CONTROL MTM LEVEL 42 SOMETHING ABOUT YOU Mercury MENTAL AS ANYTHING LIVE IT UP Columbia MODELS OUT OF MIND, OUT OF SIGHT Geffen YOKO ONO HELL IN PARADISE Polydor OPUS LIVE IS LIFE Mercury FEARGAL SHARKEY A GOOD HEART A&M SIMPLY RED HOLDING BACK THE YEARS Elektra	ART OF NOISE LEGS Chrysalis JESUS & MARY CHAIN JUST LIKE HONEY Warner Bros. REZ BAND LOVE COMES DOWN Capitol STOP WAKE UP JDC VARIOUS ARTISTS STOP THE MADNESS MCA VIOLENT FEMMES CHILDREN OF THE REVOLUTION Warner Bros.

* Denotes Sneak Preview Recurrent. ** MTV Exclusive.
For further information, contact Jeanne Yost, director of music programming,
MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.



Video Track

NEW YORK

BLUE NOTE RECORDING artist **Bennie Wallace's** new video employs pieces of both the title track and the cut "All Night Dance" from his latest album, "Twilight Time." Based on the E.J. Bellocq photo taken at the legendary LuLu White's Mahogany Hall in New Orleans, the piece stars actress **Kathryn Graves** as a "haunting prostitute" who walks out of a photograph and into reality. **Dick Fontaine** directed, **Pat Hartley** produced. Editing was done by **Suzanne Fenn**.

The post-production services of **Unitel Video/New York** were called upon to edit "Power," the forthcoming **Lorimar Pictures** motion picture. Working with a Montage Picture Processor, director **Sidney Lumet** and editor **Andy Mondshein** completed the first cut in 12 days. "Power" is said to be the first feature film edited on the electronic system.

A note to ski enthusiasts: You still have time to enter **VH-1's** "Ski With The Stars" contest in which

two grand prize winners will be flown to Colorado to hob knob with celebrities such as **John Denver**, **Christopher Cross**, and **Air Supply** on the slopes of **Crested Butte Mountain Resort**. Winners will be announced Feb. 25.

OTHER CITIES

WILL VINTON PRODUCTIONS, creators of **John Fogerty's** "Zanz Kant Danz" video, just finished the clip for **Craig Carothers & the Billy Scream Band's** "Heroes," a single from the soundtrack album "The Adventures Of Mark Twain." Like "Zanz," the piece consists of Claymation and special effects done by animator **Will Vinton**.

Atco recording act **Yes'** long-form concert video, "Yes—9012Live," will be featured in some 40 theaters across the country in an effort to promote the home video release. Tickets to the screenings will be free, and there will be giveaways through radio and retail promotions. **MTV** will also cover the "video tour" with announcements and local contests.

The 67-minute film was produced by **Yes** and **Tony Dimitriades** and directed by **Steven Soderbergh**. It will open at the **Paradise** in Boston on Feb. 26.

Another home video title, "Police Around The World," will be re-released by **Rhino Video** next month. Originally released by **IRS Video**, the piece is a documentary that centers on footage from the **Police's** 1980-81 world tour. Other upcoming music video product for the company include "Rock'n'Roll Wrestling Woman Vs. The Aztec Mummy" and "Bizarre Music Television."

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.**

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Funk Master Wizard Wiz Is Artist
U68 Debuts First In-House Clip
NEW YORK Broadcast outlet **U68** has taken a step toward self-produced programming with the completion of its first in-house video clip, **Funk Master Wizard Wiz's** "Put That Head Out." The three-and-a-half-minute video for the **Tuff City Records** rap artist was produced entirely at **U68's** studios in Newark, N.J., under the direction of **Jeff Boyle**. **John Elkowitz** served as sound engineer, and **Ed Kasubinski** edited the clip. The clip debuted last week. According to **Steve Leeds**, **U68's** programming director, the station plans to produce more such clips as they fit into the station's programming needs.

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to **Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.**

- BOB DYLAN**
Tangled Up In Blue
Biograph/Columbia
Bob Dylan
Bob Dylan
- OMD**
If You Leave
Pretty In Pink/A&M
Patricia Friedman
Ian Fletcher
- ROBERT PALMER**
Addicted To Love
Riptide/Island
Terrence Donovan/Terrence Donovan Productions
Terrence Donovan

- ARCADIA**
The Promise
How Red The Rose/Capitol
Ruth Orme/AWGO
Marcelo Anciano
- ARCADIA**
Goodbye Is Forever
How Red The Rose/Capitol
Ruth Orme/AWGO
- AUTOGRAPH**
That's The Stuff
That's The Stuff/RCA
Jim Burns/RSE
Robert Small
- GLEN BURTNICK**
Little Red House
Talking In Code/A&M
Ken Ross/Ross/Levine
Richard Levine
- BOB DYLAN**
Subterranean Homesick Blues
Biograph/Columbia
D. A. Pennebaker

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HEAVY ACTION 15-24 PLAYS

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- Strange Cruise** "Rebel Blue Rocker"
- Stevie Nicks** "I Can't Wait"
- Marc Almond** "The House Is Haunted"
- Mr. Mister** "Kyrie"
- Simple Minds** "Sanctify Yourself"
- Fra Lippo Lippi** "Shouldn't Have To Be Like That"
- A-Ha** "The Sun Always Shines On TV"
- Inxs** "What You Need"
- Falco** "Jeanny"
- Hipsway** "Honeythief"
- Prefab Sprout** "Johnny Johnny"
- Frankie Miller** "I'd Lie To You For Your Love"
- Elvis Costello** "Please Don't Let Me Be Misunderstood"
- Mai Tai** "Female Intuition"
- Eurogliders** "City Of Soul"
- Paul Hardcastle** "Don't Waste My Time"
- Todd Rundgren** "Something To Fall Back On"
- The Bangles** "Manic Monday"
- Madness** "The Sweetest Girl"

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CCR Cutting Bi-Coastal Hunger Videos All-Star Jazz Lineup to 'Keep Dream Alive'

NEW YORK CCR Video Corp. is handling production and post activity for a bi-coastal audio/video recording project sponsored by the Jazz To End Hunger Foundation.

The Los Angeles-based firm recently provided its TV III mobile unit and a camera crew to shoot the first two stages of the project—a recording session at Evergreen Studios in Burbank featuring a 22-piece jazz ensemble, and a later session featuring a 24-voice chorus and solo vocalists.

Similar sessions are set to take place here later this month. The resulting footage, both audio and video, will be incorporated into a 45-single recording as well as long- and short-form videos. Money generated by sales of the recordings is to be donated to various agencies combating hunger in the U.S., such as

Hands Across America and L.A.-based Community Food Resources.

The song and video, titled "Keep The Dream Alive," feature a num-

Also due is a 45 single

ber of jazz heavyweights. Musicians on the L.A. session included Ray Brown, Larry Carlton, Stanley Clarke, Tom Scott, Victor Feldman, and other top studio players. The vocal lineup includes Carmen McRae, Diane Schuur, Della Reese, Billy Eckstine, Anita O'Day, Marilyn Scott, and Kenny Rankin, among others. Other singers and musicians scheduled to overdub at a later date are Miles Davis, Pearl Bailey, Wayne Shorter, Jon Hen-

driks, Maynard Ferguson, and Cleo Laine. The song was written by Andrew Beller and Don Grady.

CCR is providing post-production services at its Hollywood facility. The firm's offline editing suite includes an audio-follow-video board, which is used to integrate the audio portion into the video. CCR will also make use of its exclusive ZAP! (a computerized logging & retrieval system) during the editing phase, which will see videotaped segments from the sessions here intercut with footage of the L.A. sessions.

The CCR camera crew used three Bosch KCK-40 studio cameras, an
(Continued on page 41)

Kudos for Kool & the Gang Ampex Bestows Golden Reel

NEW YORK Ampex Corp. recently presented its 500th Golden Reel Award to Kool & the Gang, a milestone which marks the seventh birthday of the awards program.

Redwood City, Calif.-based Ampex initiated the international Golden Reel Awards to honor albums and singles that have been certified gold by the trade organizations of their respective countries. In order to qualify, the records must have been totally recorded and mixed on Ampex professional mastering tape.

As part of the award, winning artists also have \$1,000 donated to the charity of their choice by Ampex; in Kool & the Gang's case, the money

went to Big Brothers/Big Sisters of America.

The Golden Reel awards program is unique in that it honors not only the artists, but also the producers, engineers, and recording studios involved in the creation of the album or single.

Donald Bogue, Ampex vice president and general manager, presented the landmark award to Kool & the Gang for their album "Emergency," noting, "It is fitting that the 500th award be presented to Kool & the Gang—a group that has not only contributed greatly to the advancement and enrichment of contemporary music, but a group extremely active in charity work."

Teldec Talking to Labels

NEW YORK Horst Redlich, technical director of Teldec Records and developer of the Direct Metal Mastering process, was in town last week for a round of talks with U.S. label executives that are intended to speed the acceptance of DMM technology by major U.S. pressing plants.

So far, three U.S. mastering houses, all based here, have installed DMM disk mastering equipment—Europadisk, Sterling Sound, and most recently Masterdisk. Last month, Wakefield Manufacturing of Phoenix, Ariz., which does work with the Angel and ECM labels, also became a DMM-licensed plating and press-

ing facility, and is now up and running.

As for the labels, WEA Manufacturing remains the only major record company manufacturing arm to have reached an agreement with Teldec via its American agent, Gotham Audio Sales Corp., to produce limited amounts of DMM pop product on a per-project basis (Billboard, Oct. 12, 1985). Under the terms of that arrangement, WEA pop records bearing the DMM logo will have their masters cut at a DMM-licensed facility such as Europadisk or Masterdisk. WEA will then press the product according to the prescribed DMM technical standards. STEVE DUPLER



Ampex Magnetic Tape Division presents its milestone 500th Golden Reel Award to Kool and the Gang for their PolyGram album "Emergency." Accepting their respective plaques from Ampex vice president and general manager Donald Bogue (center) are, from left, Kool members Robert Bell and Curtis Williams and producers Jim Bonfond and Charlie Conrad of House of Music.

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Audio Track

NEW YORK

HIRAM BULLOCK HAS been in at Secret Sound Studio producing guitarist Mike Stern and saxophonist David Sanborn. Also there, Doc Pomus and Dr. John are mixing a Muse album on Jimmie Witherspoon, and Aldo Marin has been mixing Bernard Wright's new single, which was engineered by Tom Gartland for Capitol.

Producers Quentin Hicks and Robbie Watson have been in at 39th Street Music wrapping up a 12-inch for artist Rosetta Jefferson. Engineering is Richard Kaye.

John "Jellybean" Benitez, who recently signed a production agreement with Warner Bros. to develop new talent, is working with Anthony & the Camp at Sigma Sound. The group is the second new artist to be signed to the Bean's new label, Warner Bros./Jellybean. Also at Sigma, Benitez was working with actress-turned-singer Phoebe Cates on

an album project for CBS.

GRP artist Dave Valentin is working at RPM Studios with engineer/producer Steve Miller and assistant Mike Krowiak. Also there, the Washington Squares has been recording its first album for Gold Mountain. Producing is Mike Thorne, engineering is Dom Maita, assisted by Krowiak.

LOS ANGELES

EDDIE RABBIT'S NEW album for RCA is being recorded at Master Control in Burbank. Richard Landis is producing with Ed Thacker engineering.

Writer/producer Michael Jay is overdubbing for RCA act Five Star at Weddington Studios in North Hollywood. Francis Buckley is at the board.

At Skip Saylor Recording, the production team of John Hug and Skip Saylor has been working on a single on artist Pam Nivens for Sim-

mons and Boone Prods. Saylor and Tom McCauley are sharing engineering, with Joe Shay assisting. Also there, J.T. Tollis has been recording a self-produced EP for Dia-
(Continued on page 41)

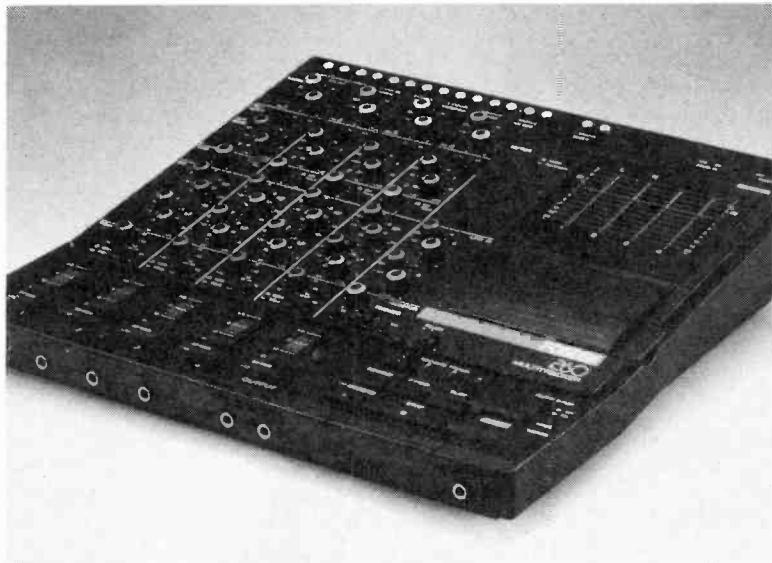


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AUDIO TRACK

(Continued from page 40)

mond Dog Prods. Saylor is behind the board with Shay assisting.

Rusty Garner recently completed overdubs and mixing at **Westlake Audio** for two new 12-inchers for EMI America: **Sheena Easton's** cover of the Vandellas' "Jimmy Mack," produced by **Nile Rodgers**, and **Michael Henderson's** debut, "Do It To Me Good Tonight." **Rick Butz** was at the board for both sessions.

OTHER CITIES

AT UTICA, N.Y.'s UCA Recording, producer **Mark Doyle** and engineer **Bill Scranton** just completed the debut album for **Blue Wave Records** act **Stroke**. Mastering is underway at **Trutone Records** in Haworth, N.J.

At **Dallas Sound Lab** in Dallas, Texas: **Jim Cullum** of the **Jim Cullum Jazz Band Studio A** recorded a double album titled "Porgy and Bess" on 24-track digital. Engineering were **Jack Miller** and **Ron Cote**. And local rock act **Tropix** has been

working there, also in 24-track digital, recording its debut with engineer **Rusty Smith**.

Kenny Price is recording an album for the Broadway label at **Broadway Sound Studio** in Sheffield, Ala. **Cal Freeman** and **David Johnson** are producing and engineering.

Singer/songwriter **Dave McIntosh** and former **Lynyrd Skynyrd** guitarist **Ed King** have begun mixing their new contemporary Christian album at **Azimuth Studio** in Malaga, N.J. Studio owner **Jim Langley** and local indie engineer **Mark Schultz** are mixing on Sony digital gear for a planned CD release.

Van Morrison was in at **Studio D** in Sausalito, Calif., tracking a new project with engineer **Jim Stern**.

Also there, **Huey Lewis & the News** have been tracking.

Luxury Audio Workshop in Las Vegas, Nev., recently played host to **B.B. King**, who stopped into studio A to oversee horn overdubbing on two album projects. Engineering was **Lee Watters**, assisting was **Holly Sharpe**.

Bo Diddley has been co-producing an EP on **Frank Davenport & Tongue In Groove** at **Iris Sound** in Royersford, Penn. Sessions were held in the facility's geodesic dome with owner and co-producer **David Ivory** at the console.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.**

CCR CUTTING ALL-STAR HUNGER VIDEOS

(Continued from page 40)

Ikegami 79 hand-held camera for closeup work, and one Betacam unit for the interview segments.

CCR will cut three versions of the **Jazz To End Hunger** video. Two will be short forms—three minutes and six minutes in length, which focus on the actual recording sessions. The one-hour long-form video will include interviews and behind-the-scenes segments.

No label connection has yet been announced by the project's music producer, **Michael McIntosh**. Tech-

nical principals involved in the video shoot are **Dick Arlett** and **Sid Smith**, executive producers; **Don Azar**, producer; **Andy Belling**, director; **Marcia Groff**, coordinating producer; CCR's **Mike Burk**, production services director; **Peter Lewis**, recording and remix engineer; **Michael Conley**, technical director and post-production editor; and **Tom Kinyon**, audio engineer for CCR.

STEVE DUPLER

Interlochen Slates Recording Courses

NEW YORK A wide range of hands-on audio recording and broadcasting courses will be offered by the **Interlochen National Music Camp** this summer.

Headed by **Harold Boxer**, former music director of the **Voice of America**, the **Recording Arts & Broadcasting Institute of Interlochen** has set a curriculum of three-week courses throughout the summer allowing its students to record the more than 400 concerts and rehearsals of the students at the 59-year-old **National Music Camp**.

According to a spokesman for the program, emphasis will be placed on recording the **Interlochen Summer Arts Festival**, a series of concerts

featuring internationally known artists. Past series have featured **Ella Fitzgerald**, **Wynton Marsalis**, **Woody Herman**, **Maynard Ferguson**, **Bob James**, **Chuck Mangione**, and others. The diversity of the festival grants students an opportunity to experience a variety of recording opportunities ranging from orchestra and concert band to chamber music, choral music, and jazz.

The courses will be taught by industry pros, and students will use equipment by such manufacturers as **JBL**, **Lexicon**, **UREI**, **Tascam**, **Studer/Revox**, **Klark-Teknik**, **Shure**, and **Xedit**.

Recording course offerings include acoustics theory and practice, micro-

phones, recorders, consoles, signal processing, introduction to digital audio, musicianship, live recording, remote recording, and mixdown to stereo.

On the broadcast side, courses include principles of broadcast communication, writing for broadcast, programming for radio, production techniques, and radio station operations and management.

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Producer Enjoys 'Broadway' LP's Success Enough Takes Left for Another Album

BY PAUL GREIN

LOS ANGELES The recent No. 1 success of Barbra Streisand's "The Broadway Album" is especially gratifying for producer/conductor Peter Matz, who has worked with the singer, off and on, since the early '60s. In fact, Matz won a Grammy Award for his arrangement of "People," Streisand's first smash single.

"I felt all along that there was room for the album, and that people really wanted to hear it," says Matz. "I was surprised by the extent of the success. I didn't really think it would go to No. 1, but I'm delighted."

"Barbra had the idea to do this a couple of years ago," Matz adds. "We had talked about it at that time, but I think Columbia [Streisand's label] wanted another pop album, so the project was shelved."

After that pop album, "Emotion," turned out to be a commercial disappointment, the Broadway idea was revived.

"We were at her house at Christmas [1984], and she said she was going to go ahead with the project. I always felt very strongly that she was right on to do it and that it was a good idea."

Matz says that the album was originally going to be a double-record set. "We were well on the way," he says, "but I think Columbia just

thought it was too much money. The record company wasn't enthused about this project to begin with, so I'm sure the idea of a double album [was just too much].

"For all the various reasons, the idea was junked, but there's certain-

'I always felt that it was a good idea'

ly enough material for many albums. Of what we recorded, there's a good head start for a second album."

Among the outtakes from the album are "Home" from "The Wiz," "I Knew Him So Well" from "Chess," "Being Good Isn't Good Enough" from "Hallelujah Baby," and a medley of "There Won't Be Trumpets" from "Anyone Can Whistle" and "It's A Quiet Thing" from "Flora The Red Menace."

Says Matz: "Whatever Columbia's initial resistance might have been, once they heard it, they really got behind it. Plus the timing was just great. We were very fortunate."

Is the [double platinum] success of "The Broadway Album" a sign that there's a big untapped adult market, or is it simply testimony to Streisand's personal popularity?

"I think it's a happy convergence

of both things," Matz replies. "Her popularity is staggering, and I think there is a market for this music."

"The 'trend' mentality of the record business seems to be justified—people do go and buy the next record, which is a copy of the last one. So the executives who say, 'We've got to do all synthesizer music this year' seem to be right."

"On the other hand, look what happens when you hand them a 'What's New?' or this one. But then, if I understood the record business I wouldn't be in this office today; I'd be rich somewhere at home."

Whether he claims to understand the business or not, Matz says he's actively scouting for "young, contemporary" acts to produce. He's represented in this area by managers Rick Stevens and Jake Hooker.

"I'd like to be involved in choosing and structuring the material, the orchestrations, recording, and editing—the whole thing," Matz says. "That's the most fun, too, to see it through."

Matz's other production jobs in recent years include Bernadette Peters on MCA and Dusty Springfield on United Artists.

In the composing-for-film area, Matz is currently scoring the Katherine Hepburn made-for-television movie "Mrs. Delafield Wants To Marry."



Remembering Challenger. James Brown bows his head in silence while the Rev. Al Sharpton says a prayer for the ill-fated Challenger crew during the artist's recent performance at New York's Radio City Music Hall. Brown dedicated his show to the seven astronauts killed in the tragic explosion of NASA's Space Shuttle. (Photo: Chuck Pulin)

'Stepping-Stone' to Anglo Audiences Majors Ink Tejano Acts

BY RON YOUNG

SAN ANTONIO Recent contract signings between top Tejano music stars and two major record labels are an indication that the Tejano music industry is beginning to flex its muscles outside Texas' borders.

Tejano music, which blends Spanish with elements of country, rock, and disco, has been the focus of three separate deals in the past six months. In December, legendary Tejano star Joe Hernandez of Little Joe y La Familia signed a multi-year distribution contract with CBS International.

Tejano artists La Mafia, Mazz, and others of CARA Records are also being distributed through CBS International, as a result of a three-year contract negotiated with the San Antonio-based label. And last August, Hacienda Records of Corpus Christi—which handles Esteban Jordan, Pio Trevino & Majic, Johnny Hernandez & Third Coast, and other major Tejano stars—signed a multi-year marketing and distribution contract with RCA International.

Roland Garcia, president of Hacienda Records, says he believes the time is right for Tejano expansion into the international marketplace.

"I think the majors have been looking at this market for a long time," he says, "but maybe they thought the sales numbers were too small at first. A good-selling Tejano

record sells maybe 25,000 on the average. But I don't think they realized the strength of the market outside of Texas, especially now that there are so many migrant Tejanos in other parts of the U.S."

Garcia claims to have already seen improvement in sales. He says that Johnny Hernandez's latest single, "Es Muy Tardes Para Un Amor," has already charted in the New York and Puerto Rican markets, places where Tejano artists have never had success before.

Says Bob Grever, president of CARA Records: "This is a major stepping stone for our groups because this gives us added distribution in areas we were not previously reaching."

Ray Martinez, CBS' San Antonio branch promotions manager, sees Tejano music spreading in popularity. "Basically the Tejano music industry is just that—Texas," he says. "But hopefully we can expand their market to Colorado, Florida, the Midwest, California, Washington, places where there are large populations of relocated Tejanos, but where there is limited distribution."

They didn't realize its market strength

Helen Merrill Seeks Success After 30 Years of Problems Singer Has New View, Manager & Product

BY MIKE HENNESSEY

NEW YORK Singer Helen Merrill believes that this year could mark a turning point in her three-decade career. Tenets of her faith are a new outlook on her professional role, a new manager in veteran jazz producer George Avakian, and album plans—including a new recording and already-scheduled reissues.

"I've decided to stop running away from myself," she says. "In the past, I tended to put my private life before my career and I've spent a lot of time on other people. Now I want to pay attention to myself and devote myself to music."

Merrill has no problems about being designated as a jazz singer. "There are only a handful of jazz singers and I am certainly one of them," she says. And she has no intention of compromising her artistic integrity to achieve the U.S. success she deserves, but which seems to have so far eluded her.

It might be more correct to say that she has eluded that success because she was never prepared to battle prejudice. "When something became too painful for me in the past, I just tended to pack up and leave," she says. "I don't have a tremendous fighting spirit, though I do have a strong musical spirit. But there is more of a stigma against jazz singers in America than in any other country in the world. I think it has to do with the racial background of jazz. It is still considered

an art form that is associated with black people only. We are still a rather narrow-minded nation."

Helen Merrill, born Helen Milcetic in New York, didn't set out to be a jazz singer. "But I always wanted to sing ever since I was a little girl. I always had something to say and I never doubted that I had some emo-

tional stories to tell."

She sang at the 845 Club in the Bronx when she was still in high school, and that was in pretty fast musical company—Miles Davis, Dizzy Gillespie, Bud Powell and Oscar Pettiford, among others. Her identification with jazz musicians (Continued on page 44)

Davis to Keynote Meet

LOS ANGELES Arista president Clive Davis is set to keynote the second annual Music Business Symposium, which will be held May 2-4 at the Ambassador Hotel here.

The symposium is designed as a more industry-slanted conference than the New Music Seminar held annually in New York.

"The New Music Seminar is a great party," says William Gladstone, organizer of the symposium, "but nowhere are there seminars or workshops. There's a need in the industry to provide a gathering of professionals in a&r, management, promotion, video, and publishing."

A highlight of this year's symposium will be an all-day workshop being organized by Stan Milander on the marriage of music and film. According to Gladstone, the event will include studio heads, a&r executives, film composers, producers, directors, and publishers.

The symposium will depart from last year's model by devoting a day-

long session to teaching newcomers the basics of the business. The session, "Careers In The Music Business," is being supervised by industry veteran Bob Monaco and attorney Kent Klavens.

Label presidents committed to speak at the conference include Robert Biggs of Slash, Jay Boberg of IRS, Harold Childs of Qwest, Danny Goldberg of Gold Mountain, Virgil Roberts of Solar, and Jonathan Rose of Gramavision.

Executives slated to appear on the a&r panel are Paul Atkinson of RCA, Steve Buckley of Motown, Ritch Esra of Arista, Ron Fair of Chrysalis, Gary Gersh of Geffen, Ron Oberman of CBS, Neil Portnow of EMI America, and Steve Powers of Capitol.

The fee for the symposium is \$175 before Feb. 28 and \$205 thereafter. One-day passes are available for \$75 before Feb. 28 and \$100 after that date.

Talent in Action

REPLACEMENTS

*The Ritz, New York
Tickets: \$13*

ACCORDING TO LONGTIME devotees, there are two kinds of Replacements concerts: those at which the band is sloppy and anything goes, and those where the band is tight and professional and accounts for some of the strongest live rock'n'roll being made anywhere. So the fact that the Minneapolis quartet's set here Feb. 1 fell right in the middle made for a curious show indeed.

The let-it-all-hang-out attitude was amply demonstrated in the band's onstage demeanor and choice of material. The Replacements regularly flubbed song starts and endings, often leaving a tune dangling in mid-chord. It seemed as if no one else in the band knew which song singer/guitarist Paul Westerberg was about to perform until he was already into it.

Those spur-of-the-moment set decisions may have accounted for the fact that the Replacements ignored their current album, "Tim." Considering the hoopla over their signing to Sire after four albums for the Twin/Tone indie, you'd think the group would want to plug their major label debut that made many critics' top 10 lists for 1985. Instead, almost all of the songs in the 90-minute set came from earlier albums like "Let It Be" and "Stink," or from the group's large and eclectic repertoire of cover material.

Their interpretations of old hits provided some good laughs. While a couple have been recorded (Hank Williams' "Hey Good Lookin'" and Kiss' "Black Diamond"), and at least one never should be (lead guitarist Bob Stinson's version of the Stones' "Let It Bleed"), some of the others (the Grass Roots' "Temptation Eyes" and Alice Cooper's "Eighteen") would sound great on future Replacements albums.

But those covers were just playful filler compared to the group's burning originals. Considering the casual approach, it was remarkable just how intensely the Replacements played once they put their minds to it. With the ferocity of the best punk bands and the musicality of practiced veterans, the two guitarists, along with bassist Tommy Stinson and drummer Chris Mars, rocked like crazy. Their "I Will Dare" and "Tommy Gets His Tonsils Out" took on a ton of power missing from the recorded versions, while other Westerberg songs were embellished with screaming guitar fills and added bottom kick. The Replacements may not have sold too many records for Sire as yet, but they left one packed house drenched with sweat.

JEFF TAMARKIN

STEVEN WRIGHT LEON REDBONE

*Beacon Theatre, New York
Tickets: \$17.50, \$15*

YOU EXPECT the unexpected when Steven Wright takes the stage, and yet he still manages to surprise. His zombielike deadpan delivery notwithstanding, you're never sure where the comic's off-beat repertoire of anecdotes and hypothetical questions will take you. As he explained during his sold-out show here Feb. 1, "I'm off on a permanent tangent."

Much of Wright's material is familiar by now through his appearances with David Letterman and Johnny Carson and on "Saturday Night Live" and his own HBO special, as well as through the release of a Warner Bros. album. But in this case, familiarity doesn't breed contempt or boredom. Nuggets like "What's another word for 'thesaurus'?" "I like to reminisce with people I don't know" and "I have all the erasers to all the miniature golf pencils in the world" sounded as fresh during this 70-minute concert as they did upon first hearing.

The Boston native's non-linear approach to humor parallels the '60s stand-up routines of Woody Allen and some of Steve Martin's early material, but neither is completely analogous. Though willing to poke fun at himself, Wright avoids Allen's exaggerated pathos, and his somber delivery stays clear of Martin's boisterous outbursts.

Throughout the show, the comedian remained true to his surrealist roots: "Why is it 'a penny for your thoughts' but you 'put your two cents in'?" Wright asked. "Someone's always coming out a penny ahead." And Wright complained of the time he "went to a general store and they wouldn't let me buy anything specific."

While Wright traveled the avenue of unpredictability, opening act Leon Redbone offered a thoughtful contrast with his predictable collection of tunes from the '20s and '30s.

Redbone's humorous between-song patter, which focused on such anachronistic props as a Polaroid camera and a high-beam flashlight, served as a suitable warmup for the evening. Redbone's period pieces received appropriate accompaniment from a five-piece band, led by rag devotee and pianist "Professor" Terry Waldo and featuring a versatile three-man horn line. This vintage theater's ambiance created the perfect environment for Redbone's 12-song set.

GEOFF MAYFIELD

BILLY ECKSTINE

*Vine St. Bar & Grill, Los Angeles
Tickets: \$17*

THOUGH A LITTLE of his unique low range has been lost, the 71-year-old Eckstine more than made up for it with the easy rapport he established with the packed house here Feb. 6 in this jazz/dinner club.

Always suave, Eckstine exuded friendliness in his between-numbers talk that hit just as hard as his trademark sound, helping to enchant the mostly 40-and-up audience through his 65-minute program.

The onetime bebop band leader performed an amazing array of solid songs. Along with evergreens like "They Can't Take That Away From Me" and "All Of Me," Eckstine did little-known tunes like "Once Upon A Song" and "Yes, I Can," a self-composed entry—and infused them with the same magic he imparts to those standards with which he has become associated. Novices would do well to study his mike technique, particularly his slight movement back and forth of the sensitive pickup to accentuate certain lyric passages.

The innovator of the rolled collar that still bears his name, Eckstine looked tremendous for a septuagenarian. His smiling delivery of "Jel-

(Continued on page 44)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP JIMMY BARNES	St. Paul (Minn.) Civic Center	Feb. 6-8	\$660,990 \$15	44,066 three sellouts	Beaver Prods.
GRATEFUL DEAD SAN FRANCISCO CHINESE ORCHESTRA (Feb. 9) NEVILLE BROTHERS (Feb. 11-12)	Henry J. Kaiser Convention Center Oakland, Calif.	Feb. 8-9, 11-12, 14	\$571,744 \$16	36,000 five sellouts	Bill Graham Presents
JOHN COUGAR MELLENCAMP	Reunion Arena Dallas	Feb. 13	\$206,614 \$15	14,939 sellout	Pace Concerts
RUSH STEVE MORSE	Phoenix Coliseum	Feb. 8	\$191,325 \$15	12,755 sellout	Contemporary Productions
JOHN COUGAR MELLENCAMP	St. Louis Arena	Feb. 10	\$190,834 \$14	13,822 sellout	Contemporary Prods.
ZZ TOP JIMMY BARNES	Iowa State Center Ames	Feb. 14	\$187,620 \$15	12,505 sellout	Beaver Prods
RUSH STEVE MORSE	McNichols Arena Denver	Feb. 14	\$173,562 \$15.40/\$13.20	11,474 18,590	Feyline Presents
JOHN COUGAR MELLENCAMP	Kemper Arena Kansas City, Mo.	Feb. 12	\$165,298 \$14	11,973 sellout	Contemporary Prods./ New West Prods.
ALABAMA CHARLIE DANIELS BAND	Carolina Coliseum Columbia, S.C.	Feb. 16	\$142,240 \$17.50	8,707 10,600	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Winston-Salem (N.C.) Memorial Coliseum	Feb. 14	\$140,087 \$17.50	8,276 sellout	Keith Fowler Promotions
JOHN COUGAR MELLENCAMP	Peoria (Ill.) Civic Center	Feb. 3	\$139,463 \$14.50	9,693 10,481	Jam Prods.
HEART AUTOGRAPH	MECCA Arena Milwaukee	Feb. 11	\$136,631 \$14.50	9,549 11,000	Stardate Prods.
ZZ TOP JIMMY BARNES	Metro Center Rockford, Ill.	Feb. 15	\$136,080 \$15	9,072 sellout	Beaver Prods.
LOVERBOY HOOTERS	Charlotte (N.C.) Coliseum	Feb. 9	\$133,367 \$13.50	9,879 sellout	Beaver Prods.
PAT BENATAR JOE LYNN TURNER	The Summit Houston	Feb. 7	\$129,825 \$15	9,418 12,604	Pace Concerts
LOVERBOY HOOTERS	Hampton (Va.) Coliseum	Feb. 7	\$121,669 \$13.50	8,802 sellout	Beaver Prods.
ALABAMA CHARLIE DANIELS BAND	Savannah (Ga.) Civic Center	Feb. 15	\$108,956 \$17.50	6,876 8,028	Keith Fowler Promotions
ZZ TOP JIMMY BARNES	Bismarck (N.D.) Civic Center	Feb. 11	\$107,175 \$15	7,145 sellout	Beaver Prods.
TWISTED SISTER DOKKEN TARZEN	The Summit Houston	Feb. 8	\$77,154 \$14.50	5,898 9,500	Pace Concerts
CONWAY TWITTY JOHN SCHNEIDER JOHNNY RUSSELL	Charlotte (N.C.) Coliseum	Feb. 8	\$73,650 \$12.50	5,892 9,500	Jayson Promotions
GEORGE STRAIT CLAY BLAKER TEXAS HONKY TONK BAND	Wichita Falls (Texas) Memorial Auditorium	Feb. 7	\$66,900 \$13	5,552 two sellouts	C&M Prods.
RUSH STEVE MORSE	Thomas & Mack Center Las Vegas	Feb. 2	\$65,100 \$15	4,530 6,649	Evening Star Prods.
AEROSMITH Y&T	Cajundome Lafayette, La.	Feb. 8	\$58,826 \$14.50	4,322 6,000	462 Inc.
TWISTED SISTER DOKKEN TARZEN	Met Center Minneapolis	Feb. 3	\$57,218 \$14	4,087 13,000	Schon Prods.
UNTOUCHABLES BAD MANNERS	Hollywood Palladium	Feb. 9	\$56,736 \$15/\$13.50	4,389 4,400	Avalon Attractions
CONWAY TWITTY JOHN SCHNEIDER JOHNNY RUSSELL	Salem (Va.) Civic Center	Feb. 7	\$54,925 \$12.50	4,394 7,522	Jayson Promotions
INXS SECOND SEE	Hill Auditorium Univ. of Michigan Ann Arbor	Feb. 11	\$52,249 \$13.50/\$12.50	3,933 sellout	Brass Ring Prods.
NIGHT RANGER VAN ZANT	Racer Arena Murray (Ky.) State Univ.	Feb. 13	\$49,416 \$12/\$10	4,500 sellout	In-House
STEVIE RAY VAUGHAN & DOUBLE TROUBLE FABULOUS THUNDERBIRDS	Memorial Hall Kansas City, Kan.	Feb. 8	\$40,703 \$13	3,314 sellout	Contemporary Presentations
FRANKIE AVALON BOBBY RYDELL FABIAN	Roy Thompson Hall Toronto	Feb. 10	\$39,008 (\$48,761 Canadian) \$23/\$21/\$19	2,163 2,400	Concert Prods. International
JAZZ EXPLOSION '86: STANLEY TURRENTINE NOEL POINTER RAMSEY LEWIS PHYLLIS HYMAN TOM BROWNE	Fox Theater Atlanta	Feb. 15	\$36,789 \$16.75/\$15.50	2,204 4,678	Jerry Dickerson Presents Inc
INXS ELVIS BROTHERS	Orpheum Theater Minneapolis	Feb. 14	\$35,266 \$14.50/\$12.50	2,690 sellout	Stardate Prods.
INXS ELVIS BROTHERS	Dane County Memorial Coliseum Madison, Wis.	Feb. 13	\$31,662 \$12.50	2,490 4,200	Stardate Prods.
B.B. KING ALBERT KING	Tampa (Fla.) Theater	Feb. 9	\$30,702 \$14	2,449 2,800	Fantasma Prods.
B.B. KING ALBERT KING ROBERT CRAY BAND	James L. Knight Center Miami	Feb. 8	\$30,366 \$14	2,609 3,500	Fantasma Prods.
JOHN PRINE ARLO GUTHRIE	Clowes Memorial Hall Indianapolis	Feb. 9	\$29,578 \$14/\$12	2,153 sellout	Evening Star Prods./Jam Prods.
JOHN PRINE ARLO GUTHRIE	Capital Plaza Charleston, W. Va.	Feb. 7	\$27,202 \$13.50	2,015 2,264 two shows	Evening Star Prods./Jam Prods.
JUDDS NEW GRASS REVIVAL	Greenville (S.C.) Memorial Auditorium	Feb. 7	\$24,779 \$12.25/\$10.75	2,342 6,000	In-House
INXS	The Copa Toronto	Feb. 10	\$17,112 (\$21,390 Canadian) \$15	1,400 sellout	Concert Prods. International
CHEAP TRICK	Headliners Madison, Wis.	Feb. 1	\$12,000 \$12/\$10	12,000 sellout	In-House

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Brian Setzer Cuts a Sophisticated 'Knife' Album Is His First Since Stray Cats Breakup

BY JEFF TAMARKIN

NEW YORK Brian Setzer says he realizes he could have taken the easy way out on his first album since the breakup of the Stray Cats by repeating that trio's neo-rockabilly sound. Instead, he chose to make "a brand new start."

The result is a more mainstream, pop-oriented album, "The Knife Feels Like Justice." His new EMI America work bears only slight resemblance to Setzer's 1982 top 10 hits with the now defunct trio, "Rock This Town" and "Stray Cat Strut."

Setzer, who wrote, sang, and played guitar on the Cats' songs, says he doesn't consider his new album a solo effort, even though it's credited solely to him. Instead, he views the release as the debut of his new band, Brian Setzer & the Radiation Ranch.

The band, without a drummer at press time, as featured on the album includes relative unknowns Tommy Byrnes (guitar) and Kenny

Aronson (bass), joined by veteran Chuck Leavell, the former keyboardist with the Allman Brothers and Sea Level. Says Setzer, "Getting him was like stealing someone from the Stones."

When the new band begins its maiden tour in April, it will be joined by another well-known name—Max Weinberg, temporarily on leave as drummer of the E Street Band. (Kenny Aronoff of John Cougar Mellencamp's band played drums on the record.) Setzer plans to begin the tour playing ballroom-sized clubs.

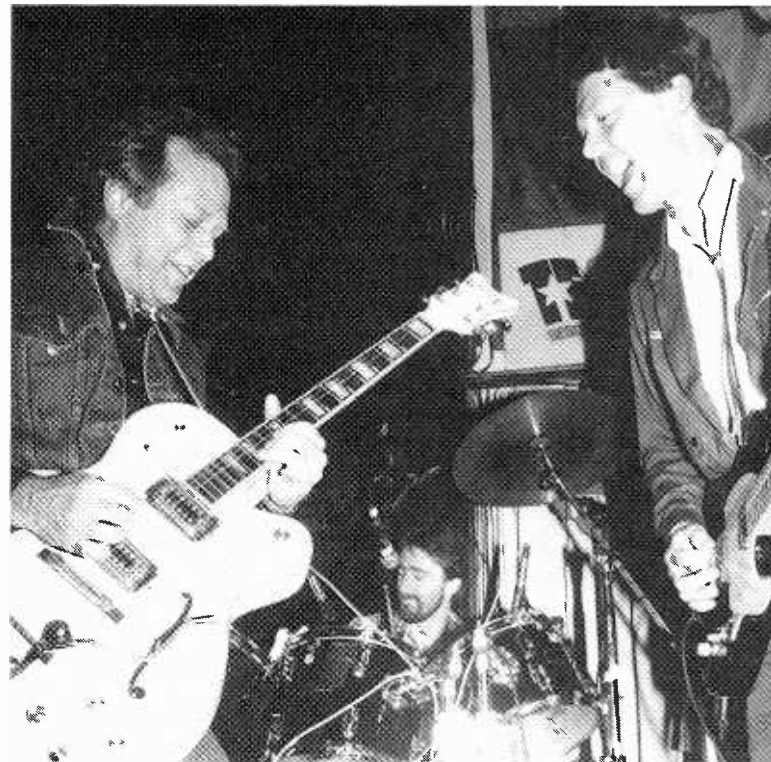
Though he looks back with fondness at the Stray Cats' success, Setzer says he has no qualms about cutting ties with his past. "I still love the Stray Cats and I'm glad we made it on our own terms," he says. "It was certainly fun to have rockabilly hits right up there alongside Foreigner. But after five good years I just didn't get that great feeling anymore. I got bored."

Following the breakup of the

group in 1984, Setzer played one gig with Robert Plant's Honeydrippers on "Saturday Night Live," and began work on the new album. His Radiation Ranch, named after a song on the album, played its first major set at the nationally televised Farm Aid concert last September.

Working on the record was a new experience for Setzer. "With the Cats," he says, "we'd just turn on the tape recorder. Here it was like, 'Brian, what would you think about bringing in the organ on the third verse?' I'd never arranged songs before."

Setzer credits his band members and producer Don Gehman, who also produces Mellencamp, with introducing him to more sophisticated studio techniques. But, Setzer says he was careful not to allow the album to become overproduced. "That was my one major fear," he says. "I didn't want the drums to sound like they were recorded in the Lincoln Tunnel. I wanted to keep it nice and crisp."



Poco Reunites. Three members of Poco reunited at New York's Lone Star Cafe recently when original drummer George Grantham joined Paul Cotton and Rusty Young for a hot set. (Photo: Claudia Upton)

HELEN MERRILL

(Continued from page 42)

and her evident compatibility with their music meant that when she made her first album for Mercury in December 1954, producer Bob Shad decided on a jazz setting. He entrusted the arrangements to a precocious, 21-year-old trumpet player named Quincy Jones.

The resulting album, called simply "Helen Merrill," became a classic and one of the most stylish and durable vocal jazz recordings of all time. This album, with an additional newly discovered take of "How's The World Treating You?," is among the four disks being reissued by PolyGram in a collection titled "The Complete Helen Merrill On Mercury."

Merrill has made more than 30 albums since then in the U.S., Europe and Japan. All have garnered substantial critical approval and all are works of consummate vocal artistry. Yet Helen Merrill, by common consent of music writers and fellow musicians, remained manifestly under-appreciated in her native land.

She says, "I have a good reputation internationally and, happily,

I'm able to work in a lot of countries. It is a case of 'have voice—will travel' and I guess I have led a kind of elegant hobo existence.

"But I got stigmatized in America because I hired musicians for their talent—regardless of their color—and that was frowned upon. I was considered strange for singing with good musicians. But now I really want to get more recognition in the States. I'd like to have enough money to hire my own regular trio for once in my life and just work with my own musicians so that I can do what I want in the way that I want to do it.

"Looking back, I've had such a long career that the mind boggles. It's been interesting, but not wildly successful on a commercial level. I think I just came along at the wrong time, and I had some wrong managers and some very bad contracts.

"And I believed everybody. Now I want to put all that behind me and to think in terms of today and tomorrow. I'd like to be successful enough to present myself in the manner I believe is right for me."

Appearances in recent weeks at New York's Cafe Carlyle, Carlos I, and J's have marked the first steps in manager George Avakian's campaign to win a higher level of U.S. recognition for Merrill.

Landmark/Fantasy Records is reissuing "A Shade Of Difference," one of her Milestone label albums.

She is already set to cut a follow-up in France to her well-received recording for the Owl label with British pianist Gordon Beck ("No Tears...No Goodbyes"). There, she will also make three concert appearances at the Theatre de la Ville in Paris followed by four weeks of dates in France and Italy.

A Japanese tour is also taking shape for the period from May 12 to June 6.

And after that? "The future looks very exciting," says Merrill.

TALENT IN ACTION

(Continued from page 43)

ly, Jelly" got a terrific hand, especially from the females.

This, his first local appearance in 15 years, was epochal in that he fit with the room like the proverbial hand in glove. Working with a trio composed of his 37-year keyboard associate, Bobby Tucker; Quentin Dennard on drums; and Bill Mays on bass, Eckstine always swung subtly.

JOHN SIPPEL

BLANCMANGE TIMBUK 3

The Roxy, Los Angeles
Tickets: \$13.50

BLANCMANGE IS England's national dessert, a bland sort of vanilla pudding. Sire's synth-dance combo which has adopted that name proved that the choice was appropriate in their show here on Feb. 10.

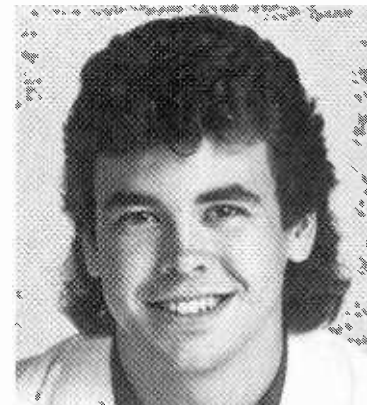
NEW ON THE CHARTS

ADAM BAKER

Oklahoma's Adam Baker nestles in the country singles chart at No. 59 with "In Love With Her," a tune he penned himself. A one-time drama student, Baker has been serving his musical apprenticeship at venues as disparate as high school proms, the gigantic Gilley's nightclub and the historic Louisiana Hayride.

The Avista Records artist learned to play guitar when he was 10, and by the time he completed high school was well known for his performances in variety shows, talent contests and dinner clubs.

His skill in acting earned him the leads in "Guys And Dolls" and "Fiddler On The Roof" and eventually led to a scholarship in drama at Oklahoma University.



Baker is now working on his second album.

Baker is managed and booked by BMP, P.O. Box 627, Edmond, Okla. 73083; (405) 343-4119.

19,200 SEATS



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by a delightfully off-kilter performance from IRS newcomers Timbuk 3, a duo (naturally) from Austin, Texas.

The husband-and-wife team of Pat and Barbara MacDonald—backed by a drum machine named T3PO—used acoustic guitars, harmonicas, and violin to present intelligent lyrics and fascinating arrangements in a 50-minute set.

A few more human beings on-stage would help Timbuk 3, by emphasizing the warmth of their presentation. But there is a definite spark of originality here, and much promise. If anyone can successfully market a rock/folk/funk/rap/blues/reggae/psychedelic/shuffle/country/protest act, it has to be the label whose top seller is REM.

ETHLIE ANN VARE



Do A Duet. Polygram recording artist Kathy Mattea and RCA recording artist Vince Gill duet on "If It Weren't For Him," on the Nashville Network.

Jennings Gets 'Premiere Weekend' Push Three-Day Event to Encompass 1,200 Stations

BY KIP KIRBY

NASHVILLE Borrowing a page from Bob Hamilton's rock radio promotions, MCA Records is coordinating a multistation "World Premiere Weekend" to debut its first Waylon Jennings album, "Will The Wolf Survive." The three-day event, set for March 7-9, is a joint effort by Hamilton's Radio Star and HNE Promotions, and MCA.

Hamilton developed the concept for World Premiere Weekends in 1977, using it successfully for such rock acts as Jefferson Starship, Hall & Oates, the Moody Blues, and Men At Work. In the past two

years, he has done several country versions of the strategy, including Premiere packages for Juice Newton, George Jones, George Strait, and the Oak Ridge Boys. He says he hopes to begin doing one such package every three months covering country, top 40, and AOR formats.

The Jennings promotion is the single largest World Premiere Weekend package yet, according to Hamilton. It is three times the size of MCA's two previous country Premiere packages, done for the Oak Ridge Boys' "Step On Out" and George Strait's "Something Special." Those promotions involved some 400 stations; there are already more than 1,000 stations lined up for the Jennings weekend, with 1,200 expected by start date.

All participating radio stations will receive 10 copies of Jennings' album for giveaways, along with an official Premiere package containing program elements that can be used for personalized promotions in each market.

In the package are two disks, one

an advance of the Jennings album (which will be in stores Monday, March 10, following the weekend blitz) and the other containing pre-produced promos, intros, digitally edited musical beds, a 60-minute interview with Jennings, and a question-and-answer script to allow local announcer insertions. Also included in the kit are spot promotions for the album by John Schneider, Johnny Cash, Jessi Colter, and Kris Kristofferson, who co-stars with Jennings in the upcoming movie "Stagecoach."

The package is provided by MCA Records to participating stations at no cost. Jennings has cut more than 700 personalized station IDs to highlight the push.

Hamilton credits MCA's marketing expertise and follow-through for the unprecedented size and scale of the Jennings promotion. "This is the first time we've gone over the 1,000 mark," he says, adding that "timing is critical: The album must be on the shelves the day after the three-day weekend, but no sooner."

NASHVILLE SCENE

by Kip Kirby



TWO DECADES IN SHOW BUSINESS is a real accomplishment. It's longer than some marriages hold together, and longer than most bands manage to last. But for the Nitty Gritty Dirt Band, celebrating its 20th anniversary this year, it's more or less business as usual.

The Nitty Gritty Dirt Band played its first official performance May 13, 1966, at the Paradox Club in Orange, Calif. Since then, the group has had plenty of highs and lows in a multifaceted career that sometimes set trends without realizing it.

When the Dirt Band recorded its stunning "Will The Circle Be Unbroken" double album in 1972, none of the members dreamed it would go platinum. Today, of course, much of the group's older music, like "Mr. Bojangles," would be instant adds on country radio stations. But in the early 1970s, the Nitty Gritty Dirt Band was associated with other country-rock "renegades," like the Byrds and the Grateful Dead, and was not played on Nashville-oriented stations. (A hard reality to fathom, given the band's overwhelming country popularity today.)

To commemorate its 20 years as a band—with its original members, no less—the Dirt Band has released "Partners, Brothers and Friends," an autobiographical single written by Jeff Hanna and Jim-

After 20 years, business as usual for the Dirt Band

my Ibbotson. The lyrics limn some of the group's memories and recollections, outlining life on the road and shared experiences.

The band officially celebrates its anniversary June 9 at Red Rocks Amphitheater near Denver with a "Twenty Years of Dirt Reunion Concert." Special guests will include John Denver, Ricky Skaggs, Emmylou Harris, Rosanne Cash, Doc Watson, John Prine, Rodney Crowell, and Jerry Jeff Walker, with more to be announced.

Warner Bros. will release the group's first-ever greatest hits album May 13, to coincide with the date of its debut public performance.

WILL ALABAMA JOIN the Flintstones as Hanna/Barbera cartoon characters? Possibly—and they could be joined by Conway Twitty. Pilots on Alabama and Twitty are now in the developmental stage as potential TV cartoon series. The writer is Douglas Snider, whose credits include movies, TV features, commercials, and songwriting.

Alabama also enters the rarified environment of artists who have donated personal memorabilia to the

Hard Rock Cafe. Jeff Cook has given his Peavey double-neck electric guitar to the L.A. Hard Rock club, while in return the Hard Rock management is contributing \$1,000 to Alabama's annual charity concert—the June Jam. This year's June Jam, by the way, is set for June 14 in Fort Payne.

Jessi Colter has a role in the made-for-TV "Stagecoach" remake, although it isn't opposite her husband, Waylon Jennings. Colter's role calls for her to have an affair with banker-turned-embellizer Tony Franciosa. Colter says she attributes her stage name to a family member who once rode with the Jesse James Gang.

Bob Dylan has made two Nashville talents very happy with his liner notes on the newly released "Biograph" compilation. In the self-penned notes, Dylan comments, "Pop music on the radio? I don't know. I listen mostly to preacher stations and the country music stations and maybe the oldies stations . . . that's about it. At the moment I like Judy Rodman's 'I've Been Had By Love Before' more than anything happening on the pop stations . . ." Rodman records for MTM Records and performed, as did Dylan, at the FarmAid benefit concert last fall. Tom Dampier of Coal Miner's Music penned "I've Been Had By Love Before."

SOME WEEKS AGO, in this column, we talked about seeing a group called Black Tie at a local Los Angeles nightclub. The group's focal members were Billy Swan, Randy Meisner, Jimmy Griffin and Bernie Leadon. That's a lot of talent, considering that Meisner and Leadon were members of the Eagles, Griffin was a key member of Bread, and Swan's "I Can Help" has become a classic radio oldie.

Well, Black Tie turned up on our doorstep on a snowy winter night a couple of weeks ago in a distressingly underpublicized showcase. Despite the lack of advance notice, however, the club was almost full, and those who braved the weather saw a high-velocity performance combining three of the industry's finest vocal talents. This time around, Leadon had been replaced by ex-Beach Boy Blondie Chaplin, who added a somewhat tougher edge to the instrumentation; otherwise the set was similar to the one we saw in L.A.

Black Tie has an album out on Bench Records, a California independent label. Titled "When The Night Falls," the LP is available by contacting Reggie Fisher at Bench at 13630 Ventura Blvd., Sherman Oaks, Calif. 91423. Griffin, Swan, and Meisner are all featured on the 14-cut record, which has the same down-home feel as another of our West Coast indie favorites, "A Town South Of Bakersfield." The band is scouting a major-label situation and, with its blend of country and rock roots, would certainly be a potential for Nashville's newly progressive record companies.

Eighth Annual NSAI Songwriting Symposium Set for March

NASHVILLE The Nashville Songwriters Assn. International (NSAI) has set its annual songwriting symposium for the weekend of March 14-16 at the Hyatt Regency Hotel here.

This year's seminar, the NSAI's eighth, is billed as "Plan Your Work—Work Your Plan" and will be highlighted by an NSAI general membership meeting, a showcase and five panel sessions.

The membership meeting is scheduled for Friday, March 14 at 2 p.m., followed that night by the traditional Songwriters Showcase featuring top Nashville, Los Angeles and New York writers.

The NSAI's 19th annual Songwriter Achievement Awards ceremony

and banquet will take place Saturday evening; one feature will be the presentation of the organization's song and songwriter of the year awards.

The seminar will wind up Sunday with song critique sessions for registrants in which their compositions will be reviewed by professional writers and publishers.

Registration for the three-day symposium is \$125 for NSAI members and \$165 for non-members (which includes a one-year NSAI membership). Tickets for the Friday Songwriters Showcase are \$10; awards banquet tickets are \$40 for non-registrants.

More information is available from the NSAI at (615) 321-5004.

FOR WEEK ENDING MARCH 1, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS				NEW	TOTAL
				ADDS	ON
NITTY GRITTY	PARTNERS, BROTHERS & FRIENDS	WARNER BROS		52	57
CONWAY TWITTY	YOU'LL NEVER KNOW	WARNER BROS		44	46
KENNY ROGERS	TOMB OF THE UNKNOWN LOVE	RCA		38	94
HANK WILLIAMS, JR.	AIN'T MISBEHAVIN'	WARNER/CURB		38	111
REBA MCENTIRE	WHOEVER'S IN NEW ENGLAND	MCA		32	87

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

54 REPORTERS				NUMBER
				REPORTING
ANNE MURRAY	NOW AND FOREVER (YOU & ME)	CAPITOL		26
LARRY GATLIN	NOTHING BUT YOUR LOVE MATTERS	COLUMBIA		17
MARTY STUART	ARLENE	COLUMBIA		12
EARL THOMAS CONLEY	ONCE IN A BLUE MOON	RCA		11
MERLE HAGGARD	I HAD A BEAUTIFUL TIME	EPIC		10

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HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	16	YOU CAN DREAM OF ME T.BROWN, J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
2	4	6	14	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
3	3	5	15	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERRILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
4	5	8	13	I COULD GET USED TO YOU B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05723
5	7	11	13	FAST LANES & COUNTRY ROADS T.COLLINS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
6	9	15	12	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN, J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
7	8	13	15	PLEASE BE LOVE S.BUCKINGHAM, M.GRAY (J.D.MARTIN, J.PHOTOGLIO)	MARK GRAY COLUMBIA 38-05695
8	11	16	13	YOU SHOULD HAVE BEEN GONE BY NOW P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS, PFRIMMER)	EDDY RAVEN RCA 14250
9	10	14	15	OKLAHOMA BORDERLINE E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	VINCE GILL RCA 14216
10	13	19	10	DON'T UNDERESTIMATE MY LOVE FOR YOU J.CRUTCHFIELD (S.DIAMOND, S.DORFF, D.LOGGINS)	LEE GREENWOOD MCA 52741
11	15	20	11	YOUR MEMORY AIN'T WHAT IT USED TO BE N.WILSON (K.MORRISON, M.FELDER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
12	16	21	8	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
13	14	18	12	DREAMLAND EXPRESS R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
14	18	23	8	CAJUN MOON R.SKAGGS (J.RUSHING)	RICKY SKAGGS EPIC 34-05748
15	17	22	10	IN OVER MY HEART R.HALL (W.ALDRIDGE, T.BRASFIELD, J.RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
16	21	26	6	SHE AND I H.SHEDD, ALABAMA (D.LOGGINS)	ALABAMA RCA 14281
17	20	25	7	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS, G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
18	1	2	17	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
19	23	27	7	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN, G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
20	6	3	15	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
HOT MOVER/SALES					
21	25	30	10	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
22	26	31	8	SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 88431 7-7/POLYGRAM
23	28	32	6	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
24	12	1	15	MAKIN' UP FOR LOST TIME J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
25	30	37	7	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
26	32	39	5	ONCE IN A BLUE MOON N.LARKIN, E.T.CONLEY (T.BRASFIELD, R.BYRNE)	EARL THOMAS CONLEY RCA 14282
27	31	38	6	I HAD A BEAUTIFUL TIME M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
28	35	43	4	FEELIN' THE FEELIN' E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
29	33	36	10	ARLENE C.ALLEN (C.ALLEN)	MARTY STUART COLUMBIA 38-05724
30	36	42	5	HEART DON'T FALL NOW R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
31	24	9	16	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
32	40	48	5	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
33	37	41	7	EVERY NIGHT M.WRIGHT (L.MARTINE, JR.)	PAKE MCENTIRE RCA 14220
34	19	7	16	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
35	39	44	6	SHOE STRING J.KENNEDY (S.HOGIN, D.GILLON)	MEL MCDANIEL CAPITOL 5544
HOT MOVER/AIRPLAY					
36	42	52	3	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B.MAHER (J.O'HARA)	THE JUDDS RCA/CURB 14290/RCA
37	22	24	12	SOME GIRLS HAVE ALL THE LUCK R.C.BANNON (J.FORTANG)	LOUISE MANDRELL RCA 14251
38	27	10	16	YOU ARE MY MUSIC, YOU ARE MY SONG N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
39	47	60	3	WORKING WITHOUT A NET J.BOWEN, W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
40	45	55	4	TONIGHT WE RIDE J.E.NORMAN (M.MURPHY, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28797
41	56	—	2	AIN'T MISBEHAVIN' J.BOWEN, H.WILLIAMS, JR. (F.WALLER)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
42	29	12	16	DOWN IN TENNESSEE J.ANDERSON, L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
43	46	51	7	DON'T FALL IN LOVE WITH ME M.MORGAN, P.WORLEY (L.J.DALTON, M.MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
44	51	58	4	MIAMI, MY AMY B.MEYIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
45	54	66	3	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
46	48	54	5	SEXY YOUNG GIRL J.BOWEN (M.DAVIS, B.WYRICK)	MAC DAVIS MCA 52765
47	52	59	5	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
48	38	29	20	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
49	58	74	3	HOLD ON R.CROWELL, D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
50	61	—	2	TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	34	17	17	HURT R.LANDIS (J.CRANE, A.JACOBS)	◆ JUICE NEWTON RCA 14199
52	63	—	2	WHOEVER'S IN NEW ENGLAND J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 52767
53	41	28	16	PERFECT STRANGER J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (T.GOODMAN, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
54	60	65	4	PLEASE BYPASS THIS HEART J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.UTLEY)	JIMMY BUFFETT MCA 52752
55	53	46	19	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	◆ DAN SEALS EMI-AMERICA 8289
56	62	67	4	AIN'T NO TELLIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05786
57	65	—	2	HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
58	43	34	19	BURNED LIKE A ROCKET N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
59	66	71	4	IN LOVE WITH HER B.HAYNES (A.BAKER)	ADAM BAKER AVISTA 8610
HOT SHOT DEBUT					
60	NEW ▶			PARTNERS, BROTHERS & FRIENDS P.WORLEY, M.MORGAN (J.LIBBOTTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
61	50	35	13	EVERYDAY J.TAYLOR, P.ASHER, F.FILIPETTI (N.PETTY, C.HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
62	NEW ▶			YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY C.TWITTY, D.HENRY, R.TREAT (J.C.VINSON, P.LINTHICUM, J.BENTON)	CONWAY TWITTY WARNER BROS. 7-28772
63	59	61	6	MISSISSIPPI BREAK DOWN L.MORTON (C.WADLEY, C.R.KING)	TONI PRICE LUV 114/NSD
64	NEW ▶			CARMEN G.WATSON, L.Booth (S.SPURGIN)	GENE WATSON EPIC 34-05817
65	55	57	6	THOSE MEMORIES OF YOU B.BECKETT (A.BRYANT)	PAM TILLIS WARNER BROS. 7-28806
66	49	40	19	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
67	57	50	6	THE BALLAD OF THE BLUE CYCLONE R.STEVENS (G.SUTTON, L.CHESTER)	RAY STEVENS MCA 52771
68	71	82	3	I JUST CAN'T TAKE THE LEAVING ANYMORE B.STULL (B.MCGUIRE, E.MOORE)	SUSAN RAYE WESTEXAS AMERICA 1
69	NEW ▶			BORN YESTERDAY D.EDMUNDS (D.EVERLY)	EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
70	76	—	2	AMERICA IS G.KLEIN (H.DAVID, J.RAPOSO)	B.J. THOMAS COLUMBIA 38-05771
71	NEW ▶			I THINK I'M IN LOVE K.LEHNING (K.STEGALL, C.CRAIG)	KEITH STEGALL EPIC 34-05815
72	NEW ▶			I HAD MY HEART SET ON YOU E.HARRIS, P.KENNERLEY (R.CROWELL, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28870
73	44	33	18	JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
74	NEW ▶			HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
75	83	—	2	BIRDS OF A FEATHER T.WEST (M.RAGONA)	THE ALMOST BROTHERS MTM 72062/CAPITOL
76	84	—	2	TWO STEPS FROM THE BLUES R.RUFF (S.WINSLOW)	CARLETTE LUV 116/NSD
77	77	—	2	SWEET CAROLINE C.GRAY (N.DIAMOND)	CLAUDE GRAY COUNTRY INTERNATIONAL 208
78	73	68	22	ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
79	NEW ▶			RADIO ROMANCE N.LARKIN (K.BELL, M.BUCKINS)	TOMMY ROE MCA/CURB 52778/MCA
80	70	62	10	SHE DON'T CRY LIKE SHE USED TO J.KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
81	64	47	7	GOODBYE MARIE L.BUTLER (D.LINDE, M.MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
82	68	49	13	STILL HURTIN' ME J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
83	67	45	16	THE DEVIL'S ON THE LOOSE J.BRIDGES, G.SCRUGGS (L.WILLOUGHBY)	WAYLON JENNINGS RCA 14215
84	NEW ▶			LOVE ME ALL OVER B.BOSO, R.PENNINGTON (G.DOBBS, T.ROCCO)	SAMMI SMITH STEP ONE 351
85	69	56	6	THE LONELINESS IN LUCY'S EYES B.BECKETT (D.A.COE)	JOHNNY LEE WARNER BROS. 7-28839
86	86	78	14	WHAT AM I GONNA DO ABOUT YOU N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
87	75	64	21	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
88	72	53	20	MEMORIES TO BURN G.WATSON, L.Booth (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633
89	74	63	22	NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
90	79	70	16	I SURE NEED YOUR LOVIN' T.WEST (B.AERTS, J.RODMAN)	◆ JUDY RODMAN MTM 72061/CAPITOL
91	85	81	4	JUST A WOMAN J.BOWEN (S.HARRIS, C.MCKEE)	LORETTA LYNN MCA 52766
92	89	89	6	YOU ARE THE ROCK (AND I'M THE ROLLING STONE) M.MORGAN, C.JACKSON (I.KELLEY)	CARL JACKSON COLUMBIA 38-05645
93	82	73	11	WHY YOU BEEN GONE SO LONG E.GORDY, JR., D.HUNGATE (M.NEUBURY)	BRENDA LEE MCA 52720
94	87	83	8	GOT MY HEART SET ON YOU R.DIXON, D.SCHAFFER (D.GRAY, B.RENEAU)	MASON DIXON TEXAS 5510
95	80	69	21	MORNING DESIRE G.MARTIN (D.LOGGINS)	◆ KENNY ROGERS RCA 14194
96	78	72	5	WHEN YOU WERE BLUE AND I WAS GREEN J.KENNEDY (E.T.CONLEY)	JOE STAMPLEY EPIC 34-05758
97	93	88	11	WHILE THE MOON'S IN TOWN F.FOSTER (P.MCMANUS, B.DIPIERO)	THE SHOPPE MTM 72063/CAPITOL
98	90	75	19	(BACK TO THE) HEARTBREAK KID T.DUBOIS, S.HENDRICKS (T.DUBOIS, V.STEPHENSON)	◆ RESTLESS HEART RCA 14190
99	98	98	24	BREAK AWAY G.DAVIES, S.KLAR (G.NICHOLSON, W.HOLYFIELD)	◆ GAIL DAVIES RCA 14184
100	92	80	22	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA

○ Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	THE ONE I LOVED BACK THEN	GEORGE JONES	3
2	3	YOU CAN DREAM OF ME	STEVE WARINER	1
3	4	THINK ABOUT LOVE	DOLLY PARTON	2
4	5	I COULD GET USED TO YOU	EXILE	4
5	6	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	5
6	7	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	6
7	8	PLEASE BE LOVE	MARK GRAY	7
8	10	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	8
9	11	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKY GILLEY	11
10	12	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	10
11	14	100% CHANCE OF RAIN	GARY MORRIS	12
12	16	CAJUN MOON	RICKY SKAGGS	14
13	9	OKLAHOMA BORDERLINE	VINCE GILL	9
14	15	DREAMLAND EXPRESS	JOHN DENVER	13
15	17	IN OVER MY HEART	T.G. SHEPPARD	15
16	27	SHE AND I	ALABAMA	16
17	22	1982	RANDY TRAVIS	21
18	1	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	18
19	21	SWEETER AND SWEETER	THE STATLER BROTHERS	22
20	18	COME ON IN	THE OAK RIDGE BOYS	20
21	28	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	17
22	23	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	19
23	13	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	24
24	19	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	34
25	25	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	31
26	30	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	23
27	—	ARLENE	MARTY STUART	29
28	—	BOP	DAN SEALS	55
29	29	YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	38
30	—	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	YOU CAN DREAM OF ME	STEVE WARINER	1
2	4	THINK ABOUT LOVE	DOLLY PARTON	2
3	5	I COULD GET USED TO YOU	EXILE	4
4	3	THE ONE I LOVED BACK THEN	GEORGE JONES	3
5	7	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	5
6	9	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	6
7	8	PLEASE BE LOVE	MARK GRAY	7
8	11	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	8
9	10	OKLAHOMA BORDERLINE	VINCE GILL	9
10	13	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	10
11	14	DREAMLAND EXPRESS	JOHN DENVER	13
12	16	100% CHANCE OF RAIN	GARY MORRIS	12
13	17	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKY GILLEY	11
14	20	CAJUN MOON	RICKY SKAGGS	14
15	18	IN OVER MY HEART	T.G. SHEPPARD	15
16	22	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	17
17	21	SHE AND I	ALABAMA	16
18	24	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	19
19	26	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	23
20	1	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	18
21	25	1982	RANDY TRAVIS	21
22	6	COME ON IN	THE OAK RIDGE BOYS	20
23	28	SWEETER AND SWEETER	THE STATLER BROTHERS	22
24	30	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	25
25	—	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	26
26	—	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	27
27	—	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	28
28	—	HEART DON'T FALL NOW	SAWYER BROWN	30
29	—	ARLENE	MARTY STUART	29
30	—	EASY TO PLEASE	JANIE FRICKE	32

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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
RCA (16)	18
RCA/Curb (2)	
MCA (15)	17
MCA/Curb (2)	
WARNER BROS. (13)	15
Reprise (1)	
Warner/Curb (1)	
CAPITOL (6)	13
MTM (4)	
Capitol/Curb (2)	
Liberty (1)	
EPIC	13
COLUMBIA	12
ATLANTIC	2
Atlantic/America (2)	
NSD	2
LUV (2)	
POLYGRAM	2
Mercury (2)	
AVISTA	1
COUNTRY INTERNATIONAL	1
EMI-AMERICA	1
STEP ONE	1
TEXAS	1
WESTEXAS AMERICA	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
12 100% CHANCE OF RAIN	(Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)	
21 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
41 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills, ASCAP)	
56 AIN'T NO TELLIN'	(Love 7, ASCAP/Campesino, ASCAP)	
70 AMERICA IS	(Casa David, ASCAP/Jonico, ASCAP)	
29 ARLENE	(Fruit, BMI)	
98 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
67 THE BALLAD OF THE BLUE CYCLONE	(Flagship, BMI)	
75 BIRDS OF A FEATHER	(Uncle Artie, ASCAP)	
55 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
69 BORN YESTERDAY	(Tropicbird, BMI)	
99 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
58 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CPP	
14 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
64 CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)	
20 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)	
83 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
43 DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
10 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
42 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
13 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM	
32 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
33 EVERY NIGHT	(Ray Stevens, BMI)	
61 EVERYDAY	(Peer International, BMI) CPP	
5 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP	
28 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
81 GOODYBY MARIE	(Combine, BMI/Music City, ASCAP)	
94 GOT MY HEART SET ON YOU	(Simonton, BMI/M2D, ASCAP)	
36 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
57 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
100 HAVE MERCY	(Irving, BMI) CPP/ALM	
30 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
49 HOLD ON	(Cheicait, BMI/Atlantic, BMI)	
87 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
74 HONKY TONK MAN	(Cedarwood, BMI)	
51 HURT	(CBS, ASCAP) CPP/B-3	
4 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
27 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
72 I HAD MY HEART SET ON YOU	(Coolwell, ASCAP/Granite, ASCAP/Irving, BMI)	
68 I JUST CAN'T TAKE THE LEAVING ANYMORE	(Rick Hall, ASCAP)	
31 I LOVE YOU BY HEART	(Somebody's, SESAC)	
90 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
48 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
71 I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI)	
59 IN LOVE WITH HER	(Adam Baker, BMI)	
15 IN OVER MY HEART	(Rick Hall, ASCAP)	
34 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
91 JUST A WOMAN	(Blackwood, BMI/Dancing Water, ASCAP) CPP/ABP	
73 JUST IN CASE		
85 THE LONELINESS IN LUCY'S EYES	(Pacific Island, BMI/Tree, BMI) CPP	
4 LOVE ME ALL OVER	(Chappell, ASCAP/Intersong, ASCAP)	
47 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
24 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
88 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
44 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
63 MISSISSIPPI BREAK DOWN	(Little Ambr, BMI)	
95 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
89 NEVER BE YOU	(Gone Gator, ASCAP)	
25 NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
23 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP) CPP	
9 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP	
66 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
26 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
3 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
45 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI)	
78 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
60 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
53 PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)	
7 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
54 PLEASE BYPASS THIS HEART	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)	
79 RADIO ROMANCE	(Hall-Clement, BMI)	
46 SEXY YOUNG GIRL		
16 SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)	
80 SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)	
35 SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP) CPP	
37 SOME GIRLS HAVE ALL THE LUCK	(Kirschner, ASCAP/April, ASCAP) CPP/ABP	
82 STILL HURTIN' ME	(Fairydust, BMI)	
77 SWEET CAROLINE	(Stonebridge, ASCAP)	
22 SWEETER AND SWEETER	(Statler Brothers, BMI)	
18 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
2 THINK ABOUT LOVE	(Malven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP) CPP	
65 THOSE MEMORIES OF YOU	(Bill Monroe, BMI)	
50 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/H Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L.August, ASCAP)	
40 TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)	
76 TWO STEPS FROM THE BLUES	(Checkmate, BMI)	
17 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)	
86 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisongs, BMI) CPP	
6 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
96 WHEN YOU WERE BLUE AND I WAS GREEN	(Blue Moon, ASCAP/Easy Listening, BMI) CPP	
97 WHILE THE MOON'S IN TOWN	(Music City, ASCAP/Combine, BMI)	
52 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
93 WHY YOU BEEN GONE SO LONG	(Aculf-Rose, BMI)	
39 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
38 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP) CPP	
92 YOU ARE THE ROCK (AND I'M THE ROLLING STONE)		

SHEET MUSIC AGENTS

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

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

Bug Music's New Nashville Operation Is Flying High

BY KIP KIRBY

NASHVILLE Bug Music is the new kid on Nashville's publishing block. Opened last May as an adjunct to its Los Angeles-based parent, Bug Nashville already has a full roster of songwriters and several major-label country cuts to boost its growing reputation.

Bug's structure is somewhat different from the usual for Nashville; the company serves primarily as a collection and administrative agency. It doesn't give advances, doesn't pay salaries, doesn't absorb demo costs, and doesn't participate in its writers' copyrights.

Rather, the firm works with writers who act as their own publishers. Unlike other collection agencies, however, Bug actively promotes its catalogs, pitching songs and assisting in peripheral areas such as potential artist deals.

For foreign territories, Bug is attempting to eliminate the use of sub-publisher "middlemen," according to Nashville general manager Garry Velletri, by setting up its own overseas offices to administer copyrights. Countries where Bug now has in-house representation include Germany, France and Sweden.

A sizable majority of Bug writers reside on the West Coast. Why, then,

the move into Nashville?

"We were getting a lot of country covers on songs," says Velletri. "With so much activity off the Bug catalog from Los Angeles, it seemed logical to have a Nashville base. We felt we could use our rock success to promote country covers. Also, John Hiatt was moving back to Nashville and we were pursuing John Prine, who already lived there."

Hiatt and Prine both write for Bug. Other Bug-administered Nashville writers are Fred Koller, Marshall Chapman, LeRoy Preston, Tom Russell, Del Shannon, Edgar Meyer, Michael Snow, Nanci Griffith, Marc Benno, Bucky Wilkin, Michael

Woody, and Asleep at the Wheel.

Velletri works closely with some of the company's L.A. writers as well, like Shake Russell, John Stewart, and members of Rank & File, the Blasters, Los Lobos, and the Long Ryders.

The company's biggest chart successes include Rosanne Cash's No. 1 chart-topper, "My Baby Thinks He's A Train," and a top 10 single, "I Wonder," both penned by LeRoy Preston; Sawyer Brown's top 5 single, "Betty's Bein' Bad," written by Marshall Chapman; Ricky Skaggs' No. 2 hit, "You've Got A Lover," penned by Shake Russell; and Emmylou Harris' top 30 release, "Drivin' Wheel," written by T-Bone Burnett.

In late January, Bug founder Dan Bourgoise flew into Nashville for the company's first Music Row showcase, which featured 10 of its writers. As a result of the showcase, says Velletri, the venture has gotten several more cuts.

"We've got a perception of being a bit left of center," he says. "People think of Bug as a conceptual company. Maybe that's because since we don't share in the copyrights, we don't feel the same pressure to turn equity into quick money. It gives us more room to sign writers and more creative freedom with the artists we pitch."

FOR WEEK ENDING MARCH 1, 1986

Billboard® TOP COUNTRY ALBUMS

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Compiled from a national sample of retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	2	4	15	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD) 1 week at No. One	ROCKIN' WITH THE RHYTHM
2	4	5	22	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
3	5	6	20	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
4	3	1	15	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
5	8	8	18	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
6	1	2	20	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
7	7	9	20	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
8	6	3	24	EXILE EPIC FE40000	HANG ON TO YOUR HEART
9	9	10	15	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
10	13	15	25	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
11	10	12	20	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
12	12	14	14	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
13	11	7	17	KENNY ROGERS ● RCA AUL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
14	18	32	4	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
15	14	13	22	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
16	16	17	29	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
17	17	19	40	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
18	15	11	17	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
19	19	22	49	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
20	NEW ▶			ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
21	20	20	35	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
22	21	16	24	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
23	23	25	26	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
24	22	21	54	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
25	25	23	41	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
26	26	24	42	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
27	29	30	21	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
28	28	31	32	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
29	30	34	67	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
30	24	18	42	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
31	27	26	14	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
32	36	36	7	GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
33	33	37	14	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
34	32	27	13	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
35	35	40	11	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
36	34	35	10	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
37	40	44	98	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
38	37	39	33	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	48	13	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
40	31	28	20	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
41	50	60	40	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
42	42	29	32	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
43	49	49	33	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
44	38	38	12	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
45	44	41	28	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
46	45	42	39	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
47	46	46	207	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
48	58	67	19	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
49	41	43	18	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
50	47	47	46	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
51	48	51	154	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
52	39	33	16	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
53	RE-ENTRY			DAVID ALLAN COE COLUMBIA FC 40195	UNCHAINED
54	55	58	94	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
55	52	52	232	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
56	64	69	206	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
57	63	68	408	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
58	60	56	41	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
59	59	64	5	THE KENDALLS MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO... AND ALL THE HITS
60	51	45	17	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
61	54	50	24	NEIL YOUNG Geffen GHS 24068/WARNER BROS.	OLD WAYS
62	69	70	16	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
63	RE-ENTRY			THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
64	NEW ▶			JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
65	NEW ▶			ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
66	53	54	11	ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
67	68	57	30	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
68	56	55	7	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
69	57	61	26	REBA MCENTIRE MCA 5585 (8.98)	HAVE I GOT A DEAL FOR YOU
70	61	59	68	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
71	67	63	36	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
72	65	65	11	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
73	71	74	70	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
74	70	71	27	JIM GLASER MCA/NOBLE VISION 5612/MCA (8.98)	PAST THE POINT OF NO RETURN
75	66	62	46	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE

○ 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.

WINTER JUST GOT WARMER.

TANYA TUCKER
IS READY FOR PLAYING.

her new album is

GIRLS LIKE ME

featuring the hit single,

ONE LOVE AT A TIME

on Capitol.

where the best voices in the country are performing.

produced by Jerry Crutchfield



Riding High. Isley/Jasper/Isley celebrate their No.1 black single, "Caravan Of Love," with some Epic executives. Standing tall in the saddle are, left to right, Jimi Starks, E/P/A vice president of black music promotion; Ernie Isley; Tony Martell, CBS associated labels vice president and general manager; Chris Jasper; Don Dempsey, E/P/A senior vice president and general manager; and Marvin Isley.

Regal Theater Renovated by Local Couple Site Is That of the Avalon on Chicago's South Side

CHICAGO The Regal Theater here, along with Harlem's Apollo and Philadelphia's Uptown, was once a major showcase for black entertainers. Now, like those other theaters, it is being renovated by local black business people, with government support.

Edward and Bettian Gardner, husband-and-wife owners of Soft Sheen Products Inc., and Mayor Harold Washington announced the \$9.6 million rebirth of the Regal Theater at a City Hall press conference here Feb. 10.

Strictly speaking, the renovation work is occurring at the site of the old Avalon Theater on Chicago's South Side and not the original Regal location. But the Gard-

ners are using the Regal name because of its historic importance. Stevie Wonder's first hit, "Fingertips Part II," was recorded at a Motown Revue there in 1963; and some of the Jackson Five's earliest performances occurred there when they were living in nearby Gary, Ind.

Money for the renovation, which has already begun on the exterior of the theater, will come from the owners' equity, private funding, and a still-to-be-approved grant from the Illinois Development Action program. Gardner says the developers will also seek funding or other assistance from city, state, and federal government sources.

Aside from acquiring the Avalon, a 2,200-seat theater built in 1927, the Gardners and a develop-

ment partnership corporation have ownership of a number of properties adjacent to the theater. These will be converted into parking facilities, ticket and theater offices, a restaurant, and possibly a record store. With the cooperation of the city, Gardner hopes to have special paving, streetscaping, and antique lighting in the area.

Mayor Washington is quite enthusiastic about the Regal project, noting, "apart from its purely artistic merits," its "proposed impact on the community, both in the temporary and permanent jobs it creates, and in the taxable revenues it generates over the long-term. That is, in addition to bringing new vitality to currently unproductive property."

THE RHYTHM & THE BLUES

by Nelson George



THE SMITHSONIAN INSTITUTION'S symposium on "Rhythm & Blues: 1945-55," Feb. 7-8, offered a warm, funny, and informative look at a crucial era in American music—an age that holds many lessons for those involved in making and disseminating music today. The camaraderie among the soul survivors from that period was touching and unaffected. Disk jockeys Jack Gibson, Ed Castleberry, and Eddie O'Jay, drummer Panama Francis, saxophonist Paul "Hucklebuck" Williams, and record label staffers Dave Clark, Joe Medlin, and Evelyn Johnson displayed an inspiring sense of commonality and a well-developed understanding of history. In the formal sessions and in the Smithsonian's hallways their stories were personal—yet when placed in an historic context at the symposium each tale took on a larger meaning.

The weekend's best line was delivered by Evelyn Johnson, Don Robey's first lieutenant at Duke-Peacock Records and founder of the Buffalo Booking Agency, who said, "There were things I wanted to remember and things I wanted to forget, but in forgetting the things I wanted to forget I forgot some of the

company on the map.

Medlin, now an executive with the Washington, D.C.-based Krystal Records, told a couple of amusing stories about Johnson having to straighten out the then-young promotion man.

Johnson's founding of Buffalo Booking Agency in 1950 made her one of the few black competitors to white booking agencies. Ironically, one of the other well-remembered black agencies was also run by women—Queen Booking was operated by singer Dinah Washington and Ruth Bowen.

SHORT STUFF: The second signee to John "Jellybean" Benitez's Warner Bros.-distributed label is Anthony & the Camp, whom Benitez is currently producing . . . Dick Clark Productions and Lou Rawls will present the third annual "Black Gold Awards" this year. The two-hour broadcast will emanate from Memphis, however, instead of Los Angeles, as in the past. Freddie Jackson and New Edition have already committed to appear. According to Syndicast Services, last year's "Black Gold Awards" was available across 75% of the nation . . . Ex-Average White Band vocalist Hamish Stuart has written the new Atlantic Starr single, "If Your Heart Isn't In It." Stuart previously penned Chaka Khan's big hit "Whatcha' Gonna Do For Me" . . . Alyson Williams makes her debut as a solo artist on Profile with the 12-inch "Yes We Can Can," a New Orleans groove song that the Pointer Sisters hit with in the early '70s. Williams has been an active background vocalist in New York for several years . . . LL Cool J appears briefly in Goldie Hawn's movie "Wildcats." His "Football Rap (Sport Of Kings)" is heard over the opening credits and LL appears in a party scene. His latest single, "Rock The Bells," is a brilliant mix of rock guitar riffs, go-go beats, and beat-box programming over a barrage of rhymes . . . Isley/Jasper/Isley's "Insatiable Woman," the follow-up to "Caravan Of Love," has confirmed the fact that this trio contains three of the best mid-tempo ballad composers in pop music—and this observation isn't based on just these two songs. When they were with the Isley Brothers, Chris Jasper, Marvin Isley and Ernie Isley were instrumental in writing and performing the music for "Don't Say Goodnight," etc. The current Isley/Jasper/Isley hits clearly constitute a continuation of that style . . . Bunny Wailer's first studio album in four years, "Marketplace," is available through Shanachie Records. Wailer is also working with Peter Tosh and others involved with the original Wailers on a reunion double album that will include old and new tunes. Shanachie anticipates a

(Continued on page 54)

Smithsonian symposium revived a crucial era

things I wanted to remember." In fact, Johnson's observations were the chief revelation of the conference. Since the sale of the Duke-Peacock catalog to ABC Records (MCA has the material now) by the late Robey, Johnson has been away from the music scene. Calling the symposium a time "to come out of the closet," this pioneering woman executive talked at length about the struggles she and Duke-Peacock had as a black-owned company.

"We were getting it from all sides," she recalled, "and because of that pressure the company never reached its full potential." Still, she was proud of how the operation expanded from a room in the back of Houston's Peacock Club in 1946 to a point where, less than 10 years later, the record label took over the entire location—eventually opening its own recording studio and pressing plant. With recording artists such as Bobby "Blue" Bland and the Five Blind Boys, Robey's operation set a standard for black record labels and anticipated the success of Motown records.

But what was little known about Duke-Peacock was that Johnson, not Robey, was responsible for its day-to-day operation. As ex-Duke-Peacock employees Clark and Medlin attested, it was this woman's drive and curiosity, backed by Robey's dollars, that put the

Name, Logo, Artists, Titles Included Motown Inks License Deal

NEW YORK For the first time in its history Motown has agreed to license its name and logo.

The deal was made with Hamilton Projects Inc., a New York-based merchandising organization whose clients include Coca-Cola, the U.S. Olympic Committee, Harley-Davidson Motor Co., Hershey Foods, and the Statue of Liberty-Ellis Island Foundation.

In addition to the Motown name and its famous disk logo, the label will allow Hamilton Projects to license the names of its artists and song titles—including Lionel Richie, Diana Ross, the Supremes, Stevie Wonder, Smokey Robinson, Rick James, Michael Jackson,

DeBarge, Jermaine Jackson, the Temptations, Marvin Gaye, the Four Tops, the Commodores, Gladys Knight & the Pips, and the Mary Jane Girls.

"Motown is an excellent licensing property, considering the strength of its name, the nostalgia and modern images it evokes, its universal and enduring appeal, and its reputation for excellence," said Hamilton Projects' president Michael Stone. "Consumers, young and old, will respond to carefully conceived, high-quality products and services bearing its logo and conveying the mood and lifestyle that Motown represents for them—whether the beat of the 1960s, the 1970s, or 1980s."

FOR WEEK ENDING MARCH 1, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

90 REPORTERS			NEW	TOTAL
			ADDS	ON
PRINCE & THE REVOLUTION	KISS	PAISLEY PARK	61	68
STEVIE WONDER	OVERJOYED	TAMLA	36	63
THE JETS	CRUSH ON YOU	MCA	27	53
NU SHOOSZ	ICAN'T WAIT	ATLANTIC	21	63
STARPOINT	RESTLESS	ELEKTRA	20	23

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

139 REPORTERS				NUMBER
				REPORTING
NU SHOOSZ	ICAN'T WAIT	ATLANTIC		24
SHIRLEY MURDOCK	NO MORE	ELEKTRA		17
THE GAP BAND	GOING IN CIRCLES	TOTAL EXPERIENCE		17
JERMAINE JACKSON	I THINK IT'S LOVE	ARISTA		11
JANET JACKSON	WHAT HAVE YOU DONE FOR ME LATELY	A&M		11

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	1	2			
1	2			DO ME BABY	MELI'SA MORGAN	1
2	3			GUILTY	YARBROUGH & PEOPLES	2
3	1			LET ME BE THE ONE	FIVE STAR	9
4	7			HOW WILL I KNOW	WHITNEY HOUSTON	3
5	4			YOUR SMILE	RENE & ANGELA	4
6	6			WHEN THE GOING GETS TOUGH	BILLY OCEAN	6
7	8			TENDER LOVE	FORCE M.D.'S	5
8	5			SECRET LOVERS	ATLANTIC STARR	13
9	12			LIVING IN AMERICA	JAMES BROWN	10
10	9			THE SWEETEST TABOO	SADE	14
11	14			COMPUTER LOVE	ZAPP	8
12	16			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	7
13	11			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	12
14	10			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	18
15	18			NIGHTMARES	DANA DANE	21
16	24			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	11
17	19			THE COLOR OF SUCCESS	MORRIS DAY	15
18	21			HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	16
19	23			AFFECTION	TA MARA & THE SEEN	22
20	13			CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	28
21	27			INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	17
22	17			I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	33
23	15			GO HOME	STEVIE WONDER	29
24	—			A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	19
25	20			STAND BACK	STEPHANIE MILLS	34
26	28			FAIRYTALE LOVER	UTFO	40
27	—			ANOTHER NIGHT	ARETHA FRANKLIN	20
28	25			SAY YOU, SAY ME	LIONEL RICHIE	42
29	26			WHAT YOU BEEN MISSIN'	STARPOINT	45
30	—			LOVE 4/2	TEDDY PENDERGRASS	25

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	1	2			
1	2			HOW WILL I KNOW	WHITNEY HOUSTON	3
2	1			DO ME BABY	MELI'SA MORGAN	1
3	5			TENDER LOVE	FORCE M.D.'S	5
4	4			YOUR SMILE	RENE & ANGELA	4
5	9			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	7
6	14			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	11
7	8			COMPUTER LOVE	ZAPP	8
8	6			GUILTY	YARBROUGH & PEOPLES	2
9	3			WHEN THE GOING GETS TOUGH	BILLY OCEAN	6
10	11			THE COLOR OF SUCCESS	MORRIS DAY	15
11	16			INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	17
12	23			A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	19
13	17			HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	16
14	10			LIVING IN AMERICA	JAMES BROWN	10
15	20			ANOTHER NIGHT	ARETHA FRANKLIN	20
16	7			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	12
17	21			HOT	ROY AYERS	24
18	22			GOING IN CIRCLES	THE GAP BAND	23
19	25			DIANA	EUGENE WILDE	26
20	29			SUGAR FREE	JUICY	27
21	12			LET ME BE THE ONE	FIVE STAR	9
22	15			AFFECTION	TA MARA & THE SEEN	22
23	28			NIGHTMARES	DANA DANE	21
24	13			THE SWEETEST TABOO	SADE	14
25	—			LOVE 4/2	TEDDY PENDERGRASS	25
26	30			AFTER YOU	BERNARD WRIGHT	31
27	—			IN THE MORNING TIME	TRAMAINÉ	32
28	19			SECRET LOVERS	ATLANTIC STARR	13
29	—			KISS	PRINCE & THE REVOLUTION	39
30	—			DANCING IN THE DARK (HEART TO HEART)	KASHIF	36

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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)	12
CBS Associated (2)	
Portrait (2)	
Private I (2)	
Carrere (1)	
P.I.R. (1)	
Scotti Bros. (1)	
Tabu (1)	
COLUMBIA (7)	8
Def Jam (1)	
MOTOWN (1)	8
Gordy (3)	
Tamla (3)	
Motown/Conceited (1)	
WARNER BROS. (4)	8
Paisley Park (2)	
Geffen (1)	
Warner Bros./Tommy Boy (1)	
ARISTA (6)	7
Jive (1)	
CAPITOL (5)	7
Manhattan Island (1)	
Red Label (1)	
ATLANTIC (1)	4
Island (2)	
Island Visual Arts (1)	
MCA (6)	8
Philly World (2)	
RCA (3)	6
Total Experience (3)	
A&M	5
POLYGRAM	4
Mercury (4)	
ELEKTRA (2)	3
Asylum (1)	
PROFILE	3
EMI-AMERICA (1)	2
Manhattan (1)	
SELECT	2
CHRYSALIS	1
China/Chrysalis (1)	
FANTASY	1
First String/Fantasy (1)	
FAST FIRE	1
JAMPACKED	1
KMA	1
MALACO	1
MUSIC SPECIALISTS	1
NEXT PLATEAU	1
REFLECTIONS ON RECORDS	1
ROULETTE	1
Domino (1)	
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
Fever (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
22	AFFECTION	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
47	AFTER THE LOVE HAS GONE	(Terrace, ASCAP) CPP
31	AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)
20	ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)
58	BEST FRIENDS	(Blue Tear Drop, BMI/Temp Co., BMI)
50	BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)
72	BUST THIS RHYME	(Fools Prayer, BMI/Salski, BMI/Plum Place, BMI/Diamond In The Sky, BMI)
96	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP
28	CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP/Zomba, ASCAP)
98	CARAVAN OF LOVE	(WB, ASCAP/II, ASCAP) CPP/ABP
83	CHIEF INSPECTOR	(Island, BMI)
15	THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)
8	COMPUTER LOVE	(Troutman's/Saja, BMI)
82	CONGA	(Foreign Imported, BMI) CPP
81	COULD IT BE I'M FALLING IN LOVE	(Assorted, BMI/Bellboy, BMI)
62	CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI)
36	DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)
26	DIANA	(Philly World, BMI)
49	DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)
1	DO ME BABY	(Controversy, ASCAP)
64	DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)
93	DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller,
80	DON'T SAY NO TONIGHT	(Philly World, BMI)
100	DON'T STOP THE ROCK	(Music Specialists, BMI)
87	DON'T YOU WANT MY LOVE	(ATV, BMI/Les Editions Musicale, PRO)
40	FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
46	FUNKY LITTLE BEAT	(Happy Steppchild, BMI)
29	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
23	GOING IN CIRCLES	(Por Pete, BMI)
2	GUILTY	(Tempco, BMI)
99	THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP
12	HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)
76	HE'S A PRETENDER	(Chardax, BMI)
56	HIGH FASHION	(Parisongs, ASCAP)
16	HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Black Bull, ASCAP/Bertam, ASCAP) CPP
24	HOT	(Mtume, ASCAP)
69	HOW COULD IT BE	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP) CPP
3	HOW WILL I KNOW	(Irving, BMI) CPP/ALM
33	I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)
41	I CAN'T WAIT	(Poolside, BMI)
77	I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI)
67	I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)
68	I NEED LOVE	(Eat Your Heart Out, BMI/Hot Boy, ASCAP)
54	I NEED YOU	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)
48	I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Black Bull, ASCAP)
37	I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)
91	IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)
59	IF ONLY FOR ONE NIGHT	(Almo, ASCAP/Rutland, ASCAP) CPP/ALM
95	IF YOU DON'T KNOW ME	(Assorted, BMI)
57	IF YOU SHOULD EVER BE LONELY	(Stone City, ASCAP/National League, ASCAP) CPP
70	I'LL BE ALL YOU EVER NEED	(Music Specialist, BMI)
78	I'M NOT GONNA LET (YOU GET THE BEST OF ME)	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
85	I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP)
32	IN THE MORNING TIME	(Almo, ASCAP/Ipm, ASCAP) CPP/ALM
17	INSATIABLE WOMAN	(WB, ASCAP/II, ASCAP) CPP/ABP
92	INSPECTOR GADGET	(Saban, ASCAP)
30	KING HOLIDAY	(King Dream, ASCAP)
39	KISS	(Controversy, ASCAP)
75	LEARN FROM THE BURN	(Hot Desert/High Power, BMI)
60	LEGS	(Buffalo, BMI/Perfect, BMI)
9	LET ME BE THE ONE	(Brampton, ASCAP)
19	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)
10	LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janicpees, BMI) CPP/ABP
25	LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)
63	A LOVE BIZARRE	(Sister Fate, ASCAP)
43	LOVE'S GONNA GET YOU	(House Of Fun, BMI)
65	LUCY	(Jobete, ASCAP)
97	MEMBERS ONLY	(Malaco, BMI)
90	MOMENTS IN LOVE	(Perfect, BMI/Unforgettable, BMI/Island, BMI)
21	NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)
35	NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)
53	NO MORE	(Troutman's, BMI/Saja, BMI)
66	(NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)
38	THE ONE YOU LOVE	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP
51	OVERJOYED	(Jobete, ASCAP/Black Bull, ASCAP)
44	PAIN	(Miami Spice, ASCAP)
61	PARTY FREAK	(All Seeing Eye, ASCAP)
84	ROCK ME AMADEUS	(Colgems-EMI, ASCAP)
79	SATISFACTION	(April, ASCAP/Ultrawave, ASCAP)
7	SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
42	SAY YOU, SAY ME	(Brockman, ASCAP) CPP/CLM
13	SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
52	SEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP
73	SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI) CPP/ABP
89	SPECIAL	(Street Sounds, ASCAP/Maurice Starr, ASCAP/Winfield, ASCAP)
34	STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)
27	SUGAR FREE	(Tricky-Trac, BMI)
86	THE SUPERBOWL SHUFFLE	(Red Label, BMI)
14	THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP
5	TENDER LOVE	(Flyte Tyme, ASCAP)
18	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)
88	TIME TO SAY GOODBYE	(Father Thunder, BMI)
71	UNSELFISH LOVER	

SHEET MUSIC AGENTS

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

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

Rap Mag Bows in Texas

NEW YORK Houston seems an unlikely place for a rap newsletter, but local DJ Steve Fournier says the city is a major hip-hop market. So this self-described "rap fanatic" started Rap Connection, a publication aimed at Houston and the Southwest.

Fournier, a DJ at the Rhinestone Rangler, one of Houston's biggest black clubs, says, "People still have an impression of Houston as a big cow town, but many people from the North live here now and their music has caught on." This transplanted Chicago native plays 65% rap at the Rangler and the other five AKA Productions-operated

clubs in the Houston area where he occasionally spins.

Rap Connection debuted in February with a cover story on Columbia's LL Cool J, a listing of Houston rap hits, and a top twenty chart of hip-hop music from New York and San Francisco. Fournier, who reports his club playlist to Billboard, printed 3,000 copies of his debut issue and plans to publish Rap Connection twice a month.

For more information write Steve Fournier's Rap Connection, 16519 Amargos, Houston, Texas 77083, (713) 277-4655.

RHYTHM & BLUES

(Continued from page 50)

spring 1986 release. There is also talk of a Bunny Wailer book about the Wailers... The Gap Band's classy version of the r&b oldie "Going In Circles" is a surprise single from a group that specializes in originals... Janet Jackson's "Control" on A&M is 1986's first great album. Aside from the driving "What Have You Done For Me Lately," "Nasty" and the title track highlight an aggressive and very sexy effort by this no longer "innocent" Jackson girl. Janet also co-produced the album and played keyboards on several tracks. The lyric on "Control" too is a killer, the kind of personal observations

in a song you expect from big brother Michael... Norby Walters recently signed Jennifer Holliday, Colonel Abrams, Eugene Wilde, and LL Cool J for agency representation... The Neville Brothers have been signed by Bill Graham for management. Rosebud, which books the Nevilles, celebrates its 10th anniversary this year... Maurice White and Greg Philliganes produced four cuts on Neil Diamond for his next Columbia album... Full Force and Lisa Lisa & Cult Jam are touring together... The Bad Brains, a critically acclaimed black hardcore rock band, are recording a new album for SST

Records with Ron St. Germain producing... A Warner Bros. single from the "Wildcats" soundtrack, "Razzle Dazzle," features the voice of Michael Jeffers, an ex-lead vocalist of Tower of Power. Jeffers replaced Lenny Williams in that distinguished horn-driven soul band and is now putting vocals on several songs in Jeff Lorber's Warner Bros. debut. The "Wildcats" soundtrack was produced by everyone's favorite white r&b producer, David "Hawk" Wolinski.

FOR WEEK ENDING MARCH 1, 1986

Billboard

TOP BLACK ALBUMS.

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				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE		
1	1	1	12	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE	5 weeks at No. One	
2	4	4	48	WHITNEY HOUSTON ▲ ³ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON		
3	5	5	42	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS		
4	2	2	20	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE		
5	3	3	14	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE		
6	6	6	10	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO		
7	7	10	36	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE		
8	8	7	41	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT		
9	10	8	11	DIONNE WARWICK ARISTA AL8-8398 (8.98) (CD)	FRIENDS		
10	11	11	16	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U		
11	9	9	40	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD		
12	12	12	19	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS		
13	19	31	3	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY		
14	14	16	27	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE		
15	17	18	15	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY		
16	13	13	18	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE		
17	18	19	6	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY		
18	15	14	28	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS		
19	20	25	5	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'		
20	21	22	7	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII		
21	16	15	32	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO		
22	22	17	12	EUGENE WILDE PHILLY WORLD 5743/MCA (8.98)	SERENADE		
23	29	29	18	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN		
24	23	20	11	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME		
25	24	21	24	SHEILA E. ● PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600		
26	NEW ▶			JANET JACKSON A&M SP-5106 (8.98)	CONTROL		
27	25	24	13	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE		
28	27	27	14	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM		
29	34	44	16	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK		
30	31	32	7	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS		
31	26	23	20	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA		
32	30	30	48	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE		
33	28	28	29	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI		
34	32	26	18	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE		
35	40	64	3	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98)	SMOKE SIGNALS		
36	36	36	14	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT		
37	37	39	12	KASHIF ARISTA AL8-8385 (8.98) (CD)	CONDITION OF THE HEART		
38	33	33	63	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY		

				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE		
39	41	43	15	THE JETS MCA 5667 (8.98)	THE JETS		
40	39	34	59	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM		
41	35	35	20	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE		
42	38	37	19	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE		
43	43	45	17	FULL FORCE COLUMBIA BFC 40117	FULL FORCE		
44	44	50	5	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE		
45	47	57	54	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE		
46	52	56	15	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED		
47	45	47	25	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME		
48	42	38	10	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING		
49	46	41	14	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019/CAPITOL (8.98)	SUN CITY		
50	49	42	22	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE		
51	48	48	6	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS		
52	50	40	29	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK		
53	53	59	16	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION		
54	54	54	26	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE		
55	61	63	40	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH		
56	57	61	47	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL		
57	51	46	54	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK		
58	55	55	26	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY		
59	59	53	28	9.9 RCA NFL1-8049 (8.98)	9.9		
60	64	—	7	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE		
61	56	49	29	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT		
62	60	51	23	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN		
63	63	65	12	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY		
64	NEW ▶			JUICY PRIVATE I BFZ 40098/EPIC	IT TAKES TWO		
65	58	58	5	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL		
66	66	66	15	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER		
67	65	60	27	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE		
68	68	68	8	THE WINANS QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO		
69	69	69	33	CAMEO ● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE		
70	62	52	24	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS		
71	67	62	49	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT		
72	71	71	24	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER		
73	72	70	20	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS		
74	70	67	20	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE		
75	73	72	43	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY		

○ 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.

JAZZ BLUE NOTES

by Peter Keepnews



THIS WEEK'S COLUMN has a distinctly audio/visual slant to it—a heartening reminder that jazz is alive and well on both the big screen and the small one.

We recently caught up with "Ornette: Made In America," which is in the midst of its premiere New York engagement at the Public Theater. Shirley Clarke's cinematic portrait of Ornette Coleman is a documentary only in the loosest sense of the word; it's not for anyone seeking information on Coleman's

Good music lights up screens large and small

background, but it does a remarkable job of translating his innovative music into visual terms.

Some of the more conventionally documentary aspects of the film are fascinating, especially the excerpts of Coleman performing his "Skies Of America" with the Fort Worth Symphony, and the segments that capture the saxophonist/composer's close relationship with his drummer son Denardo. Clarke's inclusion of more impressionistic sequences, many of which rely heavily on special effects, is an admirable attempt to go beyond the facts of Coleman's life and capture the essence of his music and personality, though some of it is a bit rough on the eyes.

LESS FASCINATING jazz documentary is "Newport Jazz '85," an hour-long special that recently aired on PBS. The program—which, like the festival it documents, was underwritten by JVC—is surprisingly fusion-heavy, with the likes of Spyro Gyra and a group

co-led by Dave Grusin and Lee Ritenour getting the bulk of the screen time. There's also a loud, rather heavy-handed dose of blues-rock from Stevie Ray Vaughan, a too-brief B.B. King segment, and only two all-acoustic groups, New Orleans' irrepressible Dirty Dozen Brass Band and an all-star quintet led by Freddie Hubbard and featuring Richie Cole.

The show's main problem is not that so much of the music is electrified; it's that so much of it is dull. Still, it has its moments; both the sound and the camerawork are excellent (Norman Abbott directed and produced); Leonard Feather's commentary is low-key and unobtrusive; and an hour of jazz and quasi-jazz on TV is still better than nothing.

ONE LAST BIT of TV news: On Feb. 13, Bill Cosby, probably the best friend the music has at any of the networks, presented a charming jazz-tinged edition of his top-rated NBC situation comedy.

Cosby, who in the past has featured Joe Williams (as his father-in-law) and Dizzy Gillespie (as a music teacher) on his "Cosby Show," this time showcased an all-star band with Art Blakey, Tito Puente, Tommy Flanagan, and Jimmy and Percy Heath among its members. The episode concerned a jam session at which Cosby's father (Earle Hyman) took his trombone out of mothballs and reunited with his old band. Slide Hampton did the actual trombone playing.

Oddly enough, that same night on another network, veteran saxophonist Frank Morgan made a more indirect appearance. On an episode of the CBS series "Simon & Simon," one of the leading characters put Morgan's current album (his first in three decades) on the stereo, identifying the saxophonist by name.

GOSPEL LECTERN

by Bob Darden



GOSPEL MUSIC'S IMPACT is not limited to traditional venues and expressions. A lot of people sat up and took notice when Quincy Jones signed the Winans to his Qwest label. Jones just doesn't sign anybody. Check out the band's number of Grammy nominations before it signed with him.

Gospel is even making its presence felt in main-

'Gospel activity isn't limited to the U.S.'

stream jazz circles these days. Note the debut LP by Perri for Zebra Records, "Celebrate." These four sisters used to add words and intricate harmony lines to brilliant jazz guitarist Pat Metheny's albums.

Patrick Henderson produced the LP, on which Perri (actually the Perry sisters—Lori, Darlene, Sharon, and Carolyn) tears into Metheny standards like "Jaco Two" and "Airstream Two" and ends—naturally—with Andrae Crouch's "He Never Sleeps."

All this activity, incidentally, isn't limited to the U.S. I recently received a Christian-Charles Plique album "Maintenant C'est L'heure" ("This Is The Hour") from France and Marcel MacArthur's "Face To Face." MacArthur was Holland's gospel artist of the year in 1984. And from England comes Eddie ("Hey There Lonely Girl") Holland's "United."

All of this is not to say, naturally, that traditional black gospel is on the way out. Word's new Rejoice label has a number of traditional artists and indicates that the big boys are taking gospel seriously. Judging from its recent sales successes and Grammy nominations, Command Records could be a serious contender

in the years ahead.

According to Billboard's year-end summary, Light is still the dominant "spiritual" label with Word, as always, a close second. But what's refreshing is to see the continued sales support for the older gospel labels: Onyx International, Malaco, Savoy, Gospearl, Birthright, Nashboro and the rest.

ELSEWHERE, SAVVY RECORD BUYERS are starting to pick up on the rich tradition of recorded sermons by great black preachers. The best known of these, the Rev. C.L. Franklin, has dozens of sermons on record, including some with daughter Aretha, for the famed Chess label. (Chess and Checker Records are also reissuing LPs by the Five Blind Boys, the Soul Stirrers, and the Violinaires.) Modern preachers of merit abound on Atlanta International and other labels. When the preaching's right, it sounds like music.

One other promising note: the increasing number of young people entering traditional black gospel. In addition to the Moss Brothers, Little Cedric & the Hailley Singers, and the younger Winans, there's Grammy nominee DeLeon Richards. "God's Little Helper" (who is probably the youngest gospel singer) has been featured in People magazine and on shows like "Nightline," "America," and Dr. Robert Schuller's "Hour of Power."

Finally, to bring things full circle, Savoy Records recently released "The 50th Anniversary Album" of the National Convention of Choirs & Choruses—which was founded by the Rev. Thomas Dorsey. Dorsey is considered by many to be the father of black gospel. The group broke barriers then.

It is breaking barriers still.

FOR WEEK ENDING MARCH 1, 1986

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	49	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	35 weeks at No. One MAGIC TOUCH
2	3	29	THE MANHATTAN TRANSFER ATLANTIC 82166	VOCALESE
3	2	35	DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD)	HARLEQUIN
4	4	19	WYNTON MARSALIS COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
5	5	7	SADE ▲ PORTRAIT FR 40263/EPIC	PROMISE
6	6	43	GEORGE HOWARD TBA TB 205/PALO ALTO	DANCING IN THE SUN
7	8	37	MICHAEL FRANKS WARNER BROS. 25272	SKIN DIVE
8	9	13	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
9	7	33	SPYRO GYRA MCA 5606 (CD)	ALTERNATING CURRENTS
10	13	7	DAVID GRISMAN ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
11	10	168	GEORGE WINSTON ▲ WINDHAM HILL C-1025/A&M (CD)	DECEMBER
12	12	19	JEAN-LUC PONTY ATLANTIC 82176	FABLES
13	15	51	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 39963 (CD)	WHITE WINDS
14	14	23	JOE SAMPLE MCA 5481	OASIS
15	16	7	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
16	20	5	VARIOUS ARTISTS GRP A-1023	GRP LIVE IN SESSION
17	26	49	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
18	24	13	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M	PIANO SAMPLER
19	11	13	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M	A WINTER'S SOLSTICE
20	27	11	DIANE SCHUUR GRP A-1022 (CD)	SCHUUR THING
21	25	13	MIKE MARSHALL/DAROL ANGER WINDHAM HILL WH-1043/A&M	CHIARUSCURO
22	19	27	AHMAD JAMAL ATLANTIC 81258-1-G	DIGITAL WORKS
23	18	23	AL JARREAU WARNER BROS. 25331	IN LONDON
24	17	23	BILLY COBHAM GRP A-1020	WARNING
25	23	21	ANDY NARELL HIP POCKET HP-105/A&M	SLOW MOTION
26	21	78	GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD)	AUTUMN
27	28	21	AL DIMEOLA MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
28	22	55	DAVID SANBORN WARNER BROS. 25150-1	STRAIGHT TO THE HEART
29	31	11	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
30	29	41	MILES DAVIS COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
31	NEW		ROB MULLINS RMC 1005	SOULSCAPE
32	32	43	EARL KLUGH WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
33	33	72	WYNTON MARSALIS COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
34	35	72	PAT METHENY GROUP ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
35	37	5	JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
36	30	39	SKYWALK ZEBRA/MCA ZEB 5680/MCA	SILENT WITNESS
37	34	15	B.B.KING MCA 5616	SIX SILVER STRINGS
38	38	31	SHADOWFAX WINDHAM HILL WH-1038/A&M (CD)	DREAMS OF CHILDREN
39	39	3	PATTI AUSTIN QWEST 25276/WARNER BROS.	GETTIN' AWAY WITH MURDER
40	NEW		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.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	2	4	5	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
2	1	1	10	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS
3	3	5	6	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
4	5	6	10	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE
5	6	9	6	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
6	4	3	9	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
7	8	12	5	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
8	11	21	4	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
9	17	34	3	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
10	7	7	9	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
11	10	11	6	P-MACHINERY ZTT/ISLAND 0-96835/ISLAND	PROPAGANDA
12	14	20	5	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
13	16	24	4	COME TO MY AID ELEKTRA 0-66867	◆ SIMPLY RED
14	27	37	3	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
15	32	38	6	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
16	12	13	6	SKIPS A BEAT MOTOWN 4555MG	WARP 9
17	28	46	3	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
18	20	23	6	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
19	22	26	6	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL V-15213	◆ FREDDIE JACKSON
20	26	27	6	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
21	33	49	3	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
22	31	40	3	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
23	30	33	4	CLOUD NINE METROPOLIS MET-350/EMERGENCY	MYSTERY ASSIGNMENT
24	13	10	10	JOHNNY COME HOME/BLUE I.R.S. 23578/MCA	◆ FINE YOUNG CANNIBALS
25	18	19	10	I'VE GOT MY EYE ON YOU PANORAMIC PR11207	BLACK IVORY
26	21	22	5	IN THE MORNING TIME A&M SP-12166	TRAMAINÉ
27	29	30	6	LEGS CHRYSALIS 4V9-42934	◆ ART OF NOISE
28	36	45	3	GET RIGHT NEXT TO YOU EMERGENCY EMDS 6559	SHADY
29	15	14	10	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
30	34	39	4	BABY DON'T STOP ME SEA BRIGHT PAL-7094/PROFILE	QUEST FOR LIFE
31	NEW ▶			ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
32	39	48	4	AFTER THE LOVE HAS GONE NEXT PLATEAU NP-50037	PRINCESS
33	35	35	5	CLOSE TO ME ELEKTRA PROMO	◆ THE CURE
34	19	17	11	CITIES IN DUST GEFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
35	38	42	3	SOMETHING ABOUT YOU/COUP D'ETAT POLYDOR 883 362-1/POLYGRAM	◆ LEVEL 42
36	44	—	2	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17	JOYCE SIMS
37	37	31	5	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JD1-9431/ARISTA	◆ BILLY OCEAN
38	9	2	13	NO FRILLS LOVE (REMIX) GEFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
39	49	—	2	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL
40	48	—	2	I'D DO IT ALL AGAIN (REMIX) MOTOWN 4556MG	SAM HARRIS
41	46	—	2	WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) ARISTA AD1-9423	JERMAINE STEWART
42	42	47	5	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
43	24	8	12	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
44	50	—	2	THE ALBUM (LP CUTS) SLEEPING BAG TLX6	MANTRONIX
45	23	15	7	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
46	NEW ▶			A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
47	25	18	9	REFLECTIONS/SORRY WRONG NUMBER RECORD SHACK/MEGA RSD-6955	EVELYN THOMAS
48	NEW ▶			STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER
49	41	36	6	THE BOTTOM LINE/BAD COLUMBIA 44-05324	◆ BIG AUDIO DYNAMITE
50	NEW ▶			ONE MORE SHOT (REMIX) MCA 23610	SPACE MONKEY

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

- MR. RIGHT NOW (REMIX)/ELECTRICITY (REMIX) RORI QWEST
- HEY BOY TAMMY LUCAS SUPERTRONICS
- CRUSH ON YOU THE JETS MCA
- RHYTHM OF LOVE JOHNNY DYNELL POW WOW
- I ENGINEER ANIMATION CASABLANCA
- KISS PRINCE & THE REVOLUTION PAISLEY PARK
- JIMMY MACK SHEENA EASTON EMI-AMERICA
- YOUR SMILE/DRIVE MY LOVE RENE & ANGELA MERCURY
- TWIST MY ARM (REMIX) THE POINTER SISTERS RCA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	11	4	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL
2	2	7	6	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
3	11	—	2	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
4	1	1	9	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
5	7	8	10	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
6	8	14	4	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
7	10	10	7	AFTER THE LOVE HAS GONE NEXT PLATEAU NP 50037	PRINCESS
8	13	16	4	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
9	5	4	19	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	◆ PHYLLIS NELSON
10	15	17	4	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
11	4	2	11	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER
12	25	37	3	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
13	19	21	5	YOUR SMILE/DRIVE MY LOVE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA
14	9	3	14	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
15	6	5	12	NO FRILLS LOVE (REMIX) GEFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
16	22	44	3	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
17	21	12	14	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
18	33	49	3	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
19	23	23	6	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
20	26	50	3	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
21	18	18	10	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
22	12	6	11	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
23	36	19	8	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
24	24	31	5	P-MACHINERY ZTT/ISLAND 0-96835/ISLAND	PROPAGANDA
25	NEW ▶			ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
26	35	29	5	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
27	14	13	11	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
28	31	26	6	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
29	46	—	2	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
30	32	24	7	DO ME BABY CAPITOL V-15211	◆ MELI'SA MORGAN
31	27	28	6	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
32	29	30	7	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JD1-9431/ARISTA	◆ BILLY OCEAN
33	39	27	11	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
34	20	20	25	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
35	NEW ▶			SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
36	34	—	2	SIDEWALK TALK EMI-AMERICA V-19204	JELLYBEAN
37	48	—	2	TEMPT ME SUITE BEAT	LISA
38	16	9	15	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
39	NEW ▶			(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
40	28	32	10	CITIES IN DUST GEFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
41	NEW ▶			A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
42	30	22	12	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR
43	38	40	5	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER
44	NEW ▶			THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
45	NEW ▶			HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
46	NEW ▶			SANCTIFY YOURSELF A&M SP-12172	◆ SIMPLE MINDS
47	NEW ▶			WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
48	17	15	19	BABY TALK VANGUARD SPV-89	◆ ALISHA
49	43	47	4	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT
50	44	—	3	FUNKY LITTLE BEAT SUNNYVIEW SUN 431/BECKET	CONNIE

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

- HEY BOY TAMMY LUCAS SUPERTRONICS
- I ENGINEER/OBSESSION (REMIX) ANIMATION CASABLANCA
- NO MORE SHIRLEY MURDOCK ELEKTRA
- I'M THE ONE YOU WANT LES/LEE MEGABOLT
- GOODBYE IS FOREVER ARCADIA CAPITOL
- SOMETHING ABOUT YOU/COUP D'ETAT LEVEL 42 POLYDOR
- LOVE ITCH ROSHELLE FLEMING PRELUDE
- SECLUSION SHAWN BENSON TSR

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

Dance TRAX

by Brian Chin

NEW ALBUMS AND SINGLES **Jermaine Stewart's** "Frantic Romantic" (Arista) is not only consistently good, but also fun. Aside from that, he's coming across with his strongest vocals yet. Two standout tracks "Dance Floor" our favorite **Jellybean Benitez** production job to date with its vibrant beat, creative vocal arrangement, and serious peak; and **Narada Michael Walden's** jokey/perverse "Out To Punish." Also: two mid-tempo, "Versatile" (note the break) and the title cut.

The "Pretty In Pink" soundtrack (A&M) is an extremely solid specimen in a notably erratic field: atypically, it elicits good efforts from everyone involved, each cut a step away from what might have been expected from each performer. For clubs: **New Order's** surprisingly human-sounding "Shell Shock," co-written and produced by **John Robie**, rhythmically resembles "Confusion," but with a melodic, actually bouncy note. Also, **Belouis Some's** semi-AOR "Round, Round," produced by **Bernard Edwards**, and **Echo & the Bunnymen's** already-hit in rock locations, "Bring on the Dancing Horses."

Alem featuring Leroy Burgess's "Love's On Fire" (Atlantic), like the preceding "Confusion," is neat enough for radio but retains the street bite of the Alem brothers' string of indie hits...**Quest's** "Mind Games" (Sound Pak, 5112 Wolfe Dr., Oak Lawn, Ill. 60453), spottily available outside its home market, has a thunderous beat and erratic female vocals; it's one of the off-the-wall Chicago productions that's been impressing the underground here. The flipside mix is a break that doesn't slip into the bass until the fade.

BRIEFLY: Two worthwhile cuts appear on **Evelyn "Champagne" King's** RCA 12-inch: "Take A Chance" and "High Horse," the latter remixed by **David Todd** and **Bruce Weeden**, with a much crisper sound... **Shirley Murdock's** "No More" (Elektra) sounds very

much like a sharp-voiced New York girl record though it's **Roger Troutman** producing. **Les Lee's** "I'm the One You Want" (Mega-Bolt, 516-221-5555) is Hi-NRG, bleeding into high-tempo hip-hop... "Rise" by **PiL** with **John Lydon** (Elektra) was a quick rock breakout, predictably; the cut is a meandering **Bill Laswell** production... **Paul Jabara's** "Ocho Rios" (Warner Bros.) brings back all the disco breaks and moves, just as '70s nostalgists would want it, strings and all, with a long narrative structure, in the disco-opera style. **Rusty Garner** mixed, with **Paul Sabu**... **Sylvester's** "Living For The City" (Megatone) is a straightforward sequenced transcription of the **Stevie Wonder** song, with gospel backups including **Jeanie Tracy** and **Tramaine Hawkins**... **Goon Squad's** "Power Drill" (Epic) is pounding **Arthur Baker** pop hip-hop, with perhaps an overgenerous amount of sound effects: those with a phobia about visiting the dentist might prefer the dub... **The System's** "I Don't Run From Danger" (Mirage) is heavily remixed, with a lot more punch.

The second "Sun City" single, "Let Me See Your I.D." (Manhattan) is in the beat-poetry mode pioneered by lead voice **Gil Scott-Heron**; then short beat-and-scratch version turns out to be most to-the-point... **The Voice's** "One Year Late" (Orphan, through Jump Street) isn't quite as hard as most raps but its criticism of the PMRC is unique and very upfront... **Kurtis Blow** is back to heavy beats after his mostly sung "If I Ruled the World," with "AJ is Cool" (Mercury).

IMPORTS: And it's another injection hat trick: **Spencer Jones's** "How To Win Your Love," new and improved by the freewheeling Dutch sample demons who transformed **Nu Shooz's** "I Can't Wait." What was a good, if standard **Kashif** clone (on the British Champion label) is now both sharper and wittier, pumped by well-structured

sampling breaks and a climactic, stomping coup de grace. Unlike the high-brow soundalike reconstructions of London's **Waterman/Stock/Aitken**, the emphasis of the **Peter Slaghuis** remixes is on fun, a tickled rib.

The very brightest spot on the **Paul Hardcastle** album, "Don't Waste My Time," a **Jocelyn**-like soul bounce, has been remixed—conservatively—for **Hardcastle**, with a longer break and a gently jazzy conclusion on **Chrysalis U.K.**; we hear of another forthcoming mix with (what else?) spoken-word narration... Contrary to the sleeve credit, "**Doc**" **Dougherty** mixed the current **Johnny Dynell** single, and contrary to our own note, it was **Richard James Burgess** who remixed "I'm Not Gonna Let" in the U.K. import version.

NAME CHECK: The second club DJ to deliver a top 40 pop hit as producer is New York's **Ted Currier**, with **Sly Fox's** "Let's Go All The Way." Of course, his other co-production successes, especially **Boogie Boys's** "A Fly Girl" and **George Clinton's** almighty "Atomic Dog," would have preceded it into the top 40—if only pop radio had woken up in 1983 instead of 1986. Currier tells us there will be a promo-only "r&b" version of "All the Way" with a new bass line and "more soul," arriving next week. Among his other projects: **Black Britain**, a London-based group on **Virgin/10**, whose first single will be "Ain't No Rockin' (In A Police State)."

Charlie Gillett, author of one of the key rock histories ever written, "The Sound Of The City," is currently director of London's **Oval Music Publishing**, which has handled **Ian Dury**, **Lene Lovich**, and **Paul Hardcastle** in recent years. He also hosts a freewheeling Sunday night **Capitol Radio** program which, the night we heard it, ran from "Mule Skinner Blues" to "Suspicious Minds" to "Let My People Go." **Gillett** invites inquiries from U.S. writers looking for U.K. representation, at 11 Liston Rd., London SW4, England.

THIS WEEK IN DANCE: 1983... Highest-debating song on the dance chart is "Electric Avenue," by **Eddy Grant**, on **Portrait**. He was re-signed by the company in 1982 after being an **Epic** artist briefly in the late '70s, during which time his "Walking on Sunshine" was released and became one of the most important underground hits of the early '80s. "Electric" can now be seen as one of the first true multi-format hits of the current black music resurgence—**Prince's** "Little Red Corvette" peaked at No. 6 pop the previous week—but **Grant** was already much noted among the dance cognoscenti for impossibly rare dance classics such as "California Style," "Time Warp," and **Ed Boys.**



Spirited Gathering. Executives from Media Home Entertainment and some of the New York metropolitan area's top distributors gather with actress Elizabeth Fox for a promotion of "School Spirit," in which Fox stars. Standing from left are Arthur Morowitz, Metro Video, Jack Bernstein, Media, Fox, John Turner, Media, and Artie Bach, and Bernard Herman of Star Video Entertainment Inc.

CBS/FOX 'JEDI' PROMOTION

(Continued from page 36)

the broad scope of CBS/Fox's promotional program, **De Lellis** says. "The population is much bigger; volume increases by population, so you can afford to do more. It's that simple."

Marketplace conditions have shifted tremendously since CBS/Fox released the second "Star Wars" feature, "The Empire Strikes Back," **De Lellis** notes. "Between 'Empire' and now you've got 15 million more households. You can really reach a lot more people who are potential customers."

Because of this, part of the "Jedi" campaign will include spot television in top U.S. markets. "You find that those markets that have the highest ADIs [areas of dominant influence] for television penetration" tend to have the highest VCR population, and thus are the best places to go for television advertising, **De Lellis** says.

He adds that there was "no question about it. We were willing to make a larger investment simply because the market had almost doubled since we came out with 'Empire'."

Another reason for the scope of the investment is the solidity and strength of the video rental marketplace. That's also the reason CBS/Fox held at the \$79.95 price point. "I think major films like 'Jedi' or 'Ghostbusters' or 'Rambo,' new releases at the \$80 price point, will continue to do very, very well," **De Lellis** says.

A major aim of the "Jedi" campaign, he says, is "supporting the rental marketplace. What we're trying to do is generate consumer interest before they get to their video stores."

At the retail level, a special p-o-p kit has been put together for "Jedi," which includes a poster and a sweepstakes counter card box all in one. "In addition to that we have a die-cut mobile, or dangler, of one of the **Lucas** fighter planes, and dangling from the dangler you have various characters from the movie itself," says **De Lellis**. "The kit also gives you trivia from the movie, in-store promotional ideas, and selling tips."

According to **De Lellis**, "The problem is getting the entries into the stores, just getting the retailers to participate." To help overcome this, CBS/Fox did all it could to make sure certain stores "had nothing to lose by being involved, and maybe they'll get an extra 20 or 30 people to sign up for the tape."

In addition to its conventional ad-

vertising and marketing campaigns, **De Lellis** says, "We're going one step further in the consumer market by running a sweepstakes on 'Jedi.'" Rewards will be "substantial," he says—and, equally important, "We're including the video dealer in this prize system."

"You win a prize, and the dealer where you filled out the entry blank wins the same thing. There's quite an incentive for the dealer to get that p-o-p up there. We hope, obviously, to get entries in the hundreds of thousands."

CBS/Fox has tried to make its prizes as attention-grabbing as possible. The grand prize is a 1986 Mercedes Benz; first prize is a large-screen TV by **Magnavox**; 20 second prizes are hand-held TVs by **Escort**; and there are 1,000 third prizes—**Ewok** dolls.

One special piece of p-o-p available for "Jedi" is a lenticular three-dimensional poster. "We're putting those out through our distributors," says **De Lellis**, "to help give them an added means to boost their sales." **George Lucas** assisted in the design of the three-dimensional piece.

"It's printed in a limited edition; it's not going to be printed again," says **De Lellis**.

The CBS/Fox campaign has been structured so that distributors can put together their "own unique programs" using radio, TV, and print.

"Hopefully this consumer campaign will go right down to the street," says **De Lellis**. CBS/Fox has always had a heavy general-consumer orientation to its advertising, going to "People magazine and TV Guide as opposed to the video-buff books. We feel fairly confident that that is making a difference for us in the marketplace."

Although "Jedi" is not priced to sell, **De Lellis** maintains that consumers and retailers are more open than ever before to the possibility of the creation of a sell-through marketplace.

"I think we're beginning to see it happen. With the advent of lower-priced product with some of our competitors, and the growth of specialty areas—particularly children's product—the consumer is beginning to look at video like 'Hey, maybe there is something to buy'."

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Dont Ask Me Why—A. Robotnick
Keep On Rocking—Hemyl
Fire Me Up—Astaire
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Physical Love—Safron
Kisses & Tears—Bad Boys Blue
Love Money (86Mix)—F. Masters

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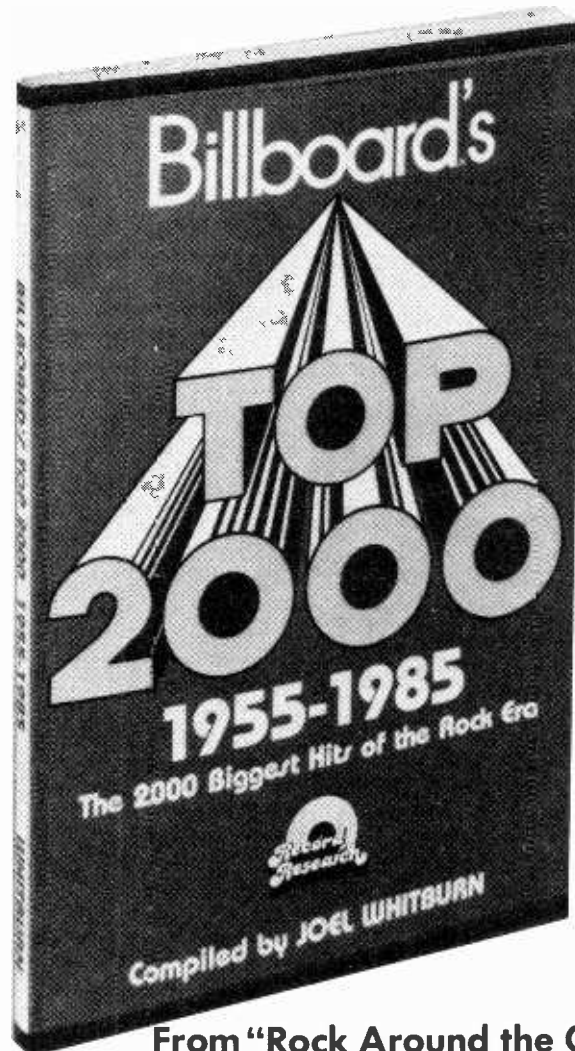
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TOP CLASSICAL ALBUMS

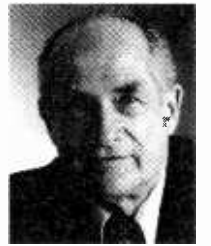
Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	20	BLUE SKIES	LONDON 414-666 (CD)	14 weeks at No. One KIRI TE KANAWA (RIDDLE)
2	2	12	PASSIONE	LONDON 417-117 (CD)	LUCIANO PAVAROTTI
3	3	44	BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
4	4	68	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
5	5	36	GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
6	6	52	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
7	8	8	VIVALDI: THE FOUR SEASONS	ANGEL DS-38123 (CD)	ITZHAK PERLMAN
8	7	22	THE DESERT MUSIC	NONESUCH 79101 (CD)	STEVE REICH
9	9	30	SAVE YOUR NIGHTS FOR ME	CBS FM-39866 (CD)	PLACIDO DOMINGO
10	10	36	MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
11	11	30	GLASS: SATYAGRAHA	CBS I3M-39672	PHILIP GLASS
12	12	22	MISHIMA SOUNDTRACK	NONESUCH 79113 (CD)	PHILIP GLASS
13	13	26	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205 (CD)	NEVILLE MARRINER
14	30	4	SPIRITUALS	PHILIPS 412-631 (CD)	SIMON ESTES
15	15	134	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	16	16	BLANCHARD: NEW EARTH SONATA	CBS M-39858	HUBERT LAWS, QUINCY JONES, CHICK COREA
17	18	6	PUCCINI: TOSCA	ANGEL AVB-34047 (CD)	MARIA CALLAS
18	14	12	VERDI: DON CARLOS	DG 415-316 (CD)	PLACIDO DOMINGO (ABBADO)
19	17	324	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL-5468	● PAILLARD CHAMBER ORCHESTRA
20	22	6	OFFENBACH: LA BELLE HELENE	ANGEL DSB-3981	JESSYE NORMAN
21	19	14	BRAHMS: SONATAS FOR CELLO AND PIANO	RCA ARC1-7022	YO-YO MA, EMANUEL AX
22	21	72	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
23	20	16	ADAMS: HARMONIELEHRE	NONESUCH 79115 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
24	NEW		HOROWITZ	DG 419-045 (CD)	VLADIMIR HOROWITZ
25	25	72	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
26	23	14	VERDI: MASKED BALL	LONDON 410-210 (CD)	LUCIANO PAVAROTTI (SOLTI)
27	27	18	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611 (CD)	PITTSBURGH SYMPHONY (PREVIN)
28	28	52	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
29	31	8	IN LOVE	RCA ARL-7034	JULIA MIGENES-JOHNSON
30	29	8	STAR TRACKS	TELARC 10094 (CD)	CINCINNATI POPS (KUNZEL)
31	NEW		RESPIGHI: THE PINES OF ROME	ANGEL DS-38219 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
32	32	42	AVE MARIA	PHILIPS 412-629 (CD)	KIRI TE KANAWA
33	24	12	TCHAIKOVSKY: THE NUTCRACKER	RCA ARC2-7005 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
34	34	514	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
35	36	34	BACH ON WOOD	CBS M-39704	BRIAN SLAWSON
36	26	20	WELCOME TO VIENNA	ANGEL AV-34037	BEVERLY SILLS
37	NEW		STRAUSS: DIE FRAU OHNE SCHATTEN	DG 415-472 (CD)	VIENNA STATE OPERA (BOEHM)
38	33	8	HANDEL: SOLOMON	PHILIPS 412-612 (CD)	ENGLISH BAROQUE SOLOISTS (GARDINER)
39	37	14	VAUGHAN WILLIAMS: SINFONIA ANTARTICA	ANGEL DS-38251	LONDON PHILHARMONIC (HAITINK)
40	40	28	MOZART: REQUIEM	ANGEL DS-38216	PARIS ORCHESTRA (BARENBOIM)

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CLASSICAL KEEPING SCORE

by Is Horowitz



BEARING THE CROSS: Once the exceptional entry in an established classical catalog, crossovers are fast becoming the rule. And as labels devote increasing attention to the category (or non-category, as some suggest), their numbers multiply.

If crossovers once provided the cream to enrich the meal, they are now looked on more and more as the meat and potatoes, the prime source of financial sustenance for a minority musical genre.

But one does not live by food alone. Proper recognition is also wanted. And that desire has confronted those working in classical record departments with a problem they are having lots of difficulty resolving. It

Crossovers find success, but still lack 'prestige'

has also become a concern to many professionals involved with *art music*, for want of a better term.

Most recently, the issue has gained new attention within the context of nominations for Grammy Awards. Too many albums representing high achievement seem to fall within the cracks separating long-accepted categories.

Just a couple of examples: **Leonard Bernstein's** "West Side Story," with a cast including top operatic names, and "Blue Skies" with **Kiri Te Kanawa**. Although none will deny that a high degree of artistry contributed to the giant sales these projects have attracted, neither appears in the current classical Gram-

my nominations.

The simple truth is that they just don't qualify under current rules. Many other examples can be cited.

With all the sincerity Record Academy screening committees have shown (perhaps because of this) they're finding it tougher to slot certain classically tinged albums in existing categories without creating unfair competitive biases, or indeed without broadening their scope to degrees that border on burlesque.

It was a lot easier to bend before the breeze when only scattered ambiguous projects came up for adjudication. It was also easier to brazen out a tougher stance. Neither approach seems acceptable any longer.

Ongoing meetings by Academy committees are wrestling with the problem, and it's considered likely that recommendations will shortly be made to the NARAS Trustees to establish a new set of categories designed specifically for classical crossovers, or classical fusions, as some would identify them.

There's no gainsaying any longer that many crossover albums exhibit a scale of creativity, either in performance or production, that begs formal recognition. There should be a rational basis for them to compete amongst each other for that public attention.

When the Grammys are announced this week, neither "Blue Skies" nor "West Side Story" will figure among the classical winners. Nor are they entitled to as the categories are currently constituted.

But similar albums—and there will be a host of them—may be treated differently next year if current deliberations are successful.

LATIN NOTAS

by Enrique Fernandez



"THEY FINALLY GAVE HIM the visa," proclaimed the television ads announcing the appearance of merengue superstar **Fernandito Villalona** at last month's New York Carnival del Merengue. The Dominican artist's application for a U.S. visa had been denied for the Carnival a year ago due to his reputation from drug arrests in the Dominican Republic.

But this year, New York based Dominican promoter **José Tejada**, the kingpin of merengue promotion, got his wish and Villalona made it to Tejada's monster show at the Felt Forum. Judging from the reception Fernandito got from his mostly female fans, the wait was well worth it. The young star led his band through a series of his current hits, including "Carnaval" and "Seré," to the delight of the packed arena.

This year's show included the hottest acts in this increasingly hot genre—from the innovative merengue-flamenco fusion of **Zafiro** to the classic pelvis-twirling moves of still-sexy-after-all-these-years **Johnny Ventura**. As a response to the sell-outs Tejada added a Monday show to the usual three-performance weekend series. "In the *carnaval*," as Fernandito sings, "all is happiness." And no one could be happier this year than José Tejada and his New York public.

THERE IS A GOLDEN MOMENT right before an artist makes it to the big arenas and is still performing intimate venues, a chance to catch great talent up close. This is the case for Spain's **Braulio**, who last week performed at Miami's **Copacabana** night club before taking off for shows in Central America.

Braulio is a first rate cabaret performer, joking with the public as he introduces his trademark self-effacing ballads of erotic misadventure. These range from confessing to having been a lousy lover to narrating his surprise at discovering that the hot mama he'd picked up at a topless beach was a transvestite.

His voice is as lyrical and pure as any in Latin pop, yet it has a raspy edge well suited to his sophisticated material. Someday soon he'll be playing the big arenas where **Julio Iglesias**, **José Luis Rodríguez**, **José José** and **Camilo Sesto** usually gig. But until then, it's a treat to regard this consummate performer in the intimacy of a nightclub setting.

RECENT CUBAN MUSIC is hard to find in the U.S. Here it's available only as imports in specialized shops. Yet, there is a public for this material, particularly since Cuba's influence on Latin music is enormous—either as old re-issues of classic acts or new

Fernandito arrives at N.Y.'s Carnival

material from exiles like **Celia Cruz**.

A recent polemic in the Spanish-language monthly *23 Millones* deals with the question of new Cuban music in an interview with the star of the politicized genre known as *nueva trova*, **Pablo Milanés**. There's also a harsh criticism of the genre by exiled Cuban journalist **Arturo Fernández**.

A FORAY INTO CLUB MUSIC by salsa great **Willie Colon** is being released by A&M. The 12-inch "Set Fire To Me" was mixed by **Yvonne Turner** and is touted as a fusion of salsa instrumentation and black underground club music... **Vikki Carr** appeared in the San Remo Song Festival in Rome... Puerto Rico's **La Patrulla 15** is playing club dates on the East Coast... New releases by **Prisma**, **Javier Gato Santos**, **Mario Pintor**, **Grupo Latino** and **Los Audaces del Ritmo** on Blue Bonnet Records.

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Just Hangin' Out. Cruzados are joined by friends backstage after their recent show at the Ritz in New York City. Shown are, from left, group member Tito Larriva; Arista director of national album promotion Sean Coakley; group members Chalo Quintana, Marshall Rohner and Tony Marisco; and Arista national album promotion manager Jay Ziskrout.



Metal Masters. Members of Iron Maiden show off the gold plaques they received for sales of their latest album, "Live After Death," in the U.K. Pictured from left are EMI Records director of artist development David Munns; EMI product manager Howard Saunders; group member Bruce Dickinson; band manager Andy Taylor; group member Dave Murray; EMI Records U.K. managing director Peter Jamieson; group member Adrian Smith; management liaison Terri Berg; group member Steve Harris; director of business affairs Martin Haxby; group member Nicko McBrain; EMI Records U.K. press manager Brian Munns; and band manager Rod Smallwood.



Classic Inroads. Brad Simon, senior vice president of the Music & Performing Arts Unit of B'nai B'rith, fields questions from the industry panel at a recent seminar titled "A Classic Opportunity—Targeting The Growing Market For Classical/New Age/Crossover Music." Seated are, from left, panel moderator and Billboard executive editor Is Horowitz; Moss Music Group president Ira Moss; Vanguard Records executive vice president Dave Rothfeld; PolyGram Classics classical market manager Lynn Hoffman; and CBS Masterworks vice president of marketing Roger Holdredge.



Hello from the Great Tenor. Pavarotti visits with PolyGram staffers during a recent trip to the label's Indianapolis operations. Gathered are, from left, traffic manager Maurice Thibodeau, operations manager Ron Corya, vice president of distribution Dale Johnson, senior vice president of PolyGram operations Bill Fox, PolyGram Classics vice president of sales and marketing John Harper, and distribution systems manager Dean White.



The Big Surprise. Jethro Tull founder Ian Anderson, right, shows Honeymoon Suite member Derry Grehan the art of fluting during a recording session for the Canadian group's forthcoming Warner Bros. album "The Big Prize." Anderson plays flute on the track "All Along You Know."

Mac Attack. MCA recording artist Todd Sharp met with Mick Fleetwood, left, and labelmate Billy Burnette, right, backstage after his recent performance at North Hollywood's Sasch nightclub. Sharp's debut album is "Who Am I."



Manhattan Gathering. Manhattan Records executives welcome their newest acquisition, Gavin Christopher, to the label. Christopher's debut album is slated for April release. From left are label president Bruce Lundvall and vice president of black music marketing Varnell Johnson; Christopher; vice president of a&r Gerry Griffith; senior vice president of marketing and administrations Stephen Reed; and EMI Music/Capitol Industries chairman of the board Bhaskar Menon.



MTV Found Herb. Before continuing his journey to an undisclosed location, the elusive Herb makes a pit stop at MTV's studios. Sporting dark sunglasses and a duck, he was recently revealed in Burger King commercials.

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UK £ 80. Germany DM 300
France FF 920 Holland Dfl 320
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THE NEW YORK TIMES, SUNDAY, MARCH 10, 1985

One-Third of American Strength Gets Together on Weekends

Reserves Move to the Forefront of Defense

By BILL KELLER

WASHINGTON — Nearly 13 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 weekend 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 80 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 38-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 Blarkin, 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 illustrates the National Guard Mountain enjoying the outdoors in Eden, Va.

WHEN SOME EMPLOYEES TAKE TIME OFF THEY MAKE NEWS.

They're rescuing American citizens on the tiny island of Grenada.

They're relieving the regular crew on the USS New Jersey stationed off Lebanon so they can come home for Christmas.

They're patrolling the East Coast's air corridor to keep it clear of intruders.

That's how they make news as volunteers in the National Guard and Reserve.

One weekend a month and at least two weeks a year, they take time off from their family lives and jobs to train. But they need more than time off.

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out on promotions and raises. They need all the support you can give them.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"KYRIE" BY Mr. Mister (RCA) gained in both airplay and sales points to capture the top spot on the Hot 100. This is the second single to go No. 1 from the album "Welcome to the Real World," which itself reached the top this week. Several records in the top 10 lost their bullets this week, while **Starship's "Sara"** (RCA) moved from 4 to 3 with a bullet, setting up a possible battle between labelmates for the No. 1 spot in the coming weeks.

LAST WEEK we showed how certain records can move up without bullets. This week we can look at the opposite phenomenon: two records that stayed even but earned bullets. No. 7 last week, "Life In A Northern Town" by the **Dream Academy** (Warner Bros.), had such a large lead over No. 8, "Silent Running" by **Mike & the Mechanics** (Atlantic), that even the large point gains for Mike Rutherford's group were not enough to dislodge the Dream Academy. The gains were large enough, however, to earn Mike a bullet while staying at No. 8. A similar situation prevailed with No. 18, the **Hooters' "Day By Day"** (Columbia). Bullets thus indicate strong upward gains, independent of chart moves.

FALCO'S "Rock Me Amadeus" earns Hot Mover/Airplay honors for the third week in a row, after being Hot Shot Debut its first week out. Every Hot Mover on the pop chart since the feature was introduced has either reached the top 10 or still is moving up. We can say with confidence that a Billboard Hot Mover is really hot!

HOW CAN A RECORD be certified gold and never chart in the top 40? "Super Bowl Shuffle" by the **Chicago Bears Shufflin' Crew** (Red Label) sold like crazy from the moment it was released. It reached the top 30 sales chart by garnering outstanding retail sales points, but few stations on our radio panel reported the record on their playlists, since in many cases the rotation was limited to one or two plays a day. This limited airplay was all it took, however, for the combined seven- and 12-inch sales to be certified gold (RIAA credits 12-inch singles sales as double).

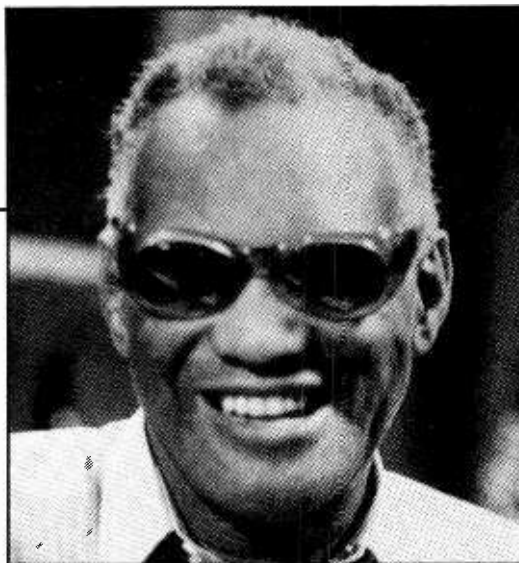
THE NO. 1 RECORD of 1985 in Britain is showing steady if unspectacular stateside growth. "The Power Of Love" (Epic) by New York native **Jennifer Rush** is No. 67 with a bullet so far. The record is a ballad appealing to the older audience, and these records are harder to break at pop radio. But it has performed well where played. **Brian Thomas**, PD of BJ-105 in Orlando, comments: "We like to have the 18- to 34-year-old females wrapped up, and we felt it would be a great midday record. After one play, and I'm serious about this, people called the front desk wanting to know what the record was. If anyone has any doubts, play it once and watch the reaction. We played it in middays for two weeks, and the record stores couldn't keep it in stock. We gradually opened up the rotation until it is now in power rotation 24 hours a day. If I can find a record like this before the AC stations do, we're ahead of the game."

FOR WEEK ENDING MARCH 1, 1986

Billboard HOT 100 SINGLES ACTION		RADIO MOST ADDED	
215 REPORTERS		NEW ADDS	TOTAL ON
DIRE STRAITS	SO FAR AWAY WARNER BROTHERS	73	73
JERMAINE JACKSON	I THINK IT'S LOVE ARISTA	72	135
JACKSON BROWNE	FOR AMERICA ASYLUM	69	69
PETSHOP BOYS	WEST END GIRLS FMJ	65	65
STEVIE NICKS	I CAN'T WAIT MODERN	49	157

RETAIL BREAKOUTS		NUMBER REPORTING
189 REPORTERS		
ELECTRIC LIGHT ORCHESTRA	CALLING AMERICA CBS	43
ROBERT TEPPER	NO EASY WAY OUT SCOTTI BROS	29
FALCO	ROCK ME AMADEUS A&M	26
THE CARS	I'M NOT THE ONE ELEKTRA	20
ARCADIA	GOODBYE IS FOREVER CAPITOL	17

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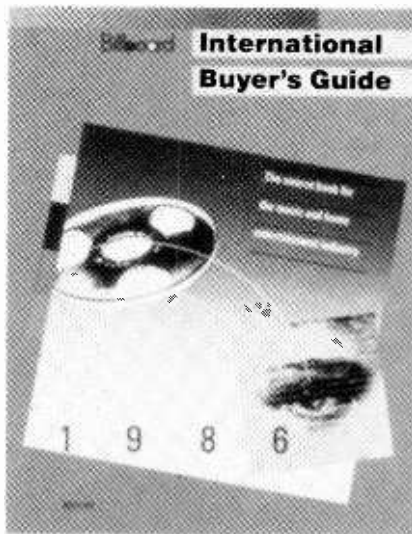
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A520

La. Team Delivers Hall of Fame Study

BY JEFF HANNUSCH

BATON ROUGE A three-month feasibility study on the construction of a Louisiana Music Hall of Fame has been completed by a Louisiana State Univ. research group.

The concept design study was commissioned by the Louisiana Music Center Inc. as part of a drive to build a museum here in the state's capital. It would be the country's first state music museum. Completion of the study complies with one of the requirements laid out by Catfish Town Properties in its offer of free riverfront property for a museum.

LSU architecture and design students produced the 140-page report

under the supervision of Dr. James Griffon. The work covers design, aesthetics, traffic flow, acoustics, security, inductees, and topics.

To arrive at its conclusions, the LSU group sent a comprehensive questionnaire to museums around the country and interviewed the management of Nashville's Country Music Hall of Fame.

According to Del Moon, the center's proposed executive director, this study represents, "a giant step toward the construction and opening of an actual building."

Moon adds that as far as Louisiana is concerned, "It's a natural. A lot of different styles of music were born right here—dixieland jazz, rhythm & blues, Cajun music, zy-

deco, and forms of gospel. Music has always been one of our state's most abundant resources."

Although Moon is trying to attract sizable donations from corporate and private sponsors to finance the museum drive, he's also soliciting a substantial amount of grassroots support. Inexpensive, tax-deductible memberships are available for students, senior citizens, and families.

The funding for the study came from earnings by "Louisiana Music Appreciation Week," a promotion conducted at the Baton Rouge Hilton. For more information, contact Louisiana Music Center, P.O. Box 4288, Baton Rouge, La. 70821.

Lifelines

BIRTHS

Girl, Lauren, to **Fritz and Elizabeth Ireland**, Jan. 15 in Miami. He is classical buyer for Spec's Music.

Boy, Scott Eric, to **Mary Fetting and Eric Thompson**, Jan. 22 in California. She is a saxophonist/flutist, composer, and educator, and records for Concord Jazz Records. He is a drummer.

Boy, Jesse Lawrence, to **Jon and Sue Stoll**, Jan. 31 in Palm Beach, Fla. He is president and owner of Fantasma Productions.

Girl, Jennifer Patricia, to **Elizabeth and Lars Schmekel**, Feb. 1 in Miami. She is accounts payable supervisor for Spec's Music.

Boy, Zachary, to **Steve and Becky Phillips**, Feb. 7 in Kansas City, Mo. He is a member of the PolyGram group Steve, Bob & Rich.

Girl, Natalie Blair, to **Gary and Sharon Newman**, Feb. 10 in Lafayette, La. He is the son of Grand Ole Opry artist Jimmy C. Newman.

MARRIAGES

Jimmy Johnson to Kelley Crone, Feb. 14 in Los Angeles. He is tour manager for the Everly Brothers, Chicago and Berlin. She is an actress/model.

DEATHS

Bernard S. Brody, 71, Feb. 1 in California. The founder and president of Bernard S. Brody & Associates, a major music clearance firm, Brody represented many major television production companies, and was responsible for clearing the use of music for the Liberace, Betty White, Mary Tyler Moore, and Carol Burnett Shows. He was a charter member of the California Copyright Conference and its treasurer for 20 years. He is survived by two sisters and two brothers.

John Richbourg, 75, after a lengthy illness Feb. 15 in Nashville. Known to millions of WLAC radio listeners as the legendary "John R," Richbourg's booming bass voice barked the benefits of buying baby chickens by mail along with hair oil, vitamins and mail order record shops during the '50s and '60s. His voice and his rhythm & blues radio show often reached as far as the Caribbean, and he proved to be a favorite with the soldiers stationed away from home. He is survived by his wife, Margaret, three daughters, three sons, 10 grandchildren, and four great-grandchildren.

Joe Carlton, 65, of emphysema Feb. 16 in Los Angeles. He was a veteran of several areas of the music business. (Separate story, page 6.)

New Companies

Electricity Records, an independent label, formed by Bibi Trudeau. Company will specialize in dance/disco music. First release is "Come Back To Me" by Suburban Prototype P.O. Box 421491, Miami, Fla. 33142; (305) 285-0423.

Deutsch/Berardi Music Corp., a new music publishing company, formed by Bill Deutsch and Richard Berardi. First signings are singer/songwriter Regina Richards and songwriter/producer Leslie Ming. 23 W. 76th St., Suite 2A, New York, N.Y. 10023; (212) 362-4591.

No Parking Records, formed by George and Steve Salmasian. First release is the single "Dancers In The Night" from the self-titled EP by Viktim. Distribution is handled by Important and MS Distributors. P.O. Box 840802, Pembroke Pines, Fla. 33084.

Stamm Management Group, a management and production company, formed by Brad Stamm. First

signing is Home Sweet Home recording artist Tami Gunded. P.O. Box 86, Medford, N.J. 08055; (609) 654-8440.

Brian Raines Music Co., an independent publishing company, formed by Brian E. Raines. First signings include Jim Hubbard, Brian Raines, Rev. Bennie Matthews, and Chet Johnson. P.O. Box 1376, Pickens, S.C. 29671; (803) 878-2953.

NFJ Records, an independent label, formed by Bob Hayman, John Powell, and Tom Mgrdichian. First release is "The Koo." P.O. Box 6292, Whittier, Calif. 90609; (213) 821-7634.

Dengo Records, formed by Dennis Goeske. First release is "Life—Rock & Roll Cure" by School Day's, distributed by Kiderian Records. P.O. Box 256577, Chicago, Ill. 60625; (312) 764-1144.

Charlie Winkler & Associates, a professional sound products sales

representative firm, formed by Charlie Winkler. 13619 Mogadore Ave. N.W., Uniontown, Ohio 44685; (216) 699-9511.

H.J.R. Music Productions, formed by Tommy Baker. A record production and music publishing company currently looking for material for the pop/rock group Mustang Sally. 15 Crossroads Center, Suite #201, Sarasota, Fla. 33579.

Future Development Music Consulting Group Ltd., formed by Marian Lampkin, Woodrow Wilson and Will Hatcher. Company will specialize in recording management and marketing. Book Bldg., 1248 Washington Blvd. Suite 1611, Detroit, Mich. 48226; (313) 963-8480.

Segue Management, formed by Steven E. Grill. Company will specialize in artist development and personal management. First signing is singer/songwriter Kim Parent. P.O. Box 3612, Rockefeller Center, New York, N.Y. 10185; (212) 614-0565.

...newslines...

RCA SHAREHOLDERS have approved a merger between RCA and General Electric Co., already approved by the boards of both companies on Dec. 11. Holders of more than 61.6% of the RCA shares entitled to vote at a special meeting in New York Feb. 13 approved the deal, in which GE will pay \$66.50 a share, in cash, for the outstanding common stock of RCA. The merger, expected to be completed in the second half of this year with approval by government regulatory agencies, has a total value of \$6.28 billion.

A NUMBER OF CELEBRITIES have videotaped public service announcements on behalf of the American Foundation for Aids Research, which is chaired by Elizabeth Taylor and supported by members of the music industry. The spots, available to local TV stations across the country, feature Taylor, Carol Burnett, Brooke Shields, Judd Hirsch, Morgan Fairchild, Tony Danza, Robert Guillaume, Matthew Broderick, Ed Flanders, and William Daniels. AmFAR has offices in Los Angeles and New York.

DOC ROC is the name of a new rock band being produced by Gary Burke, Bob Dylan's onetime drummer, who is currently playing with the Joe Jackson Band. Key figure in the group is "The Doc," who has worked with Bo Diddley and Kenny Rogers. So far, 10 masters have been taped at The Record Plant Studios in New York. For more info on the project, Burke can be reached at (212) 595-0263.

STEPPING TO IT: The music of Keith Jarrett, Brian Eno, David Byrne, and Laurie Anderson makes up of the score for three ballets in the full evening dance/theater piece "Darkness And Light" for The Works, a contemporary American dance company. The ballets will be presented Tuesday (25) through Sunday (2) at New York's City Center.

EXECUTIVE TURNTABLE

(Continued from page 4)

Video Associates in Los Angeles appoints **Bob Jeffers** national sales manager and **Lorraine Grace** Western regional sales representative. Jeffers was marketing rep for the company. Grace was with All Nippon Airways.

PUBLISHING. Almo Irving Music appoints **Derek Alpert** director of music development for film and television in Los Angeles. In addition to his new responsibilities, he will continue as administrator of Almo Publications, the company's print division.

Bob Montgomery is named director of creative services for Tree International Music Publishing in Nashville. He has an extensive background as a writer and producer.

Terrace Music Group appoints **Charles E. Howard** vice president in Nashville. He was a song plugger and staff producer at Tree International.

Roy Ferin is upped to general licensing field representative for the Manhattan and Bronx areas at ASCAP. He was a field rep in New York State.

PRO AUDIO/VIDEO. **George Gruel** is named associate producer at Glenn Goodwin & Associates, the Burbank-based film and video production company. He was an independent production assistant.

Electro Sound, Sunnyvale, Calif., appoints **Brian Kelly** sales engineer for the Northern region. He was with Agfa-Gevaert's Magnetic Tape Division.

Lisa Weske joins Tin Man Enterprises, the St. Louis-based audio and video cassette duplicator, as account executive. She has been in the recording industry for the last seven years.

Grace & Wild Studios, a full service video company, elevates **Genie Bi-zaoui** to the newly created post of account representative in Farmington Hills, Mich. She was an electronic graphics technician.

Howard Kessler joins Eastern Artists Recording Studio in East Orange, N.J., as studio manager. He was with radio station WXRK.

Tom Kyne is promoted to assistant executive engineer at David F. Kraus Productions in Dayton, Ohio. He was manager of equipment and executive stage manager.

TRADE GROUPS. The National Assn. of Recording Merchandisers (NARM) promotes **Pam Cohen** to director of administration and association programs in Cherry Hill, N.J. She was director of special projects.

The National Academy of Songwriters in Hollywood has elected attorneys **Jay Cooper** and **Evan Medow** and songwriters **Greg Prestopino** and **Pete Leinheiser** to its board of directors.

RELATED FIELDS. **Laurence Pinckney** has resigned as director of creative services for Panoramic Records. He will be working full-time with his artist management and production company, Nightstar Entertainment, in Maywood, N.J.

Richard Page joins Sharp & Associates Public Relations in Los Angeles. He was manager of artist development for RCA Records.

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	1	2			
1	2			KYRIE	MR. MISTER	1
2	1			HOW WILL I KNOW	WHITNEY HOUSTON	2
3	3			WHEN THE GOING GETS TOUGH	BILLY OCEAN	6
4	5			SARA	STARSHIP	3
5	4			LIVING IN AMERICA	JAMES BROWN	4
6	6			THE SWEETEST TABOO	SADE	5
7	10			LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	7
8	12			SILENT RUNNING	MIKE & THE MECHANICS	8
9	13			SECRET LOVERS	ATLANTIC STARR	9
10	17			THESE DREAMS	HEART	10
11	15			TARZAN BOY	BALTIMORA	13
12	16			A LOVE BIZARRE	SHEILA E.	11
13	11			CONGA	MIAMI SOUND MACHINE	15
14	18			KING FOR A DAY	THOMPSON TWINS	12
15	7			BURNING HEART	SURVIVOR	14
16	20			BEAT'S SO LONELY	CHARLIE SEXTON	26
17	9			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	20
18	19			DAY BY DAY	THE HOOTERS	18
19	8			I'M YOUR MAN	WHAM!	24
20	14			DIGITAL DISPLAY	READY FOR THE WORLD	28
21	22			RUSSIANS	STING	16
22	—			R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	17
23	25			NIKITA	ELTON JOHN	19
24	29			WHAT YOU NEED	INXS	23
25	30			SANCTIFY YOURSELF	SIMPLE MINDS	21
26	21			THE SUN ALWAYS SHINES ON T.V.	A-HA	32
27	—			(HOW TO BE A) MILLIONAIRE	ABC	27
28	—			THIS COULD BE THE NIGHT	LOVERBOY	25
29	23			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	35
30	—			STAGES	ZZ TOP	22

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	2	1	2			
1	2			KYRIE	MR. MISTER	1
2	1			HOW WILL I KNOW	WHITNEY HOUSTON	2
3	4			SARA	STARSHIP	3
4	5			LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	7
5	8			SILENT RUNNING	MIKE & THE MECHANICS	8
6	7			THE SWEETEST TABOO	SADE	5
7	6			LIVING IN AMERICA	JAMES BROWN	4
8	9			THESE DREAMS	HEART	10
9	12			SECRET LOVERS	ATLANTIC STARR	9
10	3			WHEN THE GOING GETS TOUGH	BILLY OCEAN	6
11	14			KING FOR A DAY	THOMPSON TWINS	12
12	10			A LOVE BIZARRE	SHEILA E.	11
13	22			R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	17
14	20			NIKITA	ELTON JOHN	19
15	19			RUSSIANS	STING	16
16	21			STAGES	ZZ TOP	22
17	17			TARZAN BOY	BALTIMORA	13
18	24			THIS COULD BE THE NIGHT	LOVERBOY	25
19	—			ROCK ME AMADEUS	FALCO	29
20	25			SANCTIFY YOURSELF	SIMPLE MINDS	21
21	26			LET'S GO ALL THE WAY	SLY FOX	30
22	11			BURNING HEART	SURVIVOR	14
23	23			DAY BY DAY	THE HOOTERS	18
24	27			WHAT YOU NEED	INXS	23
25	13			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	20
26	16			CONGA	MIAMI SOUND MACHINE	15
27	28			ANOTHER NIGHT	ARETHA FRANKLIN	31
28	29			(HOW TO BE A) MILLIONAIRE	ABC	27
29	—			NIGHT MOVES	MARILYN MARTIN	34
30	—			MANIC MONDAY	BANGLES	33

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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
COLUMBIA	11
EPIC (2)	11
Scotti Bros. (4)	
CBS Associated (2)	
Carrere (1)	
Portrait (1)	
Tabu (1)	
ATLANTIC (7)	10
Modern (2)	
Island (1)	
WARNER BROS. (6)	10
Paisley Park (2)	
Geffen (1)	
Warner Bros./Tommy Boy (1)	
A&M (5)	8
A&M/Virgin (3)	
CAPITOL (7)	8
Red Label (1)	
MCA (4)	8
MCA/Constellation (2)	
Camel/MCA (1)	
I.R.S. (1)	
ARISTA (6)	7
Jive (1)	
EMI-AMERICA (5)	6
Manhattan (1)	
POLYGRAM	5
Polydor (2)	
Riva (2)	
Mercury (1)	
RCA (4)	5
Grunt (1)	
ELEKTRA (3)	4
Asylum (1)	
MOTOWN (2)	4
Tamla (2)	
CHRYSALIS	2
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
46	ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM
86	ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM
77	ALL THE KINGS HORSES	(Sundown Kingslon, ASCAP)
31	ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM
68	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
26	BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
44	BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL
14	BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM
40	CALLING AMERICA	(April, ASCAP) CPP/ABP
96	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP
83	CARAVAN OF LOVE	(WB, ASCAP/IJI, ASCAP) CPP/ABP
15	CONGA	(Foreign Imported, BMI) CPP
18	DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
28	DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA
51	DO ME BABY	(Controversy, ASCAP)
91	EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
78	EVERYTHING IN MY HEART	(Liesse, ASCAP)
72	FOR AMERICA	(Swallow Turn, ASCAP)
54	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
64	GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL
36	GOODBYE IS FOREVER	(Tritec, BMI) HL
88	HEART'S ON FIRE	(April, ASCAP)
35	HE'LL NEVER LOVE YOU (LIKE I DO)	(Wilkesden, BMI/Zomba, ASCAP) HL
27	(HOW TO BE A) MILLIONAIRE	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
2	HOW WILL I KNOW	(Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM
48	I CAN'T WAIT	(Welsh Wilch, ASCAP/Future Furniture, ASCAP) WBM
92	I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For Music, ASCAP)
61	I LIKE YOU	(Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)
50	I MISS YOU	(Spectrum VII, ASCAP) CPP
56	I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Black Bull, ASCAP/Jobete, ASCAP) CPP
52	I'D DO IT ALL AGAIN	(Delfern, BMI)
43	I'M NOT THE ONE	(Lido, ASCAP)
24	I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
90	IN MY DREAMS	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM
81	IT'S ALL RIGHT (BABY'S COMING BACK)	(RCA, ASCAP/Blue Network, ASCAP)
65	JIMMY MACK	(Jobete, ASCAP) CPP
12	KING FOR A DAY	(Zomba, ASCAP) CPP
41	KISS	(Controversy, ASCAP)
1	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM
58	LE BEL AGE (THE BEST YEARS)	(Tutt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
59	LET ME BE THE ONE	(Brampton, ASCAP)
30	LET'S GO ALL THE WAY	(Lifo, BMI)
7	LIFE IN A NORTHERN TOWN	(Warner-Tamerlane, BMI)
89	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)
53	LIVE IS LIFE	(April, ASCAP/Mainhatten) CPP/ABP
4	LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
11	A LOVE BIZARRE	(Sister Fate, ASCAP)
74	LYING	(Nuages, ASCAP)
33	MANIC MONDAY	(Controversy, ASCAP)
87	THE MEN ALL PAUSE	(Spectrum VII, ASCAP) CPP
55	MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP
37	NEEDLES AND PINS	(CBS Unart, BMI) CPP/B-3
34	NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM
19	NIKITA	(Intersong, ASCAP) CHA/HL
38	NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
94	NOW AND FOREVER (YOU AND ME)	(Air Bear, BMI/Irving, BMI/Catypo Toonz, BMI/California Phase, ASCAP/Warner-Tamerlane, BMI)
97	OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Wilkesden, BMI) CPP
100	ONE SUNNY DAY (FROM QUICKSILVER)	(Wolf Tunes, ASCAP/Pitchford, BMI)
62	OVERJOYED	(Jobete, ASCAP/Black Bull, ASCAP) CPP
79	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP
76	PLEASURE AND PAIN	(Makiki, ASCAP/Arista, ASCAP) CPP
67	THE POWER OF LOVE	(April, ASCAP) CPP/ABP
17	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)
29	ROCK ME AMADEUS	(Colgems-EMI, ASCAP) WBM
16	RUSSIANS	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
21	SANCTIFY YOURSELF	(Colgems-EMI, ASCAP) WBM
3	SARA	(Kikiko, BMI/Petwolf, ASCAP) CHA/HL
69	SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
45	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CPP/CLM
80	SECRET	(Virgin, ASCAP) CPP
9	SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
57	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP
8	SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM
84	SMALL TOWN	(Riva, ASCAP) WBM
66	SO FAR AWAY	(Chariscourt, BMI/Almo, ASCAP)
73	SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL
70	SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.schirmer, ASCAP)
42	SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL
22	STAGES	(Hamstein, BMI) WBM
82	STEREOTOMY	(Woolfsongs, BMI/Careers, BMI) CPP
99	STRENGTH	(Illegal, BMI)
32	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CPP/CLM
63	THE SUPER BOWL SHUFFLE	(Red Label, BMI)
5	THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP
49	TALK TO ME	(Fallwater, ASCAP)
13	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
39	TENDER LOVE	(Flyte Tyme, ASCAP)
20	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
10	THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL
25	THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP
93	TWIST MY ARM	(Nonpareil, ASCAP/Broozertoons, BMI)
47	WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
71	WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP)
75	WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)
23	WHAT YOU NEED	(MCA, ASCAP) HL/MCA
6	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
95	WHERE ARE YOU NOW?	(Harmen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
98	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN)	(Jouissance, PRS/WB, ASCAP) WBM
60	YOUR LOVE	(Warning Tracks, ASCAP)
85	YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)

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	HL	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

JACKSON BROWNE
Lives In The Balance
PRODUCER: Jackson Browne
Asylum 60457

Singer/songwriter who proved intensely introspective during the era of Vietnam protest proves to be the first to assume the mantle of exception regarding creeping Rambonomics. First single, "For America," is indicative of the collection's tone—staunchly anti-war and embittered by the sense of ironic betrayal that characterized political songwriting during the Nixon years.

ORIGINAL MOTION PICTURE SOUNDTRACK
Wildcats
PRODUCERS: Hawk Wolinski and James Newton Howard
Warner Bros. 25388

One of the more promising soundtracks to come down the pike in recent months features strong singles contenders by the Isley Brothers, Mavis Staples, and James Ingram. But album proves its depth with strength of follow-up material by Tata Vega, Joe Cocker, and Randy Crawford. Collection could easily outlive the film.

ORIGINAL MOTION PICTURE SOUNDTRACK
Youngblood
PRODUCERS: Various
RCA ABL1-7172

RCA's first bona fide contender in the film soundtrack sweepstakes relies almost exclusively on its own roster of artists. Best tracks are Mickey Thomas' Survivor-esque "Stand In The Fire" and Starship's "Cut You Down To Size." Also noteworthy are offerings from Autograph, Mr. Mister, and Glenn Jones.

VAN STEPHENSON
Suspicious Heart
PRODUCER: Richard Landis
MCA 5608

Vocalist Stephenson, who sounds by turn either street tough or smokily romantic, is generously spotlighted by this superior album. Could produce broad response with tracks suitable for AOR, AC, and Top 40.

TED NUGENT
Little Miss Dangerous
PRODUCERS: Pete Solley, Michael Verdick & Ted Nugent
Atlantic 81632

Guitar gonzo turns it out with his usual dash of metallic panache. Little here to move Nugent beyond his staked-out turf on AOR, but there's plenty to please the faithful and enough crunch to garner new rockers.

COUNTRY

JOHN CONLEE
Harmony
PRODUCER: Bud Logan
Columbia FC 40257

Years after "Rose Colored Glasses," Conlee remains one of country's most individual stylists, an artist who can wring feeling from even the most trite lyrics. On this, his debut for Columbia, Conlee excels on such finely crafted cuts as "She Told Me So" and "I'll Be Seeing You." Conlee's forte is miniature vignettes set to melody, but even on the most laid-back arrangements, his presence is tangible.

CHARLY McCLAIN & WAYNE MASSEY
When Love Is Right
PRODUCERS: Sneed Brothers, Norro Wilson
Epic FE40249

Marriage—and new producers—must agree with McClain and Massey, who fairly sparkle their way through a much better than average assortment of you-and-me themes. The singers project likable energy and sizable jolts of electricity in their duets. The Sneed Brothers (actually noted songwriters Dennis Morgan and Steve Davis) contribute fresh tracks plus several original compositions to the package.

MICHAEL MARTIN MURPHEY
Tonight We Ride
PRODUCER: Jim Ed Norman
Warner Bros. 25369-1

Except for the poignant "I'll Break Out Again Tonight," Murphey wrote or co-wrote all the songs on this poetic and thoroughly country-sounding album. His lyrics are finely crafted and bristle with always vivid and sometimes funny images.

GOSPEL

RICH MULLINS
PRODUCER: Reed Arvin
Reunion 7-01-000912-0

Not since Micheal W. Smith's debut release has an album packed as much punch, excitement, and overall energy as this one. Mullins is an excellent lyricist, and the production is superb. Look for this to be a sleeper hit in the gospel world. Best cuts include "Save Me," "These Days," and "A Few Good Men." Pop gospel at its best.

MARK HEARD
The Best Of Acoustic
PRODUCER: None listed
Home Sweet Home 7-01-000839-6

This album is not really acoustic; it's a rock/pop album with an acoustic guitar up in the mix. That aside, it is a fine album from an underrated singer/songwriter. Although at times he sounds too much like James Taylor, Heard continually provides thought-provoking lyrics and arresting melodies. Unfortunately, his best acoustic song, "He Will Listen To You," is not included.

SPOTLIGHT



JERMAINE JACKSON
Precious Moments
PRODUCERS: Michael Omartian, Jermaine Jackson, Tom Keane
Arista AL8-8277

Jackson, who achieved his broadest success to date with his preceding, self-titled Arista album, shoots to cement his position as a mainstay of top 40, adult and black formats with this singles-oriented package. Best bets out of the box are "Do You Remember Me?," "Voices In The Dark," and a duet with Whitney Houston, "If You Say My Eyes Are Beautiful." If the album has faults, there's a tendency toward overproduction and an almost mawkish quality to some of the ballads. But Jackson's abilities and no-holds-barred support from the label should cancel out any shortcomings.

DAWN RODGERS
Straight To The Heart
PRODUCER: Neal Joseph
Wordsong 7-01-899610-4

With a lilting soprano and soft, gentle melodies, Dawn Rodgers makes her entry as an album artist with this debut release. Already established as a writer, Rodgers obviously has the tunes and talent. Themes of introspective praise and self-conscious self-release dominate this fine first collection.

REDEEMED WITH SQUIRE PARSONS
Friends
PRODUCER: Wayne Hilton
Passage SPCN 7-90057-005-5

This is a brand new label, and it sounds like it's starting off with a bang. Squire Parsons is an excellent songwriter, and the group assembled has a solid Southern gospel sound. Best cuts include "One Lone Soldier," "Ticket Song," and "Where Miracles Still Happen." Great harmonies and great songs—from the uptempo foot-tappers to the building ballads—are what this album is made of.

STEVE GREEN
He Holds The Keys
PRODUCER: Greg Nelson
Sparrow SPR 1104

Steve Green is the quintessential choir soloist, and producer Greg Nelson fits the production to the talent perfectly. Picking songs that would be comfortable in any church, Green belts them out in a straightforward, no-holds-barred style. No fancy frills here, just good, clean songs for the church.

POP

HONEYMOON SUITE
The Big Prize
PRODUCER: Bruce Fairbairn
Warner Bros. 25293

Second album for this Canadian quintet is an impressive leap forward; highly commercial material, solid production make AOR acceptance inevitable, while "Feel It Again," the first single, has a sharp hook for crossover to top 40.

GLEN BURTNICK
Talking In Code
PRODUCER: Richard Landis
A&M SP-6-5114

Strong debut for this stylized pop-rock writer and vocalist, whose material juggles '80s electronic textures with classic guitar highlights while posing a world-weary stance. "Crank It Up" typifies the slick but bittersweet approach.

THE CALL
Reconciled
PRODUCERS: Michael Been, The Call
Elektra 9 60440

Quartet's gripping if often grim rock finds a new label home with this album, which matches the band's fine Mercury sets; this time, however, there's no standout single to rival "The Walls Came Down," their biggest hit, although "Everywhere I Go" still shows potential.

TOMMY KEENE
Songs From The Film
PRODUCER: Geoff Emerick
Geffen GHS 24090

Southern rocker with a richly '60s-influenced slant moves to the big leagues with this strong debut; jangling arrangements and economical melodies evoke both British and American period influences, but Keene's material packs a modern sensibility in content.

ORIGINAL MOTION PICTURE SOUNDTRACK
Crossover Dreams
PRODUCER: Leon Ichaso
Elektra 60470

Pungent mix of classic and contemporary salsa from the recent feature starring Ruben Blades; arrival long after the film's boxoffice pilgrimage hurts sales momentum, though.

SAM COOKE
The Man And His Music
PRODUCERS: Uncredited
RCA CPL2-7127

Two-record set focuses on the great vocalist's hits, beginning with recordings for Specialty and running the gamut of his years at RCA. Digitally remastered from the original analog recordings.

ORIGINAL MOTION PICTURE SOUNDTRACK
Trouble In Mind
PRODUCER: Mark Isham
Island 90501

Two tracks featuring Marianne Faithfull should provide most of the push for this collection, but instrumentals by Mark Isham could provide legs among older listeners, as he combines a broad range of elements—most notably jazz—to eerie effect.

LEVEL 42
World Machine
PRODUCERS: Wally Badarou, Ken Scott
Polydor 827 487

British foursome out to demonstrate staying power beyond the original fashion trend that launched them. Results are most positive, especially on "Something About You" and the title track.

THE COLOUR FIELD
PRODUCERS: Ian Brodie & Hugh Jones
Chrysalis B6V 41525 (EP)

Quartet built around vocalist Terry Hall, late of the Specials and Fun Boy Three. Six songs, two live, showcasing an unfettered sound that melds acoustic and electric musics in a somewhat nostalgic style. Best track: "Pushing Up Daisies."

RAINBOW
Finyl Vinyl
PRODUCER: Roger Glover
Mercury 827 987

Two-record collection boasts the best of this now-defunct, classic rock oriented band fronted by Deep Purple axeman Richie Blackmore. Set contains an array of lengthy, remixed live and studio tracks that alternate between former lead vocalists Joe Lynn Turner, Graham Bonnet, and Ronnie James Dio. Also houses a previously unreleased cut, "Bad Girl." Great for fans of the early '70s sound.

JENNIFER RUSH
PRODUCER: Gunther Mende
Epic BFE 40291

Songstress with a dark, strong voice gets a well-balanced pop foundation on this set, which offers both uptempo fare and convincing ballads; mainstream potential is there.

MILLER
Dancing In The Rain
PRODUCER: John Jansen
Mercury 826-647-1

Punchy but ultimately predictable hard pop/rock goes for a streetwise feel but falls short due to a lack of imagination and strong hooks.

OPUS
Up And Down
PRODUCER: Peter J. Muller
Polydor 827 952

Viennese pop-rock quintet suggests echoes of Supertramp or early Little River Band in its soft-rock originals. Included is the overseas hit "Live Is Life" and several concert tracks.

DAVID HOLT
Reel & Rock
PRODUCER: Steve Heller
Flying Fish FF 372

Holt's command of Southern folk traditions has already snared him his own Nashville Network show. This set, his first for Flying Fish, showcases his fleet banjo and sturdy vocals in well-dressed string band settings, with Doc and Merle Watson among the guests.

DICK GAUGHAN
A Different Kind Of Love Song
PRODUCER: Dick Gaughan, Carsten Linde
Advent 3604

Recorded in West Germany three years ago, this 10-song folk set has a Richard Thompson-esque feel. Gaughan plays well and sings in a pleasing lilt.

JOHN WETTON
Caught In The Crossfire
PRODUCERS: John Wetton, John Punter
EG EGPL 47 (Jem)

Asia vocalist's 1980 solo album proves more accessible than much of that quartet's hyperbolic output; songs and production are aimed at traditional AOR and harder pop fans.

KATE WOLF
Poet's Heart
PRODUCERS: Bill Griffin, Kate Wolf
Kaleidoscope F-24

Contemporary folk singer and songwriter offers one of her most polished albums yet; original material is both earnest and subtle, evoking the poetic diction and thematic concerns of the folk era's mid-'60s peak.

FERRANTE & TEICHER
A Few Of Our Favorites On Stage
PRODUCERS: Scott W. Smith, Ferrante & Teicher
Bainbridge BT-6263

Piano duo applies its dramatic approach to pop chestnuts and recent AC hits including "Memory," "Chariots Of Fire," and "Slaughter On Tenth Avenue" in this digitally recorded set. Title reflects material's lack of additional orchestration, not a concert origin.

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

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

DIONNE WARWICK

Whisper In The Dark (4:12)
PRODUCER: Alby Galuten
WRITERS: Bruce Roberts, Edgar Bronfman, Jr.
PUBLISHERS: Maplewood/Boozetunes, ASCAP/Brookertunes, BMI
Arista AS1-9460

Light, rhythmic AC, elegantly styled; with "Friends" scoring her biggest hit ever, the singer has a vast new audience ready for the followup.

JACKSON BROWNE

For America (4:14)
PRODUCER: Jackson Browne
WRITER: J. Browne
PUBLISHER: Swallow Turn, ASCAP
Asylum 7-69566

Politics you can dance to, or if you share Browne's demographic, nod your head in agreement to; tale of conflicted idealism will ring true for many.

PET SHOP BOYS

West End Girls (3:55)
PRODUCER: Stephen Hague
WRITERS: Tennant, Lowe
PUBLISHER: Cage, ASCAP
EMI America B-8307

Disco meets sociology, rap, and the Al Stewart catalogue in a cannily haunting song that recently brought the very British duo to the top of the U.K. chart.

JOHN TAYLOR

I Do What I Do... (3:45)
PRODUCERS: John Taylor, Jonathan Elias, Jason Corsaro
WRITERS: Elias, Taylor, DesBarres
PUBLISHERS: Music Design/Tritec/Famous, ASCAP
Capitol B-5551

Duran member's solo and singing debut suggests the younger David Bowie in a post-electro environment; theme from the film "9 1/2 Weeks."

BLACK

PICKS

VANITY

Under The Influence (3:25)
PRODUCERS: Skip Drinkwater, Tommy Faragher
WRITERS: T. Faragher, R. Nevil, T. Haynes
PUBLISHERS: MCA/WB/Erteljay, ASCAP/Music Corp. of America/It's A Gonna Rain, BMI
Motown 1833MF (12-inch version also available, Motown 4558MG)

The original "nasty girl" in subdued form, suitable for PG rating and crossover airplay; lush dance production softens inevitable double entendres.

NEW AND NOTEWORTHY

MAZARATI

Players' Ball (3:41)
PRODUCER: Brown Mark
WRITER: Brown Mark
PUBLISHER: Mazarati, ASCAP
Paisley Park 7-28759 (c/o Warner Bros.)

Seven-member Minneapolis outfit is the protege of Revolution bassist Brown Mark; debut single's blend of rock, funk, hooks and humor shows a clear family resemblance.

DANCE

PICKS

GOON SQUAD

Powerdrill (7:29)
PRODUCER: Arthur Baker
WRITERS: A. Baker, R. Scher
PUBLISHER: not listed
Epic 49-05297 (12-inch single)

Belated return of the Arthur Baker project that gave us last year's "Eight Arms To Hold You"; a harder-edged r&b sound this time.

ANNABELLA

War Boys (7:35)
PRODUCER: John Robie
WRITERS: Annabella Lwin, John Robie
PUBLISHERS: Indulgent/Allebana, BMI
RCA PW-14288 (12-inch single)

Onetime punk icon and Bow Wow Wow vocalist recounts chastening experiences in childlike tones; plenty pizzazz here, though it's all Robie's.

PUBLIC IMAGE LTD.

Rise (4:28)
PRODUCERS: Bill Laswell, John Lydon
WRITER: not listed
PUBLISHER: not listed
Elektra 0-66858 (12-inch single)

John Lydon sings! Also whines the same shrill two notes as ever, but never in such a tuneful context. The danger is gone, but the music's good.

AC

PICKS

BARBRA STREISAND

Send In The Clowns (From "A Little Night Music") (4:39)
PRODUCER: Barbra Streisand
WRITER: S. Sondheim
PUBLISHERS: Revelation/Ritling, ASCAP
Columbia 38-05837

A Sondheim standard culled from her multi-platinum "Broadway Album"; contemplative interpretation subdues the bitterness of the lyric.

POP

RECOMMENDED

DEAD OR ALIVE

My Heart Goes Bang (Get Me To The Doctor) (3:31)
PRODUCERS: Stock, Aitken, Waterman
WRITER: Dead Or Alive
PUBLISHER: Chappell, ASCAP
Epic 34-05832

OZZY OSBOURNE

Shot In The Dark (3:58)
PRODUCER: Ron Nevison
WRITERS: O. Osbourne, P. Soussan
PUBLISHER: Virgin, ASCAP
CBS Associated 254-05810

Quite melodic mayhem.

MARILLION

Lady Nina (3:39)
PRODUCER: Chris Kimsey
WRITER: Marillion
PUBLISHERS: Chappell/Charisma, ASCAP
Capitol B-5561

Lyrical, literate rock; group's current tour with Rush and new mini-LP "Brief Encounters" should pique interest.

TRIPLETS

Translate (3:37)
PRODUCERS: Bernard Edwards
WRITER: Triplets
PUBLISHER: McTriplet, ASCAP
Elektra 7-69556

MTV Basement Tapes winners (who really are triplets) fall into the Berlin-Motels-Missing Persons school of AOR dance music.

JIM FOSTER

X-Ray Eyes (3:35)
PRODUCERS: Walter Stewart, Jim Foster, Bob Rock
WRITER: Jim Foster
PUBLISHER: On The Prowl, ASCAP
RCA PB-14271

Teen DOR.

LITTLE RICHARD

Great Gosh A'Mighty (3:40)
PRODUCERS: Dan Hartman, Billy Preston
WRITERS: R. Penniman, B. Preston
PUBLISHERS: Paytons/WEP, BMI
MCA 52780

Theme song from "Down And Out In Beverly Hills" frames a spiritual message in the riproaring style of his '50s classics.

TEASE

Firestarter (4:13)
PRODUCER: Stephen Shockley
WRITER: S. Shockley
PUBLISHER: Future Shock, ASCAP
Epic 34-05789

R&B beat ballad, Hall and Oates-style.

SHY TALK

She Was Always On Time (Not Anymore) (3:59)
PRODUCER: Pete Solley
WRITER: D. Price
PUBLISHERS: Nat Weiss/Half Price, BMI
Columbia 38-05799

Lightweight dance-pop.

BLACK

RECOMMENDED

KURTIS BLOW

AJ Is Cool (5:51)
PRODUCER: Kurtis Blow
WRITERS: K. Blow, D. Reeves
PUBLISHERS: Kuwa/Davy D., ASCAP
Mercury 884 547-1 (12-inch single)

Fragmented hip hop tribute to a professional colleague.

BOBBY BLAND

Can We Make Love Tonight (3:30)
PRODUCERS: Tommy Couch, Wolf Stephenson
WRITER: Frank Johnson
PUBLISHER: Chatawa, ASCAP
Malaco MAL 2126

Label based in Jackson, Miss.

SLAVE

Thrill Me (4:56)
PRODUCER: Stellar 4
WRITER: Mark Adams, Keith Nash, Danny Webster
PUBLISHERS: On Your Mark/Webster House, ASCAP/Lunch Money, BMI
Ichiban ICH 12-105 (12-inch single)

Melodic funk. Contact: (318) 222-5740.

DAVINA

Rock, Shake And Roll (3:30)
PRODUCERS: Davina Bussey, Bernard Terry
WRITER: Davina
PUBLISHERS: Exacalibur Lace/Davina, BMI
Columbia 38-05808 (12-inch version also available, Columbia 44-05340)

Soul disco.

LOU RAWLS

Are You With Me (3:58)
PRODUCER: Jay Graydon
WRITERS: M. Mueller, R. Nevil, J. Graydon
PUBLISHERS: Music Corporation of America, BMI/MCA/Garden Rake, ASCAP
Epic 34-05831

RUTH DAWES

I Love Only You (5:12)
PRODUCERS: Timothy J. Olphie, John Bradley
WRITER: M. Edwards
PUBLISHERS: Protoons/Nibbor, ASCAP
Profile PRO-5095 (12-inch version also available, Profile PRO-7095)

R&B disco. Contact: (212) 582-3555.

DONNELL PITMAN

Your Love Is Dynamite (4:00)
PRODUCERS: Donald Burnside, Archie Russell
WRITERS: D. Burnside, G. Cooper
PUBLISHERS: Burnt Out/Eihcra, BMI
After Five AFS 710

The Chi-Lites provide backing vocals on this r&b ballad. Contact: FastFire Records, New York.

MUSIC FROM THE COSBY SHOW

Love In Its Proper Place (4:00)
PRODUCERS: Stu Gardner, Grover Washington, Jr.
WRITERS: B. Cosby, S. Gardner
PUBLISHERS: Uts Rendrag/Turtlehead/Carsey Werner, BMI
Columbia 38-05773

Popular comedian speaks unremarkable lyrics over jazzy backing track.

COUNTRY

RECOMMENDED

NEIL YOUNG

Old Ways (3:02)
PRODUCERS: Neil Young, Ben Keith, David Briggs, Elliot Mazer
WRITER: Neil Young
PUBLISHER: Silver Fiddle, ASCAP
Geffen 7-28753

Country instrumentals fit Young's rag-tag vocalizing about the prison of habit.

NICOLETTE LARSON

Let Me Be The First (3:49)
PRODUCERS: Emory Gordy, Tony Brown
WRITERS: Kix Brooks, Deborah Allen, Rafe VanHoy
PUBLISHERS: Golden Bridge, ASCAP/Posey/Unichappell/VanHoy, BMI
MCA 52797

Plea for a chance at love; a surreal, otherworldly sound more fitted to pop than country.

TARI HENSLEY

Oh Yes I Can (3:21)
PRODUCER: Larry Rogers
WRITERS: Susanna Clark, John Reid
PUBLISHERS: Chappell/Reidem, ASCAP
Mercury 884 484-7

One of the best stylists in the business offers a throbbing beat with an ominous overtone.

SONNY THROCKMORTON

Bye Bye Baby Blues (2:25)
PRODUCERS: Eddie Bayers, Sonny Throckmorton
WRITERS: Harlan Howard, Sonny Throckmorton, Brent Maher
PUBLISHERS: Tree, BMI/Cross Keys/Welbeck/Blue Quill, ASCAP
Warner Bros. 7-28771

One of Nashville's top tunesmiths makes his WB debut with an instrumentally invigorating number written by the team that penned the Judds' "Why Not Me."

RON COLEMAN BAND

Roselle (2:35)
PRODUCERS: Mark Nesler, Mike Daniel
WRITERS: Phil Earhart, Conley White, Raymond Doby
PUBLISHERS: Window, BMI/Pete Wood, ASCAP
Permian 82016

High-energy effort with a steamy bayou feel wins high marks for this new act. Contact: (214) 522-8900.

GLENN ENGLISH

Surrounded (2:45)
PRODUCERS: Roy Haws, Lonnie Wright
WRITERS: Austin Roberts, Tom Campbell, Todd Cerney
PUBLISHERS: Bibb/MCA/Chriswald/Hopi, ASCAP
CBT CBT-12095

Imaginative lyrics and a relentless beat. Contact: (213) 586-0967.

KARLA TAYLOR

You Don't Want To Dance With Me Any More (3:12)
PRODUCER: A.V. Mittelstedt
WRITER: K. Taylor
PUBLISHER: Uppercut, BMI
Cherry 802

Pert, snappy, spirited. Label based in Houston.

JAY CLARK

Love Gone Bad (2:56)
PRODUCER: Bill Walker
WRITER: Jay Clark
PUBLISHER: Wiljex, ASCAP
Concorde 301

Contact: NSD, Nashville.

TOP POP ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	2	3	27	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD) 1 week at No. One	WELCOME TO THE REAL WORLD
2	1	1	11	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	4	5	49	WHITNEY HOUSTON ▲ ³ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	3	2	15	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
5	6	6	25	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
6	5	4	34	HEART ▲ ² CAPITOL ST-12410 (8.98) (CD)	HEART
7	8	8	22	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
8	7	7	39	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
9	9	10	16	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
10	11	12	17	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
11	10	11	16	SOUNDTRACK ● SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
12	13	14	11	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
13	19	50	3	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
14	14	13	12	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
15	15	15	89	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
16	16	16	20	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
17	17	17	49	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
18	18	19	57	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
19	12	9	21	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
20	24	34	41	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
21	22	25	17	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
22	30	30	12	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
23	23	28	37	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
24	25	29	32	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
25	35	45	42	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
26	21	18	34	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
27	26	26	14	PETE TOWNSHEND ● ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
28	29	33	15	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
29	20	23	20	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
30	28	21	15	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
31	31	31	33	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
32	32	32	11	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
33	40	41	18	INXS ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
34	41	42	15	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
35	37	37	14	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
36	36	27	41	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
37	34	24	52	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
38	60	—	2	THE FIRM ATLANTIC 81628 (9.98)	MEAN BUSINESS
39	39	39	17	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
40	27	22	67	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
41	42	43	25	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
42	43	48	22	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
43	47	49	5	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
44	38	38	13	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
45	46	58	5	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
46	50	68	5	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
47	33	20	18	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
48	44	36	11	ARCADIA ▲ CAPITOL ST-12428 (8.98)	SO RED THE ROSE
49	45	40	12	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
50	51	59	8	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
51	54	55	24	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
52	49	46	17	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
53	52	47	15	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
54	48	35	39	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
55	57	61	10	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
56	53	44	21	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
57	55	51	22	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
58	64	72	24	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
59	61	65	54	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
60	62	70	7	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
61	56	52	64	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
62	63	64	14	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
63	59	54	18	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
64	NEW ▶			ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
65	65	56	35	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
66	68	87	35	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
67	71	80	14	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
68	89	125	5	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
69	86	130	4	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
70	70	66	13	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
71	58	53	16	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
72	67	62	19	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
73	81	98	13	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
74	76	74	42	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
75	75	86	22	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
76	97	133	3	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
77	69	60	22	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
78	66	57	69	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
79	95	97	14	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
80	87	89	16	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
81	85	110	3	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
82	106	121	15	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
83	73	73	34	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
84	78	75	66	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
85	72	63	11	TWISTED SISTER ● ATLANTIC 81275 (9.98) (CD)	COME OUT AND PLAY
86	77	71	15	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
87	104	134	4	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
88	107	126	4	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
89	90	92	10	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
90	80	76	22	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
91	94	99	13	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
92	92	101	21	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
93	83	84	15	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
94	82	78	20	KENNY ROGERS ● RCA A.JL1-7023 (8.98)	THE HEART OF THE MATTER
95	99	85	20	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
96	98	107	3	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
97	88	67	14	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
98	NEW ▶			FALCO A&M SP-5105 (8.98)	FALCO 3
99	91	94	19	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
100	113	132	4	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
101	128	—	2	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
102	144	195	3	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
103	84	81	13	ASIA GEFEN GHS 24072/WARNER BROS. (8.98) (CD)	ASTRA
104	120	175	3	ANNE MURRAY CAPITOL ST-12466 (8.98)	SOMETHING TO TALK ABOUT
105	176	—	2	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
106	93	82	17	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
107	96	83	33	BILLY JOEL ▲ ² COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
108	108	111	13	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
109	116	124	41	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
110	110	112	15	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U

○ 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.

CBS/FOX VIDEO WARNS OF BORDER WAR

(Continued from page 1)

ic issues are still somewhat unclear. White says he doesn't know what exact penalties and legal resources are available to CBS/Fox Video.

"I'd have to defer that to counsel," he says. "Whatever it is, we'll do it."

CBS/Fox, however, will definitely cut the U.S. prices on its titles included in the Warner promotion, White says.

Warner Home Video's U.S. executives would not comment in detail on the situation, saying only that distributors and retailers have been notified of potential problems that might arise if product is shipped into the U.S.

The product in the "Hollywood Gold" promotion, packaged differently in both countries, has already been solicited in this country. One Canadian company that has sent out promotional materials is Bill's Video of Winnipeg, Manitoba. "We've just started, and so far our response has been very good," says Bill Acheson, owner of the company.

Acheson says he is not familiar with the concept of parallel imports, and he had not received any warnings from CBS/Fox at presstime. "My understanding is that if you own the product and pay the proper duties and taxes and things, you haven't got a problem," he says. "I'm certainly not trying to sneak one by anybody."

Acheson is aware of the possibility that some problems might occur if he sells the product in the U.S. "Our lawyer is currently working on it,"

he says. "We sent down some material on spec, but we're certainly not going to put ourselves in a position of being sued by anybody."

Acheson and other home video executives voiced uncertainty over the exact legal power behind CBS/Fox's campaign. "I anticipated CBS/Fox raising some noise. Whether they have legal status or not is another question," Acheson says. If convinced that shipping the product is illegal, then he will definitely stop, Acheson says.

As for the specific steps taken by CBS/Fox so far, White says, "We sent Telexes to Warner's counsel in Canada advising them to take a look at the law on that." Telexes were also sent "to all U.S. distributors, to the customs agencies, and we also notified our Canadian distributors that we believed they'd be violating the law if they knowingly allowed the product to come into the U.S.," he adds.

Word is that CBS/Fox is willing to pull its line completely from any Canadian distributors who are caught selling the Warner product to outlets in the U.S.

"I'm sure this product is going to go in under the table," Acheson says. "That's not the approach we want to take. If it's fair and legitimate, we're going to do it. If it's not, we won't."

U.S.-based executives suggest that some flow of the Warner Home Video/Canada product to this country is inevitable.

"Obviously they're going to have

to do something about it," says Don Rosenberg of Schwartz Bros. Inc., "because the stuff will flood into the market—at least temporarily."

"We got the list and I'm reading it the same way," says one distributor. "I'd love to buy them, I could sell a ton of them—but I really think it's against the law."

Legal questions will also prevent North American Video chief Gary Messenger from buying the product. "I don't want to. I'm not sure what the ramifications are, and it's expensive to me anyway," he says about Canadian company charges for the product.

Bill's Video has set a minimum order level of 100 units of any mix of titles, with duties, taxes, and freight prepaid by the distributor. In this case, at least, purchasers will get no advantage from the strong U.S. dollar since "U.S. funds only" are being requested.

For purchases of 100-500 units, wholesale price is \$22; for 500 and up, the cost drops to \$20.

The rights tangle that produced the current controversy has its roots in a flock of deals and sub-deals between various manufacturers. Well before the home video age, Warner Bros. sold the video software rights to its pre-1948 movies to United Artists. These features later passed on to 20th Century-Fox. In the late '70s, UA decided not to enter the home video industry, but opted to license the titles to Andre Blay's Magnetic Video, which was acquired by 20th Century-Fox.

Titles involved include "The Big Sleep," "Captain Blood," "Public Enemy," "Now Voyager," "Sergeant York," "The Treasure Of The Sierra Madre," "Key Largo," "White Heat," and "Yankee Doodle Dandy."

Adding further energy to the price point is a special version of "The Sea Hawk," a 1940 Errol Flynn title. This package, the feature's North American home video debut, restores to "The Sea Hawk" 17 minutes that were cut from its 128-minute debut on this continent. In addition, two more minutes of footage only seen in the wartime British version will be tagged on.

Coincidentally, CBS/Fox Video

plans to release a similar version of "The Sea Hawk" in the U.S. shortly, using the same 35mm negative.

Warner Home Video Canada plans to support its "Hollywood Gold" promotion extensively, including a major television advertising campaign hinging on the 1982 Bertie Higgins top 10 single "Key Largo."

CBS/Fox holds no animosity toward Warner Home Video Canada for its staging of the promotion. "What they did is sell their product in their best interest," White says, "and their customers are deciding to do it [ship the product to the U.S.] too. So there's nothing personal between us and Warner."

LIONEL RICHIE BACK WITH KRAGEN & CO.

(Continued from page 3)

think you're a prisoner of the relationship. Both men let go, and both have chosen to have the relationship again. It's out of choice rather than obligation."

Some have speculated that Richie was simply trying to prove a point with Kragen: that he expected a full-time manager and not one who was devoting a significant amount of his time and energy to outside projects that have nothing to do with his career.

"I think they both proved their point," Borman responds. "You could say the same thing about Kragen. He resigned. He walked away from one of the most powerful, successful, and talented artists in the music business to prove his point: that he had another calling."

"I don't think either one pulled a power move. They're just two people trying to work out their lives together."

Borman adds that the decision to diversify the company isn't simply a response to the events of recent weeks. "The game plan was started six months ago," he says, "just prior to my coming in. In fact, the purpose of my being here, and of Harriet being a manager, is to fulfill the goal we have. It's 'Kragen & Co.,' and we want to take the '& Co.' and put it in capital letters."

"We want to take advantage of the experience and knowledge and power we have as a company and build other acts, whether it's a movie client, a director, or a musical client. That's our goal in 1986, to diversify into all areas of the entertainment business and become a full-service company."

Borman acknowledges that, in

the short term at least, the company's image of stability has been hurt by Richie's departure.

"I think it has been tarnished by this episode," he says. "This is sending out confusing signals of a company that's very chaotic or one that doesn't really know if it's in the management business or the charity business. There's a perception of this company as a sleeping giant that just manages institutions."

"Those are all misconceptions. This is a real intense work environment. You don't represent these kinds of artists and sit around all day doing charitable events."

Borman adds that the cuts have made the company more streamlined. "All the departments are in-

tact except for creative services," he says, "which we've decided to farm out to outside companies. Because there are fewer people involved in the decision-making process, we'll be quicker and more efficient."

Sternberg notes that the staff cuts weren't simply the result of Richie's departure and Rogers' throat surgery.

"The shakedown wasn't a rush, sudden decision," she says. "It's something Ken had been contemplating. Circumstances created the need for him to make some radical changes quickly, but they weren't as radical or as quick as they seemed."

'Hands' Theme Returns

LOS ANGELES The on-again, off-again release of the "Hands Across America" theme song is on again.

The song, written by Marc Blatte, John Carney, and Larry Gottlieb, was originally commissioned to be the theme song of the May 25 hand-holding event, but its release was put on hold when Michael Jackson argued that "We Are The World," which he wrote with Lionel Richie, should remain the one and only anthem of the anti-hunger movement.

As things stand now, the song will be released as a single in late March, and will be sung on May 25 by participants in "Hands Across America"—along with "We Are

The World" and "America The Beautiful."

Some have speculated that Ken Kragen's early endorsement of the new "Hands Across America" song was one of the issues in the since-resolved split between Kragen and Richie. But Harriet Sternberg, a long-time Kragen associate, disputes this.

"Michael felt strongly about it," she says. "Lionel was just siding with his buddy. It wasn't a big deal to Ken and Lionel at all."

The "Hands Across America" song will be co-produced by Blatte and his partner Rich Look with Quincy Jones on behalf of USA for Africa.

PAUL GREIN

Watch for BILLBOARD SPOTLIGHTS in March and April

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Panelists Describe Capital Ideas at NEA's Banking Conference

BY EDWARD MORRIS

NASHVILLE The theme of "Funding Your Idea" drew 122 paid registrants to the Entertainment Banking Conference here last Tuesday (18). Sponsored by the Nashville Entertainment Assn., the event featured a series of panel presentations regarding successes, failures, and projects still in the making.

Former banker Lewis Horwitz, in his conference keynote speech, stressed the need for greater understanding between bankers and entertainment figures seeking financial aid from them. Part of the problem, he said, was getting past the misconceptions each has about the other.

Moreover, Horwitz maintained, bankers have been "reluctant to use their energies to find creative ways to lend money." Horwitz now heads the Lewis Horwitz Organization in Los Angeles, which specializes in lending to the entertainment industry.

Ron Kerr, a former studio musician and college professor who now owns four Nashville recording studios and other entertainment-related enterprises, said he got into the investment end of the business via a partnership of seven members. He said most entertainment ventures in Nashville are partnerships, but cited three other popular sources of capital: sales and lease-backs, bank loans, and joint ventures. He defined the latter as one person having the money and another having charge of the day-to-day operations of the venture.

Direct-marketer Lee Stoller, who promotes the Cristy Lane line of records, books, and related person-

ality products, said success in the business comes down to a do-it-yourself attitude. Although Cristy Lane, Stoller's wife, had a number of chart successes in the late '70s and early '80s, Stoller said he found it difficult to get her albums into record stores and racks.

He said he finally persuaded Liberty, Lane's label, to put up \$27,500 for a television album, subsequently marketed through Suffolk. In various packages, he reported, the "One Day At A Time" album has now sold more than three million copies.

Stoller said the resistance he met trying to get Lane's "One Day At A Time" biography published led him to become his own publisher and distributor. He said the book has

now sold a million copies, most of them through TV.

According to Stoller, he spent \$4 million for TV ads and \$1.5 million for print ads in 1985 touting the Lane products. His Madison, Tenn., company uses five toll-free services that feed into two IBM computers to record orders and generate mailing labels. Later this year, he said, he will introduce a Cristy Lane perfume and two gift calendars.

Stoller said, following his conference speech, that he has worked out a deal with St. Martin's Press to market the biography via conventional bookstores.

Phil Schwartz, a St. Martin's rep, confirms that the new edition of the book will be shipped in July and will probably retail at \$4.50. It is to be

shipped in 27- or 36-copy display packages and will contain a bounce-back coupon that offers Lane's "One Day At A Time" or "Footprints" album for \$2.50.

Speaking on cash flow in the music industry, attorney Mike Milom said that some record labels are increasing the "arbitrary" container charge against artist royalties to 30% for Compact Discs. Labels are also moving toward charging 100% of costs for music videos used for promotion against any source of artist income, he added.

Members of a group planning to produce a movie in Tennessee told how they were raising money for it and where the money would be used. Representatives from Faith Films said the untitled "family"

project will be budgeted at \$2.1 million, with Nashville City Bank putting up the money. It will be backed by a limited partnership.

David Fisher, head of Spectrum Entertainment Group, is heading the project, which is aimed primarily at the Christian market. It will also involve a soundtrack album and a novelization of the script. According to Fisher, \$1.7 million will be used for the film's production costs; \$250,000 for marketing expenses; \$100,000 for the album and book costs; and \$50,000 for management fees.

Vic Rumore, president of Sudbrink Broadcasting and one of the investors, said the partnership is looking to independent television stations as one market for the film. It will also be rented to churches.

NEW WEA CASSETTE PACKAGE TEST

(Continued from page 1)

the Norelco box because its smaller size can be used in present tape fixturing—as discovered in the Motley Crue test.

Customers will be asked to project their requirements for each package. Droz adds that WEA hopes for a groundswell of support from competitors who would also begin releasing the larger tape package.

CBS sales chief Paul Smith joined Droz in early 1985 in jointly presenting the merchandising advantage to the retail advisory committee of the National Assn. of Recording Merchandisers. Contacted last week, a CBS spokesman would say only that the company is continuing to look at the package.

In a wide-ranging interview, Droz

described other WEA developments. He says WEA is looking toward an accelerated flow of music videos in the coming months.

"We expect a continuous flow of music videos from now on," he says. "You can expect the Firm, Dream Academy, A-ha, Dire Straits, Depeche Mode, and Genesis, with a few more surprises soon within the \$16.95 to \$19.95 price range."

"We've seen longevity in the sell-through of music video that we never experience in album catalog," Droz says, pointing specifically to titles by Prince and Madonna. He says monthly video releases will soon equal what WEA previously offered over a period of six months.

On the record side, Droz predicts a measurable upswing in

March. He cites new albums from Prince, Van Halen, Jackson Browne, and Julian Lennon as significant spurs. All except the Van Halen will be \$9.98.

Compact Disc business for WEA is up 300% over a year ago in units sold, Droz says. "Supply will be tight through the third quarter, with our first catch-up on back or-

ders coming in the fourth quarter." He adds that CDs now account for 15% of WEA's album sales.

A recent test with the California-based Music Plus chain has led WEA to add Sony earphones to its inventory. Droz says the addition does not signal an interest in significantly broadening the company's audio accessories involvement.

NEA Division Sponsoring Theater Meet

NASHVILLE The actors/models division of the Nashville Entertainment Assn. will meet Monday (24) at the Belmont College Pit Room.

Betty Clark, president of Talent & Model Land and an NEA board member, will chair the meeting.

Topics of discussion will include the creation of a theater hotline, a Nashville theater festival, a newsletter, theater showcases, and professional development programs.

The event will be open to the general public.

NARM in Hanover



ABOVE: NARM executive vice president Mickey Granberg is welcomed to the meetings by PolyGram International president Jan Timmer. Looking on are, from left, Hans Gout, marketing director PDO, and PolyGram's Gerhard Missriegler and Richarch Busch.



LEFT: NARM vice president Roy Imber, president of Elroy Enterprises, left, chats with PolyGram president Dick Asher during the NARM dinner. Also pictured is Mrs. Imber.



RIGHT: NARM board members and guests tour the PolyGram CD plant in Hanover, West Germany, where production has just topped the 50million mark. The operation is targeting another 44 million-plus CDs for this year.



LEFT: PolyGram International president Jan Timmer leads the celebration at a reception at the first NARM board meeting held outside the U.S. With Timmer are, from left, PolyGram's Leon Vogels; NARM's Roy Imber, president of Elroy Enterprises; Mrs. Jack Eugster; NARM president Jack Eugster, president of the Musicland Group; Mrs. Noel Gimbel; Mrs. Dick Asher; and PolyGram's Horst Soding.

Billboard **TOP POP ALBUMS** continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
111	111	93	8*	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRLL-7067 (7.98)	A CLASSIC CASE
(112)	117	157	3	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98)	SMOKE SIGNALS
(113)	118	142	6	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
114	74	69	33	COREY HART • EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
115	79	79	15	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
116	101	90	32	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
117	105	98	18	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
(118)	NEW			SOUNDTRACK A&M SP-5113 (8.98)	PRETTY IN PINK
119	112	95	14	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
120	100	91	15	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
121	115	96	15	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98) (CD)	DOG EAT DOG
122	102	100	15	SHEENA EASTON • EMI-AMERICA SJ-17173 (8.98)	DO YOU
123	109	102	21	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
124	125	115	120	GEORGE WINSTON • WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
125	119	106	123	PHIL COLLINS • ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
126	127	131	27	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
127	129	114	76	TALKING HEADS • SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
(128)	NEW			ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
129	103	103	15	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
130	130	104	121	LIONEL RICHIE • MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
131	122	113	48	LUTHER VANDROSS • EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
132	131	135	80	BILLY OCEAN • JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
133	124	105	34	SCORPIONS • MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
134	139	137	150	ZZ TOP • WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
135	135	127	72	U2 • ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
136	141	141	131	MADONNA • SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
137	138	138	7	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
138	133	122	34	SOUNDTRACK • ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
139	114	77	10	SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
140	123	109	19	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
(141)	172		2	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
142	147	151	124	SOUNDTRACK • MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
143	136	128	36	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
(144)	163	197	11	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
145	121	120	28	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
146	126	108	36	RATT • ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
147	151	148	13	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
148	132	129	613	PINK FLOYD • HARVEST SMAS 1163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
149	153	118	27	THE FAT BOYS • SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
150	143	140	90	TINA TURNER • CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
(151)	166	144	11	KASHIF ARISTA ALB-8385 (8.98) (CD)	CONDITION OF THE HEART
152	157	143	32	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
153	142	147	13	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
154	140	136	16	SOUNDTRACK MCA 6149 (9.98) (CD)	SWEET DREAMS
155	146	146	6	THE TEMPTATIONS GORDY 6164GL/MOTOWN (8.98)	TOUCH ME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
156	155	145	126	HUEY LEWIS & THE NEWS • CHRYSALIS FV 41412 (CD)	SPORTS
157	162	164	117	U2 • ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
(158)	174	190	3	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
159	148	153	67	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
(160)	NEW			MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270 (CD)	A HOUSE FULL OF LOVE
(161)	171	193	96	JOHN COUGAR MELLENCAMP • RIVA 814 993-1/POLYGRAM (8.98)	AMERICAN FOOL
162	150	139	13	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
163	145	119	54	RUN-D.M.C. • PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
164	134	123	41	EURHYTHMICS • RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
165	152	150	107	BRUCE SPRINGSTEEN • COLUMBIA JC 33795 (CD)	BORN TO RUN
166	165	163	16	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
167	167	177	5	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
168	137	117	30	THE POINTER SISTERS • RCA AJL1-5487 (8.98) (CD)	CONTACT
169	154	158	27	DIO • WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
170	175	160	14	ELVIS COSTELLO/THE ATTRACTIVEIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIVEIONS
171	168	155	23	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
172	156	152	111	PHIL COLLINS • ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
173	164	156	18	TRUMPH MCA 2-8020 (10.98)	STAGES
174	178	170	139	U2 • ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(175)	187		55	JOHN COUGAR MELLENCAMP • RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
176	169	149	60	SOUNDTRACK • MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
(177)	NEW			SOUNDTRACK ATLANTIC 81631 (9.98)	QUICKSILVER
(178)	183	188	3	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
179	159	116	18	CRUZADOS ARISTA ALB-8383 (8.98)	CRUZADOS
(180)	NEW			SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
181	186	191	30	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
(182)	NEW			OPUS POLYDOR 827 952-1/POLYGRAM (8.98)	UP AND DOWN
183	184	186	19	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
184	149	154	26	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
185	161	161	7	GRACE JONES ISLAND 90491/ATLANTIC (8.98)	ISLAND LIFE
186	158	159	8	ECHO AND THE BUNNYMEN SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
187	179	166	18	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
(188)	196		2	THE JESUS AND MARY CHAIN REPRISE 25383/WARNER BROS. (8.98)	PSYCHOCANDY
189	173	173	61	ORIGINAL BROADWAY CAST • GEFEN 2GH3 2031/WARNER BROS. (16.98) (CD)	CATS
190	193	198	8	HANK WILLIAMS, JR. WARNER BROS. 25328 (8.98) (CD)	GREATEST HITS, VOL. II
191	185	189	73	DOKKEN • ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
192	190	183	5	THE REPLACEMENTS SIRE 25330/WARNER BROS. (8.98)	TIM
193	197	196	16	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
194	200	167	11	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
(195)	NEW			SOUNDTRACK RCA ABL1-7172 (9.98) (CD)	YOUNGBLOOD
196	160	165	41	PAUL YOUNG • COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
197	182	185	32	SOUNDTRACK • MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
198	180	179	68	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
199	188	181	6	VARIOUS ARTISTS RED SEAL HBC2-7128/RCA (19.98) (CD)	FOLLIES IN CONCERT
200	177	162	38	AMY GRANT • A&M SP-5060 (8.98) (CD)	UNGUARDED

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- A-Ha 31
- ABC 42
- Bryan Adams 40
- Aerosmith 62
- Alabama 64
- The Alarm 39
- Anthrax 144
- Arcadia 48
- Armored Saint 108
- Artists United Against Apartheid 115
- Asia 103
- Atlantic Starr 25
- Bad Company 137
- Baltimore 60
- Bangles 46
- Pat Benatar 49
- Big Audio Dynamite 129
- Black Sabbath Featuring Tony Iommi 96
- Blue Oyster Cult 105
- Bon Jovi 74
- Jimmy Buffett 193
- Kate Bush 72
- The Cars 30
- Cherelle 68
- Clarence Clemons 120
- Phil Collins 125, 172, 37
- Albert Collins, Robert Cray, Johnny Copeland 158
- L.L. Cool J 50
- Music From Bill Cosby Show/Grover Washington, Jr. 160
- Elvis Costello/The Attractions 170
- Cruzados 179
- The Cure 89
- The Cure 75
- Roger Daltrey 123
- Morris Day 95
- The Del Fuegos 183
- Depeche Mode 153
- Dio 169
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- Bob Dylan 70
- Sheila E. 51
- Sheena Easton 122
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- Eurythmics 164
- Everly Brothers 100
- Falco 98
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- The Firm 38
- Five Star 58
- Force M.D.'s 141
- Peter Frampton 87
- Aretha Franklin 24
- Full Force 178
- The Gap Band 167
- Amy Grant 200
- Sam Harris 81
- Corey Hart 114
- Heart 6
- Hiroshima 79
- The Hooters 20
- Whitney Houston 3
- INXS 33
- Iron Maiden 71
- Isley/Jasper/Isley 117
- Freddie Jackson 36
- Jethro Tull & The London Symphony Orchestra 111
- Billy Joel 107
- Elton John 67
- Grace Jones 185, 93
- Stanley Jordan 109
- The Judds 80
- Kashif 151
- Kiri With Nelson Riddle And His Orchestra 147
- Kiss 57
- Klymaxx 18
- Kool & The Gang 61
- Huey Lewis & The News 156
- Lisa Lisa/Cult Jam With Full Force 126
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- Yngwie Malmsteen 184
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- Barry Manilow 97
- Marillion 145
- Marilyn Martin 101
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- Mike & The Mechanics 28
- Joni Mitchell 121
- Melissa Morgan 69
- Motley Crue 83
- Mr. Mister 1
- Eddie Murphy 56
- Anne Murray 104
- New Edition 44
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- Night Ranger 54
- Billy Ocean 132
- Oingo Boingo 166
- Opus 182
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- ORIGINAL BROADWAY CAST Cats 189
- Ozzy Osbourne 13
- The Outfield 73
- Robert Palmer 82
- The Alan Parsons Project 43
- Tom Petty And The Heartbreakers 22
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- Pink Floyd 148
- The Pointer Sisters 168
- Psychocandy 188
- R.E.M. 143
- Ratt 146
- Ready For The World 23
- Rene & Angela 66
- The Replacements 192
- Lionel Richie 130
- Smokey Robinson 112
- Kenny Rogers 94
- Run-D.M.C. 163
- Rush 52
- Sade 59, 2
- Scorpions 133
- Scritti Politti 90
- Dan Seals 88
- Charlie Sexton 35
- Simple Minds 10
- Sly Fox 180
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- Beverly Hills Cop 176
- The Big Chill 142
- A Chorus Line-The Movie 139
- Iron Eagle 76
- Jewel Of The Nile 55
- Krush Groove 140
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- Quicksilver 177
- Rocky IV 11
- St. Elmo's Fire 138
- Sweet Dreams 154
- White Nights 47
- Youngblood 195
- Bruce Springsteen 15, 165
- Starpoint 77
- Starship 7
- Sting 26
- Barbra Streisand 4
- Stryper 171
- Ta Mara & The Seen 63
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- James Taylor 53
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- Thompson Twins 29
- Pete Townshend 27
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- Tina Turner 150
- Twisted Sister 85
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- Television's Greatest Hits 106
- A Winter's Solstice 162
- Stevie Ray Vaughan 92
- Violent Femmes 102
- W.A.S.P. 86
- Wang Chung 187
- Dionne Warwick 12
- Wham! 78
- Hank Williams, Jr. 190
- George Winston 152, 124
- Stevie Wonder 16
- The Wrestlers 119
- Paul Young 196
- ZZ Top 9, 134
- Zapp 110

VIDEO ANTI-DUPING DEVICE FACES BIG TEST

(Continued from page 1)

vision, which should prevent illegal duplication in the majority of cases," says White.

The Macrovision process is designed to prevent illegal duplication of prerecorded videocassettes. "I would guess that at least \$100 million in the U.S. alone is lost" via illegal duplication, says White.

CBS/Fox will be using Macrovision IV, the latest version of Macrovision Inc.'s anti-duping system. Early versions foiled duping attempts by confusing the automatic gain control on VCRs. The new Macrovision IV process results in "not only the tearing of the picture, but also the pulsation of light," White says.

He admits that Macrovision IV will not be completely effective, but says it will render about 50% of duplicated cassettes totally unwatchable, and another 40% hard to view and thus probably unrentable. The process will be relatively ineffective in about 10% of duplication attempts.

The one other company to make significant use of the Macrovision process is Embassy Home Entertainment, which released "The Cotton Club" and "The Sure Thing" using the process. The company has no plans at present to use Macrovision again, says vice president Rand Bliemiester, who describes the CBS/Fox move as "terrific."

"Our experience with Macrovision was not entirely positive, but it wasn't entirely negative either," says the Embassy executive. The main drawback was that "from our experience, Macrovision successfully kept maybe 40%-50% of VCRs from making a tape. The other 50% could go ahead and do it anyway."

Bliemiester says Embassy "encountered some playability problems," with the company receiving "not thousands, but a few dozen complaints."

"We are not planning on using Macrovision in the near future, although our conversations with them are continuing," he says.

"We definitely know it was a successful format, and frankly, anything that helps limit people making unauthorized copies is good for the industry," Bliemiester says.

One sign from the marketplace that Macrovision was having an impact came soon after the release of "The Cotton Club," he says. "Some of our distributors received complaints from retailers who said they couldn't make copies.

Distributors surveyed are highly enthusiastic about the potential of Macrovision.

"It's something that is real important and is needed," says Stan Meyers of Sound Video Unlimited. "The simple fact of the matter is that copying goes on extensively." His comments are echoed by distributors around the country.

"When you see a decent store taking in one copy of something, you know they're putting it on Beta; you know they're making additional copies for rental purposes," Meyers says. "And Macrovision seems one way to prevent this."

His estimate is that "across the country, it might be 10%-15% of the stores we deal with screwing around like this, and it costs us all a ton of business."

Other distributors say that the percentage of business lost via retail bootlegging is far less.

"I don't think every store is running off a million copies of everything coming out, although there's a nice bit of it going on," says Don Rosenberg of Schwartz Bros. He says the real loss of business is at the consumer level: "There's tons of

it going on at home."

When "The Cotton Club" went into release, "there was obviously a lot less copying going on," Meyers says. Pointing to current titles, he notes that with some current super-hits, reorders are minimal: "With 'Cotton Club,' we had continual pretty decent sales."

Retailer Gary Messenger of the North Carolina-based North America Video differs, saying, "I don't think it really matters." Looking at the system's performance in the past, he says, "Unless the Macrovision is improved, and unless they've included Beta on it, it doesn't really matter. You could still duplicate."

CBS/Fox will absorb the full cost of using Macrovision "because you're dealing in pennies," White says. The expense of encoding is "not two or three cents, but it isn't a quarter either."

Any unauthorized duplication, be it a consumer running off one tape or a retailer producing several, is against the law, White notes: "There's a warning on every one of our tapes that says it's illegal to do that."



Two Yankovics Are Better Than One. "Weird Al" Yankovic gets a quick accordion lesson from legendary polka king Frankie Yankovic (no relation) during the taping of "Weird Al's Guide To The Grammys" for CBS-TV. The show is scheduled to air before the Grammy Awards program on Feb. 25.

CBS LEADS U.K. LABELS

(Continued from page 1)

and Madonna's "Into The Groove."

Leading singles companies were CBS, with 15.5% of the chart action, followed by WEA (13%), EMI (10.8%), and Virgin (9.9%), and then RCA, Phonogram, Chrysalis, and MCA.

Top positions for leading album companies were identical, with CBS taking a 16% share, followed by WEA (13.1%), EMI (11.7%), and Virgin (8.6%). Phonogram, RCA, Polydor, and Chrysalis held the next positions.

Among leading singles labels, CBS took an 8.7% share, followed by Virgin (5.7%), Chrysalis (5.1%), and Epic (4.4%), giving CBS/Epic a combined 13.1%. In the album label category, CBS scored an 8.9% share, followed by Virgin (4.9%), the EMI/Virgin compilation alliance (4.4%), and EMI itself (4%).

Some 18 labels had album shares of more than 1%, accounting for just over 60% of the market on a chart analysis basis.

In recent years, CBS's performance has been fairly consistent, with its singles share between 15%-16% in each of the last three years

and its album share remaining between 16%-18%.

The most notable trend in the period 1983-85 is the improving performance of WEA, whose singles share has risen steadily from 8.1% in 1983 to 11.1% in 1984 and 13% last year, while its album share has also improved from 6.9% in 1983 to 9.8% two years ago and 13.1% last year.

Music Week named Dire Straits' "Brothers In Arms" (Vertigo/Phonogram) the top album of 1985, ahead of Phil Collins' "No Jacket Required" (Virgin) and Madonna's "Like A Virgin" (Sire). Platinum on advance sales alone, the Dire Straits album went to No. 1 on release last year. Early in 1986 it returned to the top position, and it has now reached triple platinum status in the British market.

EMI/Virgin's "Now That's What I Call Music 6" took the top compilation album award ahead of "Now—The Christmas Album." Each sold more than one million copies. Third place went to "Now That's What I Call Music 5."

EMI/Virgin's domination of this sector was completed with first and second places in the marketing category for television-advertised product. Top marketing honor for conventional product was taken by CBS for Bruce Springsteen's "Born In The USA."

Awards for independent label product went to the Cult's "She Sells Sanctuary," a Beggars Banquet single that topped the indie chart for nearly three months, and to the Smiths' "Hatful Of Hollow" album, released by Rough Trade. "Hatful" spent two months as the No. 1 independent album and was only displaced by the same band's "Meat Is Murder," which rivaled Dire Straits by also entering the national charts at No. 1.

Top disco single was the CBS release "I Wonder If I Take You Home" by Lisa Lisa & Cult Jam with Full Force, and top disco album was Capitol's "Rock Me Tonight" by Freddie Jackson. Bryan Adams' "Reckless" (A&M) was named top heavy metal album.

Top singles producer was Nile Rodgers, while the top album producer title went to the Phil Collins/Hugh Padgham partnership. Liberty artist Kenny Rogers was named top country act.

Warner Bros. Music took top awards in the individual and corporate publisher categories, a feat it has performed annually here since 1982. The company has taken top place in one or the other category since 1977, though competition is intensifying as major rivals merge or are taken over.

Top music video clip for 1985 was judged to be Limelight's clip for "Take On Me," by WEA's Norwegian signing A-Ha, one of the surprise international success stories of the year. Steve Barron, who made the clip, was named top music promo director.

The award for top long-form video went to Paul McCartney's "Rupert And The Frog Song," with another award for consistent chart performance to "Wham! The Video."

PRESIDENTS' DAY WEEKEND PULLS

(Continued from page 3)

president of purchasing and advertising, estimates a 10-15% increase over last year's holiday weekend, fueled by full-page ads in Buffalo, Rochester, and Syracuse and a \$5 discount for the purchase of any three Compact Discs.

A Valentine's Day ad powered a "very strong" weekend for Flip Side. Larry Rosenbaum, vice president, says business was up "over 30% from the same weekend last year." Again, CDs played a leading role in the surge, following a January in which the configuration accounted for 27% of the chain's music business.

The \$19.95 NFL Bears highlights video was another prime mover for the Windy City chain, with 400 units selling during the weekend.

An all-titles Presidents' Day sale,

offering a dollar off CBS and WEA product, helped Strawberries Records & Tapes' 53 stores combat Monday's ice storm. The ill weather prompted Strawberries to continue the sale through the following weekend.

Although the sale was targeted for the Monday holiday, Ivan Lipton, operations director at the chain's Framingham, Mass., headquarters, noticed a boost from Valentine's Day gifts. "People definitely go out and purchase records on Valentine's Day and the days right before," he says.

While the long weekend provided an 8-10% boost for the 175-store Camelot Music chain, Lew Garrett, director of record purchasing, says it's hard to measure the impact of Valentine's Day: "I'm sure it is a

factor, but we've never been able to quantify it in any way."

Wyn King, vice president of operations for the 55-store Turtle's Records & Tapes chain, says, "Valentine's Day is not something we promote strongly." But the Atlanta-based web did pull out all the stops for a Presidents' Day sale. Four different ad campaigns were targeted for applicable markets, including a mid-line sale, video and blank tape ads, and a classical sale offering 25% off CDs and 50% off LPs. The mix-and-match strategy gave Turtle's an average 22% increase for each store over last year and a 44% increase for the chain as a whole.

Assistance in preparing this story provided by Kip Kirby in Nashville.

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Wherehouse Revenues, Profits Increase

Sale of CDs Growing at a 'Dramatic Rate'

NEW YORK Wherehouse Entertainment Inc., the California-based home entertainment chain, has reported a 28% rise in income based on a 35% hike in revenues for its 1985 second quarter, which ended Dec. 31.

Net income was \$3,357,000, up from \$2,633,000 in the comparable quarter of 1984, while revenues rose to \$52,990,000, from \$39,144,000. Earnings per share were 47 cents, up from 42 cents on 975,000 more average shares outstanding.

Six-month income rose at a slower pace, to \$4,111,000 from \$3,687,000, an increase of 12% based on revenues of \$92,101,000, as compared to \$68,315,000 in the same period of the preceding year. Over the six-month period, earnings per share declined to 57 cents from 59 cents on 1,013,000 more

average shares outstanding.

"Our revenues continued to be strong despite a generally soft Christmas quarter for other major retailers," says Louis Kwiker, Wherehouse president and CEO. "Video rental and prerecorded music revenue continue to register substantial increases. The desire to watch movies at home is on a steady rise as more homes have videocassette recorders. We have increased our movie inventory to match this demand. The sale of Compact Discs is growing at a dramatic rate and is now clearly an important part of prerecorded music sales."

Kwiker adds that the company is "moving toward more normal shrinkage rates," a reference to problems that plagued the company's earnings and stock performance in the first half of the year.

The 165-store chain plans to open an additional 26 outlets in 1986.

Wherehouse's report included a restating of the previous year's numbers to reflect a five-for-four stock split paid in November 1985 to shareholders of record as of Oct. 11, 1985. The company also recently announced a change in its fiscal year from June 30 to Jan. 31, effective this year. Wherehouse stock, which is traded on the American Stock Exchange under the symbol WEI, closed last Wednesday at 23 7/8, an eight-month high.

FRED GOODMAN

MARYLAND OBSCENITY BILL

(Continued from page 4)

The Toth bill went through a Jan. 14 hearing to which no dealers were invited. No one spoke in opposition to the bill, and dealers say they did not know of the hearing until afterwards. Toth said by way of explanation that "we're not under any obligation to let our opponents know."

Toth initially received a packet of material, including offensive song lyrics, from the Parents Music Resource Center (PMRC), a group of politically well-connected mothers that negotiated a compromise agreement on the issue of song lyrics with the RIAA last fall.

Several other Maryland legislators have stated publicly that the bill is unenforceable, and that Mary-

land would have to set up a board of censors to determine what is obscene.

NARM officials, saddled with a series of recent out-of-town meetings, appear to be taking a less than aggressive position in the fight to defeat the bill. Mickey Granberg, NARM's executive vice president, says: "Our position is to keep our members informed, which we are doing, but we heard about this thing so late in the game..."

DeVile Files For Bankruptcy

NEW YORK Atlantic recording artist Willy DeVile has filed a Chapter 7 bankruptcy petition here as part of a major restructuring of his career.

DeVile, who listed about \$1.3 million in debts in the petition against assets of \$6,600, said, "There was no way to keep going with all the bills."

Chapter 7 of the bankruptcy code is an order for the orderly liquidation of an individual's assets and allows, among other things, for individuals to assume or reject contracts entered into previously.

As part of the career move and as a result of the filing, DeVile said he has fired Michael Barnett, his personal manager, by rejecting his contract.

The 35-year-old musician added that he will "put Mink DeVile to bed" and start a solo career following his final appearance with the band here Feb. 20.

RICH WILNER

VIDEO GAINS

(Continued from page 3)

president of the 65-unit franchise chain Video Paradise, in Hopkinton, Mass. "We ran low in every model. I can't pinpoint it to any particular brand. As for rental, our shelves were bare a couple of days [during the weekend]."

Not all video specialty chains saw volume go up. In St. Louis, real estate director Dave Ellis of 25-store Movies To Go says volume was "comparable to the previous weekend. We had snow, and normally that increases our business."

Most franchise chains report that business was up, as indicated by Steve Garvin, vice president of the 265-store Network Video chain, Sarasota, and Ron Bryant, vice president of franchise marketing for the 41-unit Discount Video, Detroit. Discount's Bryant says, "We just came

off a membership promotion." He adds that Valentine's Day still has to be promoted for best results. "It doesn't happen by itself."

Record/tape chains in video also join in with bullish reports. "Our gain there is so great you can't even talk about it," says Wyn King, vice president of operations at 55-unit Turtle's Records & Tapes, Atlanta. Turtle's rents in all but one unit.

Also up is Strawberries of Framingham, Mass., according to Ivan Lipton, operations director. He says, "Sales were three times over pre-Christmas sales," and adds that rentals were also strong. Strawberries rents in 12 of its 53 units.

Assistance in preparing this story provided by Geoff Mayfield in New York.

Lucasfilm Designer Set for CD-ROM Meet

Will Discuss Interactive Home Entertainment

LOS ANGELES Lucasfilm computer games designer Douglas Crockford has been added to the lineup of featured speakers scheduled for the First International Conference on CD-ROM, opening next Tuesday (4) in Seattle (Billboard, Feb. 8).

Crockford joins the Record Group's Stan Cornyn as one of the agenda's handful of participants from the entertainment field. The majority of technical presentations and panels will be conducted by speakers from the

computer industry, but conference planners at Microsoft Corp., which is sponsoring the four-day event, stress the CD-ROM software concept as an eventual force in home entertainment technology as well.

The Lucasfilm designer is expected to discuss interactive home entertainment and education, while Cornyn will address the urgent need for a universal standard for CD-ROM data storage, as well as present work on software programs in his firm.

MCA RECORDS BEEFS UP SOUNDTRACK HOLDINGS

(Continued from page 6)

lected older titles to reappear in MCA's \$4.98 list budget line.

Roth indicates that MCA is generally re-evaluating the market for catalog soundtrack items. Since its traditional links to the sister Universal Pictures division have already made soundtrack marketing a staple for MCA, present planning seeks to buttress that position not only through the MGM/UA product but also through possible reissues from the old Decca catalog, historical core for the MCA catalogs.

"Soundtracks continue to sell for

us," says Roth, who cites the orchestral package for "Out Of Africa" as the most recent example of a traditional film score that has shown significant sales strength without any contemporary pop market hook.

According to CBS Songs, the bulk of the material being licensed to MCA derives from the MGM vault, while a number of UA soundtracks are still controlled by Capitol-EMI, which bought and later absorbed United Artists Records in the late '70s.

ROSE BOWL BENEFIT

(Continued from page 1)

turned over to anti-drug agencies after Global Media recoups its operating costs.

The concert will differ from Live Aid and last September's Farm Aid in that there won't be a toll-free telephone number to solicit pledges.

The concert will be the first held in the 105,000-capacity Rose Bowl since 1982, when the noise and traffic from an all-day concert roused an outcry from local residents.

In return for allowing the concert to be held in Pasadena, city directors are requiring that Global Media

contribute to municipal drug abuse programs.

In addition to Madonna, George Michael, and Mr. Mister, artists who have reportedly confirmed their participation include the Pointer Sisters, Aretha Franklin, the Beach Boys, and Sheena Easton.

Another 27 acts, including Sting, Whitney Houston, Starship, and Dream Academy are on the "expected" list. David Bowie, Diana Ross, Michael Jackson, and Mick Jagger are listed as artists who have indicated "strong interest" in participating.

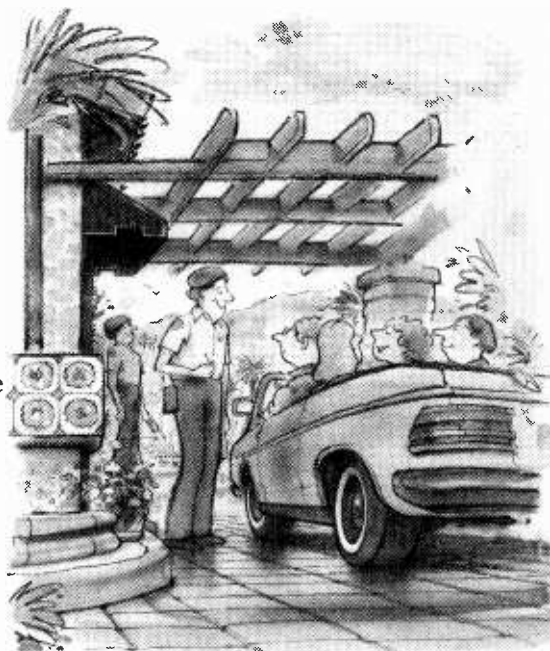
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Bestway Cites 'Economic Racketeering' Presser Files PolyGram Suit

BY IRV LICHTMAN

NEW YORK A record presser accuses PolyGram Records Inc. and two of its executives of "economic racketeering" in an action filed in U.S. District Court here.

Bestway Products Inc. of Mountainside, N.J., claims it's owed more than \$93,000 as a result of pressing singles for the company during a period from last Oct. 1 through Jan. 15.

According to the complaint, filed Feb. 18, Bestway and the defendants are in dispute over monies owed Bestway for the production of singles over a five-year contractual period ending last Sept. 30. The period of the pressing arrangement was extended from Oct. 1 to Jan. 30, according to the complaint.

Bestway claims the five-year contract called for the production of at least 45 million singles—but only slightly more than 42 million were actually pressed.

Bestway says the failure of PolyGram to order the minimum number of singles has resulted in losses of \$110,000. The suit also contends that PolyGram has contracted with other suppliers for the pressing of "many millions" of singles.

Regarding the monies allegedly owed for singles pressed during the period of the contract extension, the action contends that defendants Richard Morris and Michael Kolesar, PolyGram senior vice president

of finance and controller, respectively, stated that their "refusals to pay plaintiff were for the purpose of exerting whatever financial pressure was necessary to induce plaintiff to drop its claims for monies due" under the five-year deal.

When Bestway told the defendants it regarded their acts as "little more than 'economic racketeering,'" [the defendants] agreed 'that's true, but it's done all the time,'" the suit claims.

In another cause of action, Bestway charges that PolyGram purchased 358,500 sets of labels "specifically imprinted" for PolyGram and valued at \$9,285.15. But, the suit alleges, PolyGram cancelled certain purchase orders previously given to PolyGram for record pressing, and later failed to order certain records for use with the labels, which in Bestway's view are special order merchandise and have no value.

In addition to claiming monies due, Bestway, in seeking a jury trial, demands punitive damages of more than \$2 million.

A legal spokesman for PolyGram says it's not the company's practice to comment on pending legal actions.

While the action itself refers to the corporate defendant as "PolyGram Distribution Inc.," this entity was merged into PolyGram Records Inc. several years ago.

22-Year Tenure Ends Don Dempsey Departing CBS

NEW YORK Don Dempsey, senior vice president and general manager of the Epic, Portrait and Associated Labels, is ending a 22-year career in the CBS Records organization.

An announcement by Al Teller, president of CBS Records, did not indicate when Dempsey would officially leave the label, but it's understood that he will leave his position before CBS executives depart for next week's convention of the National Assn. of Recording Merchandisers in Los Angeles. Dempsey could not be reached for comment.

Teller's comments, issued late Thursday (20), said that Dempsey was leaving "to make himself available for an important new association which he will announce in the near future."

"I know I am expressing the thoughts of everyone in hoping that

important contributions that Don has made to this company and the industry will bring new success as he takes on new responsibilities elsewhere."

Dempsey joined CBS Records in 1964 as a salesman at the Hartford branch. He held various field positions before being named regional director of the Southeast in 1974. Later that year he was promoted to vice president of merchandising at Columbia Records and vice president of marketing the following year. In 1978, he was named senior vice president and general manager of E/P/A. Since then, he's been associated with such successful acts as Meat Loaf, Boston, Quiet Riot, Ozzy Osbourne, Michael Jackson, Culture Club, 'til Tuesday, Sade, Miami Sound Machine, and Cyndi Lauper.

IRV LICHTMAN

Tommy Boy, WEA Link

NEW YORK WEA International has entered into an exclusive distribution deal with Tommy Boy Records, the New York dance label that recently sold a half interest in its operations to Warner Bros. Records.

Tommy Boy's deeper involvement in the WEA family, finalized at the recent Midem, covers all world markets with the exceptions of the U.S., U.K., France, Argentina, Hong Kong, and South Africa. However, Nesuhi Ertegun, chairman of WEA In-

ternational, says that certain excluded territories may be included in the agreement in the future, as they become available.

Initial product under the WEA deal will be "Tender Love" by the Force M.D.'s and the group's album, "Chillin'." Other acts involved are Afrika Bambaataa, Stetsasonic, and T.K.A.

Under the Warner Bros. arrangement, Tommy Boy continues to sell its 12-inch singles product through independent distributors.

INSIDE TRACK

VIDEO RETAILERS getting excellent response from new day-glo stickers on videos of less than one hour, especially music videos, renting the under-60-minute items for \$1 a day . . . Jerry Moss and Herb Alpert will be the City Of Hope annual entertainment industry honorees June 13 at the Century Plaza.

RANDY DAVIDSON, founder/president of the mini-conglomerate Mid-South of Nashville, encompassing his Sound Shop chain and rack and one-stop divisions, on a week's junket to Denver. Word is he may be spreading his empire westward . . . Lou Kennedy, late of the Warehouse executive hierarchy, is back in the Twin Cities, from whence he came West. The onetime Pickwick executive is reportedly shopping money to start a retail chain. He could not be found at presstime . . . Sick Call: Mo Ostin hobbling on a broken ankle, sustained when he tried bicycling on the Warner Bros. lot. Jazz clarinetist Heinie Beau convalescing from surgery at St. Joseph's Hospital, Burbank. Paula Kelly Turner, the original female singer with the Modernaires, convalescing from heart bypass surgery.

WESTERN MERCHANDISERS will hold its biennial convention in its home base, Amarillo, Texas, early in May . . . John Power's American Video Assn., a dealer group with a membership of more than 600, convenes at Loew's Paradise Valley Resort, Scottsdale, Ariz., April 24-28 . . . NAIRD seeking "legends" who pioneered the indie record industry for a special panel at its Chicago convention, April 30-May 4.

BOOKED FOR THE New Faces Show which traditionally winds up the Country Radio Seminar, March 8 at the Opryland Hotel, Nashville, are T. Graham Brown, the Forester Sisters, Nicolette Larson, Robin Lee, the Maines Brothers Band, Restless Heart, Judy Rodman, Billy Joe Royal, Marty Stuart and Randy Travis . . . Rosemary Clooney is chairperson for the Singers' Salute, honoring Alan & Marilyn Bergman, Sammy Cahn, Cy Coleman, Barry Manilow and Jule Styne April 7 at the Dorothy Chandler Pavilion to benefit the Foundation for the Brain Injured. Call (213) 478-0027 for details.

LEGENDARY EAST COAST home builder William

Leavitt, according to court records, dropped \$13.8 million in a deal with TownHouse Records, which headquartered in Las Vegas . . . Former KLAC Los Angeles country DJ Carelton "Corky" Mayberry, 45, was sentenced to 60 days in the L.A. County slammer, but because he had spent two months in state prison undergoing pre-sentencing diagnostic study, Superior Court Judge Robert Ralph said he did not have to serve time. He was convicted last August of pandering, attempted pandering, and soliciting another person to commit a lewd act with a child, all felonies. He was accused of asking a woman who called to request a record during an August 1983 all-night show if her daughter would be available for nude modeling. When Mayberry made further overtures about movies to a policewoman, he was arrested. KLAC fired him. He was suspended by the judge, who ruled that he did not pose a threat to the community.

IN THE WAKE of the proposed Maryland law making it a crime to sell so-called X-rated records and tapes to minors comes word within the industry, unconfirmed, that legislators in West Virginia, Minnesota, New Jersey, Wisconsin, and Mississippi are planning to introduce similar measures. Calls to state assemblies turned up only one: H.B. 41, currently in front of the Mississippi House of Delegates, in which obscene records and tapes are included in an overall obscenity revision proposal. (See separate story, page 4.)

THE ROLLING STONES will receive a Lifetime Achievement Award live via satellite during the Grammy telecast Tuesday night (25). The Stones also will be seen on the Grammy show in a "sneak preview" of the video for their first Columbia Records single, "The Harlem Shuffle," scheduled for release Monday (24).

ASCAP PRESIDENT HAL DAVID confirmed an earlier prediction here that he would not seek re-election in April at the L.A. membership meet last Wednesday (19). David, who has been the licensing organization's topper for six years, predicted Spain and Japan will provide members with dual annual distributions, as England and France are now doing . . . At presstime, grapevine had Denver petroleum magnate Marvin Davis eyeing a major buy into Warner Communications. He could not be reached for comment.

Edited by JOHN SIPP

New Album Will Aid Martell Foundation

NEW YORK An all-star roster of artists has contributed popular hits to a charity release that will benefit the T.J. Martell Foundation for Leukemia and Cancer Research.

Entitled "Music For The Miracle," the collection features a dozen top 10 hits, including five No. 1 singles: Daryl Hall & John Oates' "Out Of Touch," Wham!'s "Careless Whisper," Tears For Fears' "Everybody Wants To Rule The World," REO Speedwagon's "Can't Fight This Feeling," and Paul Young's "Everytime You Go Away."

The March release will also contain hits by Huey Lewis & the News, Bryan Adams, Lionel Richie, Sade, Bruce Springsteen, the Pointer Sisters, and Cyndi Lauper. All of the participating artists will forgo song and performance royalties, which will then be donated to the foundation.

"Music For The Miracle" will be pressed and distributed by CBS and appear on a CBS custom label called T.J. Martell Foundation Records. Tony Martell, vice president of CBS Associated Labels, established the foundation in memory of his son, who was stricken by leukemia.

Susan Blond, vice president of media relations for Epic, Portrait and Associated labels, says the artists involved with this release

have long been committed to the foundation: "This wasn't simply a matter of putting together a package of hits. All of the performers who contributed songs to the album have been big supporters of the Martell Foundation."

In accord with the foundation's guidelines, only 3% of proceeds from the release will be used for future fund-raising, with the remaining 97% being donated directly to

scientific research. The CBS charity project parallels a similar recording released last year by Elektra, "MTV Music To Go," which donated proceeds to the American Cancer Society.

"Music For The Miracle" will be released on album and cassette. There are no immediate plans for a Compact Disc version.

GEOFF MAYFIELD

As Oil Gets Cheaper Vinyl Prices Dropping?

NEW YORK Lower oil prices could bring a drop in the price of vinyl compounds used in the manufacture of records.

Although oil prices have plunged by more than \$10 to the \$15-a-barrel range since December, record pressers have yet to feel any effect on their price of raw goods. But that could change by April.

"I would think that if the price of oil stays low or drops, we should see some softening," says J. Clifford Anglum, a New Jersey-based supplier of vinyl compounds. Anglum, who reps for Tenneco, says it's impossible to predict a price change, but notes

that the effect of crude oil prices on vinyl and other oil products generally has a lag time of two or three months.

"It's a long way between the cup and the lip," he says. "Companies have chemicals on hand at the old price, and they like to get their money back."

Prices for phonographic record compound, which generally sells in the range of 55 cents per pound, are about twice what they were 15 years ago, but haven't varied much since the late '70s. A pound of compound can produce between three and four albums.

FRED GOODMAN

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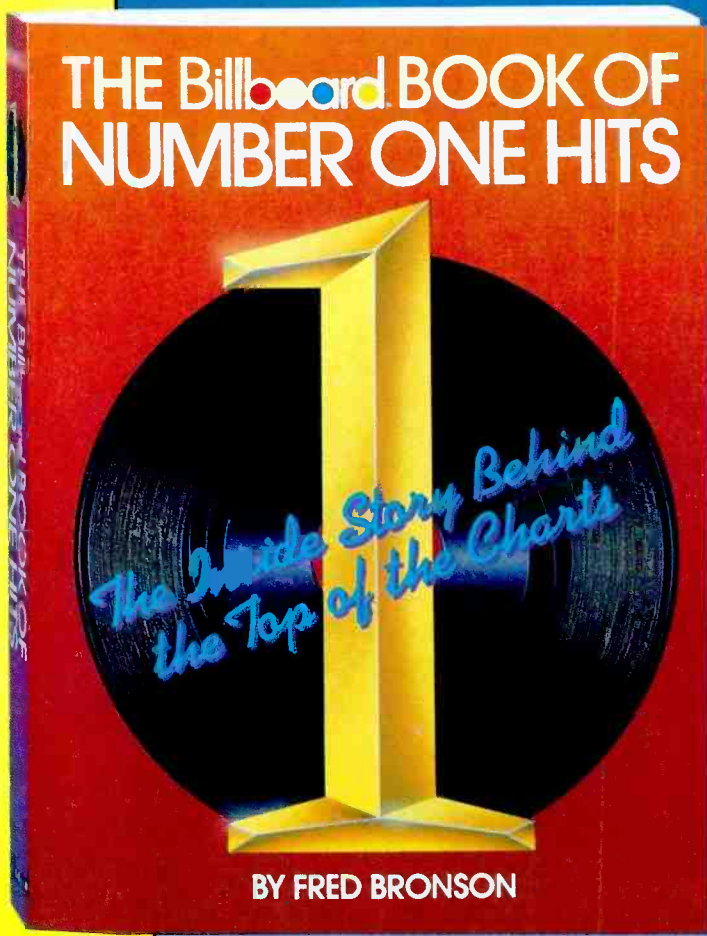
What was the first television theme song to go to number one?

Who is the only solo male artist to hit number one with his first three singles?

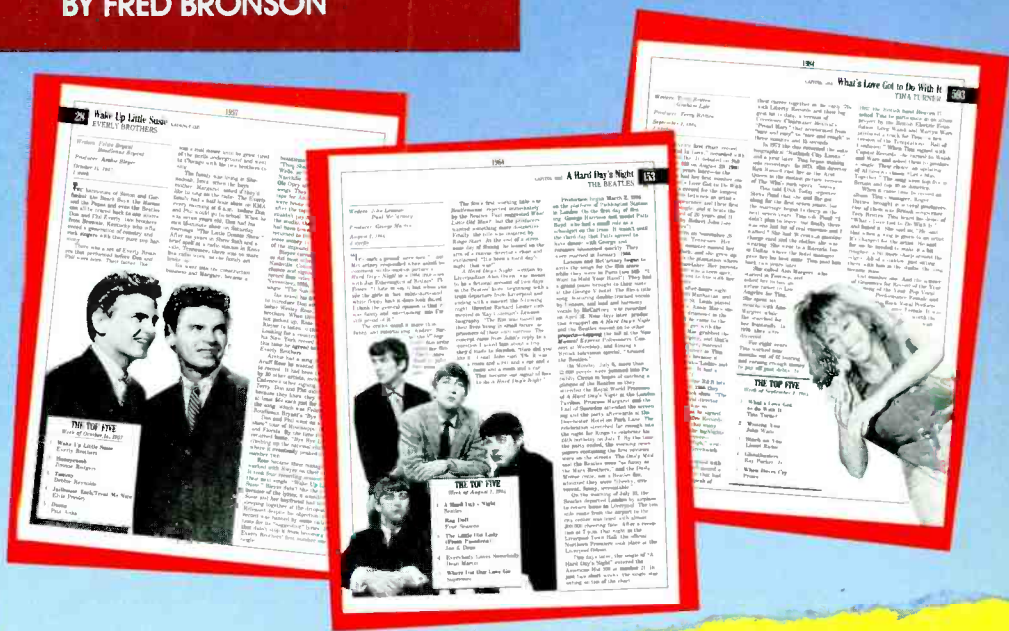
Who are the only mother and son to both have number one records?

Which is the only number one single written by Bruce Springsteen?

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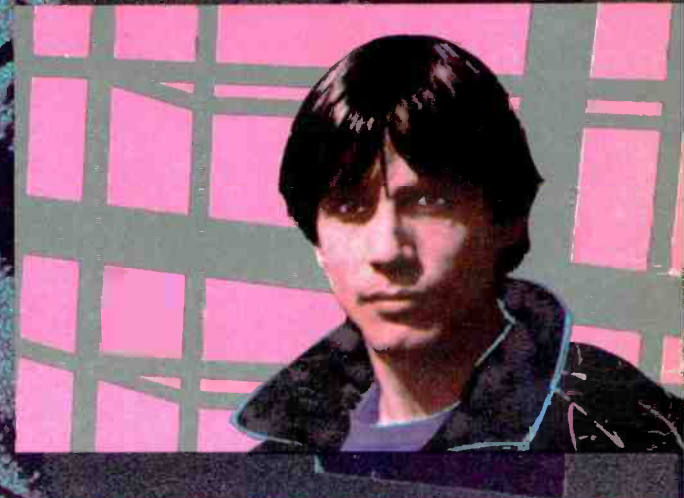
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