Pre-Midem report: There's new confidence in the crowd at Cannes
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Barbra's Broadway LP climbs to No. 1

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VOLUME 98 NO. 4

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 25, 1986/\$3.50 (U.S.)

# Digital Tape Conspicuous By Its Absence at CES

BY SAM SUTHERLAND

LAS VEGAS Despite rising anticipation of the formal unveiling of a consumer Digital Audio Tape (DAT) format, major audio manufacturers withheld DAT prototypes from their exhibits during the Winter Consumer Electronics Show (CES) here. (More CES coverage, page 3).

Only Onkyo, by exhibiting a

## Oscar Twist: Screening via Video Rental

BY JIM McCULLAUGH

LOS ANGELES In an unusual pre-Oscar nomination twist, members of the Academy of Motion Picture Arts & Sciences are being urged to rent copies of the videocassette of "The Emerald Forest" from a choice of seven local Wherehouse stores. A deal arranged by the videocassette manufacturer entitles Academy members to a free rental.

This comes at a time when the motion picture studios traditionally spend significant advertising dollars in the movie trades, particularly The Hollywood Reporter and Variety, touting films, actors, directors, cinematographers, costume designers, and other behind-thescenes participants for Academy consideration. Other studio ads also alert members to ongoing lot screenings.

A striking two-page ad, appearing in last week's movie trades, featured an open letter to Academy members from "The Emerald For(Continued on page 73)

working prototype of its rotary head DT-1000 recorder, broke a reported agreement by the Japanbased Digital Audio Tape Committee (Billboard, Feb. 23, 1985) to forestall U.S. introduction of the digital cassette recorders.

Most of the manufacturers who comprise the DATC have expressed fears that a poorly planned introduction of DAT could impact adversely on sales of standard audio cassette hardware, as well as the growth of the Compact Disc configuration.

Onkyo's exhibit of the DT-1000 was discreet. The flat-black prototype, using hand-wired components rather than the LSI (large-scale integrated) chips planned for produc(Continued on page 73)

Crossover Acceptance Broadening

# **MAJORS SEE BLACK MUSIC BOOM**

This story prepared by Nelson George and Fred Goodman.

NEW YORK Broader pop acceptance for black artists—reflected in the platinum certification of 15 albums by black acts last year—is leading major label a&r executives to offer optimistic projections for the genre.

And while such acts as Whitney Houston, Tina Turner, Lionel Richie and Kool & the Gang enjoy multiformat hits, the widening success of rap and street music made by artists like Run-D.M.C., the Fat Boys and Whodini hasn't been lost on the majors either: The Warner Bros., Columbia and Atlantic labels are all intensifying their involvement in that area.

"We're not limiting the scope of our music," says Jerome Gasper, vice president of black music a&r at PolyGram Records. "On most of the black albums we have, I'm looking for two or three cuts to cover the black base and then looking for mu-

# Urban outlets flex muscles, page 4

sic that can generate Michael Jackson, Lionel Richie or Prince numbers. The industry can no longer deal with a narrow-minded mentality in making and marketing music."

At Arista, a&r vice president Ed Eckstine says there is "no question" that labels are going to make a deeper commitment to black artists.

"We have had a tremendous peri-

od here at Arista," he says. "EMI is coming back in the business, and A&M, which traditionally has had a low-profile approach to black music, is being much more aggressive in the wake of Jesse Johnson's success."

The increased acceptance of black artists by radio—in terms of both the strength of urban formats and exposure on CHR stations—is taken as an indication by many that previously segmented kinds of music are coming closer together (see related story, page 72).

"There's an exchange going on outside the record business," says Bennie Medina, national director of black a&r for Warner Bros. "In essence, an intermingling of the races. The fact that hurdles are coming down is responsible for radio drop-

(Continued on page 72)





1985 was a landmark year for FREDDIE JACKSON. The talented singer ignited the industry with his debut album which spent 16 weeks at the top of the charts and launched two #1 singles, ROCK ME TONIGHT and YOU ARE MY LADY, plus HE'LL NEVER LOVE YOU, currently bulleting its way up the Pop and Black Music charts. FREDDIE JACKSON. Check out his GRAMMY and AMA nominations. ON CAPITOL.



The premonition is that **PETER FRAMPTON'S** new album will take the charts by storm. With all original **FRAMPTCN** tunes including a solid, first single, "**LYING**" (7-89463), **PREMONITION** (81290) can't miss! A major back-up band ignites this exciting new effort with a vibrancy and power that is beyond belief. Don't say we didn't warn you. ON ATLANTIC RECORDS AND CASSETTES.

## Abrams Tells AORs: Let's Jazz it Up

BY DENIS MCNAMARA

(The author is vice president of programming at WLIR Long Island. This is his first report as AOR consultant for Billboard.)

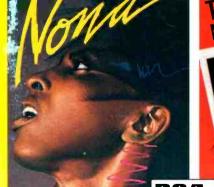
FORT LAUDERDALE Pat Metheny next to Led Zeppelin? AOR consultant Lee Abrams says it can work.

At the 12th annual Superstars Radio Convention here last week (14-17), Abrams told his stations to play more jazz and "new age" music. "It reminds me of progressive rock in 1966," said Abrams.

The convention was sponsored by (Continued on page 72)









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# Anne unexpected New Year's surprise.



# Something To Talk About

The brand new album by

# Anne Murray

Featuring the hit single,

Now And Forever (You And Me)

Witten by: David Foster/Jim Vallance/Randy Goodrum Produced and Arranged by: David Foster for Chartmaker, Inc.



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# **CD Finds Warm Welcome at Video Outlets**

#### High-Tech Customers Support Audio/Video Marriage

BY JOHN SIPPEL

LOS ANGELES The Compact Disc has become a way of life to video specialty dealers who, since early on, have been stocking the laser-read configuration (Billboard, May, 4, 1985). CD sales at these stores generate from 5% to 33% of their stores' dollar volume, the dealers report.

Dennis Webb of Vern's Magnavox City in Westminster, Calif., feels audio and video got married when CD appeared on the scene. He and his wife Diana set the stage for CD, concentrating on laser video disks over the past five years.

Webb foresees many interrelationships between computer, video and audio laser and high-tech home entertainment in general. Buying from 15 different one-stops across the country, he says he would like more than the 800 different titles he sells in his 2,700 square-foot software and hardware store. He carries the \$199 Magnavox CD player and the \$1,000 Pioneer laser combination hardware for CD and video playback.

His biggest asset in selling CD is his demo room, he says, which has a 100-watt per channel Pioneer system that shows off CD potential. He estimates 15% of his gross is from CD, which he introduced two years ago. Most titles run \$14.99.

Precision TV of Bellwood, Ill., carries 150 to 200 titles, according to Mr. Z, CD buyer. A video specialist carrying hardware, Precision stocks different brands, including Pioneer, Sony and Technics, with CD units ranging from \$199 to \$400. Most titles are stickered at \$12.95.

Entertainment Supermarket in Morristown, N.J., was an outgrowth of several Drucker's tv stores when it opened in October last year. The 20,000 square-foot facility does 33% of its gross in CD. Assistant CD buyer Bill Knudson has 1,000 titles, priced at \$14.99. Recordings have doubled since the outset, and only failure to fill needed title stock is keeping his spread down, he says.

Advertising in three local papers, stressing selection, is the best customer draw, Knudson says. Hard-tofind titles are included in the print ads. He finds that classics, Windham Hill and the top 20 pop from Billboard share his best-moving product category. The store uses a four-high waterfall tiered supermarket display,

with each fixture accommodating two CD packages. The audio laserdisks occupy the center of the store.

Alan Burtchell of Videorama, Virginia Beach, Va., has stocked CDs for about two years as well as laser hardware. Along with 10 different hardware pieces in the \$199 to \$1,600 range, he carries 1,000 different CDs, mostly at \$15.98 and housed in standard browsers. There are four other stores in the chain, which are served by 250-title inventories racked by Burtchell and his staff. He finds jazz and classics sell best.

He's found that agreeing to open a CD package to demonstrate the album sells it 99% of the time. Most other video retailers in CD software frown on breaking a factory seal.

Peerless Electronics, which stocks only Sony Hardware, started with CD units two years ago. They now have several CD showcases of about 200 \$12.99 titles. Also, Ken Irvine of the suburban Detroit Oak Park retail store finds his some 750 titles move well. He has nine different hardware choices in stock, ranging from \$200 to

Video Video in Bar Harbor and Blue Hill, Me., has stocked CD software since last April. Now carrying 600 titles. Jack Raymond indicates that the 4-inch disks are going so well that he may phase out completely his token LP stock and retain only 200 hit cassettes. He thinks he could stock 1,000 CD titles steadily if they were available. He charges \$13.99 for all CDs except classical, which sell at \$14.99 and finds CDs accounting for 5% of his gross. He has Sony, Akai, JVC and Marantz hardware and notes that his customers favor units between \$250 and \$350. He and his brother Joel are mulling a third store in the adjacent regions, where they will feature CD hardware and soft-

Reel Video is doing very well with CD since its introduction last August in both its El Toro and Huntington Beach, Calif., outlets, its owner reports. Donna Delano has seen her inventory grow from 300 to 550 titles in that time. She sells the 4-inch disks for \$10.98. Reel carries four different forms of CD hardware.

# **CD Player Prices Stabilizing**

BY SAM SUTHERLAND

LAS VEGAS Compact Disc player prices are expected to stabilize during the coming quarter, with sliding manufacturer list price reductions blocked by the effect of the dollar's declining value on in-ternational currency markets.

That's the forecast emerging from the Winter CES here, where major audio vendors confirmed plans to adjust price tags on audio products to compensate for the 15% to 20% drop in the dollar's exchange value against the yen.

While increases estimated at 8% or 9% were signalled by a number of key suppliers sourced from Japan, their effect on CD hardware will likely be cloaked by next gen-eration model introductions. Currency fluctuations have thus been factored into the list for new players set to ship later this year.

That backdrop reinforces the current view that widespread re-

tail price slashes during 1985 haven't displaced the consumer demand for higher-priced players. Most hardware executives echoed Denon marketing vice president Robert Heiblim, who told Friday's (10) audio seminar that the past year's rapid downward trend "hasn't stolen the show at all-it's made it happen for CD."

Instead, low-priced specials are now being credited with carrying the digital disk format beyond the existing home audio consumer base, bringing in "non-enthusias-tic buyers," according to Heiblim.

Sales for CD hardware at lower price points, which now reach as low as \$130 in some markets, remain brisk, but dealers attending the show claim that high-end de signs are also in demand. According to Charles O'Meara of Absolute Sound in Winter Park, Fla., it's the "middle that has dropped out-players priced between \$600 and \$1,000."

EIA Readies Summer Site in Chicago

# Vid Software to Step-up Turnout at CES

LAS VEGAS The Electronic Industries Assn., sponsors of the Winter Consumer Electronics Show, are predicting an even larger home video showing at its June CES.

The return of a significant number of home video software suppliers, as well as a larger than anticipated independent video specialty dealer turnout at the recently concluded convention, prompted EIA senior vice president Jack Wayman to inform attendees that its summer CES site, the entire West Hall (60,000 square-feet), adjacent to Mc-Cormick Place and McCormick Inn, would be devoted to video software

In addition, Wayman promised

that the June CES would also include a stepped-up program of conferences, meetings and workshops devoted to home video. The West Hall had housed home computer hardware and software exhibitors for the past several years, but that sagging segment of the consumer electronics industry will open up substantial exhibit space.

Among software suppliers returning to Winter CES were CBS/ Fox, Walt Disney, Embassy, Thorn-EMI, Karl/Lorimar, Prism and numerous other smaller independents.

The June CES and the August VSDA in Las Vegas, which is gearing up for its biggest convention to date, could force some program

suppliers to choose between the two, particularly in light of the numerous other trade shows that home video suppliers wish to attend because of widening distribution

On the list of potential trade shows are the American Toy Fair (New York, February); NARM (March, Los Angeles); The American Booksellers Convention (May. New Orleans); CES (June, Chicago); the Housewares Convention (Chicago, July); VSDA (August, Las Vegas) and numerous supermarket. drugstore and other alternative re-JIM McCULLAUGH tailer expos.

## **Fall Arbitrons Show Solid Urbans Renewal**

#### Format Setting Strong Pace in Major Markets

#### BY KIM FREEMAN

NEW YORK Several major market ratings coups indicate that urban radio stations are keeping pace with the sales success of their core artists (see separate story, page 1).

The fall Arbitron results (Billboard, Jan. 18) show a number of black outlets making great strides in their markets. In the top 30 radio markets, two urban stations—KMJQ Houston and WHUR Washington, D.C.—are rated number one. In 13 of those markets, one or more urban outlets are comfortably lodged in the top five.

WAMO-FM Pittsburgh program director Chuck Woodson sees the urban format getting stronger on a national level. "We have the hottest music, and this music is getting [heavy] general exposure and acceptance from video, tv and other sources," he says.

One of the biggest urban coups in the recent book was made by WHUR Washington, D.C., which bested beautiful music outlet WGAY for the top slot with an 8.6. share. Significantly, WHUR also widened its lead over NBC's powerhouse black outlet, WKYS, and further distanced itself from upwardly mobile competitors WDJY and WOL.

The WHUR gain was the result of a simple calculation by program director Jesse Fax, who implemented a "soft tones" format in October. "We looked at WGAY in the number one slot," explains Fax, "and knew that there had to be a substantial black listenership for soft music. I believed that what worked with white folks would work for us, even though you don't hear a lot of blacks trying that."

WHUR's soft-tones fare is a "mixture of the best ballads, old and new," says Fax, outlining an artist-oriented playlist that is heavily keyed to artists like Luther Vandross, Jeffrey Osborne, Phyllis Hy-

# L.A.'s new black outlet, page 12

man and Patti LaBelle. Additionally, Fax incorporates a fair amount of instrumentals and jazz fusion product.

WHUR's triumph is doubly significant because "Quiet Storm" originator Melvin Lindsay left WHUR for WKYS several months back. Fax put the attention surrounding Lindsay's departure to work for WHUR. When Mansy Pullen assumed the evening shift, Fax used "soft-tones" teasers in Lindsay's vacated night slot, which he says brought a new core of listeners throughout the day.

In a market less likely to spawn strong urban outlets, XHRM San Diego jumped to a 4.5 share for the 10th spot in the ratings. The station's newly promoted general manager Darryl Cox says the gain is attributable to the station's new motto, "Nobody plays better music than 92.5"

With heavy competition from ACs and CHRs, Cox notes that "there's an abundance of black music getting played in the market, occasionally even on AOR." Referring to XHRM's new catch-phrase, Cox puts the emphasis on the quality of music selections. Some programming XHRM specifics reflected in the fall numbers include 33-minute continuous music blocks every hour, a tightened up playlist and "adding raps back on the air" says

While XHRM did especially well in pulling teens, WAMO-FM Pittsburgh jumped two whole shares to a 6.7 by "servicing one market very well, the 25 to 49s," says Chuck Woodson, who began programming the outlet in September. Risking the loss of teens to top pop outlet WBBZ, WAMO lured the adults by "dealing primarily with music that has crossover potential, whether it actually crosses or not."

WAMO has lightened up on the hard raps and moved toward consistency in all on-air elements, Woodson explains. Getting back to the crossovers, Woodson says, "The bottom line is that we have the hottest music," no matter which direction a record may be crossing. Be-

(Continued on page 70)



Songwriters' Memorles. Songwriters' Guild of America president George David Weiss performs some of his most notable songs during his "Life Of A Songwriter" evening at the Music and Performing Arts Unit of B'Nai B'Rith. Unit president Joe Cohen, left, and vice president Brad Simon look on.

# Executive Turntable

**RECORD COMPANIES.** Alvin "Skip" Miller is promoted to the newly created post of executive vice president for Motown Records in Hollywood, Calif. He was vice president of promotion.

William P. Fox is named senior vice president of PolyGram Records' newly created operations division in New York. He joins from CBS Records where he was vice president of operations and finance. Steve Popovich is appointed senior vice president for the label's Nashville Operations. He was head of the independent label and management firm Cleveland Internation-

MCA Records promotes Steve Moir to national vice president of a&r and Kathy Nelson to vice president of film music in Los Angeles. Moir was vice president of a&r. Nelson was West Coast manager of a&r. Kate Hyman joins the label as East Coast director of a&r in New York. She was with Ze Records.

Arline Brier Gidion is promoted from director to vice president of packaging and pre-production at Atlantic Records in New York. Also, the label ups Danny Buch and David Fleischman to directors of national album promotion. Both were associate directors of that area.

Capitol Records in Hollywood, Calif. names Raphael E. Tisdale director of business affairs and Steven Ray manager of a&r for black music. Tisdale was a partner in the Washington, D.C.-based law firm Davenport & Seay. Ray was a production assistant for Quincy Jones Productions.

Amanda F. Armstrong is promoted to East Coast director of a&r administration at RCA/Ariola International in New York. She was manager of that area.

Patti Oates is elevated to the national album promotion team at Warner Bros. Records in Burbank, Calif. She was promotion manager.

I.R.S. Records makes the following appointments: Phil Costello as Midwest retail and promotion director, based in Chicago; Keith Altomare, West Coast sales director, Los Angeles; Paul Colichman, director of ancillary markets, Los Angeles; and Stacy Banet, national dance club director, New York. Costello was with Blue Note nightclub. Altomare was Midwest retail and promotion director. Colichman was a consultant. Banet was promotion assistant for the label.

Scott Spanjich joins Chrysalis Records as manager of video promotion in New York. He was a television and video production freelancer.

**RETAILING/DISTRIBUTION.** Tim Hurst is promoted from field merchandiser to singles specialist and special projects coordinator for WEA's Chicago branch. He will be succeeded by Mike Egan.

Cus Drakas is named general manager for Landmark Distributors in New York. He joins from Sunshine Distributors.

Artee appoints Stephanie Clark co-op advertising coordinator in Shelburne, VT. She was advertising representative with PennWell Publishing.

**HOME VIDEO.** Vestron Video promotes **Ruth Vitale** to senior vice president of feature film programming in Stamford, Conn. She was vice president of film evaluation.

Republic Pictures Home Video names Joanne Held product manager of alternative programming in Los Angeles. She was manager of television and motion picture promotions for Trans World Airlines.

Jim Gullo joins Media Home Entertainment as public relations director in Culver City, Calif. He was public relations manager at Walt Disney Home Video.

**PUBLISHING.** John Langer is appointed managing director of Intersong-Forlagen A.B. and Chappell Nordiska A.B. in Sweden.

(Continued on page 73)

# **Lorimar Publishing in Trust-Worthy Hands**

#### Ex-ATV Head Ready to Create New Industry Force

#### BY IRV LICHTMAN

NEW YORK In taking over the music activities of Lorimar Productions, the giant tv/film producer, Sam Trust says he's ready to create a new force on the music publishing scene.

While Trust, named president (Billboard, Jan. 18), will be responsible for all music publishing activities that feed music usage to a number of Lorimar units, he intends to "stand up on his own" as a publisher within the Lorimar structure.

Most recently chief of ATV Music before its sale last year to Michael Jackson, the veteran publishing figure indicates that his blueprint for building within also envisions some song-by-song or catalog acquisitions.

As for a possible catalog deal, Trust explains that he's "not a great believer in buying firms solely on the basis of multiples of the bottom line, although this is something to factor in. A company's worth is in the eyes of the beholder as to what you can do with the company."

To Trust, extending his acquisition-mindedness to a deep-seated catalog publisher is not likely, although he concedes that the Compact Disc has become a source of renewed vigor in established copyright usage. He is sharply critical of labels who, in his view, have shown a "tremendous lack of commitment to artist development," which, he

adds, is greatly inhibited by failure to stick it through with "three or four albums, as was the case with John Denver. It's difficult to build an act on the basis of one album."

Trust, however, maintains that he can still deliver viable singer/song-writer attractions that don't stem from "instant acquisitions" of already established talents.

For the next 18 months, administration of Lorimar's music holdings is in the hands of Screen Gems-Columbia worldwide. "I'm off the hook administratively for the time be-

ing." Yet Trust suggests that once this deal has run its course, all major music publishing functions will be an internal matter. "My past is in building. I must have control."

While with ATV Music, Trust says, he developed earnings on non-Beatles material equal to that of the ATV-owned Northern catalog of Beatles' classics. Before joining ATV, he operated EMI's U.S. publishing firm, Beechwood Music. Trust, based in Los Angeles, currently serves as a director of the National Music Publishers' Assn.

## Geffen, WEA International Link For Worldwide Distribution

NEW YORK Geffen Records has returned to the WEA International distribution fold worldwide.

The move, reported by Nesuhi Ertegun, chairman of WEA International, marks a return of global distribution of the David Geffen label to WEA, which originally handled the label overseas after it was established in 1980.

However, in an unusual split several years later, CBS International acquired overseas rights, while Geffen stayed in the WEA distribution system domestically. WEA at the time conceded it could not match CBS's offer.

Geffen's roster of artists now channeled through WEA International includes Sammy Hagar, Don Henley, Jennifer Holliday, Rickie Lee Jones, Ray Parker, Neil Young, Bill Cosby, Lone Justice and Robbie Robertson. Album releases in the first quarter of this year will feature Jimmy Barnes, Tommy Keene, the Models, Pat Metheny and Lyle Mays.

IRV LICHTMAN

# BANGLES







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CURE FOR "MANIC MONDAY."

A lat has been leading up to "Manic Monday."

Over 100 magazine, newspaper and broadcast critics loved the Bangles debut album. In fact, BAM Magazine selected it as "Best Album Of The Year"!

That album was a smash at alternative radia...

No. 1 on the Gavin Reports' alternative chart for six weeks!

And their three-month tour opening for Cyndi Lauper has made the Bangles one of the most talked-about new groups in years!

Now "Manic Monday" is here, and everybody's ready! Two weeks after release it's already generating significant airplay at CHR and AOR radia!

"MANIC MONDAY" IS THE FIRST
SMASH SINGLE FROM THE NEW
BANGLES ALBUM, "DIFFERENT LIGHT."
ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.

Produced by David Kahne.
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# **New CD Package to Face Pop Market Test**

#### Island Begins Widespread Use of Digi-Pak Design

BY IRV LICHTMAN

NEW YORK A new Compact Disc package will receive its first widespread test in the pop marketplace early in February.

The package, an Album Graphics Inc. fabrication, was actually launched last Christmas via American Gramaphone's "Mannheim Christmas" set, and Island Records CD version of veteran rocker Robert Palmer's new "Riptide" album is similarly housed. Plans call for all future Island CD product to use the

Designated Digi-Pak by AGI, the one piece package is composed of six panels, one of them a remodeled version of the familiar plastic tray into which the CD is inserted. For a single CD release, there are five additional panels, made of cardboard. for front and back covers, liner

notes and other information. With the Palmer CD, Digi-Pak is inserted in the standard 12 x 4 3/4-inch outer

According to AGI's Richard Block, Digi-Pak evolved from a basic notion that there was "no alternative" to the current jewel box unless it "embodied some of its characteristics." Attempts by WEA labels Warner Bros. and Elektra to market an all-cardboard CD package last year-with Prince and Motley Crue CDs-met with intense negative reaction by retailers and consumers, forcing abandonment of the design.

AGI's Block, who claims that Digi-Pak is also justified on a "costeffective" basis, cites basic label interest in the package with "negative comments very minimal." Some have suggested, however, the addition of a locking device to close the

(Continued on page 72)



Private Surprise. To show her appreciation of the recent "Tina Turner Day" proclaimed by Los Angeles Mayor Tom Bradley, the artist, right, presents Bradley's administrative assistant, Wanda Moore, with a platinum "Private Dancer" album for the mayor.

#### Consumer, Dealer Prizes Offered Sony Sets Vid Sweepstakes

LAS VEGAS An all-expenses-paid trip to Los Angeles and a cameo appearance in a music video featuring an as yet unnamed "major band, awaits an enterprising Sony blank tape retailer and lucky consumer.

Displays created by Sony tape dealers will be judged during February, March and April. The top national winner will be eligible for the guest video appearance.

At the same time, consumers will become eligible in two ways. First, customers can fill out entry forms at participating Sony tape dealers even if they don't make a purchase. Also, any combination purchase of 10 Sony premium grade HF-S, UCX, UCX-S, or Metal-ES 90-minute audio cassettes entitles the customers to a free copy of Fred Bron-"The Billboard Book Of Number One Hits." Sending in proof of purchase to receive the \$14.95 valued publication automatically enters that consumer into the music video/vacation drawing.

Other consumer sweepstakes prizes include Sony CD players to 10 first place winners, 20 Sony WM-10 Walkman personal cassette players to second place winners, 30 Sony FM Walkman personal radios to third place winners, 40 Sony headphones for fourth place winners and 50 Sony UCX-S 90-minute premium grade audiocassettes for fifth place winners.

According to John Bermingham, vice president of sales and marketing at Sony Tape, the sweepstakes is designed for, but not limited to music retailers.

"Record stores continue to be a growth area for audio tape sales, especially in the premium area," he says. "From a marketing standpoint in 1986, record stores will be close to, or at the top of, our distribution target to increase our mar-

"If that audio tape tax legislation goes through (Billboard, Jan 18), it would slow down their sales considerably. For videotape, record stores have been third or fourth in volume, a major distribution factor for us there as well.' JIM McCULLAUGH

# CHART BEAT

by Paul Grein

BARBRA STREISAND this week tops Frank Sinatra as the artist with the longest span of No. 1 albums in the 41-year history of Billboard's Top Pop Albums chart. Streisand first topped the album chart in October, 1964 with "People," and now, 21 years and three months later, returns with "The Broadway Album."
That beats by 11 months Sina-

tra's old record-setting span of 20 years and four months. The onetime bobby-sox idol first topped the album chart in March, 1946 with "The Voice Of Frank Sinatra,"and scored for the last time in July, 1966 with "Strangers In The Night."

These two superstars are the only artists with a span of more than 20 years between their first and last No. 1 albums. Here's a list of the 10 artists with the longest spans between first and last charttopping albums.

1. Barbra Streisand, 21 years and three months. "People," October, 1964, to "The Broadway Album," January, 1986.

2. Frank Sinatra, 20 years and four months. "The Voice Of Frank Sinatra," March, 1946, to "Strangers In The Night," July, 1966.

3. Paul McCartney, 18 years and four months. "Meet The Beatles," February, 1964, to "Tug Of War," June. 1982.

4. Elvis Presley, 17 years. "Elvis Presley," May, 1956, to "Aloha From Hawaii Via Satellite," May,

5. John Lennon, 17 years. "Meet The Beatles," February, 1964, to "Double Fantasy," February, 1981.

6. Rolling Stones, 16 years and three months. "Out Of Our Heads," August, 1965, to "Tattoo You," November, 1981.

www.americanradiohistory.com

7. John Fogerty, 15 years and six months. Creedence Clearwater Revival's "Green River," October, 1969, to "Centerfield," March, October,

8. Stevie Wonder, 13 years and five months. "Little Stevie Wonder/The 12 Year Old Genius," August, 1963, to "Songs In The Key

of Life," January, 1977.

9. Nat "King" Cole, 12 years and four months. "The King Cole Trio," March, 1945, to "Love Is The Thing," July, 1957.

10. Bing Crosby, 12 years and three months. "Going My Way," October, 1945, to "Merry Christmas," December, 1957.

"The Broadway Album" is Streisand's sixth No. 1 album, following

#### A new milestone for Streisand

"People," "The Way We Were,"
"A Star Is Born," "Greatest Hits,
Vol. 2" and "Guilty." Only six other artists in the rock era have had as many chart-topping albums. The Beatles are out front with 15. followed by Elvis Presley and the Stones, with nine; Elton John and Paul McCartney and/or Wings, with seven each; and Led Zeppelin and Streisand, with six each.

One final note: The No. 1 posting of "The Broadway Album" marks a strong recovery on Streisand's part from the number 19 peak of her last album, "Emotion." That was Streisand's lowest-charting studio album since 1969; this is one of her all-time career triumphs.

AST FACTS: Bruce Springsteen's "My Hometown" leaps to number six on this week's Hot 100. becoming the seventh top 10 single

from "Born In The U.S.A." Only one other album in pop history has generated seven top 10 hits: Michael Jackson's "Thriller."

Paul McCartney's "Spies Like Us" jumps to number 10 this week, making this the 20th year out of the past 23 that McCartney has scored at least one top 10 single. He was shut out in 1972, 1981 and 1985, "Spies" is McCartney's 55th top 10 hit counting the Beatles, his 22nd apart from that group.

AST APRIL, when 'We Are The World" topped the Hot 100, if you had been asked to predict who would be the first four artists from the all-star USA For Africa ensemble to return to No. 1, who would have guessed? Huey Lewis & the News, Stevie Wonder and Lionel Richie would have been obvious choices, and sure enough, they were the first three.

Dionne Warwick would have been a long-shot choice, but she has become the fourth member of the 46-voice choir to top the chart, returning to No. 1 ahead of such more likely chart-topping candidates as Darvl Hall & John Oates. Michael Jackson, Billy Joel and Cyndi Lauper.

Dionne & Friends' "That's What Friends Are For" holds at No. 1 on the pop chart, moves up to No. 1 on the black chart and dips to number two on the adult contemporary chart. That's the same multi-format success that "We Are The World" enjoyed last spring, and may help explain why these two singles became such big hits.

"Friends" is the first No. 1 black hit for four of its key players: Warwick, "friend" Elton John, composer Burt Bacharach and lyricist Carole Bayer Sager. Warwick's previous biggest black hit was "Then Came You," her 1974 duet with the Spinners, which peaked at number two black; Bacharach's was Aretha Franklin's 1968 version of "I Say A Little Prayer,"

which hit number three black.
Finally, "Friends" is Sager's
third No. 1 pop hit, following Leo
Sayer's "When I Need You" and
Christopher Cross' "Arthur's Theme.

# Fortune's 'Love' Honored Big Music City News Award Winner

NASHVILLE Jimmy Fortune, the newest member of the Statler Brothers, won song-of-the-year honors here Monday (13) at the Music City News Sixth Annual National Songwriter Awards show. Fortune was cited for his "My Only Love," which also won in the traditional ballad category.

The Statler Brothers' version of "Hello Mary Lou" won the traditional upbeat division for songwriters Gene Pitney and Cayet Mangiarancina. The Statlers dedicated their performance of the rock standard to the memory of Rick Nelson, who first made it a hit.

Songwriters who won in the remaining four categories were Bob McDill, contemporary upbeat, for "Baby's Got Her Blue Jeans On"; Dave Loggins, Lisa Silver and Don Schlitz, country/rock, for "40 Hour Week (For A Living)"; Lisa Palas, Will Robinson and John Jarrard, contemporary ballad, for "There's No Way"; and Cyrus W. Kalb Jr. and Carlene Kalb, comedy/novelty, for "Mississippi Squirrel Revival."

Roger Miller, who performed a medley of his songs from "Big River," was given a trendsetter award in recognition of his taking country music to the Broadway stage. Waylon Jennings, who sent in his thanks by video, earned the Songwriters Guild President's Award for his support of the Sue Brewer Fund for beginning songwriters

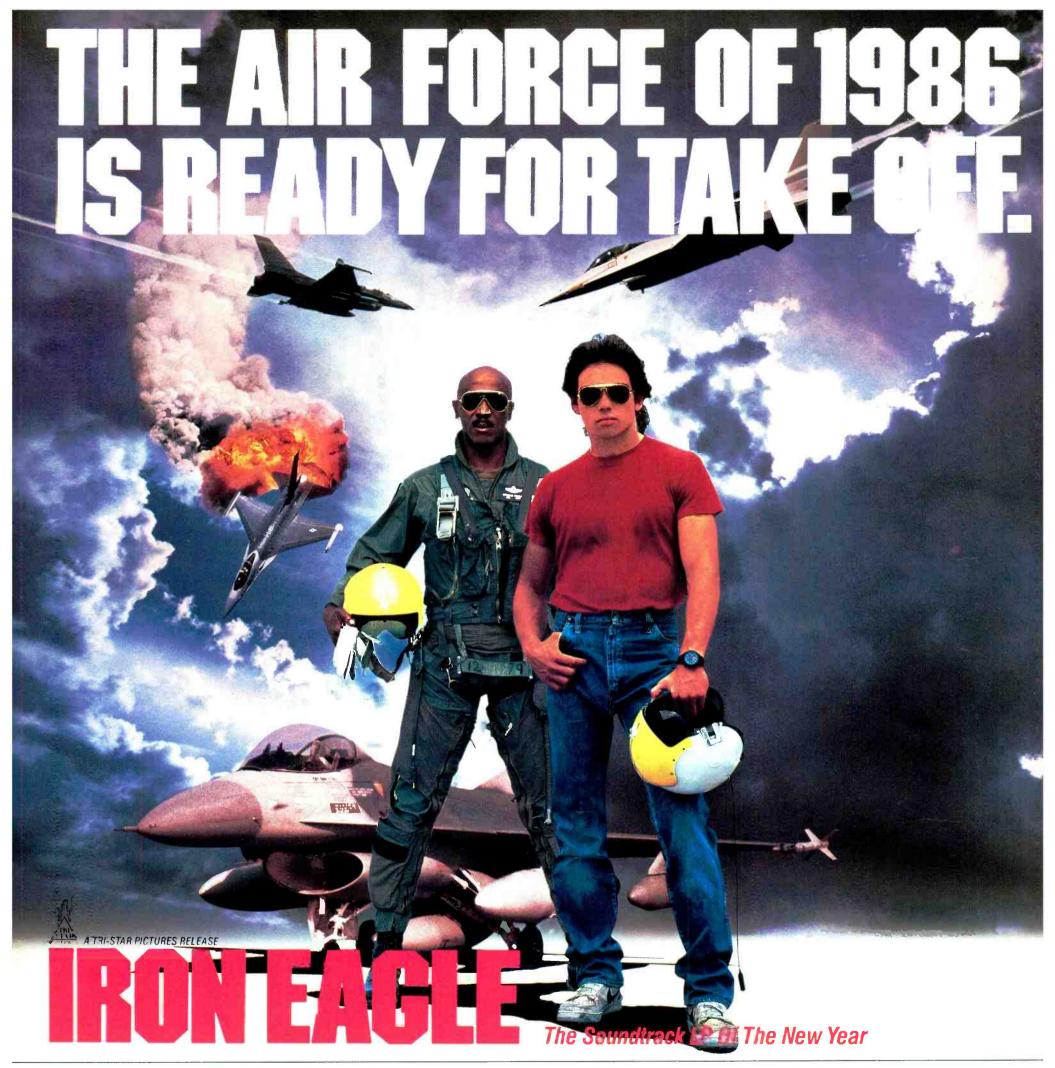
The Songwriters Guild served as co-sponsor of this year's event. Winners were chosen by subscribers to Music City News.

#### **NMA Renamed**

NASHVILLE The Nashville Music Assn. has changed its name to the Nashville Entertainment Assn. According to a spokesperson, the change was voted on at a board meeting Wednesday (15) to emphasize that the trade association is not limited to music business concerns.

A representative of the group said that the board members also voted to add another membership category, that of actors/models.

BILLBOARD JANUARY 25, 1986



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# DAVID PACK

the new album

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the first single

"PROVE ME WRONG

from the current Columbia motion picture "White Nights"

WATCH FOR THE VIDEO ON MTV

# U.K. to Meet the 'New Age'

#### Beggars Banquet Sets National Push

called 'Aspects Of The Great Art-

ists,' which use music from one of

our New Age albums, and they will

eventually be shown both in the

U.S. and in Britain. Also, I under-

stand VH-1 is going to have a New

Age slot this spring, which would be

Austin, who hopes to tie up distri-

bution through continental Europe

at Midem this month, sees New Age

product as a longterm seller, quite

unlike contemporary pop with its

emphasis on hit singles and six-

"It's no good expecting a poptype response," he says. "We'll be happy to ship out 2,000 units or so.

But if you scale down the U.S. sales

figures, over two or three years you

might sell between 100,000 and

200,000 copies of your major titles in the U.K. market."

alone in that market. A&M U.K. re-

leased 13 Windham Hill albums in

November, for instance, and the

Japanese New Age label Pan East

is set for a launch here in April.

Austin fears that the genre's poten-

tial may encourage a flood of poor

quality imitations, debasing the con-

But he adds: "The material is the

key to the whole thing. As ever,

what separates the successful from

the unsuccessful is going to be

cept in the public's eyes.

what's in the grooves.

Beggars Banquet is not quite

an important development.'

week shelf life.

#### BY NICK ROBERTSHAW

LONDON The "New Age" music phenomenon, until now largely confined to the U.S., is being introduced to British consumers. First product is already in the stores here, and a launch into other major European markets will follow before spring.

The unlikely force behind this international push is the independent Beggars Banquet label, better known for its promotion of pop acts such as Gary Numan, the Cocteau Twins and Icicle Works.

Director Nick Austin initiated a series of original recordings in mid-1985, using British-based instrumentalists and artists, after a Stateside investigative trip convinced him that the genre, dubbed "elevator" or "yuppie" music, could succeed in other world markets.

Product will appear on the indie's mainstream Coda label as the New Age Landscape series. Ten albums are complete, including a compilation sampler, and further releases will follow at the rate of two a month. In the U.S., a three-year distribution deal has been concluded with Jem Records, which will release the first titles in February, as well as issuing Coda's back catalog over the coming months. In Japan, Coda's distributor Canyon Records is to launch the New Age series within the next three months.

Novel marketing strategies have been devised for the U.K. launch. Specially designed New Age racks will be provided to non-traditional outlets, including health food stores and bookstalls, free of charge, and Austin plans to institute a monthly New Age chart based on returns from 50 shops, which will be distributed to the trade and media here.

"We know there's a big market for New Age, because it has been proven by people like Windham Hill and Andreas Vollenweider," he says. "But it requires lateral thinking. You cannot just shove out your 100,000 units and do all the conventional record company moves, because it won't work. You've got to be prepared to sell the concept, rather than the individual albums.

"We don't have advertising planned, but on the other hand we are spending more on packaging, with audiophile pressings, heavy board, embossed sleeves and 16page insert booklets."

Austin adds: "In packaging terms the albums will stand out as something exceptional, though they will be sold at normal LP price."

Despite the absence of a media push, Austin sees both radio and television as important tools in spreading the New Age concept here. "There's a lot of people very bored with pop in this country," he says, "and as a result there's a demand in all areas of radio for something that isn't pop, while at the same time the general MOR scene is losing popularity."

Austin says that it could be hard to make videos that fit the material properly, but adds, "We are looking at the possibilities of animation. We have a series of television shorts

# **Modern Talking Eyes U.S. Market**

#### RCA/Ariola Readies New Push for Germany's Hot Duo

BY JIM SAMPSON

MUNICH This month, and next, RCA/Ariola is banging the promotion drum throughout North and South America for continental Europe's most popular male duo of the '80s. The success of Modern Talking could indicate whether the U.S. is opening up to Euro-dance hits

Most of the rest of the world has already fallen for the German pair of Dieter Bohlen and Thomas Anders, according to Hans Blume of Hansa Music in Berlin. "Just last year, they sold 10 million disks worldwide," he says. "Now we're letting the rest of the world know about them. Already their single 'Cheri, Cheri Lady' has topped the chart in Hong Kong."

Both Modern Talking albums have gone platinum in Germany, where the duo was one of the few domestic breakthroughs in a year dominated by foreign acts. Blume points to similar success in Scandinavia and the Benelux countries and a huge fan following in France and Spain. Several radio stations voted Modern Talking "artist of the year."

Such success is not new to Hansa, which produced one of the best-selling Euro-pop acts of the '70s, Boney M. Now a quintet, that Germanbased, Caribbean-flavored band this

month celebrates its 10th anniversary, having sold nearly 100 million records and tapes worldwide. The duo reaped platinum and gold in virtually every market except the U.S., where Boney M. never reached the top 25.

This time, Blume says, Hansa hopes its top act will be able to crack "the market we're still a bit scared of." Hansa, together with In-

# The scene in cannes: Midem coverage begins on page 56.

tersong Publishing, created Modern Talking in the fall of 1984, pairing experienced songwriter/producer Bohlen, 31, with singer Anders, 22.

Bohlen, who has written and produced around 1,000 songs, tried his hand previously as a solo artist, landing a minor hit in Italy.

Explains Blume: "At first, we thought of the duo primarily as a dance act, and they originally broke through the discos. But after a few television appearances, we realized their potential among teens, too."

The result was a kind of Teutonic Wham!, trailblazer for a series of German-produced acts (Jennifer Rush, Sandra) singing in English, which did extraordinarily well last year through Europe and the U.K.

Only in Britain has Modern Talking met a lukewarm reception,

which Blume blames on "the wrong distribution company" (Magnet). The current U.S. campaign was preceded by test marketing last fall in the college radio market, which Hansa claims was very positive.

RCA/Ariola now has three videos available and promises heavy radio promotion in the U.S. for the duo. The first single is a double release with two of the most popular European hits, "You're My Heart, You're My Soul" and "Cheri, Cheri Lady."

Unlike many continental productions, neither was remixed for American tastes—perhaps an indication that in the face of such broad acceptance elsewhere, European acts now want to approach America on their own terms, with their own sound.

Even if the U.S. campaign falls flat, Modern Talking looks certain to return to the European charts in February, when the new single "Brother Louie" is released.

Numerous German producers and music publishers are attending Midem this year, with product similar to Modern Talking, hoping last year's trend of English-language dance productions will carry into the new year and perhaps prove even longer-lasting then the last German trend, the "New German Wave" rock of the early '80s, which ebbed out after around 18 months.

# **BPI Mulls Chart Changes On Double-Packed Singles**

LONDON The British Phonographic Industry (BPI) is considering the issue of double-packed singles, after complaints from record and radio executives that they produce a misleading impression in the official U.K. chart.

Market research organization Gallup, which compiles the chart, is also unhappy about the practice. The organization has put forward suggestions for new rules that will be discussed at the next BPI council meeting in February.

It's understood that these suggestions involve a weighting system designed to apportion double-pack sales in the same ratio that the individual singles contained had previously sold separately. At the moment, a low-selling record can be pushed into the chart if it is packed with a more popular title.

Dave Price, chief assistant at the BBC Radio One pop and a member of the BPI's chart technical committee, says: "To us the chart is a guide to the public's musical taste at any given time. Double-packing can give a completely wrong impression of the popularity of a particular song, and we don't feel it is within the spirit of the chart."

Some record companies that have shrink-wrapped singles with their followups defend the practice. Says Paul Russell, managing director of CBS U.K., which recently double-packed Jennifer Rush's "The Power Of Love" with the followup "Ring Of Ice": "We are in the business of selling records, and while staying within Gallup's guidelines we will continue to do that as aggressively as possible."

And at WEA, managing director Rob Dickins adds: "The practice of double-packing is legitimate. We have never used a recent hit in a double-pack. The old hits we have used have been surplus stock. I would support the position of not double-packing a single still in the top 40, but I would not be against double-packing in general."

EMI artist development manager David Munns notes: "It's very questionable when one single is still high in the charts, and acceptable only if both singles are doing nothing. If a single is for sale, it should be for sale in its own right."

Some dealers have reportedly benefited from double-packing by splitting the packages and selling the two disks separately. Says London retailer Peter Thorogood: "I'm one of the few dealers I know who doesn't split them. If Gallup is clamping down it's good if it stops shops splitting them, but it's the customer who is going to lose out. It's a two-sided coin."

# Italian Home Video Exec Sees Boom on the Way

BY VITTORIO CASTELLI

MILAN Italy, for so long the backward infant of European video markets, could soon be headed for a home video boom. That at least is the prediction of Roberto Capparo, managing director Cinehollywood here, which claims a 20% share of the current \$17 million annual software business.

"The reasons why our market is difficult are well known," Capparo says. "It's mainly a matter of having a very strong broadcast television sector, with about 100 commercial stations. That was a direct result of the mistakes of the Italian movie business in the past.

"Earnings were not reinvested to improve product and technical quality; movie theatres haven't changed much since the '50s and '60s, so the public naturally preferred to stay home and watch one of the many tv programs on offer."

The abundance of feature films being shown on television, plus lack of consumer education about competing VCR systems, has meant a hardware population still only around 200,000 machines, Capparo goes on. Even top movie releases sell no more than around 3,000 copies on videocassette, with 1,000 units an average sale.

In addition, though, the porn market is worth an estimated \$15 million annually, while pirates are said to generate yearly turnover in excess of \$20 million.

"Once the market really clicks," Capparo predicts, "its dimensions will surprise everyone. At the moment it's still in a very early stage of development."

Cinehollywood itself recently positioned itself for expansion by concluding a distribution pact with CGD Videosuono, video arm of one of Italy's leading record companies.

"We believe our choice of CGD was a wise one," says Capparo.
"The company is expanding fast in areas other than music, and if we had not gone with them, the only other possibilities were to give our video product to a competitor or set up our own sales force, neither of which is a very attractive solution from our point of view."

Cinehollywood is part of a group of companies run by the Capparo family for the last 45 years. It also includes programming sales arm IE International and equipment firm Universal Video Corp., which also boasts a film library with several million meters of footage and a stable of film directors. All three are soon to be relocated in a single new building for better coordination.

9

TV Source Licensing

# COPYRIGHT REFORM: GOOD MUSIC THE WINNER

BY FREDERICK C. BOUCHER

In a recent Billboard commentary (Dec. 28), ASCAP president Hal David called on the music industry to oppose H.R. 3521, a bill which will mandate source licensing of music on syndicated television programs. Mr. David characterized the bill as a threat both to the music industry and to the copyright system.

As the author of H.R. 3521, I strongly disagree with Mr. David's attack on my reform legislation.

It may be true that this bill threatens a system in which a very few individuals and corporations monopolize tv music, but H.R. 3521 hardly threatens the survival of the copyright system or the music in-

On the contrary, the bill will open up the music business to the forces of competition in much the same way similar reform efforts have opened up other industries, such as aviation and communications. As in the case of those earlier reforms. my bill will open the tv music market to vigorous new players who will thrive in a deregulated system and offer program producers, television stations and the consuming public a better product at competi-

For years the performance rights in motion picture soundtracks have been obtained by source licenses. Such memorable scores as the themes for "Star Wars," "The Sting" and "Butch Cassidy And The Sundance Kid" were all acquired in the same manner that H.R. 3521 would require for syndicated tv programming. The system that has provided excellent music for motion pictures will equally well serve the television music industry.
Mr. David's defense of the blan-

ket license for ty recites four famous names in music-Gershwin, Rodgers, Richie and Springsteenand asserts that "before long, the incentive that helped produce the likes of these composers will all but have disappeared.

The reality of tv music today, however, is that most of the music in syndicated shows is created by "composers-for-hire." The music of Springsteen, Richie and Rodgers is heard frequently on records, in films and in concert, but rarely on

tv.
The facts are that although
ASCAP and BMI represent collectively over 60,000 composers and lyricists, only an infinitessimally small percentage of these creators see more than a token payment for music on syndicated tv programs and commercials. In fact, ASCAP distributes 75% of its television revenue to less than 3% of its composer/lyricist members and 2% of its publishers. BMI distributes 89% of its take to less than 2% of its composer/lyricist affiliates and less than 1% of its publishers.

Of the top 15 recipients of tv music license money, 11 were companies controlled by the eight Hollywood studios-not by the publishers owned by the Springsteens, Rodgerses, Gershwins and Ri-

Mr. David's commentary contains a number of other assertions about the music will be bargained for on a case-by-case basis. Music in a program with a strong musical element will command a higher price. Weak music will command less

For the first time, the importance and quality of music in a show will be an element in the bargaining process. If strong music raises the price, the marketplace will ultimately reward that composer. The composers who contribute to "Miami Vice" will be entitled to a greater reward when that program goes into syndication than those who provide theme and background music for "Divorce Court.

That's not how the system works now, however. If "Divorce Court" and "Miami Vice" enjoy equal Nielsen ratings, under the present system the creators of the music component in the two shows receive the same reward.

The bill will produce a more equitable result. Where music has star billing in a show, it will receive star tem used in theatrical release of feature films. His answer? A simple

I assert that Hal David and other composers like him would, in fact, be far better compensated and would compose a much larger share of tv music if the bill is passed. This result will occur because the 50 cents on every dollar windfall stushare of syndication revenues.

of one's musical work. Payment value of the work in the market-place can be determined." Poppy-

up front-for their creative contribution to a television production. Of course, they are not. They, like all other creative contributors, receive handsome residuals every time a broadcast station licenses a syndicated program. The same will be true of the music in a program when a syndication contract is signed and a source license issued.

The payment of residuals, like the current composers' share of ASCAP/BMI disbursements, is not an act of charity by Hollywood studios. In fact, they are a method of making the creator share the studio's risk that the program will nev-

By paying low up-front payments to scriptwriters and composers-forhire, the studio gets a script and music cheaply. If the program never goes into syndication, the studio has gotten off with a minimal investment. If the show makes it big and does a good syndication business, the creators are rewarded at no expense to the producer.

That mercenary incentive will remain just as strong under a music

dios now receive as recipients of the publisher's share of ASCAP/BMI disbursements will disappear, and the truly creative talent whose music will command more from the broadcaster at the syndication bargaining table, will receive a larger This brings me to another point of disagreement with the "facts" set forth in Mr. David's December commentary. He states that H.R. 3521

'would eliminate the right of continuing payment for continuing use would be made only once, before the cock! Ask Hollywood's leading scriptwriters if they are paid only once-

er be successful.

(Continued on page 16)



#### 'Where music has star billing in a show, it will receive star prices'

Frederick Boucher is the Democratic Congressman from the Ninth District in Virginia.

both the existing system and the effect of my bill which don't square with the facts First, he states that supporters of

my bill intend to shift the licensing of music used on syndicated programs from the broadcasters to the program producers. My bill does no such thing. It simply requires that music performance rights be licensed at the same time as the right to perform all other copyrighted elements of a program.

Local broadcasters will still bear the burden of paying for music. The difference will be that the price of prices. H.R. 3521 will provide the truly outstanding composer with compensation commensurate with the value of his work. This is an onportunity which has never been available to composers before.

Ironically, Hal David, a very good composer with many hits to his credit, has publicly admitted that good composers like himself will not be harmed by my bill. In testimony submitted in the Buffalo Broadcasting case. Mr. David was asked by the lawyers for the broadcasters if he has been fairly compensated by the negotiated source licensing sys-

#### Letters to the Editor

#### CLEARING THE AIR

Hal David's commentary (Dec. 28) attempts to characterize my testimony before a House Subcommittee on the subject of Copyright Royalty Tribunal reform as being inconsistent with broadcasters' support of H.R. 3521, a bill to require the inclusion of music performance rights together with all other rights conveyed when television stations purchase prerecorded programming.

My endorsement of the blanket licensing concept referred to its use in radio, not tv. This is clear from my statement:

"In the music negotiations, the payment per station generally reflects the size of the stations and other considerations that result in a

'sliding scale' of fees paid by the radio station" (emphasis added).

I was addressing the cable argument that under a full copyright liability scheme, cable operators would not be able to clear the plethora of programs they retransmit to their subscribers. I was merely pointing out that the cable retransmission question is really no different than radio's situation.

It would be virtually impossible for most radio stations to seek and negotiate with every composer and publisher of the thousands of records they broadcast yearly. Blanket licensing relieves radio stations of that legal necessity. Likewise, the obvious answer for cable under a full copyright liability scheme

would be an adaptation of the blanket licensing approach utlized by radio for over 40 years.

Television is quite different. All the network programs broadcast by a station have had the music performance rights cleared. Music associated with programs produced by the station can be purchased from individual composers. In the case of the remaining prerecorded non-network programs, the station negotiates in the marketplace for each and every program. There is no need for a blanket license. The cost of music performance rights would simply be another element in the negotiations.

Edward O. Fritts, President National Assn. of Broadcasters Washington, D.C

#### AN APPROPRIATE HOME

I think the Rock'N'Roll Hall of fame should be located in Nashville. The hall would solidify the city's image as "Music City, U.S.A." After all, many of rock'n'roll's forefathers started their careers here

Kerry P. O'Neil Nashville

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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# **Welcome Mat Out for KPWR Los Angeles**

#### Urban-Formatted 'Power 106' the Talk of the Town

#### KIM FREEMAN

NEW YORK Industry reaction to the debut of urban-formatted KPWR Los Angeles (Billboard, Jan. 18) is perhaps best described by Motown's Skip Miller, who offers an emphatic "Yahoo."

"I don't know why it's taken Los Angeles so long to make a decision like this," adds the label's senior vice president, marketing/promotion, in a common West Coast refrain.

The welcome high-powered urban outlet belongs to Emmis Broadcasting, which laid adult contemporary KMGG to rest on Jan. 11 to roll out "Power 106" and its first week of six consecutive "Power Play" tracks. According to several sources, KPWR is patterned after Philadelphia urban leader WUSL ("Power 99") and consulted by veteran Don Kelly, whose resume includes work at the top-rated success of KMJQ Houston.

So far the KPWR playlist is hewing to urban convention, with an emphasis on crossover black and pop. Staple songs to date include the latest from Tears For Fears, Ready For The World, Stevie Wonder, James Brown, Klymaxx, Sade, Lio-

nel Richie and Isley/Jasper/Isley.

As Motown's Miller describes the Los Angeles market, "We have our giants for years and years," a reference to the current reign of KIIS-AM-FM, and, earlier, KMET and KHJ. KPWR is going to "wake this town up, make it more competitive," Miller predicts.

Miller notes that Emmis is up for a big challenge. KIIS aside, KPWR faces stiff competition from KJLH

# 'I don't know why it's taken so long'

and what Miller calls the "excellent programming" of PD Jim Maddox.

KJLH is the strongest Los Angeles urban outlet, with a 2.3 share in the fall Arbitron, and KDAY is right on its heels with a 2.2. KACE and KUTE are the two other urban contenders, although none of these four outlets has the reach of the former KMGG signal.

Meanwhile, KIIS programmer Mike Schaefer is watching Power 106's development with a cool but keen eye. "I'm sure it's frustrating to the industry to a certain extent that we are the only station they

sort of have to get an add from," Schaefer observes. With the onset of KPWR, Schaefer says, "We might consider adding a record that would have done a 'wait and see' on in the past."

"We welcome the challenge," he continues, adding that, among other things, "It will give us a better gauge on crossovers." Schaefer notes, however, that KIIS "won't react immediately," as the combo's playlist already consists of roughly 50% black music, a reflection of the market's hottest sellers.

At presstime, Emmis had not lined up KPWR's permanent programming and personality team, but the outlet is already the talk of the town, according to several observers.

"We're starting to feel it," said Arista's West Coast promotion director Kelly Norris only four days after the station's debut. Norris pegs the music mix at about 90% r&b, with steady doses of "the good pop songs."

pop songs."

"It's a very uptempo, dance-oriented station," says "On The Radio" producer Jeff Levy, adding that the pop product aired on KPWR so far appears predominantly in 12-inch form.

#### San Francisco Dates Set

## **Gavin Report Confab Rises Again**

NEW YORK The revived Gavin Report convention is scheduled for Feb. 21-22 at the Fairmont Hotel in San Francisco, home of the multi-format tipsheet. Dubbed the Gavin Seminar for Media Professionals, the meet is expected to draw between 500 and 700 attendees from the radio and record communities, says the Gavin Report's Ron Feld.

The two-day confab kicks off with a keynote speech from CBS stalwart Charles Osgood, followed by a management session lead by Charles A. Garfield, author of "Peak Performance." In addition,

WCI Records Group executive Stan Cornyn will be making a presentation on Compact Discs titled "Eat Or Be Eaten," and veteran Gary Owens will host the Gavin Awards ceremony for radio and record reps. Last, but not least, is a series of various format breakfasts.

The last Gavin seminar was held in 1974, under the direction of the late Bill Gavin, creator of the national radio convention concept. As Feld explains it, this year's meet will mark the beginning of "a new tradition."



Programmers reveal why they have jumped on particular new releases.

#### PNP

Fighting the flu and the traditional framework of the pop format are not easy tasks to tackle simultaneously, but such is the situation we found WXKS-FM Boston program director Sonny Joe White in last week. Of his latter battle, White says two recent adds are helping WXKS get a break from the "sugar pop" flow with a step towards more progressive items. First is the Bangles' "Manic Monday" (Columbia), a Prince-written single. "I always like the Bangles, and we need stuff like this. We haven't had a girl group since the Go-Go's." Borrowing a bit from the rock waves, WBCN's in particular, White says the Divinyls' "Pleasure & Pain" (Chrysalis) is doing well. "It's not as commercial as some of us top 40 programmers might like it to be," White notes, "But we need to push the format a little." In perusing the high-energy dance scene, the PD has plucked Phyllis Nelson's "I Like You" (Carrere/CBS Assoc.). And, even though White says Eddie Murphy's "Party All The Time" worked extremely well at "Kiss," he claims to be suprised at the comedian-turned-crooner's slickness in pulling off "How Could It Be" (Columbia), a ballad no less.

#### ANE

After boosting his combo to a nine share for the number three slot in Minneapolis, KQRS-AM-FM program director Dave Hamilton alludes to some of his programming philosophies in this week's adds, especially his first pick to click. That is the Firm's "King's Horses" (Atlantic), a song that Hamilton describes as "the essense of AOR. We can own it. CHR won't touch it." Besides that, "Paul Rodgers is at his best here," Hamilton adds. Second is the Alarm's "Spirit Of "76," (I.R.S.), a single that he says is stronger than the group's last outing, "Strength." Meanwhile, the Del Fuegos remain hot in Minneapolis, where Hamilton is feeding a demanding audience with the album cut "I Still Want You" (Warner Bros.). More offbeat adds at KQRS come from Aldo Nova, whose "Rumors Of You" (Portrait/CBS) features Fiona singing backup, and Dare Force. The latter is a local act with "Just One Night" out on the indie DME Records. "It's a hot night-time rocker," says Hamilton. "Plus we're cool to play it," he notes, as the act has created a steady buzz in the area.

#### COUNTRY

KFKF Kansas City program director Cliff Blake has an interesting description for an unsurprising add this week. It applies to "She & I" (RCA) by format champs Alabama. "I can hear the band branching out here. They've learned some lessons from John Cougar Mellencamp and the Police," observations which Blake pegs to the drum and guitar work on the new single. Mentioning another veteran, the PD predicts that Anne Murray's "You & Me" (Capitol) will be her "Islands In The Stream" for this year. He may have been "Down In The Boondocks" a while back, but Billy Joe Royal is up on the charts with "Burned Like A Rocket" (Atlantic), a trek that has not gone unnoticed by Blake. "It's another great country do-wop song," the programmer enthuses. Lastly, Gary Morris' "100% Chance Of Rain" (Warner Bros.) gets yet another point on its way to achieving 100% unstoppable success, as Blake adds it easily to KFKF's format.

# **Promotions**

#### NO STATION IS AN ISLAND Long Island Radio Broadcasters Assn.

Contact: Paul Fleishman

"It's the first time in our history that we've all agreed on something," says LIRBA president and WGSM Huntington general sales manager Paul Fleishman of the 15-year-old association's collective "Power Of Sound" promotion.

Last week, the group's 20 members began a six-week campaign plugging the value of radio advertising, which will culminate in one local business winning a radio blitz worth \$72,000. This grand prize includes an 18-spot-per-week, fourweek spot schedule to be run on all participating outlets. The 60-second ads are generic enough, says Fleishman, to fit all LIRBA stations from the MOR-formatted WGSM to rocker WBAB.

To promote this sales promotion, Fleishman says, LIRBA members are practicing what they preach by making use of all media. That involves print, cable and direct mail, a campaign that he says is costing the association about \$60,000. "Our whole idea," notes Fleishman, "is to attract business people who are not already listening."

Interested businesses register by calling a 24-hour phone number, and will also become eligible for merchandise prizes awarded twice weekly for the duration of "The Power Of Sound." All registrants will be sent packets containing information on the 20 LIRBA member stations.

THE SESQUICENTENNIAL celebrations abounding in Texas this year will lay the groundwork from some stellar promotions. One of

the wackiest we've heard of comes, of course, from KLOL Houston, which recently embarked on its "Claim The Comet" campaign. As a salute to the Big State's 150th anniversary, KLOL is claiming Halley's Comet as Texas' sovereign territory, a move that KLOL public relations director Doug Harris describes as "official tongue-in-cheek with respect for Texas heritage."

With plenty of "Quest For The

With plenty of "Quest For The Comet" parties and proclamations as teasers, KLOL wrap up the promotion by sending a delegation to Alice Springs, Australia, in April. Australia and Rio de Janeiro are two of the best places to see the comet clearly, but Harris says the latter location was "too accessible" for the rock outlet: "We had to send them to the other side of the earth."

Leading this entourage will be "Texas' ambassador to Australia," another "official" KLOL appointment, an honor created as one of the prizes in the station's recent "The Best Of Texas" promotion. Other prizes emerging from that summer stunt included a \$5,000 Texas shopping spree and a producing oil well.

According to Harris, KLOL intends to turn the Australian comet-viewing jaunt into something of a cultural exchange. So, Australian broadcasters, be prepared for barrels of Texas artesian water, jalapeno peppers and other Big State favorites when the KLOL team arrives this spring.

KIM FREEMAN

# ...newsline...

MARTY GREENBERG, president and chief operating officer of Duffey Broadcasting, reports two acquisitions: Adult contemporary KONO-AM and top 40 KITY-FM, both in San Antonio. Combined purchase price is \$11 million.

**DRAKE-CHENAULT** appoints Dick Downes vice president/general sales manager. He was national sales manager for KWK/KGLD St. Louis.

FRED BOHN is promoted to station manager for Fairfield combo WQLR/WQSN Kalamazoo, Mich. A Fairfield partner, Bohn replaces Don Heckman, who left to acquire two stations of his own.

## WESTWOOD ONE PRESENTS

THE BEST OF

# FARM AID AN AMERICAN EVENT



The Westwood One Radio Networks and Home Box Office are proud to present the exclusive simulcast premiere of The Best Of Farm Aid: An American Event. airing Saturday. February 8 at 13 p.m. (EST/PST) in digital stereo on Westwood Cne and HBO outlets throughout North America.

The hour-long simulcast presents the most exciting highlights of last September's historic all-star benefit zoncert in Champaign. Illinois' Memorial Stadium, organized by Willie Nelson with help from John Coura Mellencamp and Neil Young.

Featured are spirited performances by Nelson, Bob Delan, Johnny Cash, Billy Joe., Kenny Rogers, Young, Waylon Jennings, Mellencamp, Kris Kristofferson, Alabama, George Jones, Loretta Lynn and others, along with special appearances by Roger Miller (Big River). Charles Haid (Hill Street Blues), Sissy Spacek (Oscar-winning star of Coal Miner's Daugh er) and Debra Winger (Terms Of Endearment, Urban Cowboy. And preceding the simulcast. Westwood One affiliates will present a special 15-minute salute to the Farm Aid project.

The simulcast will also feature a special 800-number for listeners and viewers who wish to contribute to the Farm Aid fund, which provides relief for financially-stricken farmers. The Best Of Farm Aid: An American Event makes it possible to relive that momen when music with a message united America's heart and with the world. To make sure you and your listeners are a part of it, call Westwood One now at (213) 204-5000 or Telex 4996015 WWONE.

FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!





THE WILD WEST got a lot wilder last week with modern music source KNAC Long Beach remodeling its format. No, its not all heavy metal, reports program director Jimmy Christopher, whose favorite description of the new sound is "loud but proud." He says, with the help of consultant Jeff Pollack, "we're filling the void for true rock'n'roll."

According to the PD, KNAC is returning to its roots of the late to middle '70s, and the listener and label response so far has been, "Wow, someone finally had the guts to put rock'n'roll back on the radio." Christopher reports that KNAC is going after the 15-30 demo, although he says "a 51-year-old women called to request Van Halen, so . . . who knows."

Core artists on Christopher's "pure rocker" now include Twisted Sister, Judas Priest, Accept, Motley Crue and Dokken, he says, with generous doses from the Doors, Led Zeppelin and other '70s staples. Although Christopher says word of the revised KNAC has spread like "wild fire," he claims that a major scale tv and print campaign are in the Flagship outlet's budget. In the meantime, KNAC has a long list of co-promoted concerts scheduled.

On the jock lineup, Roland West and Big Rick Stewart have stepped out, with Wild Bill Scott and Sam Freeze Disease stepping in. The remaining jocks have been given appropriate "killer and stormin'-type" prefixes, says Christopher.

ANOTHER OUTLET you can expect to hear and see more of is Malrite's new baby, country combo KLAC/KZLA Los Angeles. Unlike other stations in the market, the combo will be sticking to its format, says newly upped Malrite vice president/California stations. Steve Edwards, who retains his post as VP/GM at the company's other country pair, KNEW/KSAN San Francisco. "We feel the stations are in an excellent position for growth," notes Edwards. "We are going take the lessons we learned here [San Francisco] and apply them." What will be changing at the Los Angeles properties, says Edwards, is the combo's pro-file. "We are upping our promotional budget to a point that will guarantee us better ratings,' notes the executive of a campaign that will canvass tv, outdoor and

Malrite's acquisition of KZLA/ KLAC from Capital Cities was finalized recently, and the Cleveland-based broadcaster has already brought on two key executives. First, Bob Guerra segues from the PD post at KNEW for the operations manager shift in Los Angeles. And, veteran broadcaster Norm Epstein ships in from KMPC Seattle as general manager.

ATLANTA also crops up as a market to keep a keen eye on with the debut of WEKS, an urban contemporary outlet recently unveiled by Trans-World Broadcasting, the folks with a stellar track record based on WZAK Cleveland. Lee Zapis is running the outlet as general manager and he projects that "Kiss 104" will be more progressive musically than it's neighbors, the toughest of which is urban topper WVEE.

To ensure this, Zapis has done some impressive local headhunting, highlighted by the recruiting of WVEE's Mitch Faulkner, who joins Kiss 104 as program director and morning driver. Other Zapis raids include Mary Summers from WFOX, Keith Eubanks from WBUS, Tony Scott from WWDM, Ray Harris from WAOK and Laverne Snead from WIGO on the air team. Additionally, WEKS has pulled WVEEers Andrea Bergero and Marvin Whaley in on the sales side.

WIDO-FM Fayetteville, N.C. changes call letters to WDKS and

#### KNAC's format not all metal is loud but proud.

comes under the ownership of its three-vear consultant Landsman-Webster Communications. Predictably, company partner Dean Landsman reports that "D-103's" 12-49 urban target will remain the same and says that "promotions will be stepped up tenfold." Bob Gaye stays on as program director and morning man. Staff additions following the transaction include new general manager Herb Wolfe, who ships in from WWIL Wilmington, N.C. Also leaving WWIL for WDKS is Greg Starr in the midday shift, while Toni Collins left a local tv station to join the air team.

BOB LINDY is upped to program director at "pure pop" WJXQ Jackson/Lansing, Mich. An air talent there since Oct. 1984, Lindy retains his afternoon shift and replaces Brian Krysz. Other changes at WJXQ include the arrival of morning duo (Dave) Harmon & (Tom) Holiday, who've shipped in from WWCL Pittsburgh. New in the midday slot is Tim Barron, a recruit from WNAP Indianapolis. And, filling the 1 p.m. - 4 p.m. shift is Dave Scott, fresh from rival Lansing outlet WVIC.

KANDY DANIELS is promoted to assistant music director and moves to the 10 a.m.-3 p.m. slot at WCGQ-FM Columbus, Ga. He was a night jock for the station . . . WYCR-FM York-Hanover, Pa. switches formats from CHR to adult contemporary. Station execs decided to make the change be-

cause "we want to target more of the 25-44 audience," states station manager John Lawrence, noting that "that's where the business is." The outfit has been a CHR since 1974.

N AN INDUSTRY FULL of directories, we're sadly short on info as to where to seek the best bodies in the biz. So . . . thanks to Playgirl magazine for a pictorial guide to 10 of America's top rock jocks in its February issue. Dubbed "America's Favorite DJ's" by criteria unknown to us, the discrete shots include KROR San Francisco's John McCrae, KLOS Los Angeles' Geno Michellini, WIYY Baltimore's Ted Edwards (formerly of KGB San Diego), KMET Los Angeles' Rick Lewis and Frazer Smith, WBCN Boston's Bob Kranes, WXRK New York's Mark DiDia and Mark Coppola, WLUP Chicago's Jonathon Brandmeier, KZEW Dallas' Oz Medina. WXRT Chicago's Lin Brehmer and Bob Buchmann of WBAB Long Island.

JON ANTHONY is promoted to program director at country outlet, WDOD-FM Chattanooga. He continues as the station's morning drive jock. Also, Parker Smith is upped to music coordinator for WDOD-AM-FM, while retaining his afternoon shift on the AM... In the same format, Rob Hough is promoted from music director to assistant program manager at KTTS-AM Springfield. Succeeding him is Tony Michaels, who holds onto his evening slot.

RADIO IS RIGHT in there on the industry-wide effort to create the Rock'n'Roll Hall Of Fame. WCBS-FM New York, for one, hosting a live special Thursday (23) while the Hall of Fame is officially opened in Gotham. CBS Radioradio, in turn, is offering the two-hour WCBS show to its affiliates, who can look forward to interviews and info on as many of the first 10 Hall Of Fame inductees as possible. The WCBS-FM connection comes from the station's weekend man Norm N. Nite, a member of the industry committee overseeing the HOF's progress.

On another New York note, we told you last week that WYNY morning partner Rick Harris will be leaving the show next month. That's because he'll be taking a part ownership in WKBQ Harrisburg. Pa., where he'll also act as station manager. Harris merges with present station owners Al and John Dame. He likens WKBQ to WNBC New York in terms of its mix of music, personalities, sports, news and night-time talk and says he's joining to "provide a little magic." Whether Harris will make that magic at the mike remains to be seen.

# **FALL '85 ARBITRON RATINGS**

Following are 12 plus, average quarter hour share, metro survey area.

Monday-Sunday, 6 a.m. to midnight.

Call	Format	Spring '85	Fall '85	Call	Format	Spring '85	F
	PHOENIX				CINCINNA	ТІ	
(NIX-AM-FM	country	10.6	12.8	WKRQ	contemporary	10.6	1
(UPO	AOR	8.3	10.4	WWEZ	easy listening	9.4	10
(TAR	news/talk 9.2	0.5	9.3	WEBN	AOR	7.4	8
(QYT	easy listening	5.9	7.1	WLW	AC	10.3	
(MEO-FM	easy listening	7.1	6.7	WUBE	country.	4.2	
ZZP	contemporary	7.6	6.2	WCKY	news/talk	5.5	
OOL-FM	oldies	3.9	5.9	WKRC	AC AC	9.6	
OY	AC	3.7	4.8	WBLZ	urban	6.3	
KLT	AC	6.4	4.6	WRRM	AC .	6.6	
OKB			3.7	WLLT	AC	5.1	
	AOR	3.7		WSKS	AOR	2.8	
OPA-FM	contemporary	5.3	3.4				
LFF	nostalgia	2.2	3.3	WCIN	black	2.3	
LZI	AC	4.6	3.2	WWNK-FM	AC	2.8	
UKQ	urban	2.0	2.9	MOTO	oldies	1.9	
ONC	classical	2.9	1.9				
PHX	Spanish	_	1.7				
STM	AOR	2.5	2.0		SAU-SUFFOL		
00L	AC	2.2	1.4	WBLI	AC	5.7	
RDS	Christian	_	1.3	WALK-FM	AC	3.4	
.VVA	Spanish	_	1.3	WBAB	AOR	5.2	
				WCBS-AM	news	3.8	
				WGSM	MOR	2.4	
	PORTLAND			WABC	talk	1.5	
KRZ	contemporary	8.9	9.8	WCBS-FM	oldies	3.9	
XL-FM	easy listening	7.4	8.3	WCTO	MOR	1.7	
				WHLI	MOR	3.7	
XL-AM	news/talk	5.6	8.0				
INK	AOR	5.7	7.1	WKJY	AC	1.1	
GON	AOR	6.2	6.4	WBLS	urban	1.3	
GW	AC	10.1	6.3	WAPP	contemporary	1.9	
EX	AC	8.1	6.3	WLIR-FM	AOR	1.8	
KCW	"Love Songs"	4.6	5.9	WGBB	AC	1.1	
UPL-FM	country	4.0	4.8				
YTE-AM	nostalgia	4.8	4.6				
MJK	contemporary	8.0	4.3	ANA	HEIM-SANT	A ANA	
KLI	AC	3.3	3.6	KHS-AM-FM	contemporary	9.7	
WJJ	country	2.6	2.8	KBIG	easy listening	6.8	
WJJ-FM	country	1.7	2.5	KABC	talk	5.7	
YTE-FM	classical	2.3	2.3	KJOI	easy listening	4.9	
POQ-FM	retigion	1.72.1	2.0	KKHR	contemporary	4.0	
KEY	talk	1.4	1.7	KFWB	news	2.5	
		1.4			AC	1.6	
SGO	oldies 1.7		1.6	KFI EM			
KSN	classical	2.1	1.4	KFAC-FM	classical	1.6 -	
POQ-AM	religious	_	1.2	KIQQ	AC .	1.4	
				KKGO	jazz	1.0	
				KBZT	AC	2.3	
	PROVIDENCE			KIKF	country	1.5	
/LKW-FM	easy listening	12.6	12.5	KEZY	contemporary	1.3	
PRO-FM	contemporary	11.6	9.3	KW1Z-AM	AC	.9	
HJY	AOR	9.8	9.2	KYMS	Christian	.9	
/WLI	easy listening	3.2	7.2				
PRO-AM	AC	7.4	7.0				
/HJJ	news/talk	6.4	7.0		ATLANTA		
BRU	AOR	2.9	4.2	WZGC	contemporary	12.1	
ERI-FM	contemporary	2.8	3.9	WKLS-AM-FM	AOR	6.4	
	AC AC		3.9	WVEE WKL3-AM-FM	urban	11.0	
MYS SME		3.0				9.2	
SNE	AC	4.4	2.7	WQXI-FM	contemporary		
BSM	talk	2.6	1.9	WPCH	easy listening	6.5	
EAN	news	2.2	1.9	WSB-AM	AC	6.3	
BCN	AOR	1.2	1.6	WKHX	country	8.9	
LKW-AM	nostalgia	2.1	1.5	WSB-FM	AC	5.4	•
HIM	country	1.6	1.4	WYAY	country	3.3	
XKS-FM	contemporary	_	1.4	WFOX	AC	3.7	
BZ	AC	_	1.3	WARM-FM	AC	2.5	
нтт	contemporary	1.0	1.0	WAOK	black	2.3	
ARA	AC		1.0	WGST	news/talk	2.9	
				WPLO	country	1.7	
				WCNN	talk	1.2	
	MINISTERS			WQXI-AM	oldies	1.6	
	MINNEAPOLI			WIGO	black	1.3	
CCO	MOR	22.5	18.5	,,,,,,	5,500	1.5	
STP-FM	AC	9.9	10.4				
QRS-AM-FM	AOR	6.8	9.0		KANSAS CIT	rv	
LOL	contemporary	9.4	8.6				_
AYL	easy listening	7.0	7.0.	WDAF	country	10.7	1
EEY	country	5.2	6.1	KCMO	news/talk	6.8	
DWB-FM	contemporary	7.0	5.5	KMBR	easy listening	8.5	
STP-AM	news/talk	2.7	4.0	KBEQ	contemporary	7.1	
LTE	AC	3.7	3.8	KPRS	urban	4.7	-
				KUOL	AC	6.4	-
DGY	country	3.3	3.3	KYYS	AOR	6.8	!
110	oldies	2.3	3.2	KFKF	country	5.4	
rcz	EOR	4.2	2.7	KLSI	AC	6.0	
MGW	AC	2.1	2.0	WHB	AC	3.2	4
LBB	MOR 1.6		1.5		news/talk	3.2 4.6	1
	contamporen.		1.0	KMBZ	INCM3/ LOUR	₹.0	
DWB-AM	contemporary	_	1.0	KJLA	big band	3.4	- 4

## WESTWOOD ONE PRESENTS



The Westwood One Radio Networks' acclaimed *In Concert* series is proud to present the passionate, funky rock 'n' roll sound of Australia's INXS, airing the week of Monday, February 6 on Westwood One Radio Network affiliates throughout North America. It's an exclusive 90-minute performance recorded by Westwood One's mobile studios at the famed Hollywood Palladium during the Antipodean sextet's most recent U.S. tour. Featured are exciting live versions of all the hottest tracks from INXS' three U.S. LPs (*Shabooh Shoobah*, *The Swing* and *Listen Like Thieves*), including their latest hits, "This Time" and "What You Need." Call the Westwood One hotline now at (213) 204-5000 or Telex 4996015 WWONE so you and your listeners won't miss INXS *In Concert*, the latest exclusive from rock radio's favorite performance series.



FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

# RADIO'S GREATEST ROCK ROCK'S GREATEST STARS 15 DYNAMIC WEEKS

Now...the inevitable radio link between album rock's beginnings and the cutting edge of today's format.



With Mike Harrison

Riding the winning direction of AOR in the late '80's, **ROCK CONNECTIONS** pulls in the important upper demos and turns on the core younger audience.

With a music-intensive format, new and rare interviews, great historical flashbacks and the unique perspective of host Mike Harrison (KMET-FM Los Angeles, WNEW-FM New York, Goodphone Communications)—

ROCK CONNECTIONS is your connection to listeners and advertisers this summer.

Make the connection <u>today</u>. Call Jamie Curtis in New York at (212) 975-7316 or Steve Epstein in Los Angeles at (213) 460-3547.

One hour each weekend throughout the Summer. Three-hour specials on Memorial Day, Fourth of July and Labor Day Weekends. Produced by Broadcast International in association with Goodphone Communications.



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m.		4.5				, ,	٠

(Continued from page 14)

KZZC AOR 4.6

KCFX AOR 1.8

KZZC	AUK	4.6	3.5
KCFX	AOR	1.8	2.9
KBKC	contemporary	3.8	2.7
KCXL	black	1.2	1.9
KKCI	AOR	2.3	1.9
KXTR	classical	1.7	1.9
KEXS	gospel	.7	1.1

#### MILWAUKEE WTMJ 12.3 9.7 AOR WOFM 8.2 8.4 contemporary 7.4 8.3 WKTI WEZW easy listening 8.7 8.1 7.9 WLUM urban 3.5 5.0 WISN 4.1 4.6 WMIL WLTO 1.9 4.1 WBCS-FW country 3.2 4.0 WMYX AC 4.6 3.3 WEMP oldies 3.6 2.8 WNOV urban 2.0 2.7 3.6 2.4 WMGF AC WZUU-FM 4.0 2.4 contemporary WFMR classical 1.6 2.2 WRKR-FM 1.6

#### BOUCHER

WGN

(Continued from page 10)

MOR

source licensing system. We can safely assume that studios will continue to ask composers to take less up front in return for the promise of a percentage—in the form of a residual rather than an ASCAP/BMI payment—when and if the program is licensed to local broadcasters in syndication.

There will be one big difference, however. The composer's share will not be based on an arbitrary formula, as is now the case. You can be sure that star music will command star residuals in syndication.

That assurance advances the fundamental purpose of the copyright law: to provide a marketplace reward to creative artists. That is why H.R. 3521 is a needed reform which will strengthen the copyright system and the music business. It will make tv music for the first time a truly marketable commodity. Where his or her contribution is an important element in a program, a composer will command a greater share of syndication revenues.

At the syndication bargaining table music will be an issue, no longer something to be paid for by a fixed formula which has no relationship to the quality or importance of the product.

Of course, there will be losers if H.R. 3521 is enacted, as there were when Congress deregulated other industries and let the marketplace determine the price of goods and services.

The mediocre, those who really don't contribute to what the consuming public receives, will lose. Studios may lose the arbitrary 50% they now receive as the publisher's share of revenues from ASCAP and BMI. Composers whose scores sound as if they could be written by a computer may also lose their privileged status. The ASCAP/BMI bureaucracies may shrink a bit.

But those with talent will have a chance to show their stuff. They will win their rightful place at the syndication bargaining table. Good music and the music industry in general will be the winner.

# ewsmakers



Record Radio Relief. WXRT Chicago staffers and local hero Nicholas Tremulis relax after pulling off a benefit concert for the city's Children's Memorial Hospital which raised \$3,300 and 2,000 toys. Shown from left are Mhyrta Perez, director of the child life center at Children's Memorial, band manager Pete Katsis, the hospital's David Dolton, WEA's Scott Cameron, Tremulis, WXRT program director Norm Winer, Island Records' Brenda Romano and Ron Hamu of the Maxell Corp. The sold-out concert was co-sponsored by WXRT, Maxell and Island Records.



The Snider Sound. KMET Los Angeles hosts Atlantic recording artist Dee Snider of Twisted Sister during the group's L.A. stint to promote its latest album, "Come Out And Play." Pictured from left are air personality Cynthia Fox, Snider, music director Pam Edwards, Atlantic local promotion rep Mark Gorlick and the label's vice president of field operations Lou Sicurezza.



Hard Rockers. Pictured at a WNEW-FM New York bash at the Hard Rock Cafe are, from left, air personality Dave Herman, program director Charlie Kendall, Scott "The Professor" Muni, A&M recording artist Tommy Shaw, a WNEW contest winner and air personality Carol Miller. The group is gathered for a Maskers Ball reception as a culmination of a week-long party celebration.



Dare to Be a Chicken. Gary Gillespie, right, a local Victoria, B.C., government employee, accepts a dare from CFAX Victoria morning man Barry Bowman to perform a "most outrageous" stunt. The station offered Gillespie \$1,070 to appear as the "Chicken Man," a painted body with liquid honey and feathers gobbling 25 hard-boiled eggs.



Morris, Mickey & Minnie. Warner Bros. Nashville recording artist Gary Morris hosts NBC Radio Entertainment's live-via-satellite country music concert series, "Live From Walt Disney World." Joining Morris, center, are host Nancy Turner of WMAQ Chicago, Mickey and Minnie Mouse and WHN New York air personality Dan Taylor, who flew down to guest-host with several contest winners.



Audio Dynamite Breaking with WFNX Boston staffers are members of Columbia act Big Audio Dynamite. Pictured from left are BAD's Don Letts, station promotion manager Cid Stanford, station owner Stephen Mindich, BAD's Mick Jones and CBS Records promotion manager Sal Ingeme.



Clemons United Collection. Clarence Clemons pauses after an interview with the United Stations Programming Networks' Tom Roland to promote his Columbia album "Hero." Pictured in the front row from left are Patty Mrozowski of Ted Bates Advertising, Clemons, Fran Weinberg of Bates, and USP's Joni Silverman. From top left are Mathew Asinari of J. Walter Thompson, USP's Dick Kelley, Dean Taylor of Warner Lambert and Roland.



Crazy Eddle Levels Off. Capitol Records artists Sawyer Brown are living it up on WSIX Nashville's "Big Show." Pictured off track are the station's Paul Randall and "Crazy Eddie" Edwards, left, and the Sawyer Brown trio.

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# TOP ROCK TRACKS

	Ų			<b>TUCN</b> I	<u>RAUNO</u>
		/.	/	Compi	ed from national album-oriented
/	WEEK	WEEK	340	3	radio airplay reports.
1	LAC MEET	2 MEET	WW. AGO	ARTIST LABEL	TITLE
1	1	1	12	MIKE & THE MECHANICS	SILENT RUNNING
2	2	3	7	MR. MISTER	KYRIE
3	3	2	10	ZZ TOP WARNER BROS.	STAGES
4	5	9	6	THE HOOTERS COLUMBIA	DAY BY DAY
5	7	7	9	PETE TOWNSHEND	GIVE BLOOD
6	9	16	9	STEVIE NICKS MODERN	I CAN'T WAIT
7	10	13	9	THE DREAM ACADEMY WARNER BROS.	LIFE IN A NORTHERN TOWN
8	4	4	11	STEVIE NICKS MODERN	TALK TO ME
9	15	21	6	TOM PETTY SO YOU WAN	NT TO BE A ROCK & ROLL STAR
10	14	18	10	RUSH MERCURY	MANHATTAN PROJECT
11	13	15	8	ROGER DALTREY	LET ME DOWN EASY
12	6	6	7	BRUCE SPRINGSTEEN COLUMBIA	MY HOMETOWN
13	23	35	5	SIMPLE MINDS	SANCTIFY YOURSELF
14	19	29	7	STARSHIP GRUNT	SARA
15	8	5	12	PETE TOWNSHEND	FACE THE FACE
16	18	23	9	NIGHT RANGER	GOODBYE
17	11	11	12	ZZ TOP WARNER BROS.	CAN'T STOP ROCKIN'
18	31	-	2	THE ALAN PARSONS PROJECT	STEREOTOMY
19	12	12	13	THE ALARM LR.S.	STRENGTH
20	21	25	5	TOM PETTY MCA	NEEDLES AND PINS
21	34	-	2	JOHN COUGAR MELLENCAMP	MINUTES TO MEMORIES
22	16	8	13	THE CARS ELEKTRA	TONIGHT SHE COMES
23	28	28	6	AEROSMITH GEFFEN	SHEILA
24	29	34	5	BON JOVI MERCURY	SILENT NIGHT
25	25	33	6	DOKKEN ELEKTRA	THE HUNTER
26	26	19	7	<b>QUEEN</b> CAPITOL	ONE VISION
27		NEW		INXS ATLANTIC	WHAT YOU NEED
28	24	24	6	CHARLIE SEXTON MCA	BEAT'S SO LONELY
29	17	10	10	PAT BENATAR CHRYSALIS	SEX AS A WEAPON
30	36	48	3	ASIA GEFFEN	TOO LATE
31	33	43	3	DIRE STRAITS WARNER BROS.	RIDE ACROSS THE RIVER
32	20	14	12	SURVIVOR SCOTTI BROS.	BURNING HEART
33	1	NEW		HEART CAPITOL	THESE DREAMS
34	43	-	2	THE OUTFIELD COLUMBIA	YOUR LOVE
35		NEW		PETER FRAMPTON ATLANTIC	LYING
36	38	38	3	STING A&M	RUSSIANS
37	22	17	12	ASIA GEFFEN	GO
38	42	42	9	JOHN COUGAR MELLENCAMP	JUSTICE & INDEPENDENCE
39	39	-	2	ZZ TOP WARNER BROS.	ROUGH BOY
40		NEW		PAT BENATAR CHRYSALIS	LE BEL AGE
41	41	46	19	JOHN COUGAR MELLENCAMP	RAIN ON THE SCARECROW
42	27	22	15	SIMPLE MINDS  A&M  PHANTOM POCKER & SLICK	ALIVE & KICKING
43	1	(WEW		PHANTOM, ROCKER & SLICK EMI-AMERICA DIVINYLS	MY MISTAKE
44	30	20	11	CHRYSALIS	PLEASURE AND PAIN
45	45	41	28	DIRE STRAITS WARNER BROS.  JOHN COUGAR MELLENCAMP	WALK OF LIFE
46	32	26	20	ZZ TOP	SMALL TOWN SLEEPING BAG
47	35	27	15	WARNER BROS.	TERRITORIES
48	48	45	11	MERCURY TWISTED SISTER	LEADER OF THE PACK
49	37	32	8	ATLANTIC  BRYAN ADAMS	IT'S ONLY LOVE
50	40	40	8	A&M	II 3 ONLT LOVE



#### Chicago FM Spearheads Mutual Marketing Hopes

# **Larry King Getting Contemporary Boost**

BY MOIRA McCORMICK

CHICAGO Adult contemporary WFYR here has become the first major market contemporary music FM station to carry Mutual Broadcasting's syndicated talk program "Larry King Show." News/talk WIND-AM had broadcast King's show until it switched to a Spanishlanguage format in mid-December.

Most of the 263 stations around the country which carry King's nightly five-hour program are news/talk AMs, according to Mutual corporate communications representative Chris Durney. Only 28 FM stations carry the nine-year-old show. Corpus Christi, Tex. was previously the largest market in that

The RKO-owned WFYR took an unusual step in picking up a fivehour talk program, admits program director Glen Martin. However, he

notes, "King is a proven commodity and he did very well at WIND.

"Most of our numbers are be-tween 10 a.m. and 10 p.m.," Martin says, "and since we tend to skew vounger because of our AC/top 40 music, we thought we might transfer some numbers on the upper end. The perception of the show is that it skews older; on the other hand, with Westwood One's purchase of Mutual, they're probably aiming to make the program show more mass appeal."

That is precisely Westwood One's intent, according to Mark Feldman, Mutual's director of corporate communications. "'Larry King' is Mutual's hallmark program," he says, "and Westwood One's first programming development" since taking over Mutual.

As part of the show's updated format, satellite hookups will enable guests to be interviewed in

Westwood One's and Mutual's New York studios as well as those in Mutual's home base of Arlington, Va.

Now, King will be reporting late breaking news from around the world during the first hour—a slot traditionally reserved for guests only-and will also be fielding phone calls.

According to Mutual's Durney, the program will be expanding to six hours on Feb. 3-beginning at 11 p.m. EST rather than at midnight, "which gives us an extra Arbitron hour.'

Westwood One and Mutual are hoping WFYR paves the way for other contemporary music stations

to pick up "The Larry King Show."
"Having WFYR carry the program," notes Durney, "is an an interesting way for us to break into contemporary markets.'

# Washington Roundup

#### BY BILL HOLLAND

THE MERGER OF Gannett and the Evening News Assn. (ENA) was approved by the FCC Jan. 14. Gannett, which already owns six television stations and 15 radio stations, will acquire control of two more tv stations. ENA, in order to comply with FCC multiple ownership rules, will be selling off several tv licenses to Knight-Ridder, and WWJ/WJOI Detroit to Federal Enterprises. Things will stay the same for Gannett's radio stations in Chicago, Detroit, Los Angeles, San Diego, St. Louis, Tampa, and Houston, Denton and Pasadena, Texas. The Commission also okayed Gannett's acquisition of WDVM-TV here, even though its national newspaper, USA Today, is headquartered in nearby Arlington, Va.

AM'S LEE IACOCCA? Judging from a recent standing-room-only meeting in Los Angeles, the FCC's Media Bureau Chief Jim McKinney might be held in the same regard by AM broadcasters. The AM executives came to the NRBA-sponsored event to discuss with McKinney his recent proposals to improve AM broadcasting through the use of synchronous (dual) transmitters, program duplication, AM stereo and other state-of-the-art technical procedures.

SENATOR WIRTH? House Telecommunications Subcommittee chairman Timothy Wirth (D-Colo.) was to announce his plans to enter the 1986 U.S. Senate race for Sen. Gary Hart's current seat at a rally and press conference in West Denver last week. If Wirth pursues the Senate seat (and sources are sure he will), broadcasters will be among those applauding-because Wirth has been a thorn in their side for years. Among those who might go for the telecommunications subcommittee chair: Reps. Tom Luken (D-



ABCs of Rock and Power. The team at WXRK (K-Rock) New York enjoys an ABC Radio Network-sponsored party celebrating the network's distribution and marketing deal with the Global Satellite Network for its "Rockline" and "Powercuts" programs. From left: K-Rock's music director Mark DiDia, personalities Jimmy Fink, the Madame and Tony Pigg, program director Pat Evans, advertising and promotion director Sharon Rosenbush, vice president/ general manager Tom Chiusano and production director Mike Koste

Ohio) and Al Swift (D-Wash.), both authors of broadcast dereg bills.

ISPANIC FEMALE Republican to take vacated Democrat Henry Rivera's seat on the FCC? That's the word concerning Patricia Diaz Dennis, 39, now a member of the National Labor Relations Board. As a White House choice, sources say, she would be a shoo-in.

CC FIELD OFFICES have been given authority to levy fines up to \$10,000 for technical violations, according to the Commission. Previously, field offices had to toss any case with a fine more than \$2,000 to headquarters, but no more. Forewarned is forearmed.

NAB REPORTS that the beer and wine ad issue may again surface in the Congress, and that Rep. George Brown Jr. (D-Calif.), in a "dear colleague" letter to members, urged support for H.R. 2657, a bill that would amend the IRS Code to disallow tax deductions that beer and wine companies currently receive for buying ad time on stations. Brown introduced the bill.

UNE OF THE FINALISTS in the NRBA's annual "best of the best' radio promotion contests is WEPM/ WKMZ Martinsburg, W. Va. The station planned a week-long event, complete with a free T-shirt giveaway and a unique listener participation. The event was in humorous commemoration of the inventor of the first flush commode, Thomas Crapper. During the city-wide memorial flush, Martinsburg city officials reported a momentary dip in city water pressure. Never underestimate the power of radio.

# Featured Programming

HOMANTIC WORDS and music will grace the airwayes as we approach Valentine's Day 1986. Here are some programming offerings from various networks and syndicators.

Radio International, New York, boasts a one-hour independent spe-cial entitled "What About Love," based on the veteran rock group Heart's latest single and starring all five members of the band. The program will feature the music of each group member's favorite rock'n'roll love songs. Additionally, select stations will receive promotional packages complete with heart-shaped boxes of chocolate. The special will broadcast between Feb. 14 and 16.

Another AOR entry is from New York-based MJI Broadcasting, which is presenting a special "Rock Quiz Valentines Celebration" on that daily two-minute series. The themes for the week of Feb. 10th are "Rock'n'Roll Babies," "Number One Love Songs," and for those like the J. Geils Band who don't have Valentines, "Love Stinks."

DIE-HARD COUNTRY music fans will be treated to a multitude of romantic programming. Included is New York-based Narwood Productions' "Valentine's Day Special," on the weekly one-hour "Country Closeup" series. The program will feature love songs and humorous anecdotes about the holiday from numerous recording artists. The special will air the week of Feb. 3 . Available from The United Stations Programming Network on the daily "Solid Gold Country" series are three different themes of heartfelt programming. Feb. 12 highlights "Country Music From The Heart," featuring music and interviews with top talent. Feb. 13 will be "Elvis Presley's Love Songs," including the crooner's music joined by many friends and past co-workers. On Feb. 14, "A Valentine's Day Salute To Falling In Love" will highlight appropriate music and conversations with stars eager to share insights.

MJI has a romantic offering within its weekly "Country Today" program. Over the weekend of Feb. 14-16, the theme of the one-hour magazine-formatted show will be "Best Love Songs In The Country Today," featuring major artists and interviews.

From New York's DIR Broadcasting comes "An American Eagle Valentine," a special weekend, Feb. 8-9, as a part of the weekly 90-minute series, "The American Eagle." This country concert series will have a field day this time, with excerpts from concerts featuring the biggest names singing love songs live.

Finally, The United Stations' weekly big band/nostalgia series "The Great Sounds" will play all love songs during its four-hour broadcast the weekend of Feb. 8-9.

HE ABC RADIO NETWORKS have made a major commitment by adopting the new technology of fiber optic channels for the transmission of program audio between cities. On Jan. 6, regular inner-city use was installed with ABC News correspondent Joe Templeton's "The World News This Morning" program. The fiber optic channels, leased from AT&T Communications, afford ABC Radio operations multiple audio, voice and data channels simultaneously between its two major studio production centers in New York and Washington. According to ABC's director of satellite systems, Bob Donnelly, ABC will utilize fiber technology and plans not to discontinue satellite operations, but to enhance them.

**UVD PRODUCTIONS** of Miami is making available to Spanish-language stations in the U.S. a syndicated adult contemporary format, "Musica En Flor." This new service is available for full- or part-time use based on the best of current and standard Spanish ballad music. It is designed for a broad 18-49 demographic appeal without geographic distinctions.

Public interest affiliates of Chicago is opening a New York office this month. The company will utilize a New York space to handle radio advertising and promotional sales. To refresh your memory, PIA made its debut in music programming not long ago, with a special on Pete Townshend. To contact PIA national sales manager Susan Null, call (212) 714-9550 or write 12 W. 31st St., New York 10001.

**U**FF HOUR ROCKERS COMEDY PRODUCTIONS will begin syndicating the humor of popular comedian "Jackie The Joke Man" Martling due to his success on stations across the country. The shows are minute-plus segments of Jackie telling jokes, riddles and rhymes via various roles and characters. The show stemmed from Rick Dees. who had been using taped potions of Jackie's 922-WINE naughty joke line, and requested a "less risqué, more airable version for radio," the comic says. Dees added Jackie to his United Stations syndicated series "Weekly Top 40" and "The American Music Magazine."

JANICE GINSBERG

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

Jan. 17, Arcadia, Rick Dees' Weekly Top 40, United Stations, four hours.

Jan. 17, Three Favorite Songs Countdown I, Scott Muni's Ticket To Ride, DIR Broadcasting, one

Jan. 17-18. Mel McDaniel, Weekly Country Music Countdown, United Stations, three hours.

Jan. 17-19, Jethro Tull, Legends Of Rock, NBC Radio Entertainment, two hours.

Jan. 17-19, Ben Sidran, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Jan. 17-19, Robert Plant, Superstar Concert Series, Westwood One. 90 minutes.

Jan. 17-19, Peter Albin, Big

Brother & the Holding Company, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Jan. 17-23, Dokken, Metalship, MJI Broadcasting, one hour.

Jan. 17-23, Sawyer Brown, Country Today, MJI Broadcasting, one

Jan. 18, Glen Campbell, The American Eagle, DIR Broadcasting, 90 minutes.

Jan. 18. Eric Burdon & the Animals, Solid Gold Saturday Night, United Stations, five hours.

Jan. 18-19, Mitzi Gaynor, The Great Sounds, United Stations, four hours.

Jan. 18-19, Roberta Flack, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 18-19, George Strait, Reba McEntire. Salute to Country Vocalists of the Year, Creative Radio Network, two hours.

Jan. 18-24, Frankie Valli, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 19, Pete Townshend, Part I, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 19, Osamu Kitajima, Musical Starstreams, Musical Starstreams, two hours.

Jan. 19-26, Mike Rutherford, Part II. Rock Over London, Radio International, one hour.

Jan. 20. Moody Blues. Pioneers In Music, DIR Broadcasting, one hour.

Jan. 20-26, Forester Sisters, Thom Schuyler, Country Closeup, Narwood Productions, one hour.

Jan. 20-26, Rush, Off The Record Specials with Mary Turner, Westwood One, one hour. Jan. 20-26, Outfield, Del Fuegos,

In Concert, Westwood One, 90 min-

Jan. 20-26, Kool & the Gang, Star Trak Profiles, Westwood One, one hour.

Jan. 20-26, Moe Bandy, Live From Gilley's, Westwood One, one

Jan. 20-26, Kashif, Special Edition, Westwood One, one hour.

#### 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
STARSHIP SARA GRUNT	30	66
ELTON JOHN NIKITA MCA	25	43
ANNE MURRAY NOW AND FOREVER YOU AND ME CAPITOL	14	23
HEART .THESE DREAMS CAPITOL	13	21
THOMPSON TWINS KING FOR A DAY ARISTA	13	20

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# ADULT CONTEMPORARY

/	LAS WEEK	2 WEEK	WW. AGO	Compiled from a national sample of radio playlists.  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL  GO HOME TAMLA 1817/MOTOWN 1 week at No. One
1	13	2/2	1	LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	9	GO HOME TAMLA 1817/MOTOWN 1 week at No. On  ◆ STEVIE WONDER
2	1	1	12	THAT'S WHAT-FRIENDS ARE FOR ARISTA 1.9422  ◆ DIONNE & FRIENDS
3	8	11	7	MY HOMETOWN COLUMBIA 38-05728  ♦ BRUCE SPRINGSTEEN
4	4	6	10	WALK OF LIFE WARNER BROS. 7-28878  ♦ DIRE STRAITS
5	2	2	12	SAY YOU, SAY ME MOTOWN 1819   LIONEL RICHIE
<b>6</b>	7	9 9		SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680  • BARBRA STREISAND
7	5	,3 <u>.</u>	11*	I MISS YOU MCA/CONSTELLATION 52606/MCA  ◆ KLYMAXX
8	9	10	9	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC  ◆ SADE
9	12	17	. 7.	HOW WILL I KNOW ARISTA 1-9434  ♦ WHITNEY HOUSTON
10	6	48	13	BROKEN WINGS RCA 14136
(II)	15	21	*7	♦ MR. MISTER WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)
(12)	16	25	6	JIVE 1-9432/ARISTA ♦ BILLY OCEAN LIFE IN A NORTHERN TOWN WARNER BROS. 7-2884
13	13	13	10	◆ THE DREAM ACADEMY  SMALL TOWN RIVA 884202-7/POLYGRAM
14	14	.14	8	♦ JOHN COUGAR MELLENCAME  TALK TO ME MODERN 7-99582/ATLANTIC
15	11	8	16	SEPARATE LIVES (THEME FROM WHITE NIGHTS) ATLANTIC 7-89498
(16)	18	24	7	◆ PHIL COLLINS & MARILYN MARTIN  I'M YOUR MAN COLUMBIA 38-05721
17	17	22	8	↑ WHAM!  THE HEART IS NOT SO SMART GORDY 1822/MOTOWN
18	10	7	14	EL DEBARGE WITH DEBARGE EVERYDAY COLUMBIA 38-05681
(19)	30	*	2	♦ JAMES TAYLOR SARA GRUNT 14253/RCA
(20)	23	26	8	♦ STARSHIP  I NEED YOU COLUMBIA 38-05726
(21)	25	31	5	♦ MAURICE WHITE  CARAVAN OF LOVE CBS ASSOCIATED 4-05611
$\overline{}$				♦ ISLEY/JASPER/ISLEY WHEN I GIVE MY LOVE TO YOU WARNER BROS. 7-28819
(22) (23)	27	32	5	MICHAEL FRANKS/BRENDA RUSSELL YOU'RE A FRIEND OF MINE COLUMBIA 38-05660
23	31	37	5	◆ CLARENCE CLEMONS & JACKSON BROWNE NIKITA GEFFEN 7-28873/WARNER BROS
24)	»N	EW		◆ ELTON JOHN
25	19	12	16	YOU BELONG TO THE CITY MCA 52651  ◆ GLENN FREY
26	22	18	10	TOO YOUNG QWEST 7-28931/WARNER BROS.  JACK WAGNER
27	28	30	8	CHAIN REACTION RCA 14244  ◆ DIANA ROSS
28	39	-	2	LOVE ALWAYS FINDS A WAY ELEKTRA 7-69585 PEABO BRYSON
29	20	20	8	LOVE IS THE SEVENTH WAVE A&M 2787  STING
30	21	15	15	MORNING DESIRE RCA 14194  ◆ KENNY POGERS
31)	40	-	2	SILHOUETTE GRP 3013 RANDY GOODRUM
32	24	19	17	YOU ARE MY LADY CAPITOL 5495  ◆ FREDDIE JACKSON
33)	Ņ	EW	*	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL 5535  ◆ FREDDIE JACKSON
34	32	27	21	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528  ◆ DAVID FOSTER
35	35	34	9	DREAMLAND EXPRESS RCA 14227  JOHN DENVER
36)	× N	EW)		KYRIE RCA 14258   ◆ MR. MISTER
37)	×N	EW)	<b>&gt;</b>	BURNING HEART SCOTTI BROS. 4-05663/EPIC  ◆ SURVIVOR
38	38	-	2	EASIER SAID THAN DONE ELEKTRA 7-69580  ◆ JON ANDERSON
39	37	36	6	TONIGHT SHE COMES ELEKTRA 7-69589  ♦ THE CARS
(40)	-	10000	~	EVERYTHING IN MY HEART EMI-AMERICA 8300

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.

# **Indie Distributor Continues to Prosper**

#### Select-O-Hits Accents Reliability, Personal Service

#### BY GEOFF MAYFIELD

NEW YORK On the site of a onetime music landmark, Sun Records original warehouse, family-operated Select-O-Hits utilizes a small staff to service the distribution of more than 10 independent labels in eight southern states.

With a label roster emphasizing blues, jazz, gospel and 12-inch singles, the Memphis-based company serves stores in Alabama, Arkansas, Mississippi, Missouri, Florida, Indiana, Louisiana and its home state, Tennessee.

Typical of the music industry, the 25-year-old firm evolved through various segments of the business first warehousing and retailing, later as a one-stop—before finding its most profitable niche in 1979: distribution.

'The first year it wasn't as noticeable, but about halfway through the next year, we really saw it start to grow," says vice president Johnny Phillips. "In 1981, we ended up at least 20% over '80. And we've improved every year since then by at least 10%-15%."

Ironically, the same market conditions that spelled misery for other independent distributors during recent years bolstered Select-O-Hits' success. As the flight of independent labels to major distribution caused other distributors to shut

their doors, new sales territory opened up for the Phillips family operation.

Select-O-Hits was founded in 1959 by Tom Phillips, a former manager of Jerry Lee Lewis and father of the company's three key staffers: president Skip Phillips, vice president Johnnie Phillips and administrative assistant Kathy Gordon. Now retired, the elder Phillips founded the company when developments in Lewis' personal life made it difficult. to find venues willing to book the Sun star.

With a financial assist from his brother Sam, Tom Phillips bought the Sun plant. At first, they continued to warehouse product for the label and set up a retail shop.

The store originally sold Sun titles, but as business picked up they started adding other material-first buying closeouts from other labels and later adding popular titles from the majors. Their retail success, in part, was tied to the fact that Gray Line Tours had listed the Sun studio as a sightseer's stop-due to the lofty reputation of label stars Elvis Presley, Johnny Cash, Carl Perkins and Lewis.

"Actually, it got to be kind of a problem," says Johnnie Phillips. People would be wandering through our warehouse. With all the product sitting back there, you don't want a lot of strangers roaming around."

In the mid-'60s, as Sun's success flagged, Select-O-Hits used its retail contacts to jump into the onestop field. The effort was successful at first, but by the time Tom Phillips stepped down in 1979, competitive pressures of the market left the Memphis operation in a less than secure position.

'We looked at our one-stops and we had some good accounts. But we realized that if we lost just two of them we would be facing hardship, says Johnnie Phillips. "Right now, it seems everyone wants a piece of the pie. The major labels are selling direct more and more, and there's just enough one-stops who can come in (Continued on page 21)



Streetside Suite. Leonard Slatkin, music director and conductor of the St. Louis Symphony, signs a youngster's copy of the RCA Red Seal complete 'Nutcracker" at Streetside Records in St. Louis. The album is one of this year's

# **Hoberman Holding Homer's at Present Size**

#### Wants to Sharpen Outlet & Distributor Services

#### JOHN SIPPEL

LOS ANGELES In 15 years, Bruce Hoberman's \$3,000 borrowed stake in an Omaha record shop has grown to seven-figures in his trio of Homer's retail stores, a 90-employee wholesaler of home electronics hardware, audio software and accessories.

"I was a graduate student in English at the University of Nebraska, Lincoln," says Hoberman, "and wanted to see the 'real world.' So, I rented 500 square-feet of space in the Old Market, a renovated warehouse area. I spent \$500 to refurbish and outfit the space, \$1,500 on albums and \$1,000 on advertising.

"Despite the six-day 12-hour schedule, I quickly grew to like it. I became the first discounter in the area, selling \$5.98 LPs for \$3.82." Hoberman recalls, that because his cash flow was so limited he couldn't

get an open-to-buy from the local one-stop. "I had to hire Bruce Van-Langen immediately to work at the store," he says, "enabling me to visit Records & Tapes Inc. three times a day with cash to replenish LPs I'd run out of."

"I think we grossed \$68,000 the first 12 months on a \$3,000 inventory of records. Boxed waterbed mattresses helped our profits the following year. I turned the store into more of a headshop. I boosted mattress sales by printing a singlepage instruction sheet, showing how to build a waterbed frame for under \$25. I remember that bed spreads from India were also a good supplementary seller.

Business was so good I rented 1,000 square-feet in the same area from the father of Susan Romanick, who became a partner in the store, which I called Homer's. She left the operation to open her own store, Jethro's, still operating in Omaha.

"By mid-1973, I was confident about the record business. I borrowed \$25,000 from the Small Business Administration to open a store in West Omaha. It was 900-squarefeet. Both stores did well. We doubled our sales volume about every 18 months. In early 1974, we needed more room in the Old Market store. I built a 400 square-foot balcony where we stocked more accessories. Then I went to the landlord to rent a then-unused basement under the store. I got it for \$25 a month. We spent \$10,000 making general improvements and wound up with a 2,300 square-foot sales area."

In the summer of 1976, Hoberman acquired Records & Tapes Inc. from Pete and Bonnie Poulos, who had decided to move to a warmer climate. The Nebraska Business Development, which fostered manu-(Continued on page 22)



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# ew 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

CHASTAIN, PAUL Halo

LP Pet Sounds PSMA-1965/\$5.98 CA PSMA-1965/\$5.98

DEE, MICKEY Now Or Never

LP Rock City RC-92185/\$7.98 CA RCT-92185/\$7.98

DESTRUCTOR

Maximum Destruction

LP Auburn AU-004/important/\$8.98 CA AU4-004/\$8.98

**VARIOUS ARTISTS** Boston Rock & Roll Anthology Vol. 6

**CROSSOVER** LP Atomic Theory ATR 1002/\$8.98 CA ATR 1002/\$8.98

ROSELL, ANDI I Like To Dance LP Marquis MQ 1007/\$7.98 CA MG 1007/\$7.98

#### COMEDY

THE BEVERLY HILLS BROTHERS

LP Barjonick BI JA01/\$8.98 CA BRC JA01/\$8.98

#### GOSPEL

**CAESAR, SHIRLEY** Treasures

LP CTC Music CTC LP01/\$6.98 CA CTC 01-C/\$6.98

VARIOUS ARTISTS
The World's Greatest Gospel Vol. I

## LP CTC Music WGG-D1/\$6.98 CA WGG-C1/\$6.98

CLASSICAL Klavierstucke/Fantasien/Intermezzi Stephen Bishop Kovacevich

LP Philips Classics 411 137-1 PH/PolyGram/no list CA 411 137-4 PH/no list

ESTES, SIMON Spirituals

LP Philips Classics 412 631-1 PH/PolyGram/no list CA 412 631-4 PH/no list

MOZART 3 Piano Sonatas Mitsuko Uchida

LP Philips Classics 412 617-1 PH/PolyGram/no list CA 412 617-4 PH/no list

MOZART Horn Concertos Hermann Baumann, St. Paul Chamber Orchestra

LP Philips Classics 412 737-1 PH/PolyGram/no list CA 412 737-4 PH/no list

NIELSEN/REINECKE/BUSONI

Flute Concertos

LP Philips Classics 412 728-1 PH/PolyGram/no list
CA 412 728-4-PH/no list

#### COMPACT DISC

Klavierstucke/Fantasien/Intermezzi
Stephen Bishop Kovacevich

CD Philips Classics 411 137-2 PH/PolyGram/no list ESTES, SIMON Spirituals

CD Philips Classics 412 631-2 PH/PolyGram/no list

(Continued on page 22)



#### **SELECT-O-HITS PROSPERS**

(Continued from page 20)

and low-ball you that it's really be-

come a dangerous business.

"As a distributor, we own rights to the Mid-South for the labels we carry. You don't have that kind of security as a one-stop, so we moved out of it—but not completely.

"We still carry some of the hits from the majors so we can do emergency fill-in business for some of the big chains like Peaches, Camelot and Sound Shop. But since we now service one-stops through our distributor operation, we don't want to create bad feelings by competing too heavily with them." Fantasy, Malaco, Alligator, Select and Tommy Boy make up the bulk of their label roster along with product from Sunnyview, Prelude, Sutra, Profile and others.

While the moves of Arista and Chrysalis to major labels rocked the independent distributors' boat, Johnnie Phillips feels that Motown's link with MCA caused the most damage for Southern distributors.

"So many of those people had their eggs in one basket that when they lost Motown they were in deep trouble," he says. The misfortune of other indies directly ties in with Select-O-Hits growth. As Tara in Atlanta and All South in New Orleans closed their doors, and Stan's in Freeport, La., turned to the re-creation of Jewel Records, the growing Phillips family account list moved into new territories.

While Tommy Boy's recent limited agreement with Warner Bros. (Billboard, Dec. 28) seems to mirror those earlier defections, Johnnie Phillips is not worried about the consequences. "I didn't really like it, but it doesn't bother me. We have enough things working for us that we shouldn't see too much of a dropoff in business."

In contrast to the hectic life of the one-stop, Johnnie Phillips enjoys the less complicated operation of distribution which allows one to "keep a good inventory, but not have to wor-

ry about returns and deep inventory." He attributes Select-O-Hits' success to good fills and reliable delivery. Most of all, he credits his company's personal service, characterized by his calling on accounts "two or three times a week."

Even in a soft retail year, Select-O-Hits posted close to a 10% increase. Fantasy's "Amadeus" soundtrack and Creedence Clearwater Revival led the way for Compact Disc sales. Alligator's blues acts Johnny Winter, Lonnie Mack and Roy Buchanan benefitted from the renewed interest in the genre that followed Epic's Stevie Ray Vaughan success. Tommy Boy's Force MDs and Choice MCs also contributed to the distributor's gains.

To celebrate the company's 25th anniversary, Select-O-Hits staged a party for all of its accounts and suppliers in November. Koko Taylor, Rufus Thomas, Gene Chandler and Drama provided entertainment for the Memphis Crown Plaza hotel event.



Gone West. Peter Cox, left, and Richard Drummie of Chrysalis recording group Go West sign autographs for 500 customers during a recent in-store at the Licorice Pizza Music & Video outlet in Canoga Park, Calif.

FOR WEEK ENDING JANUARY 25, 1986

# Billboard TOP COMPUTER SOFTWARE

	ZHIC Z	LAST WEEK	MKS OF KEY	TITLE	Publisher	Remarks SA	Apple If	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	1	1	69	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress intyping speed and accuracy.	•		•	•	•			
	2	3	121	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•			
	3	2	104	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•				
8	4	4	100	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•					
EDUCATION	5	6	7	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic progamming language.			•					
3	6	5	19	SKY TRAVEL	Commodore	An Astronomy Program.			•					
	7	7	25	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•				·
	8	8	9	CHIPWITS	Ерух	Teaches the basics of computer programing. Recommended ages 8 and up.			•					
	9	9	36	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•		•	•				
	10	10	15	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•							

	1	1	79	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•		
Z	2	2	40	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•		
ME	3	4	9	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•			
GEM	4	3	42	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•		
NA	5	6	121	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•		
M	6	5	55	PAPERCLIP	Batteries Included	Word Processing Package		•	•*			
	7	7	26	PRINT MASTER	Unison World	At Home Print Shop				•		
WO	8	8	29	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.	••		•			
Ĭ	9	10	40	НОМЕРАК	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•		
	10	9	24	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•			

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●—DISK ◆—CARTRIDGE ★—CASSETTE

# Added Locations Being Planned for CD Connection

#### BY JOHN SIPPEL

LOS ANGELES After six weeks, professional audio veteran Darryl Manthey is so enthusiastic about the progress of his CD Connection software and hardware store in Sparta, N.J., that he sees two more stores in his 1986-87 future.

Opened last Nov. 23 in a 1,200-square-foot area in a strip center, the store's doubled its CD titles to 600 and will add at least two more brand names to his hardware units that include Technics, Sony and Sharp.

CD Connection also stocks and demonstrates a complete line of stereo component and rack systems.

Manthey, says that CD will make further big gains in the next few years. He's experienced much better fill since his opening order for software, rising from about 40% to over 90% on some orders. Manthey stocks primarily jazz, pop/rock and classical software titles, with the three selling about equal. He stickers his CDs from \$14.99 to \$16.99.

Fortunate to have a local daily newspaper with a centerfold section on home electronics each week, he runs a 5 x 7-inch ad explaining the store's objectives and inventory, and highlighting new releases.

To satisfy demand, CD Connection is including a select group of prerecorded audio cassettes. No LPs or 45s are stocked. He also created a tiered, natural pine CD fixture which shows off five rows of laser-disk packs.

He describes his average customer as male, 25, very knowledgable and enthusiastic about CD, and buys two or three titles a visit. The store offers a club plan discount stamp card entitling patrons to a free CD for every 15 purchased. Manthey says it's a help in his mailing list.

#### **NEW RELEASES**

(Continued from page 20)

GARCIA, JERRY Old And In The Way CD Rykodisc RCD 10009/no list

MOZART 3 Piano Sonatas Mitsuko Uchida

CD Philips Classics 412 617-2 PH/PolyGram/no list

MO7ART MUZAKI
Horn Concertos
Hermann Baumann, St. Paul Chamber

CD Philips Classics 41.2 737-2 PH/PolyGram/no list NIELSEN/REINECKE/BUSONI

Flute Concertos
CD Philips Classics 412 728-2 PH/PolyGram/no list

STEWART, DAVE, AND BARBARA GASKIN Up From The Dark
CD Rykodisc RCD 10011/no list

VARIOUS ARTISTS

Diva
Original Motion Picture Soundtrack CD Rykodisc RCD-10010/no list

WATSON, DOC & MERLE Down South
CD Rykodisc RCD-10008/no list

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

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#### **HOME VIDEO**

Symbols for formats are = Beta,  $\forall = VHS, \diamond CED \ and \diamond = LV. \ Where$ applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

#### **FILMS**

THE BRAVE ONE Michel Ray

◆ ♥ United Home Video 1010/\$49.95 IMPERIAL VENUS
Gina Lollobrigida, Stephen Boyd,
Raymond Pellegrin

■ ♥ United Home Video 8360/\$49.95 LOSE WEIGHT WITH HOME VIDEO Norman Patterson

◆ ♥ Eye Con 701802/\$39.95

Peter Strauss, Tina Aumont, Luciana Paluzzi

♣ ♥ United Home Video 1164/\$59.95

MEAN FRANK AND CRAZY TONY Lee Van Cleef, Tony Lo Bianco ♠ ♥ Adventure Video 213-855/IVE/\$39.95

Dr. Joseph Francus

◆ ¥ Eye Con 701803/\$39.95

▲ ♥ Adventure Video 213-832/IVE/\$39.95

Mercedes McCambridge, Ford Ra Simone Griffeth ♠ ♥ New World Video 9532/\$59.95

SKAG Karl Malden, Piper Laurie, Craig Wasson ◆ ♥ USA Home Video 214-619/IVE/\$49.95

SPACE 1999: ALIEN ATTACK
Martin Landau, Barbara Bain, Barry Morse

◆ ♥ Adventure Video 213-857/IVE/\$39.95

STING OF THE DRAGON MASTERS Angelo Mao, Jhoon Rhee ♠ ♥ United Home Video 1096/\$49.95 STOP SMOKING WITH HOME VIDEO HYPNOSIS Norman Patterson

♣ ♥ Eye Con 701801/\$39.95

**♦ ♥** USA Home Video 215-829/IVE/\$59.95

# THE STUFF Michael Moriarty, Andrea Marcovicci ◆ ♥ New World Video 8502/\$79.95

NEIL YOUNG IN BERLIN

♣ ♥ VidAmerica 7077/Vestron/\$29.95

Charlton Heston, Ava Gardner, David

♠♥United Home Video 5002/\$49.95

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

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D.D. Winters, Richard Sargent

◆♥ Simitar 7123/59.95 WHEN WOMEN HAD TAILS Senta Berger

♣ ♥ Simitar 7943/\$59.95

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Conrad Nichols, Laura Trotter, Gordon

es McCambridge, Ford Rainey,

STORY OF A LOVE STORY Alan Bates, Dominique Sanda, Lea

## **New PolyGram Pricing Code**

11), Poly Gram, Records has, I dropped the use of live and live an placing that system with a new set of letter codes. The following conversion table matches those new letter codes with the old list prices.

LETTER OLD SUGGESTED LIST PRICE CODE

Classical Pricing 6.98 E 8.98 F I 10.98 

L \$ 98 M 4.98 8.98 Ū V 11.98 W......\*13.98 1.99 Classical CD

. \$11.00

\$10.00

Non-Classical Pricing

#### HOMER'S TO HOLD

(Continued from page 20)

facturing firms that hired local people, made an exception, lending to the new one-stop owner when he told them he would double his employee force yearly. R&TI operated out of 4,000-square-feet and had 30 customers in two states.

In 1979, Hoberman sought to become a qualified full-line retailer by moving to 5,000 square-feet in the Old Market. He remained in that store until a fire last winter in the next store caused widespread smoke and water damages. In March, he opened another Old Market store in 5,000 square-feet with an inventory he estimates at \$125,000—all in records, tapes, Compact Discs and accessories. Outgrowing his West Omaha store, Hoberman leased a 2,000 squarefooter nearby. In 1984, he opened a third Homer's in Northwest Omaha, a 2,500 square-footer in a strip cen-

Hoberman generally charges \$1 off list for catalog albums with specials at \$5.79 to \$5.99. Stressing service and friendliness in his retail operation, he says veteran employees in both retail and wholesale are the key. VanLangen tops the retail sector. The one-stop/distributing wing is now headed by Hoberman's brother Steve.

R&TI, occupying 26,500 squarefeet, is the industry's only record/ tape/accessories one-stop which also operates as a home electronics hardware distributor. Starting with Craig and Pioneer car stereos in 1979, the Omaha firm now sells Sanyo, Goldstar, Cerwin-Vega, Clarion, JVC, Maxell, TDK, Sony Tape, TEAC, Uniden, Phone-Mate and Sansui hardware from VCRs and tv sets to stereo rigs and CD players. Early in 1985, Hoberman became Sanyo distributor for Nebraska, Iowa and Missouri, so he has opened a 5,000 square-foot auxiliary warehouse in Springfield, Mo.

Today, Hoberman estimates that his one-stop/distributorship serves 1,400 customers in 25 states. He has four resident salespersons along with a battery of telemarketing employees.

He estimates that prerecorded product accounts for 45% of his volume, 45% is in home electronics and 10% in accessories ranging from Savoy carrying cases through Koss earphones, Canon calculators and Duracell batteries.

Hoberman is cautious about opening more Homer's stores, not wanting to infringe on his present retail customers. He is more interested, he says, in honing his present wholesale and retail operation to its

finest cutting edge rather than ex-

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STORE DESIGN



# On the Beam

#### BY SAM SUTHERLAND

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

VEGAS NOTIONS: There were few surprises for Compact Disc watchers at last week's Winter CES, just ample fresh evidence that CD technology is reviving the audio electronics field from its late '70s slump.

Instead of stand-out products,

this year's Vegas review represented an ensemble triumph: a broad array of new players spread across every market segment and price points was on hand, with noteworthy growth in both personal/portable CD players, car sound units and high-end home CD hardware.

Thus, if Sony's multi-play automotive DiscJockey CD player (Billboard, Jan. 18) offered a glimpse of high-end mobile audio prospects, it was at least as telling to see hybrid hardware aimed at the lower end of

the market. Apart from the entry of such popular price forces as Sanyo among conventional car CD players, Sparkomatic was plugging a CD interface module designed to allow auto cassette/FM front-ends to handle the input from a personal player such as Sony's two Discman portables or the growing array of similar take-alongs from Technics, Panasonic, Pioneer, Sanyo, Magnavox et al.

neer, Sanyo, Magnavox et al.
Similarly, CD-related accessories
find mass marketers like Geneva
(formerly Nortronics) and Allsop

offering new Compact Disc products such as cleaners and cases. Their entry accordingly broadens price points in these categories, originally opened by audiophile oriented vendors like Discwasher and Nagaoka, among others.

The proliferation of CD playback in boom box formats also underscores the configuration's mass market prospects in the year ahead. Product introductions at the Winter show found smaller, more modestly priced portable combos from a variety of vendors, with Sanyo and Panasonic typifying CD's trickledown theory in mass market portables through their designs. Sanyo also unintentionally underscored

the configuration's acceptance as "just another format" with its cosmetic twist on personal CD players, marketing its basic Discman-type player in a variety of trim colors.

As for home components, Pioneer has offered an ironic reversal of fortunes between LP and CD by making analog disk turntables an option on two bundled rack component systems that include CD players as standard elements in the package.

Home audio's rising case of digititis—a semantic disorder in which marketers find their ad copy broadly infected with "digital" as the modifier of choice, however oblique-

(Continued on page 25)

FOR WEEK ENDING JANUARY 25, 1986

# TOP COMPACT DISCS

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/	\$	1	13	Compiled from a national sample of reARTIST LABEL & NUMBER/DISTRIBUTING LABEL	etail sales reports.
/ JA	LAGY WEEK	2 Mu MEER	15 4GO	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	34	DIRE STRAITS WARNER BROS. 2-25264 19 weeks at 0	No. One BROTHERS IN ARMS
2	2	5	5	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM
3	4	2	35	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
4	3	3	35	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
5	5	4	10	SOUNDTRACK MCA 2-6150	MIAMI VICE
6	7	6	14	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRA	SCARECROW
7	9	15	3	SADE PORTRAIT RK 40263/EPIC	PRÓMISE
8	6	7	8	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
9	11	11	24	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
10	12	10	19	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
11	10	8	26	STING A&M CD-3750	DREAM OF THE BLUE TURTLES
12	8 9 20			BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
13	14	12	35	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
14	13	14	35	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
15	15	13	12	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
16	17	21	22	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 62:	3-CCR2 CHRONICLES
17	26		2	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
18	21	22	3	SIMPLE MINDS A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME
19	16	16	35	BRYAN ADAMS A&M CD 5013	RECKLESS
20	22	26	3	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL
21	20	20	10	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA
22		NEW	<b>&gt;</b>	BOB DYLAN COLUMBIA CK 3830	BIOGRAPH
23	18	23	35	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
24		NEW	<b>&gt;</b>	RUSH MERCURY 826098-2/POLYGRAM	POWER WINDOWS
25	25	29	10	A-HA GEFFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW
26	24	19	11	STEELY DAN MCA CD 5570	THE BEST OF STEELY DAN
27	27	24	33	PIŅK FLOYD COLUMBIA C2K 36183	THE WALL
28	28	25	7	LED ZEPPELIN ATLANTIC 2-19129	LED ZEPPELIN IV
29	30	30	35	WHAM! COLUMBIA CK 39595	MAKE IT BIG
30	23	18	14	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER

THE LANGE	LACE	2 WWEEK	100 AUN SHIP	CLASSICAL Compiled from a national sample of retail sales reports.  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL  ARTIST
1	1	1	35	AMADEUS SOUNDTRACK FANTASY WAM-1791 10 weeks at No. One NEVILLE MARRINER
2	2	2	35	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	35	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)
4	4	4	13	BLUE SKIES LONDON 414-666  KIRI TE KANAWA (RIDDLE)
5	5	5	35	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041  CINCINNATI POPS (KUNZEL)
6	6	6	35	TELARC SAMPLER #1 TELARC 80101 VARIOUS ARTISTS
7	7	7	35	STAR TRACKS TELARC 80094 CINCINNATI POPS (KUNZEL)
8	9	9	24	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 MICHAEL TILSON THOMAS
9	8	8	35	WEBBER: REQUIEM ANGEL DFO-38218  DOMINGO, BRIGHTMAN (MAAZEL)
10	10	11	35	TELARC SAMPLER #2 TELARC 80102
11	12	12	35	WARIOUS ARTISTS  BEETHOVEN: SYMPHONY #9 DG 410-987
12	11	10	35	BERLIN PHILHARMONIC (KARAJAN)  THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244
13	13	13	35	COPLAND: APPALACHIAN SPRING TELARC 80078
14	14	17	7	O HOLY NIGHT LONDON 414-044
15	15	15	35	LUCIANO PAVAROTTI  HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846  WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	16	14	25	STRAUSSFEST TELARC 80098 CINCINNATI POPS (KUNZEL)
17	17	16	35	PACHELBEL: CANON RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA
18	19	21	6	BARTOK: MIRACULOUS MANDARIN LONDON 411-894 DETROIT SYMPHONY (DORATI)
19	18	18	35	MOZART: REQUIEM L'OISEAU LYRE 411-712  ACADEMY OF ANCIENT MUSIC (HOGWOOD)
20	20	20	35	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932
21	21	19	22	PUCCINI: TOSCA ANGEL CB-47174  BERLIN PHILHARMONIC (KARAJAN) MARIA CALLAS
22	22	26	14	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187
23	23	23	35	ACADEMY OF ANCIENT MUSIC (HOGWOOD)  GERSHWIN: RHAPSODY IN BLUE TELARC 80058  CINCINNATI POPS (KUNZEL)
24	24	27	5	TCHAIKOVSKY: THE NUTCRACKER RCA RCD2-7005
25		NEW)		PASSIONE LONDON 417-117
26	25	24	15	VIVALDI: FOUR SEASONS ARCHIV 400-045
27	28	_	2	THE ENGLISH CONCERT (PINNOCK),  OUT OF THIS WORLD PHILIPS 411-185  BOSTON POPS (WILLIAMS)
28	26	22	35	AVE MARIA PHILIPS 412-629  KIRI TE KANAWA
29	27	25	35	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059 YO-YO MA, CLAUDE BOLLING
30	30	30	8	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611 PITTSBURGH SYMPHONY (PREVIN)

# Houston Dealer Dinwoodie 'Goes the Limit' for Customers

BY EARL PAIGE

HOUSTON Sticking with proven promotions and not offering a confusing variety of one-shot specials has been a boon for Video Specialties here. Owner John Dinwoodie, a home video specialty retailer for 15 years, says this philosophy grows out of always thinking "customer first."

In an example of "going the limit" for customers, Dinwoodie tells of a recent experience that related to his beginnings in industrial video and the Sony U-Matic.

"This customer brought in a home movie shot on three-quarterinch and wanted it transferred to Beta," says Dinwoodie. "It was no problem for us."

Like many veteran video specialty retailers, Dinwoodie is locked in when it comes to space. Video Specialties has "1,600 square feet and about 1,000 of it for floor sales space," he says. The store is located in a shopping center where expansion on either side is not likely.

"With 4,000 titles and about 10,000 total pieces, we've got video in every nook and cranny," Dinwoodie says. But he insists that survival for the single video store in today's competitive environment means inventory in depth.

"You also have to stock for all ages," he adds, "and you have to have your blockbusters. Every movie will eventually pay for itself, but the word 'eventually' is important. It's the blockbusters that pay for the total library."

How to purchase the really big titles is a constant dilemma. "We've found that you think in terms of the total library and the end-of-the-day

receipts," rather than concentrating on each title as it comes along, he says.

What comes into play, Dinwoodie suggests, are the numerous proven promotions geared to maximum volume for a maximum of titles and genres.

One of Dinwoodie's pet promotions is his wooden nickels, each worth \$2. Product in the store is divided into "A" and "B" titles. Rental is \$5 on A titles for three days. B titles are also rented for three days, but at \$4. The formula, he says, achieves a number of benefits.

"For one thing, it's competitive. It works out to about \$1.66 a day for our best product," the A titles. The saving is even more for the B group, which Dinwoodie says consists of titles "that have died and gone to heaven." Customers recognize the savings and tend to rent more movies each trip, he claims.

An even better benefit, he says, is that customers are encouraged to bring back movies sooner than the three-day period. "Our customers earn these tokens [nickels] by returning prepaid rentals early. The tokens can be used to pay for future rentals.

"If the customer loses the use of the token, it's \$2 in my pocket," Dinwoodie says of any unredeemed tokens. Moreover, if the customer brings back movies sooner, these movies can be re-rented.

Video Specialties has maintained the same rental fee for four years. Late charges are similarly stable, at \$1 per day.

Video Specialties is a true "family store." Over the years, Dinwoodie and his wife Ann have managed to keep their two sons, Dave, 27 and

Doug, 24, enthusiastic. This has allowed the Dinwoodies to take occasional vacation trips and "get away from it a little."

Hours are 10 a.m.-8 p.m. except for Sundays and holidays. The store is open only one Sunday a year, for its annual "house cleaning" sale. "We serve hot dogs, chips, pop and beer and offer everything in the store on sale," says Dinwoodie. "Our customers like these outings and benefit from the discounted prices."

Even before the notion of sales over rental caught on widely with

specialty retailers, Dinwoodie already saw the possibilities. In 1963, he moved 60 movies during the noon-4 p.m. event. Now he typically brings in a star home video attraction for the annual sale.

The recent Christmas season was also a boon for Video Specialties, he says. "There was so much product at a sale price. We put out our first-ever color catalog. It cost 30 cents each. We printed 500. It was eight pages."

Video Specialties is currently doing about 40% of its volume in sales, though Dinwoodie notes that Beta

sales are nothing like VHS. As might be surmised, Video Specialties maintains a large Beta selection. "We have 3,000 pieces, one of the best stocks in town."

As an example of the store's Christmas sales success, Dinwoodie boasts a dozen sales of "Gone With The Wind"—which, he says, "isn't bad at \$90 each." He found other high-priced titles slow, however, noting, "We may have sold just a couple 'Ghostbusters'."

Product positioning is another service-linked philosophy. "We sep-(Continued on page 26)

FOR WEEK ENDING JANUARY 25, 1986

# Billboard. TOP

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	Compiled from a national sample of retail store sales reports.  Copyright Owner, Manufacturer, Catalog Number								
	LAC. WER	N SAM	TITLE	Copyright Owner, Manufacturer, Catalog Number	Yearof Release	Price			
1	1	17	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95			
2	2	17	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95			
3	3	12	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95			
4	4	17	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	24.95			
5	5	8	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95			
6	7	17	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95			
7	6	13	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98			
8	8	17	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95			
9	10	3	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95			
10	12	17	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95			
11	14	6	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95			
12	16	17	LIFE WITH MICKEY!	Walt Disney Home Video 260		29.95			
13	NE	wÞ	THE SMURFS AND THE MAGIC FLUTE Children's Video Library Vestron 5027		1983	24.95			
14	15	16	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95			
15	9	3	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	29.95			
16	11	17	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95			
17	13	13	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95			
18	24	9	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95			
19	17	14	DAFFY DUCK: THE NUTTINESS CONTINUES ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98			
.20	25	6	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95			
21	18	17	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95			
22	23	13	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98			
23	22	2	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95			
24	19	2	THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985	14.95			
25	21	15	THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985	14.95			

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

# 250 Stores Projected by Year's End 'Viditheatre' Up and Running

#### BY JIM McCULLAUGH

LAS VEGAS Video Connection founder Bert Tenzer says he expects to have his "Viditheatre" concept, a theatre-within-a-store for original non-theatrical home video programs (Billboard, Dec. 7), in some 250 stores by the end of the year. His ultimate goal, he says, is "several thousand."

At the same time, Tenzer has entered into an "alliance" with such studios as Paramount, MCA, New World Video, 20th Century-Fox, Karl/Lorimar, Prism, Warner Bros. and IVE, all of which he says are keen on having their original made-for-video product, as well as little-promoted B and C titles, available to be exposed by his concept.

Premiered recently at one of Tenzer's Video Connection outlets in Malibu, Calif., "Viditheatre" is now in some five stores. Tenzer says an additional 50 retailers are also committed.

Tenzer's new corporation, Direct Broadcast Programs Inc., will lease 25 theatre chairs, a 6- by 10foot screen and overhead projection equipment, as well as other necessary equipment at a monthly fee of \$400. He is not limiting "Viditheatre" to his Californiabased Video Connection stores.

Tenzer also says the initial productions to be shown in "Viditheatres" include "The Interview" with Eli Wallach, and "Truth Or. Dare—A Critical Madness," a horror movie from Peerless Films. In a novel "window reversal," the latter film's executive producers, Geoff Miller and Steven Weitzman, say they look for theatrical distribution 90 days after the instore preview.

Tenzer has also formed an International Academy of Viditheatre Arts jury, which will be headed by actor Stuart Whitman. The jury's task will be to select the four or five titles to be showcased per month. Whitman, in turn, is currently forming a panel of Hollywood celebrities. Consumers who attend the screenings will also vote on the quality of the programming.

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# DEVERTY HILLS

Coppin' in Topeka. Uptown Video of Topeka, Kan., recently took first place in a national display contest in support of "Beverly Hills Cop" co-sponsored by Paramount Home Video and Home Entertainment distributors. The outlet's Pam Eastwood is shown here with the chain's original outdoor painting by Juanita Snyder, part of a larger support program that also included posters, standees, original signage and T-shirts.

#### Chain Experimenting with Computers, Pay-Upon-Return

# **Movies To Go Puts New Ideas to the Test**

BY EARL PAIGE

(This is the second of a two-part report on Movies To Go's franchising efforts.)

ST. LOUIS Over a period of five years, 25-unit Movies To Go here has developed a formula for successful home video retailing. The chain now hopes to expand to other markets and possibly into franchising. But expansion requires new concepts and chain president Jim Ellis is counting on a new "scout store" in Fort Worth for "real time" testing of these fresh ideas.

Ultimately, the new stores will blend these innovations with the basic formula that has built Movies To Go into one of the largest chains in the Midwest. One component, inventory depth, will continue as a bulwark of the chain's image.

Developed some time ago was the "supercenter" concept where 4,000 titles are stocked on a storefor-store basis. Chainwide, twice that many titles are available. Ellis believes depth and breadth in inventory is why the chain continues successfully with a \$25 one-time club fee when so many video specialty stores, and especially record/tape chains entering video, have eschewed clubs.

"Our selection gives people the reason to join," he says. "No one has near our selection."

But he says there is little bicycling of titles from store to store. "We hit all our stores with the vans about three times a week," he says, explaining how soon an out-of-stock title could be obtained from "the next store over."

Says Ellis, "It's not overnight. It's more like three days. We'd like to be overnight. But number one, we have to track it down first. And during say Christmas, this can be a chore."

Although Movies To Go still tabulates rentals manually, it has developed a formula Ellis claims gives it a near immediate reading on all purchases. This keys into library depth and breadth.

"Each week our top 100 is tabulated. It's a real chore but it pays off. We know purchase by purchase if we bought too light, just right or too heavy." He says this is life and death "when you have \$50,000 in a new release." If it develops that the chain has bought a release too heavily, Ellis says there are various methods to "get out."

For one thing, movies can be marked down and sold—all merchandise throughout the chain is marked for sale and pushed vigorously. Or, says Ellis, "you can go

to the brokers and if you are getting rid of a new release you have a much better chance" to sell off excess inventory.

The Fort Worth store is being fully computerized to allow head-quarters to evaluate the benefits of computerization.

Movies To Go has always used variable rental pricing. Top titles rent at \$2.50 daily, but movies under an hour in length are \$1.50. Sales are aggressively pursued with a \$10-\$15 discount from list often offered, and used movies selling at \$19.95-\$24.95. Sales pulses offer evidence of library value as well, Ellis says.

As much as Movies To Go stresses deep inventory, it has phased out of the videodisk. They've also steadily reduced Beta inventory. Ellis counts five strategically located stores where Beta is stocked.

"They're conveniently situated but they're not two minutes apart either," he says of "herding" Beta customers. Of Beta generally, he says, "Sony has a super machine in our opinion, but the Beta versus VHS war was one we didn't feel like getting into. VHS started out with us 60:40 and Beta just gradually slowed down. We have not been a great help to Beta, I'm afraid."

One other new concept Fort Worth will test is pay upon return. "It's still too soon to know if this causes customers to rent more and keep them longer. In shopping (Continued on page 26)

# Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accesso-

ALL MANNER OF new video hardware is coming off the line at NEC Home Electronics (Elk Grove, Ill.). The CT-2060A 20-inch television receiver/monitor features a flat, square picture tube, a set of video, left-audio and right-audio inputs; frequency synthesis tuning with 142-channel reception; built-in MTS stereo tv decoder, stereo amplifier and stereo speakers; auto color circuitry; sleep timer; and full-function wireless remote control; available in May with a suggested retail price of \$599.

The same manufacturer offers two high-quality VHS VCRs, said to ensure superior recording, improved VHS Hi-Fi and MTS stereo reception, easier tuning and programming and remote control and tuning. The N-961U model will retail for \$1,149, and the N-951U for \$899. Both are available now.

NEC is also offering four new rear-screen projection tv sets that incorporate, among other features, compact chassis, stereo tv reception and a complete set of audio/video inputs. Retail price range for the series (models PJ-3715EN, PJ-4030EN, PJ-4615EN and PJ-4650EN) is from \$2,400 to \$3,595.

One of NEC's flashiest introductions is a 26-inch tv receiver/monitor with digital signal processing. The DT-2680A boasts an enhanced picture quality (500 lines of resolution), a "picture-in-picture" feature (which enables the simultaneous display of the station tuned in, plus moving pictures from any

of three video inputs or color computer graphics), and memory to store three still pictures at a time. Expected to be on the market in May, the device has yet to be priced.

Finally, NEC is introducing a VHS camcorder for full-sized cassettes. The one-piece unit (to retail at \$1,695) weighs five pounds and nine ounces, without battery pack and cassette, and can shoot up to two hours and 40 minutes on a T-160 tape. Life of the supplied battery pack for the V-10U is about two hours.

San Francisco's Monster Cable is debuting its high-resolution, low-loss Monster Video cable for home video. For VCR, laserdisk, stereo tv and cable hookups, the item is said to offer increased bandwidth over standard video cable to transmit maximum color intensity and clarity. Its low capacitance dielectric insulator minimizes signal loss, a feature the company says makes it "especially useful for applications involving long cable lengths." Suggested retail price ranges from \$2 per foot to \$225 for 100 feet.

Added to Pfanstiehl's line of video accessories is a tv set/VCR hookup package that contains a 300 ohm to 75 ohm and a 75 ohm to 300 ohm balun; a three-foot 75 ohm cable; a three-foot section of twin lead cable, and a do-it-yourself guide. The items are blister packaged at a suggested \$7.19.

Pfanstiehl, located in Waukegan, Ill., now has more than 50 cables, connectors, baluns and related products in its Premium Gold line of video accessories. The line has gold plating on all connector elements and heavier conductors for improved signal transmission.

3M in St. Paul has added the new Scotch 8mm metal particle videocassette to its range of home video products. It comes in 15-, 90- and 120-minute lengths. Price has not yet been announced.

In May, 3M will begin its multimillion-dollar promotion to generate trial and repeat sales of Scotch video, audio and personal computer products. More than 20 million specially marked Scotch videocassette packages will carry coupons worth \$4.10 toward purchases of blank tape. The promotion will run all year.

Based on the concept it debuted last year, 3M is releasing its second volume of "Freeviews"—erasable previews of upcoming videocassettes from major movie studios and production houses. The "Freeviews" program is recorded on extra high grade Scotch EXG videotape. The tapes have a recommended retail tag of \$9.99 and will be on the shelf in February.

Another video promotion comes from RCA's distributor and special products division Deptford, N.J. It combines the company's premium quality videotapes with a wet system head cleaner cassette in a custom mulit-pack. The "Tri-Pal" (T-120HC3) consists of two hi fi stereo videotapes (T-120) and one non-abrasive wet system head cleaner cassette (AV009W). Suggested price is \$24.95, but during the promotional period which ends April 30, the package holds a coupon good for a \$3 rebate from the manufacturer.

The Geneva Group (formerly Nortronics, Eden Prairie, Minn.) is marketing an 8mm version (PF-350) of its video head cleaner series. The non-abrasive, wet-type cleaner retails for \$29.95.

#### ON THE BEAM

(Continued from page 23)

ly applied—also appeared to be unchecked, if anything veering toward an even more fevered peak. With the first "digital" VCRs on the exhibition floor, and Digital Audio Tape (DAT) there in spirit, product brochures and footlight spiels more than ever extolled the "digital-ready" virtues of such otherwise analog designs as amplifiers, speakers, headphones and blank recording tape.

The latter category also saw several vendors, notably Memorex and Denon, plugging tape formulations alluding to "digital" sound capability in their product codes.

In short, CD's now ruling the roost in terms of audio entertainment, with seminars, keynote speeches and media coverage throughout the CES prominently featuring the Sony/Philips format as one of this year's top-billed stars. It's no longer noteworthy just to say who's selling hardware—now it's virtually impossible to find a vendor who doesn't have at least one CD product in his line.

GES SOFTWARE action cohered around smaller labels with booths in the audio demonstration area, since the Compact Disc Group was no longer on hand to give a mainstream label presence. With virtually every major audio booth already demonstrating CD players (and thus disks), the CDG's absence

veen't conspicuous

wasn't conspicuous.

There were intriguing stories to be found from those indies, however. Over at American Gramaphone, Chip Davis, the composer, producer and performer behind both the label and its chief act, Mannheim Steamroller, reported sales of 95,000 pieces on the latter's "Christmas" album in CD, which shipped this fall. That level of sales for an instrumental set from an indie label strikes us as vivid proof of just how the right product, aimed at the right demo within the CD market, can now fare.

Business was also brisk, as always, as Telarc's booth, where show specials on catalog CDs insured long checkout lines virtually throughout the show.

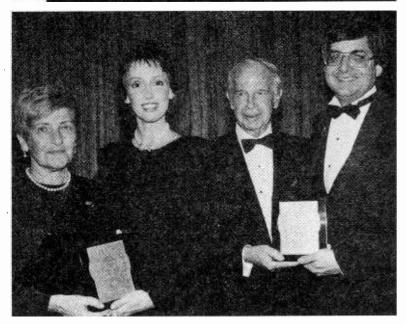
The next CES extravaganza this summer in Chicago could trigger some new wrinkles in software presentation, however, if Consumer Electronics Group chief Jack Wayman has his way. Wayman's pledge to give a broad spectrum of home entertainment software a higher profile through an entire wing devoted to software products, along with an expanded seminar schedule. could find a natural ally in Compact Discs-especially if the lagging introduction for hybrid CD software designed for CD-ROM and audio-visual applications begins taking shape there.

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# ideo retailing



Video Stars. The fifth annual Video Hall of Fame dinner dance recently honored four new inductees. Displaying their awards are, from left, Mickey Granberg, executive vice president of the Video Software Dealers Assn. (VSDA); producer-actress Shelley Duvall; Ray Gates, former president of Panasonic; and former VSDA executive vice president Joe Cohen.

#### **MOVIES TO GO**

(Continued from page 25)

around the country, we've seen a lot of pay upon return. Often store operators tell us it has to be computerized. Employee theft is one drawback. But we wanted to try (pay upon return)," he says.

Another contrast at the Texas pilot will be advertising, at least until there are more Fort Worth stores. In St. Louis, Movies To Go advertises aggressively, mostly in radio and print. Heavy couponing is used in print, too.

Also integral for the chain is its regular monthly newsletter going to 100,000 club members listing product information, release dates, and coupons for video recordings, blank tape and other accessories.

Ellis notes the video consumer is steadily becoming more sophisticated. He says, "They are used to waiting for new higher list movies to come down in price. This is why we've been successful in coming \$10-\$15 off list and creating traffic for less popular new releases.

Ellis says there will be no drastic changes in logo or store design in Fort Worth. He figures Movies To Go has a lot of things working right and is in no need of "fixing.

#### HOUSTON DEALER JOHN DINWOODIE

(Continued from page 24)

arated our older titles into nostalgia and foreign sections. In the past, the older movies tended to get overlooked when left among the newer titles. Now our customers can quicky find an older movie, and our business in these fine titles has increased remarkably.

Dinwoodie also focuses on children. A special counter was built with a jar of candy full of suckers and bubble gum. Dinwoodie warns that parents should be asked first about the free items, because "some



don't allow their children to eat sweets."

Dinwoodie preaches the use of point-of-purchase material. He makes available all kinds of catalogs and flyers supplied by vendors, each marked with Video Specialties' address.

The store regularly holds in-store promotions, but only when they are carefully planned. An experience with He-Man soured too many customers who were not able to get autographs, Dinwoodie recalls: "We had 1,000 people in a two-hour event."

Dinwoodie discovered early on that he could better serve customers by computerizing, and obtained a computer in 1982. He produces a monthly newsletter and says numerous other benefits derive from steadily adding computerized elements.

Not surprisingly, Dinwoodie is busy organizing a Video Software Dealers Assn. chapter here, working in close cooperation with Lou Berg of Audio Video Plus. Dinwoodie has served on the national VSDA national board, and Berg was a candidate at last year's national convention in Washington.

Billboard

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# OP VIDEOCASSETTES RENTALS

	Y		AIDEOC	<b>NOOL!!</b>	LV.	-	
/ 2	LAST	MYS CKEY	₹/		oorts. rincipal erformers	Year of Release	Rating
1	1	11	BEVERLY HILLS COP	Paramount Pictures	Eddie Murphy	1985	R
2	2	7	GREMLINS A	Paramount Home Video 1134 Warner Bros. Inc.	Zach Galligan	1984	PG
3	3	12	GHOSTBUSTERS	Warner Home Video 11388  RCA/Columbia Pictures Home Video 6-	Phoebe Cates Bill Murray	1984	PG
4	4	3	PALE RIDER	20413 Warner Bros. Inc.	Dan Aykroyd  Clint Eastwood	1985	R
	5	8	THE EMERALD FOREST	Warner Home Video 11475 Embassy Pictures	Powers Boothe	1985	R
5		5		Embassy Home Entertainment 2179	Roger Moore	1985	PG
6	6		A VIEW TO A KILL	CBS-Fox Video 4730 Universal City Studios	Grace Jones	-	PG
7	8	5	FLETCH	MCA Dist. Corp. 80190 Universal City Studios	Chevy Chase Richard Pryor	1985	-
8	9	9	BREWSTER'S MILLIONS A	MCA Dist. Corp. 80194 Orion Pictures	John Candy	1985	PG
9	7	7	CODE OF SILENCE ▲	Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
10	11	16	THE BREAKFAST CLUB A	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
11	12	11	LADYHAWKE A	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
12	10	16	AMADEUS A	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
13	14	7	PERFECT	RCA/Columbia Pictures Home Video 6- 20494	John Travolta Jamie Lee Curtis	1985	R
14	13	8	VISION QUEST A	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
15	22	2	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
16	17	7	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
17	32	2	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
18	18	20	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
19	26	3	DEF-CON 4	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
20	23	6	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6- 20493	Joyce Hyser Billy Jacoby	1985	PG-13
21	25	20	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
22	28	2	GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G
23	19	10	BABYSECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
24	15	7	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
25	27	35	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6- 20406	Ralph Macchio Pat Morita	1984	PG
26	16	12	GOTCHA! ●	Universal City Studios	Anthony Edwards	1985	PG-13
27	20	15	POLICE ACADEMY 2: THEIR FIRST	MCA Dist, Corp. 80188 The Ladd Company	Linda Fiorentino Steve Guttenberg	1985	PG-13
28	29	28	ASSIGNMENT A  A NIGHTMARE ON ELM STREET A	Warner Home Video 20020  Media Home Entertainment M790	Bubba Smith  John Saxon	1984	R
29	21	15	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc.	Ronee Blakley Chuck Norris	1985	R
30		w Þ		Paramount Pictures	Ethan Hawke	1985	PG
		wÞ	EXPLORERS	Paramount Home Video 1676  World Film Services Limited	River Phoenix Barret Oliver	1985	PG
31			D.A.R.Y.L.	Paramount Home Video 1810 Embassy Pictures	Mary Beth Hurt John Cusack	+	PG-13
32	31	19	THE SURE THING	Embassy Home Entertainment 2178  RCA/Columbia Pictures Home Video 6-	Daphne Zuniga  Jeff Bridges	1985	-
33	39	30	STARMAN A	20412 Orion Pictures	Karen Allen C. Thomas Howell	1984	PG
34	34	11	SECRET ADMIRER •	Thorn/EMI/HBO Video TVA2990	Dee Wallace Stone	1985	R
35		W	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294  RCA/Columbia Pictures Home Video 6-	Vanity Adolph Caesar	1985	PG-13
36	33	26	A SOLDIER'S STORY ▲	20408	Howard E. Rollins Jr.	1984	PG
37	37	26	INTO THE NIGHT A	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
38	30	11	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
39	35	18	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6- 20485	Judy Davis Dame Peggy Ashcroft	1984	PG
40	36	26	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R

<sup>■</sup> 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). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

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# ...newsline...

THE MULTI-VCR HOUSEHOLD is becoming a major force on the home video marketplace, says RCA. According to the company, 17%, or two million of the almost 12 million VCRs sold in 1986, went into homes that already had machines. The company projects that percentage will rise to 25% in 1986 and stay high. What impact such a development could have on video software sales, which have ridden the boom in household penetration, is uncertain. One reason for the increasing multiples: dissatisfaction with once state-of-the-art machines that are now obsolete, RCA says.

**SOUND VIDEO UNLIMITED** has secured a \$15 million revolving credit line with Security Pacific Business Credit Inc. Executives at the firm, which has six U.S. locations, expect the money to assist in promoting the company's growth in the often turbulent home video marketplace.

"SUMMER RENTAL" is getting an extra push from Sound Video Unlimited via an ingenious direct mail piece which resembles a Polaroid Spirit camera, and a promotion that gives retailers a free "Spirit" with every five cameras they order. List price for Polaroid's "Spirit" is \$24.95; "Summer Rental" sells for \$24.95. Also part of the promotion: \$250 rewards to the 20 best displays for the title. Entries must be in by March 31, Paramount says. Official contest rules will be enclosed in camera boxes, according to the company.

MGM/UA IS LEAPING into an area known as the world's biggest pirate den to many in the home video industry. The company is taking the tiger by its tail as it licenses its catalog to United Video International, which will be marketing them in 18 Middle East nations. Many of these countries are known for near complete lack, or non-enforcement, of copyright protection laws. UVI will be handling marketing programs in Jordan, Egypt, Iran, Iraq, Libya, Sudan, Tunisia, Algeria, Lebanon, Morocco, Syria, North and South Yemen, Saudi Arabia, Bahrain, Oman, Kuwait and the United Arab Emirates.

NON-THEATRICAL AND CATALOG product make up most of the balance of Paramount's February release schedule. Filling out the list are three operas from the company's "Metropolitan" series: "Tosca" (\$59.95), "Idomeno" and "Tannhauser" (both \$79.95). Coming from "Joan Collins' Video Selections" are "Lifeguard," "This Property Is Condemned," and "Alfie."

wore Children's Product will flow into MGM/UA Home Video's library via a deal with D.L. Taffner Ltd. The home video company has picked up 19 animated children's features. Initial titles due for release are "Journey To The Center Of The Earth," "Robinson Crusoe," "The Adventures Of Sinbad," and "Moby Dick." All the titles purchased will have a suggested list price of \$24.95.

"ROAD WARRIORS" is the subject of a made-for due out from Twin Tower Enterprises Inc. The company is releasing a \$39.95, 60-minute documentary titled is "Mickey Thompson's Road Warriors... The Best Of Ground Pounding Off-Road Thrills." Featured in the program are carcrushing "monster trucks," custom cars and indoor auto racing complete with crashes. A "bloopers" selection is included. Twin Towers is also scheduling another made-for, "Last Of The Gladiators," a 90-minute documentary detailing the life and adventures of Evel Knievel. "There is a lot more to this story than a guy almost killing himself on a motorcycle," says a Twin Towers exec.

JEF FILMS' FILM CLASSIC EXCHANGE is having its 70th birthday this year. And, to celebrate, the company is releasing at least 70 titles. There are about 15,000 films in the Film Classic Exchange library, which JEF Films recently purchased, along with the company. JEF describes the mix to include theatrical films, television shows and silent movies.

A MADE-FOR CLOSEUP is being provided by Morris Video. The company is assembling what it says is exact data on performance of the best selling title in its catalog, "Golf Like A Pro With Billy Casper". In three recent months, the program sold 838 units through at retail, which amounts to 13 units a day, or (assuming nationwide 24-hour a day video stores) two copies per hour. The months involved were September, October and November. During the December selling season alone the program moved 758 units. Release date for the program was January '85. Unit volume on the program is around 20,000. By the end of '86, the company expects to reach the 30,000 units needed for RIAA Gold.

SOME OSCAR-WINNING and Academy Award nominated titles are due in March via VidAmerica's "Classic Series:" "The Seventh Veil," tagged for screenplay in 1948; "Suspicion," an Alfred Hitchcock film with Joan Fontaine's best-actress performance; and H. G. Welles' "The Magnificent Ambersons," which garnered three nominations. All will be promotionally priced at \$19.95. Also at the \$19.95 price will be "Fort Apache," "She Wore A Yellow Ribbon," "Flying Leathernecks" and "Top Hat."

# **Seminar Poll Predicts a Year of Diversities**

## Changes Seen in Product, Price, Distribution, Marketing

#### BY JIM McCULLAUGH

LAS VEGAS Ongoing diversification—in product, pricing, distribution and marketing—is the watchword among home video manufacturers polled here on Jan. 12 during a Winter CES session on home video software. Together with video retailers and trade press representatives, the video panel on hand offered a trade forecast stressing evolutionary shifts in the marketplace during the next year.

The software seminar anticipated these changes:

• Further stratification of prerecorded video prices will occur to increase sell-through in a market still deemed rental-driven. The swing toward lower prices was expected to continue, particularly to spur sales on "B" and "C" titles.

• Video specialty dealers will remain a force in the home video market, despite earlier predictions that the broad incursion of mass merchandised businesses into video rental would displace smaller "mom-and-pop" rental outlets. If a shakeout in video dealers is still left as an open question, this panel de-emphasized that scenario to stress survival for the more strategically positioned indices

• Further segmentation in video product, including original programs produced for the medium, instructional tapes and various sale-oriented genres, will keep pace with increased vendor and dealer revenue shares for sales versus rentals.

 Beta format product will continue to decline in market share, but vendors and dealers remain divided over how quickly VHS will absorb the competing configuration's sales base. Most vendors will continue to release titles in both formats, with some variation in ratio depending upon title or price point. As for 8mm home video, major home video vendors are likely to begin issuing prerecorded tapes for the new format by mid-year.

Central to most of these predictions was the panel consensus that home video's penetration of diverse retail businesses increasingly takes product into true mass marketing arenas. Noted Steve Savage of New York City-based New Video: "As a video retailer, we saw 1985 as the year the manufacturers reached out to the mass merchant. And, in 1986.

we see the year when video reaches out to all merchants."

Prism Entertainment's Robin Montgomery sees this trend spurring price adjustments to address such a consumer base: "Prices will fall. As drug stores and supermarkets enter the market, they'll need lower price points to move product, and that's what we're already giving them."

Such types of accounts won't rush into video, however. Rand Bleimeister of Embassy Home Entertainment contended that the biggest mass merchants "are still evaluating it—this business was really created more by independent, entrepreneurial companies, while [mass merchandisers] in many cases still prefer not to rent."

(Continued on page 29)

#### **AFI Honors 'Visions Of U.S.'**

LOS ANGELES "Little Mike," a 26-minute tape focusing on the life of an osteogenesis imperfectus victim, took the grand prize at the American Film Institute's "Visions Of U.S." home video competition here.

The second annual "Visions Of U.S." was sponsored by the Sony Corp. of America and The Movie Channel, and administered by the AFI. Other first place winners: Andre Burke, fiction, for "Our Friends"; Mindy Farber, experimental, for "Suburban Queen"; Tim Allen, non-fiction, for "Last Days Of Mojay Lake"; and Bill Ar-

thur Bohmfalk, music video, for "Talkin' White."

Music video was a new category that attracted 150 entries. The winner, Bohmfalk, a New Orleans commodities broker, created a tongue-in-cheek look at yuppies trying to make it into the jazz-rock scene, original music performed by fellow brokers.

Presenters and attendees included actress Shelley Duvall, Debbie Allen, Francis Ford Coppola, David Byrne, Tom Shales, Gene Shalit and last year's grand prize winner, Christmas Souza.

FOR WEEK ENDING JANUARY 25, 1986

# Billboard.

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# **TOP VIDEODISKS**

/	/ 3 /	\ <sub>60</sub> /	Compiled from	a national sample of retail store sales	reports.	f Se		¥	
7. HIC.	2 WEEK	SIN	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Yearof Release	Rating	Format	Price
1	2	5	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
2	1	9	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
3	8	5	GREMLINS A	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
4	NE	w▶	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	CED Laser	29.98 34.98
5	6	3	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	13	Laser	34.98
6	4	3	AMADEUS A	Thorn/EMI/HBO Video RCA Video Disc 2997	Tom Hulce F. Murray Abraham	1984	PG	CED	29.95
7	7	3	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 100658	Chuck Norris	1985	R	Laser	34.95
8	3	9	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT A	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	13	Laser	39.98
9	NE	w▶	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98
10	NE	wÞ	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	CED Laser	29.95 34.95

• 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.



#### SEMINAR POLL

(Continued from page 28)

In some cases, that preference will find a much more limited selection of goods offered solely for sale. Home video companies are already looking at specific programs that would offer a "rifle shot" marketing target mating title to retail segment, with Karl/ Lorimar's Court Shannon noting a specific campaign he's targeting to liquor stores

For CBS/Fox Home Video's Bob DeLellis, the coming quarters should offer a more concrete indication of just how broadly newer mass market video experimenters will tackle the trade in the future. DeLellis also touched on a common thread by stressing that video specialty stores will continue to hold a focal niche in the market thanks to the vertical orientation of the business.

Agreed Prism's Montgomery "Chain store merchandisers will nev er offer video product in real depth. They don't have the stock space.' Consumers' need for broad inventory, she added, will enable record/ tape stores to evolve successfully into true home entertainent software markets, a trend already evident na-

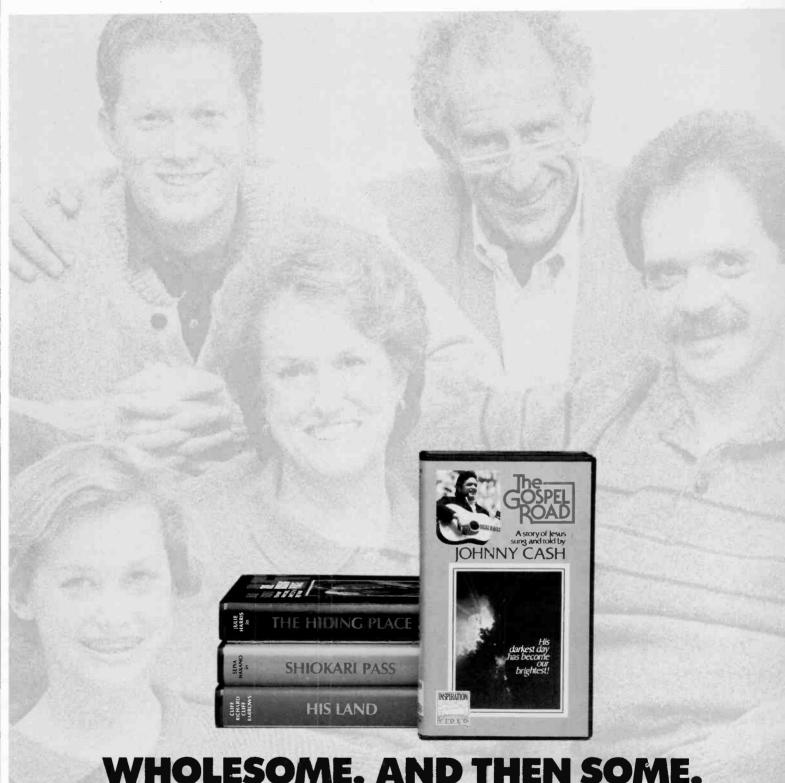
Home video business should also come to resemble prerecorded audio more in terms of vendor policy and marketing strategy. New Video's Savage cited a generous Warner Home Video program as pointing toward the advantages for returns and sales policies more closely resembling those for LPs, cassettes and Compact Discs. New Video, which buys direct from Warner, responded to a campaign which, through a significant returns allowance, convinced them "to stock more product than we ever thought we could sell-and then we sold more product than we thought we ever could.'

As for blank videotape trends, the acceptance for high quality audio via both hi fi VCRs and stereo television receivers and monitors is reversing the market trend toward generic branding and lower price points, says John Ziemba of BASF. Second generation VCR purchases by consumers who are now stepping up to hi fi video are nurturing the market for higher grade tape formulations, reinforcing premium brand loyalty and at testing to "a more sophisticated consumer," Ziemba asserted.

Addressing the current share of business for the declining Beta halfinch format, both retailers and vendors appeared divided over how quickly the format is likely to expire and how best to position product and marketing against that trend. Although New Video's Savage drew chuckles when, describing his own VHS-only orientation, he sheepishly admitted, "I like Beta-and I feel sorry for Beta," National Video chief Ron Berger countered by citing individual market fortunes.

"The truth is, there are markets in both [Canada and the U.S.] that are still selling 50/50 Beta to VHS," Berger offered, indicating a more gradual scenario for Beta's demise.

Embassy's Bleimeister added that an Embassy survey of dealers determined that while approximately 45% of the specialty stores polled don't carry Beta at all, those offering both formats still place about 12% of their market in the Sony-developed configuration



# WHOLESOME. AND THEN SOME.

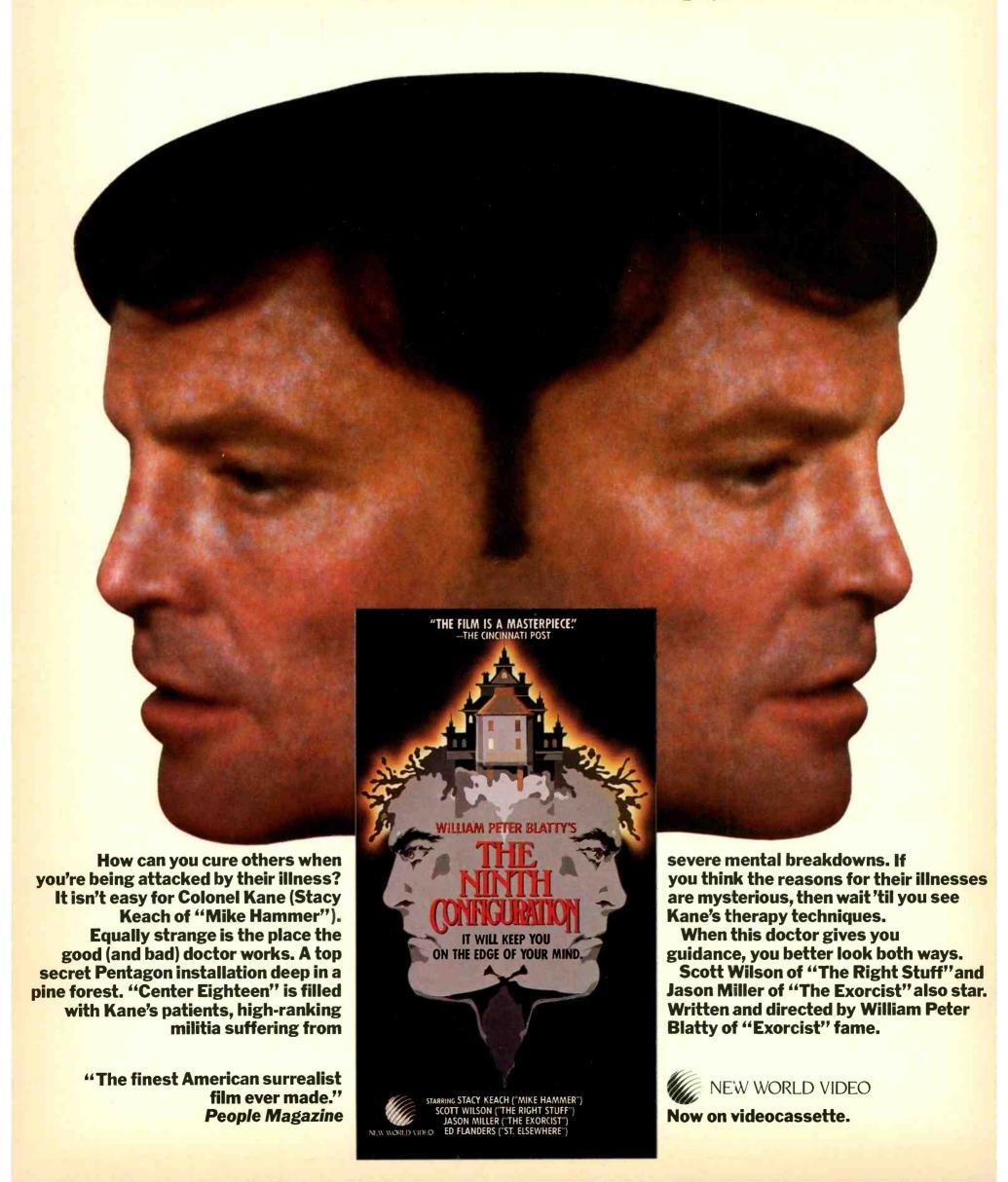
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# Who's the psychiatrist and who's the psycho?





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# OP VIDEOCASSETTES SALES

		<u>/                                    </u>	/\				-	
/	/ 35 /	X /	Compiled from a	national sample of retail store sales re	ports.	- B		
1 HIS.	LAST MEET	WKS WEEK	S TITLE		Principal Performers	Yearof Release	Rating	Price
1	1	11	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	3	12	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	2	25	PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G	29.95
4	5	8	THE BEST OF JOHN BELUSHI A	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
5	6	12	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
6	7	12	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6- 20413	Bill Murray Dan Aykroyd	1984	PG	79.95
7	4	10	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
8	8	193	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
9	9	45	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
10	10	9	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
11	13	11	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
12	11	82	DUMBO ▲ ◆	Walt Disney Home Video 24	Animated	1941	G	29.95
13	12	7	GREMLINS A	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
14	16	17	AMADEUS A	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
15	14	8	THE VIRGIN TOUR-MADONNA LIVE	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
16	20	2	MIAMI VICE	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95
17	18	3	PLAYBOY VIDEO CENTERFOLD	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
18	15	60	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	25	6	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98
20	24	5	PALE RIDER	Warner Bros, Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
21	17	8	ROBIN HOOD ♦	Walt Disney Home Video 228	Animated	1973	G	29.95
22	19	3	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	Animated	1985	NR	9.95
23	NE	wÞ	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG	79.95
24	29	33	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
25	21	2	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R	79.95
26	23	12	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
27	22	5	DURAN DURAN: ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	NR	29.95
28	RE-EI	NTRY	MADONNA A	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
29	NE	wÞ	U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95
30	38	13	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
31	33	2	GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G	79.95
32	27	47	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
33	NE	wÞ	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello And The Attractions	1985	NR	24.98
34	30	8	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
35	32	8	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	39	63	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
37	34	95	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
38	28	31	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
39	26	7	CODE OF SILENCE A	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95
40	35	103	DO IT DEBBIE'S WAY A	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95

● 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.



# **Fast Forward**

#### BY FRANK LOVECE

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

STANDARD GRADE, High Grade, Super High Grade, Hi Fi, High Resolution, Pro Standard, High Standard, Pro Hi Fi, Pro Cam, HGX, EXGthese and many other blank-videotape designations are, despite what manufacturers say, meaningless.

While legitimate grading differences do exist throughout manufacturers' blank-tape lines, the name on a videocassette's label does not reflect any standard whatsoever. Any company can call any of its blank videotapes whatever it wants. Consumers and retailers alike are confused and, in some instances, misled.

The International Tape Assn. (ITA) trade group tried to address this situation by initiating a standardization effort last August. The idea was to help end marketplace confusion—and avoid government intervention-by having blank-tape manufacturers create and adopt voluntary grading standards—done for products from gasoline to olives.

Yet, after a single five-hour meeting last October, the proposal went into a "further study" phase as the ITA asked manufacturers to go back and develop their individual positions. No further meetings were scheduled at the time, the matter being left in what critics cite as ITA's typically vague fashion, with executive director Henry Brief saying the next "gettogether" wouldn't be "for at least a couple of months."

Any "get-together" regarding standardization of tape grades will be troubled. While such major blanktape makers as the reported leader, TDK, are gung-ho for standards, others say no. The prominent trade

group involved-the Electronic Industries Assn. (EIA)-is also resis-

What would setting blank-video-tape standards involve? Among other things, considerations of the plastic film ribbon itself; the type and amount of magnetic particles adhering to this plastic base; the "binder" that keeps the particles in place; cassette-shell variations; and resultant technical specifications.

The plastic film we call video tape is made up of several interconnected layers: the "top-coat" and magnetic-oxide layer (which holds the electromagnetic audio and video signals), the binder layer, the polyester base and, generally, a layer of anti-static carbon backing, or "back-coating." Beta and VHS videotape is 1/2-inch wide and about 20 microns (millionths of a meter) thick and wound onto two spools in a cassette shell.

The critical layer is the one holding the magnetic particles called "oxides." An oxide is a molecular compound of oxygen and some natural element such as iron.

The magnetic layer is commonly made up of ferric (i.e., iron) oxide or chromium dioxide. All else being equal, the more densely packed and more uniform in size these magnetic particles are, the better. They're attached to the polyster base by a special glue or "binder."

While this construction is similar to that of audiotape, videotape has to be far more durable. Since it has to stand the wear of rapidly rotating video (and, with Hi-Fi VCRs, audio) heads. Tolerances for videotape must be far more exact than with audio varieties.

Videocassette shells are also far more intricate then their audio cousins. Since videotape is highly susceptible to dirt and dust, it remains completely encased within the shell until (Continued on page 32)

# **CORRECTION NOTICE**

#### BACK TO THE FUTURE

Due to a typographical error in the Good Times Video ad which appeared in the January 11, 1986 issue of Billboard . . .

While 1968 was a good year we are looking AHEAD to 1986 which we expect to be even better than 1985.

#### GOOD TIMES VIDEO

401 Fifth Avenue, New York, NY 10016 212-889-0044

#### California Firm's Only Title

# **'Automatic Golf' Scores**

BY MOIRA McCORMICK

CHICAGO A series of price reductions and a resultant entry into mass merchant outlets has spelled triple platinum sales for Video Reel's "Automatic Golf," according to president Bob Mann.

The 52-minute, \$14.95 video-cassette was certified platinum by the Recording Industry Assn. of America last June, says Mann, and since then has tripled its sales. "We've passed up two Jane Fonda workout tapes [not the original]," Mann notes, "yet we don't show up on the charts because only 3% of our product is sold [in video and record stores] where the bulk of chart reporting comes from.

The video sell-through industry is a new industry," Mann says, "and videos sell in places that aren't charted."

"Automatic Golf" is being carried by J.C. Penney, B. Dalton Books and Waldenbooks, as well as Tower Video, Wherehouse Entertainment and the Federated Group consumer electronics chain.

There has been substantial penetration into the drugstore market. particularly Pay Less and Long's Drugs," Mann adds.

The Canoga Park, Calif.-based Video Reel released "Automatic Golf" (its sole title to date, although a second is now in the works) in January, 1983. "The price was \$59.95," says Mann, "and it was distributed originally through wholesalers into video stores.'

Before long, he continues, "We felt we'd saturated the video rental market. There were only 10,000 stores at the time, and if we sold an average of one per store, that was as good as could be expected for that type of product. So we began a series of price reductions.

For Christmas 1983, list price dropped to \$39.95, "same as Paramount's 'Raiders Of The Lost Ark," which was the first big sell-through item," notes Mann. "We'd sold 6,000 copies in the rental market in 1983, and did half again as many in 30 days that Christmas.

For Christmas 1984, "Automatic Golf" was discounted to \$24.95 (as were a number of Paramount titles). "Sales tripled again," says

The product was tested at \$19.95 last May, which "redoubled sales," and was finally reduced to \$14.95 in June. "That's when the mass merchants took it on." says Mann.

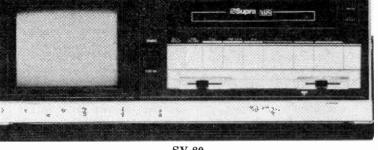
He notes that from late 1984 until last summer, "Automatic Golf" was sold through golf specialty shops, which accounted for "a small percentage" of the product's gross "Some are still selling it," he

## **Supra Unveils Two Portable Monitor/Players**

LAS VEGAS Combination tv monitor/videocassette player machines were unveiled here at the Winter Consumer Electronics Show by Supra USA Inc., backing the company's belief that the music video software market will be one of the biggest factors pushing the units out to market.

Two units are being offered: the SV-80 and SV-90. Both are list priced at \$499 and both are portables which will run for four hours





SV-80

on a set of batteries. The SV-90 has a 13-inch screen and weighs 24 pounds; the SV-80 has a five-inch screen, but comes in at 16 pounds. Both are color.

The machines will be "big for the says Supra's Stuart Kerzner, noting "there are radio cassette recorders that cost that kind of money out there already.'

Retail price cutting on the units should be held to a minimum, Kerzner says, because the units appeal to both consumer and a professional marketplaces. A number of record labels are already using

combination player/monitors to showcase their new audio and video product.

Because they [the retailers] know there's a commercial background on it, this should not be killed," Kerzner says. He sees combined sales of over 100,000 units for the two pieces.

By year's end, Ŝupra will probably be putting out combination videocassette recorder/monitor units as well, Kerzner says.

The machines are manufactured in both Japan and Korea. Supra USA Inc. is based in New York.

#### **FAST FORWARD**

(Continued from page 31)

the cassette is placed into a VCR. When inserted, tape-handling mechanisms within the cassette go to work. Cassette shells differ slightly in such construction details as tape-handling sensors and the number of screws (generally five) that hold the shell together.

As with anything else regarding the two major formats, Beta-originator Sony and VHS-developer JVC exclusively grant blank-tape licenses. These licenses are for not only the actual tape, but also the cassette shell and the official "Beta" or "VHS"

Technical specs-measured in different ways by different manufacturers-usually involve at least: the audio and video signal-to-noise (S/N) ratio; the audio and video frequency response; the video dropout count; and the audio total-harmonic-distortion (THD). Tape magnetization (coercivity), resistance to stretching and other factors may also be measured.

S/N ratio, frequency response and THD are all familiar audio measurements. Yet with blank videotape, the lack of standards precludes any meaningful spec-comparisons. Video S/N ratio, for instance, can be measured in terms of "luminance" (picture brightness), "chrominance" (color), and even sub-categories therein. Audio measurements also have to take into consideration both the hi fi tracks and the mono (or in rare instances, low fi stereo) tracks.

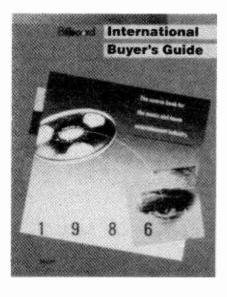
Dropout count, unique to video, presents its own standardization problems. Dropout count is a measurement of flaked-off oxide particles or clinging microscopic debris. These are evident on the TV screen as those annoying white flashes that look like electronic sperm. JVC's VHS tape license dictates no more than 50 15-microsecond dropouts per minute, and some manufacturers also cite dropout "depth" (the amount of signal loss) in terms of decibels (dB). Yet manufacturers usually only quote figures based on dropouts of 20 dB depth or more, and at anywhere from 15 to 20 microseconds. In simple terms, all this folderol means that dropout counts taken by different manufacturers, different testing labs and for different magazines aren't comparable. Quick: What does 50 dropouts per microsecond really

Yet while definitions of various tape grades and the way they're measured vary from manufacturer to manufacturer, the pattern of upgrading is similar. Virtually all companies offer a "standard" grade. Next come various "super," "plus" and "high" grades, sometimes with a hybrid "high-standard" or somesuch in-between. As these grades go up in suggested retail price they generally offer a greater volume and more uniform selection of particles as well as stronger particle binding. Technical specs, non-standardized as they are, also improve.

The gradation after this usually involves a particularly misleading term, "hi fi." Any video tape can record in the Beta Hi Fi or VHS Hi Fi modes. Since consumers eventually realize this, retailers boosting "hi fi" blank tape risk undermining their credibility. What this next gradation—"Hi Fi," "High Resolution," "Cam[era]" and so on—does legitimately offer (aside from incrementally improved specifications) is greater durability of both the plastic tapebase and the cassette shell.

If all this seems confusing despite our best intentions, the lack of objective standards is the primary reason. One argument against standards is anti-trust implications-vet standards are common in many fields. Another is that consumers' eyes are the ultimate arbiter—yet manufac-turers use "prestige" names and graphics to bolster a high grade image. Certainly, bowing to industry standards would be inconvenient for some manufacturers; yet if the audio industry is any example, government regulation and consumer activist outcries may result without them.

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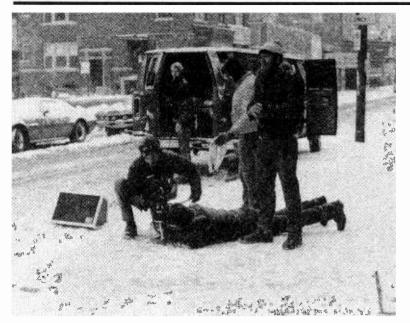
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Baby, It's Cold Down Here. Chicago act the Rez Band hits the snowy streets of the Windy City to film the video for "Crimes," the single from their Sparrow Records album, "Hostage." Drummer John Herrin (right foreground) tries a little handwarming, while crew members examine a bit more closely the ice-crystal formations on the ground.

# S.F. Light Show Borrows Clip Technology

#### No Joshing, Psychedelia Returns to '80s-Era Fillmore

#### BY JIM BESSMAN

NEW YORK The psychedelic light show is having a high-tech rebirth at the recently reopened Fillmore West in San Francisco.

The new light show—light years away from the old Joshua Light Show—is said to combine the production values of music video and the spontaneity of a concert performance. Its creator, Stefan, is a "videographer" who also mans the VJ booth at San Francisco's The Stone video club.

"The old light shows got boring because they were unconnected to the music," says Stefan. "They used the same old blobs and slides and 16mm film loops of Buddhah out of time with the music, which wouldn't wash even then." Now, says Stefan, viewers are more sophisticated and more "visually

conscious" because of exposure to MTV and other video clip outlets. "They watch MTV with its elab-

"They watch MTV with its elaborate Quantel special effects and they demand that level of production. And with the new Fairlight CVI (computer video instrument), it's now possible to bring that look to the stage in real time," he says.

Stefan's light show—which he describes as "modular multi-media"—utilizes the Fairlight CVI digital video processor able to switch from multiple video sources; video cameras; VCR and laserdisk machines; and a graphics tablet similar to a Koala pad, for computerized artwork.

"There're none of the limitations of slides and film, or the lighting systems of even three years ago, which while state-of-the-art then, were still pretty inert. Then, stage lighting and the occasional slide presentation or very blah in-concert video were either limited to practical applications like close-ups of the star, or hardware overkill by throwing millions of lights at the audience.

"Now, we're in the era of the Panabeam (stage lights) and (computer-controlled) Varilight. We're getting back to the theatrical lighting approach, rather than just throwing out as much light as the budgets will bear. We're more creative now, instead of doing things for no reason." says Stefan.

for no reason," says Stefan.

In his view, the new video light show is a well thought-out conceptual construct, made up of potentially infinite live edits of pre-shot video material, live concert action, and spontaneously created com-

puter imagery. All of this is synchronized to the song at hand. "It redefines the traditional rock'n'roll show a little bit," Stefan says.

The Fillmore West reopening last month featured a performance by the Kantner-Balin-Casady Band, a new group featuring three original members of San Francisco's Jefferson Airplane. During their act, Stefan was able to generate such video/live concert effects as computerized stars flying out of guitarist Slick Aguillar's instrument in the middle of a solo.

Another song found Stefan creatively superimposing on a blue screen backdrop pre-shot footage of a girl reacting unhappily to her rejection by singer Marty Balin. But perhaps the most spectacular use of the system, and one that gives the best sense of its potential, is the treatment given the old Airplane staple, "Plastic Fantastic Lover," a song which is, appropriately enough, about television.

For this tune, Balin was positioned upon a special "inert stage" off to one side of the main stage. There, he was replaced by a female dancer in front of his blue screen-

projected image.
Says Stefan: "There was no video going into the third song of the show. Then, with the first note (of "Plastic Fantastic"), two rows of monitors came up from beneath the drum riser. The whole back wall was a big projection screen, with the dancer on screen being manipulated by freeze-frame updates and colorized and pixilated effects. People assumed she was

(Continued on page 34)

# Joplin, Berry, Female Artist Specials Coming Delilah Stays in Docu-Rock

CHICAGO Delilah Films, the Westport, Conn.-based producer of "The Compleat Beatles" and other rock documentaries, will follow this month's release to cable of an hourlong Carl Perkins special with several more nostalgic music features. "Blue Suede Shows—Carl Per-

"Blue Suede Shows—Carl Perkins and Friends" debuted on Cinemax Jan. 5, when it was simulcast on 92 radio stations nationwide. According to Delilah founder and president Stephanie Bennett, home video rights have not yet been secured for the Perkins special.

"Blue Suede Shows" was taped at London's Limehouse Studios last October. The film includes guest performances by George Harrison, Eric Clapton, Dave Edmunds, Roseanne Cash, and Phantom, Rocker and Slick. "It was filmed as a session," says Bennett, "without fancy video effects."

Upcoming Delilah projects include "Women In Rock," a "rockumentary" focusing on pop music's significant female performers and songwriters from the '50s through the '80s. Among the featured artists are Janis Joplin, Cyndi Lauper, Tina Turner, Linda Ronstadt, Ellie Greenwich, Carole King and Annie Lennox. The project should be com-

pleted by mid-May, when it will be released on cable and home video by

Also on tap is a feature film biography of Joplin, and a Chuck Berry special along the same lines as the Perkins feature. The latter is due this fall. Delilah also plans to release the feature film, "Car Crazy," described by Bennett as a "rock'n'-roll fantasy on wheels."

Bennett says that while Delilah is "working more and more in feature films," music programs will continue to be a major product of the company. "We're not really interested in MTV-type video," she says. "Our audience is the generation that grew up with these performers, and now likes to put them in a historical perspective."

Delilah Films began in 1981 as an outgrowth of rock book publisher Delilah Commuications Ltd. Its first tv/theatrical release, "The Compleat Beatles" was based on a Delilah book of the same name. MGM/UA purchased home video rights for the Beatles' film, and commissioned the subsequent Delilah releases, "Girl Groups," "Cool Cats: 25 Years of Rock'n'Roll Style," and "Screen Dreams: The Hollywood Pinup."

#### Swede Focuses on U.S. 'Underground'

# **Director Seeks European-Oriented Product**

BY ETHLIE ANN VARE

LOS ANGELES Noted Swedish television director Peter Goldmann has relocated his BGF Productions here, and is focusing on the growing European cable and home sale markets for "underground" U.S. acts.

BGF has completed a series of programs called "Narbild Hollywood" ("Hollywood Close-Up") for Swedish and German tv, and is taping a sister series to the popular "Live From London" program.

The show, titled "Live From L.A.," will air initially on London Weekend Television, and will then be distributed by Trillon Pictures to European cable and home video markets. Gold-

mann's video output will not be aired

"The satellite situation in Europe is an exploding market right now," says Goldmann, whose original plan to relocate his company to England became snarled in visa snafus. "There are 2 1/2 million people subscribing to Sky Channel in Holland alone. In two years, the market there will be as big as here."

A California-based rock concert program is ideal for the European audience, Goldmann says, because "everybody is interested in California. They know that if anything happens in the world that is new, it's here." "Live From L.A." features one band per hour-long segment, taped live using three to five cameras. "Originally, we expected to do three or four bands per show," says talent coordinator Howard Paar, "but Trillon specifically asked for an hour with a single group."

with a single group."
"People are looking to identify
themselves with the artist," says
Goldmann, best known for his pioneering rock video work with songs
like the Beatles' "Strawberry Fields"

# 'Everybody is interested in California'

and "Penny Lane." The audience wants to see the artist "working hard on stage, and doing it without interruption from the video editor," he adds.

Working with "Rock of the '80s" radio format founder Rick Carroll, Paar has booked underground and up-and-coming acts for the show. The first show features Rhino's Beat Farmers; the second has the Meat Puppets.

"When I was in England," says Paar, "we saw America as a mainstream sort of country. We weren't aware of the underground here and how good many of the bands were." In fact, adds Goldmann, many U.S. acts considered "underground" at home are achieving celebrity status in the European market.

"Los Lobos, for instance," says Goldmann, "had their first big breakthrough in Malmo, Sweden. I came here for Swedish television to do a program with them, and no one here had even heard of them. In Europe, bands like Green On Red, the Untouchables, Rain Parade—they're very popular."

"It's easier to break a band in En-

"It's easier to break a band in England altogether," agrees Paar, a Briton. "A group like the Long Ryders can do the whole country in six weeks, and all of Europe in a few months."

"Live From L.A." taped its debut at Universal Studios, with upcoming shows to be taped before live audiences at the Roxy nightclub here. Audio is sub-mixed from the board, digitally remastered on 24 tracks and restripped to three-quarter-inch videotape. Trillon—which distributes to 17 countries—has ordered 13 episodes. These will air on outlets such as Music Box, and simultaneously go to the home cassette buyer.

## Chicago Fest Competition Offers \$8,000 in Prizes

CHICAGO Eastman Kodak Co. and local cable organization Chicago Access Corp. are co-sponsoring a national video competition with cash prizes totaling \$8,000.

According to Lauren R. Dugas of Chicago Access Corp., the Community Television Competition and Festival has solicited entries from around the country in 10 categories: documentary; educational/instructional; entertainment; ethnic

expression; "made in Chicago"; music video; performing art; special audience (by or for youth, seniors, or handicapped); video art; and "wild card" (innovative, miscellaneous).

Entries will be evaluated Feb. 7-8 by a panel of 25 local and national judges. First prizes of \$250 and second prizes of \$100 will be awarded in each category, says Dugas. Where applicable, there will be two divi-

sions: professional and community.

"Professional entrants would have been paid for their work," says Dugas, "while community entrants were volunteers." Certificates will be awarded to honorable mentions in each category, and winners are expected to have their work shown in a subsequent festival.

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# 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.

**ALISHA** Baby Talk Alisha/Vanguar Michael Moody Chris Balton

**WALLY BADAROU** Chief Inspector

Island Films Peter Bishop/Marc Kitchen Smith

BANGLES Manic Monday Different Light/Colum Francie Moore Leslie Libman

**DEXYS MIDNIGHT RUNNERS** This Is What She's Like
Don't Stand Me Down/Mercury/PolyGram
Julian Harvey/Solus Enterprises
Jack Hogan

**EUROGLIDERS** Can't Wait To See You

**EURYTHMICS** It's All Right (Baby's Coming Back)

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Sandra "In The Heat Of The Night"
Diana Ross, "Chain Reaction"
Talking Heads "And She Was"
Madonna "Borderline"
Eurhythmics "It's Alright (Baby's Coming Back)"
Blue Murder "Talk Talk Talk"
James Brown "Living In America"
Wall Of Voodoo "Far Skde Of Crazy"
The Alarm "Spirit of 76"
Talk Talk "Life Is What You Make It"
Pete Townshend "Face The Face"
Mr. Mister "Broken Wings"
Pet Shop Boys" West End Girls"
The Nits "Mask"
Wham! "I'm Your Man"
Llonel Richle "Say You Say Me"

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INXS "What You Need" **EVERLY BROTHERS** 

**Born Yesterday** Born Yesterday/Mercury/PolyGram Len Epand/Claude Borenzweig/PolyGram Music Video U.S

**NONA HENDRYX** I Need Love The Heat/RCA Anthony Taylor Storm Thorgeson

KANE GANG **Respect Yourself** Low Down/London/PolyGram Fiona O'Mahoney/MGMM Nick Morris

Something About You Ruth Orme/AWGO Productions Stuart Orme

LOVERBOY

This Could Be The Night Lovin' Every Minute Of It/Columbia N. Lee Lacey Dominic Sena

MOEV

Took Out The Lace Dusk And Desire/Profile Gangland Productions Dave Cochrane

MR. MISTER

Kyrie Welcome To The Real World/RCA Fiona O'Mahoney/MGMM Ltd.

**FDDIE MURPHY How Could It Be** 

PRECIOUS METAL

Bad Guys Right Here Right Now/Mercury/PolyGram Right Here Right Now/mercury/Folysian.
Bad Guys Sound Track/Casablanca
Tomorrow Enterprises/PolyGram Music Video U.S.

RUSH

Mystic Rhythms Power Windows/Mercury/PolyGram Lexi Godfrey/MediaLab Gerry Casale

SAINT VITUS War Is Our Destiny

Joe Carducci/St. Vitus Joe Carducci/St. Vitus

**STARPOINT** Restless

Georgia Sullivan/Charles Street Films Allan Charles

**STARSHIP** 

Sara
Knee Deep In The Hoopla/Grunt/RCA
Stephen Buck/The Wolfe Company

**JAMES TAYLOR** 

Only One That's Why I'm Here/Columbia Steve Golin Stuart Orme

#### **LIGHT SHOW BORROWS CLIP EFFECTS**

(Continued from page 33)

on tape, because it looked like an expensive effect. Then they realized it was all done live, and they started cheering like it was a guitar solo.

Stefan says that the blue screen permits all kinds of different backdrops, from the "fall of Babylon to robot models, puppets, exotic locations, and all the elaborate things that people see in movies." These video production elements, he adds, can all be easily shot and transported on tape. Stefan says he hopes to be able to take the entire system on tour with a band in the near future.

On the horizon, Stefan sees using a videotape and disk-sequencing and editing process "with a vast memory," along the lines of The Droid Works' EditDroid system. This will allow pre-programming of "millions of video cues in a song, and still leave certain things open," he says. According to Stefan, such a system could be analogized to a "scratch DJ assembling new pieces of music out of various components, working very fast with multiple tape decks. It would also allow a band to go on with the video perfectly synchronized to the music," without the usual loss of flexibility.

qualify to receive promotional

videos on a monthly basis

To further the system's userfriendliness to the music, Stefan hopes to be able to make use of a band's "video library" consisting of promo clips and outtakes, where "you edit out the lip synch section to reproduce the videos on stage, combined with concert footage shot (live) through the video cam-

Other possible applications of the technology which Stefan is looking at include production of "Fellini-esque" segments, featuring guest stars from the Bay Area music community. He is also setting up a series of live "video arts laboratories" at the Nine club in San Francisco, using the Fairlight CVI and various other video materials in "video jam" situations

## **Awards Show Features MTV**

NEW YORK MTV is teaming with Rolling Stone magazine to present "The 1985 Rolling Stone Readers and Critics Awards

Set to air Feb. 7, the one-hour special will feature the names of the winners of the magazine's 1985 readers' survey, as well as interviews and "lifestyle" profiles of various artists. Each artist segment has been produced by an MTV producer, and written by a Rolling Stone reporter. MTV says a celebrity host will soon be named.

Following the MTV premiere, the show will be available for syndication on a barter basis through Viacom, MTV's parent company. First airing on broadcast television will be Feb. 8. Broadcast stations will have a two-play option.

**AS OF JANUARY 15, 1986** 



# PROGRAMMING SE

	This report does not include videos in recurrent or oldie rotation.	WEEKS
VIDEOS ADDED THIS WEEK	BLANCMANGE LOSE YOUR LOVE Warner Bros.  LIGHT ROGER DALTREY QUICKSILVER LIGHTNING Atlantic POWER DEPECHE MODE SHAKE THE DISEASE Warner Bros.  LIGHT THE FIRM ALL THE KING'S HORSES Atlantic POWER PETER FRAMPTON LYING Atlantic LIGHT HEADPINS STAYIN' ALL NIGHT MCA LIGHT HONDAN HENDRYX I NEED LOVE RCA LIGHT HOODOO GURUS LIKE WOW-WIPCOUT BIG Time LIGHT IAM SIAM SHE WENT POP Columbia LIGHT GRACE JONES SLAVE TO THE RHYTHM Island LIGHT LOVERBOY THIS COULD BE THE NIGHT Columbia POWER JOHN MILES BAND BLINDED Atlantic NEW MOEV TOOK OUT THE LACE Profile NEW TALK TALK LIFE'S WHAT YOU MAKE IT EMI America LIGHT BUNNY WAILER JUMP JUMP Shanachie NEW	
POWER ROTATION Sneak Pierdew Videos	DIRE STRAITS BROTHERS IN ARMS Warner Bros. EURYTHMICS IT'S ALRIGHT RCA MR. MISTER KYRIE RCA STEVIE NICKS TALK TO ME Atlantic ROBERT PALMER ADDICTED TO LOVE Island SIMPLE MINDS SANCTIFY YOURSELF A&M STARSHIP SARA RCA THOMPSON TWINS KING FOR A DAY Arista	2 3 3 3 2 2 2 2 2
HEAVY	PAT BENATAR SEX AS A WEAPON Chrysalis  *CARS TONIGHT SHE COMES Elektra SHEILA E. THE LOVE BIZARRE Paisley Park/Warner Bros.  COREY HART EVERYTHING IN MY HEART EMI America *HOOTERS DAY BY DAY Columbia WHITNEY HOUSTON HOW WILL I KNOW Arista PAUL McCARTNEY SPIES LIKE US Capitol MIKE & THE MECHANICS SILENT RUNNING Atlantic *NIGHT RANGER GOODBYE Camel/MCA BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA *SURVIVOR BURNING HEART EPIC PETE TOWNSHEND FACE THE FACE Atco *TWISTED SISTER LEADER OF THE PACK Atlantic DIONNE WARWICK & FRIENDS THAT'S WHAT FRIENDS ARE FOR Arista *WHAM!! I'M YOUR MAN Columbia	5 8 13 7 6 3 9 5 7 6 10 10 8 8 5
ACTIVE	*ASIA GO Geffen  JAMES BROWN LIVING IN AMERICA Scotti Brothers/CBS  PHIL COLLINS TAKE ME HOME Atlantic  ROGER DALTREY LET ME DOWN EASY Atlantic  DIVINYLS PLEASURE AND PAIN Chrysalis  DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.  SADE THE SWEETEST TABOO Portrait  CHARLIE SEXTON BEAT'S SO LONELY MCA  *STING RUSSIANS A&M  STEVIE WONDER GO HOME Motown  PAUL YOUNG EVERYTHING MUST CHANGE Columbia	6 4 7 5 10 12 5 14 5
MEDIUM	ABC HOW TO BE A MILLIONAIRE Mercury BON JOVI SILENT NIGHT Mercury DOKKEN THE HUNTER Elektra INXS WHAT YOU NEED Atlantic ELTON JOHN NIKITA Geffen MOTLEY CRUE HOME SWEET HOME Elektra QUEEN ONE VISION Capitol MICKEY THOMAS STAND IN FIRE RCA W.A.S.P. WILD CHILD Capitol	5 9 5 4 2 10 6 2
BREAKOUT ROTATION	BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia CRUZADOS HANGING OUT IN CALIFORNIA Arista THE CURE IN BETWEEN DAYS Elektra KISS UH ALL NIGHT Mercury LLOYD COLE & THE COMMOTIONS LOST WEEKEND Geffen MARILYN MARTIN NIGHT MOVES Atlantic ALDO NOVA RUMOURS OF YOU Epic OINGO BOINGO JUST ANOTHER DAY MCA QUARTERFLASH WALKING ON ICE Geffen WATERBOYS THE WHOLE OF THE MOON Island	8 4 19 3 2 2 3 7 2 3
LIGHT	BLOW MONKEYS FORBIDDEN FRUIT RCA CHEECH & CHONG I'M NOT HOME RIGHT NOW MCA COCK ROBIN PROMISE YOU MADE Columbia THE CULT RAIN Warner Bros. EUROGLIDERS CAN'T WAIT TO SEE YOU Columbia FALCO ROCK ME AMADEUS A&M MARILLION LAVENDER Capitol MINK DEVILLE I MUST BE DREAMING Atlantic O.M.D. SECRETS A&M PREFAB SPROUT APPETITE Epic FEARGAL SHARKEY A GOOD HEART A&M MIDGE URE IF I WAS Chrysalis	5 3 2* 2 2 2 11 6 7 2 2
NEW	JON ANDERSON EASIER SAID THAN DONE Elektra ART OF NOISE LEGS Chrysalis BLACKWELL PROJECT EXPLICIT LYRICS Emergency CUCUMBERS MY BOYFRIEND Fake Doom FISHBONE PARTY AT GROUND ZERO Columbia HERMAN ZE GERMAN & FRIENDS WIPE OUT Capitol SAXON BROKEN HEROES Capitol STRYPER SOLDIERS UNDER COMMAND Enigma	7 2 2 2 4 4 5

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Cue Me Up, Scotty. A technician at Studioline Cable Stereo prepares one of the 48 new Studer A810 recorders the firm just purchased for recording of program master tapes. (Details in Sound Investment, page 36.)

# **Studio Center Welcoming New Tenants**

#### Michigan Complex Near Deals with Four Companies

BY STEVEN DUPLER

NEW YORK Studio Center, the audio/video/film complex launched in 1984 in the Detroit suburb of Farmington, expects tenants to be moving into its first proposed new multitenant building within 30 days.

Deals are now pending with four new tenants for the complex's Building C. Construction on the building begins this March, and Allan Rothfeder, managing partner of the Studio Center Investment Co., says he expects all Building C tenants to be fully situated by this fall. The four new tenants, who cannot be named until all contracts are completed, are a film editing/production firm, two film/video producers, and a graphics effects business operated by one of the produc-

ers.

The concept for the Center came in the fall of 1984, when CBS/Fox Video, which was moving to larger facilities, sold its Farmington Hills operation to Steven Wild and Harvey Grace. At that time, the Studio Center Investment Co. purchased the land and existing buildings on the seven-acre site in preparation for the development of a "self-contained" studio complex, on the order of the Kaufman Astoria facility in New York and Las Colinas in Deallag

The complex's first tenant—Grace & Wild Studios, a full-service video facility, specializing in production, post-production and remote work—is now in the process of moving its administrative and post-production units into the building occupied until recently by CBS/Fox Video, which has partially vacated the site as part of its relocation to to new quarters in Livonia, Mich.

This first phase of Grace & Wild's move, which a spokesperson for the complex says is expected to be complete within two months, will see a complete renovation of Building A, which will include four edit suites with adjacent color title rooms; three film transfer suites; and two computer graphic design salons. Also featured are client lounges, a separate dining/catering area, private conference areas opening onto an outdoor deck overlooking a garden, and administrative offices housed in the west wing of the building.

Grace & Wild is currently operating with two edit suites, two film transfer systems and "a full array of toys," Rothfeder says.

According to Steve Wild, president of Grace & Wild, the next phase, beginnning concurrently with ground-breaking on the multitenant Building C, will see expansion of the current support space for the video firm's existing 40- by 60-foot stage housed in Building A, as well as the construction of an additional 40-foot-high shooting stage measuring 110 by 140 feet, with work and support areas. Each stage will have private dressing rooms, restrooms, shop, prop storage, control room and screening room. Each stage will also feature independent client lounges, a catering room, offices and a conference room.

Grace & Wild's equipment and services include Rank Cintel film-to-tape transfer with X-Y zoom and Vari-speed studio production with Ikegami EC-35 cameras; an ENG-EFP remote production Wolf coach; one-inch, three-quarter-inch or Betacam interformat on-line editing; a Vidifont V graphics system; ADO; and the Quantel/Mirage with floating viewpoint.

Two companies whose tenancy has been confirmed are Victor Duncan Inc. and Ron Rose Productions. The former is a film and video production equipment supplier which provides sales, support and technical services from its offices in Dallas, Detroit and Chicago. The latter operates duplication and audio post-production facilities.

Rothfeder says Rose and Duncan are expected to be fully moved in and operating this fall, following completion of the multi-tenant Building C.

# Sound Investment

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

Lexicon Inc. of Waltham, Mass., has made it considerably easier to afford its PCM-60 digital reverb. The unit, previously tagged at \$1,495, has been reduced to \$1,040, a 30% reduction. According to the firm, the lower suggested retail price was made possible by price reductions in the cost of large scale integrated

(LSI) circuits used in the unit's design, as well as "increased production efficiency which lowered labor costs." The PCM-60, a favorite of musicians, home studios and smaller professional studios, features two main reverb programs, Room and Plate. It can produce over 100 distinct reverb effects. (Photo page 36.)

WO-TRACK ON TRACK AT SCHARFF: New York-based rental outfit A/T Scharff reports positive initial reaction to its new Sony PCM-1630 two-track digital processor. According to company president Peter Scharff, the rental outfit was

so impressed with the 1630 after viewing it at the N.Y. AES last fall, they took delivery of one of the first units available in the city. The firm's client base for two-track rentals is expanding fast, says Scharff, and currently includes Caedmon Records, Power Station, Sound Works, Sync Sound, Right Track and Sigma Sound.

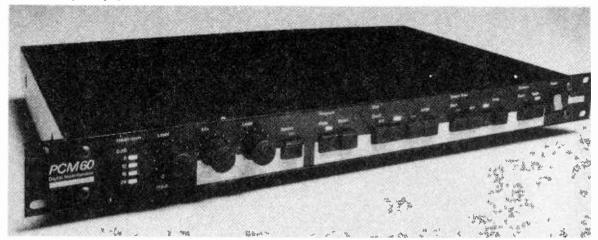
STRAWBERRY JAMM is cooking with newly-installed half-inch 30 i.p.s. mastering equipment. The 10-year old, West Columbia, S.C., 24-track facility recently took delivery

ity recently took delivery (Continued on page 36)



#### SOUND INVESTMENT

(Continued from page 35)



Lexicon Inc.'s PCM-60 digital reverb unit has had its suggested retail price dropped 30% from \$1,495 to \$1,040. Firm can be contacted at (617) 891-6790.

of a new MCI/Sony AJH-110 C twotrack machine, acquired from Studioworks in Charlotte, S.C. The new unit complements the studio's MCI JH-636 automated console with

plasma displays and MCI JH-24 re-

SINGER'S DREAM!

corder with Autolocator III, acquired several months ago.

WESSEX PICKS MITSUBISHI: Wessex Studios in Highbury, North London, has acquired a new Mitsubishi X-850 32-track digital recorder. The machine is now in operation in the facility's Studio One, where it is complemented by an SSL SL4000E console with Total Recall. Calling the Professional Digital (PD) format used by the X-850 the "format of the future," Wessex managing director Bill Price says the machine is a good investment. Price says Wessex will offer use of the X-850 at "competitive rates that won't send the record companies away because of the expense."

BANGLADESH BUYS BIG: Quad Eight/Westrex, the subsidiary of the Mitsubishi Pro Audio group, recently delivered a major order for five Quad Eight mixing desks and 28 Westrex magnetic film transports for 35mm and 16mm projectors. The 750,000 pounds sterling sale was commissioned by the Bangladesh Film Development Corp., and is intended for a new complex which will incorporate four re-recording studios and one music recording stage. QE/W will remain involved in the developmental process of the facility until it is fully operational, says the firm.

STUDER SELLS BIG: Studioline Cable Stereo, a nationwide supplier of music programs to cable systems, has purchased 48 Studer A810 audio tape recorders for use in the firm's main production/origination facility in Reston, Va. The Studer machines will be used for production of program master tapes and for direct playback into the system. Edited by STEVEN DUPLER

## Video Track

**NEW YORK** 

STARSHIP VOCALIST Mickey Thomas recently completed filming the video for "Stand In The Fire, the debut single from RCA's soundtrack to the film "Youngblood." Scheduled for release next month, the motion picture stars Rob Lowe as a 17-year-old American hockey player who's on the verge of going professional. The clip combines film footage with an independent plot, and features appearances by the artist. It was written and directed by Richard Baskin and produced by Fay Cummins. Nick Gilder. Autograph and Glenn Jones also perform tracks on the album.

The Thompson Twins were at Kaufman Astoria Studios recently to lens a commercial for a new Japanese audio cassette. "King For A Day," a cut from the group's recently released album "Here's To Future Days," is the theme song for the 30-second spot. Toshio Iwashite directed and Hiroshi Hayashida of Tohokushinsha Film Co. produced for Hakuhodo Inc.

Fifty World Wrestling Federation members, including Hulk Hogan, Rowdy Roddy Piper, Junkyard Dog and Captain Lou Albano, recently completed a 30-second television spot for CBS Records' "The Wrestling Album." VCA Teletronics editor Jane Pavlovich worked with director Barry Ralbag on the project, which, through special effects, integrates the album cover into video wrestling footage.

LOS ANGELES

MARK FREEDMAN Productions/AWGO has finished three videos for James Taylor's latest Columbia album, "That's Why I'm Here," at SIR Studios in Los Angeles. "Everyday," "Only A Dream In Rio" and "Only One" were directed by Stuart Orme and co-produced by Steve Golin and Joni Sighvattson. Peter Mackay served as director of photography. Joni Mitchell and Don Henley provided backup vocals for "Only One." The production company also wrapped up a live performance video of Kool & the Gang's song "Emergency." It was directed by John Dahl and produced by David Warfield.

#### OTHER CITIES

HCA RECORDING ARTIST Nona Hendryx has wrapped the video for "I Need Love," the second single from her album "The Heat." Shot in London, the clip is said to employ surreal settings through which Hendryx journeys while "looking for love." The clip was directed by Storm Thorgeson and produced by Anthony Taylor for Green Back Films. Former Hanoi Rocks frontman Michael Monroe makes a cameo appearance.

Edited by LINDA MOLESKI

Production companies and postproduction facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

# **Audio Track**

#### **NEW YORK**

THE RAMONES SPENT the latter part of last month at Intergalactic Music, recording a new album for Sire with producer Jean Beauvoir. Engineered by Jorge Esteban, the record is due early this year. Also there. South Bronx-based band New Generation has been tracking one of its four 12-inch singles for the U.K.-based Sound Wave label. Goran Andersson is at the controls. And Andersson was also finishing up Sonny Okosun's new project for EMI Nigeria. Okosun appears on both the "Sun City" record and video, playing a solo on the "talking drum."

Ex-"Dream Girl" Sheryl Lee

Ralph has been recording at 39th Street Music with Richard Kaye at the board, assisted by John Paul Cavanaugh. Also there, Benny Diggs and Joseph Jouberg have been co-producing an album featur-ing Phil Ballou. Kaye is also engineering this one.

The Le Mobile recording facility will be working on location at the Roundabout Theatre this month. tracking a direct-to-two-track digital live album on Joe Jackson for

Billy Ocean has been in at Celestial Sounds recording his next album for Jive with producers Barry Eastmond and Wayne Braith-

waite. Darroll Gustamachio is at the board, assisted by Kurt Upper. Also there, Melba Moore has been tracking for her upcoming Capitol release. Producing is Paul Laurence, engineering is Steve Goldman, assisted by Larry Decarmine. Finally, Kashif has been producing a project for LaLa Cope, with Goldman at the controls.

#### LOS ANGELES

HE FOUR TOPS are working at an as-yet-unnamed studio, recording a new album slated for release in March. Writer/producer Dave Wolfert and producer Bob Gaudio will produce the project.

The stars come out at Sunset: Prince has been working on the soundtrack to his film "Under The Cherry Moon" at Sunset Sound in Hollywood. Coke Johnson is at the console. Epic artist Dan Fogelberg has also been in, tracking his new album with engineer Niko Bolas, assisted by Stephen Shelton. And Sheila E. has been working with engineer Peggy MacCeary and assistant Mike Kloster. Finally, Ry Cooder has been in producing the soundtrack for the film "Blue City" with Mark Ettle at the board, assisted by David Glover, and producer Alan Douglas was mixing and

editing some unreleased live Jimi

Hendrix material with Glover at the board.

Weather Report has been tracking at Soundcastle Studio Center, with Joe Zawinul producing, Howard Siegel engineering and Marc

DeSisto assisting.

Darius & the Magnets recently wrapped a three-song demo project at Mad Hatter, the Silverlake, Calif., studio owned by Chick Corea. Denis Degher produced the demo, which was mixed at Cherokee Studios in Hollywood. Bernie Grundman did the cassette mastering.

#### NASHVILLE

AT MUSIC MILL, Harold Shedd and Jim Cotton are producing a greatest hits album on Alabama. Joe Scaife is engineering, with Paul Goldberg and George Clinton assisting.

The Oak Ridge Boys are tracking at Eleven Eleven Sound with producer Ron Chancey and engineer Ron Treat.

Producer Mick Lloyd has been in cutting tracks on tv actress Jenny Chapman. Bernie Vaughan is at the controls.

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

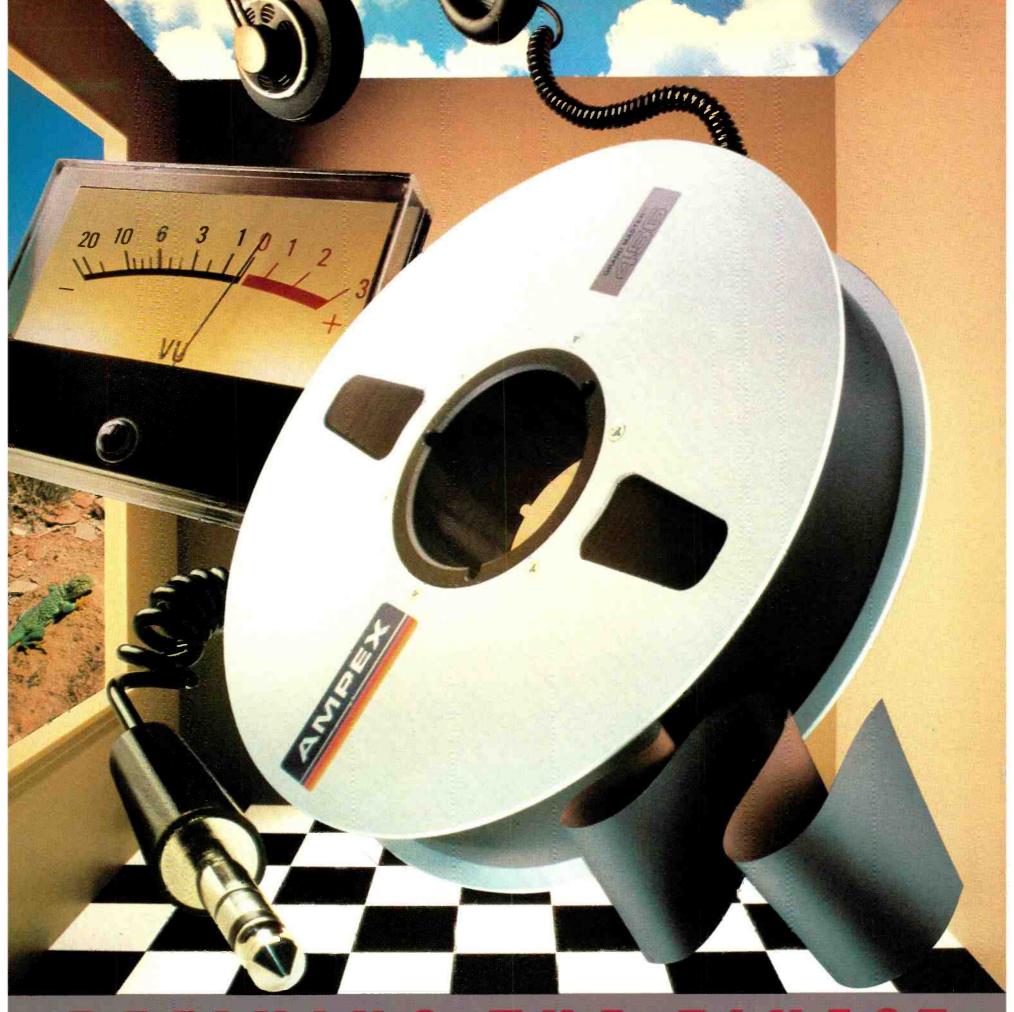


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AND THE BEAT GOES ON

Despite Drive for National 21 Drinking Age

### **Brewers Still Bubbly for Tour Sponsorship**

BY PAUL GREIN

LOS ANGELES Beer companies say they will continue to be active sponsors of concert tours and music series in venues around the country, even in the wake of a nationwide push to raise the legal drinking age

But they expect to more closely scrutinize acts and halls that they are considering sponsoring. This is being done, they say, to ensure that

their appeal is to a 21-plus audience. "I don't think any of them are going to stop being involved with music," says Jay Coleman, president of New York-based Rockbill Inc., the industry leader in setting corporate sponsorships.

"I think they're just going to be a little more careful about the artists that they tie in with and about the types of acts that are playing in concert series that they're going to sponsor. They wouldn't want to underwrite a concert series that's going to have groups like Twisted Sister or AC/DC, where you just know the bulk of the audience is under 21.

'We've tried to be very careful that the artists that we pick appeal to more of a baby boomer, a younger adult, rather than to a teen profile. We want acts that skew older-Pete Townshend, Roger Daltrey, Phil Collins. You're not going to go out with a Van Halen or a ZZ Top, even. It's going to be hard to find a beer company to sponsor somebody like Cyndi Lauper. Anybody who has a teen skew will obviously be of very little appeal to a beer comp-

any."

If beer companies are becoming more selective about which artists they'll sponsor, artists are also showing more concern about the potential controversy of aligning with a beer maker.

"Artists are becoming very cognizant of this," says Coleman. "Most artists used to say to me, 'We don't want to work with a tobacco product.' Then it was, 'We don't want to work with a tobacco product or hard liquor.' Now it's to the point where a lot of artists will even shy away from beer because of all the publicity that this new drinking age has

"A lot of artists don't want to associate with anything alcoholic because it's a negative. The press can jump on it. When Journey does their tour this year, they're not going to want to tie in with a beer company because they realize that a very large percentage of their audience is under 21. There's no reason for them to tie in with something and have journalists and parents groups say, 'Here's an artist being sponsored by an alcoholic beverage.

Jack MacDonough, vice president of brand management at Anheuser Busch in St. Louis, says he doesn't think the push to a legal drinking age of 21 will make that much of a difference.

"The difference between a drinking age of, say, 19 in a state or 20 or 21 is rarely going to make or break our evaluation of that group. I wouldn't anticipate that the change of drinking age would modify in more than a few cases the way we're watching our target demographics already.

MacDonough emphasizes that Anheuser Busch, which markets the Budweiser and Michelob brands, has always carefully screened the acts it sponsors.

"We constantly analyze the demographics of an individual artist's appeal," he says, "and if the tour isn't appealing to people who can be our customers, then we don't sponsor the tour.

"We've already been sensitive to this issue for the economic reason that it makes no sense to appeal to a target that can't buy your product. That's kind of like running ads for pimple cures to people over 65. And secondly, there would be a social backfire if we ever sponsored an act that appealed to an under-21 aud-

Michelob sponsored Phil Collins' successful 1985 tour, while Budweiser sponsors the annual blackoriented Budweiser Superfest and also has venue associations in more than 10 cities.

The Miller Brewing Co. is also heavily involved in music sponsorship, and will continue to be, according to Ricky Clemons, marketing and communications supervisor for the Milwaukee-based brewery.

Miller has associations with more than 10 major venues around the country, including Boston Commons, the Vic in Chicago and Mariweather Post Pavillion in Columbia, Md. Miller also sponsors upand-coming regional bands in its Rock Network series. Clemons says there will be no curtailment even in the latter series, which appeals to many under-21 music fans

Schlitz was once one of the most active beer companies in the field of music sponsorship, backrolling major tours by the Who and ZZ Top. But it decided to pull out of tour sponsorships a year ago, according (Continued on page 40) July and Wall to the land to t

Forward Thinker. Michael McDonald performs songs from his current album, "No Lookin' Back," on a recent segment of ABC-TV's "American Bandstand. (Photo: Ron Wolfson)

Grammy Nominee Jackson Eyes Hollywood, Broadway

### Freddie's 'Naive'—But Ready for Stardom

BY ETHLIE ANN VARE

LOS ANGELES A Grammy nomination for best new artist is just the latest in a year-long series of triumphs for singer Freddie Jackson.

When the former gospel choir member and backing vocalist for

such artists as Harry Belafonte, Melba Moore and Angela Bofill recorded his Capitol debut in late 1984, he never imagined that it would top the black album chart for 16 weeks, nor that the title single, "Rock Me Tonight," and the second single, "You Are My Lady," would

top the black singles chart and climb high on the pop Hot 100.

"I'm still very naive about this business," says Jackson. "I wanted to make an album to impress my friends. I knew nothing about crossover strategies or marketing or how to do an interview.'

Jackson's solo career started to take off in 1983, when singer/actress Melba Moore was introduced to his work by Jackson's long-time friend and producer, Paul Laurence. Moore's management firm, Hush Productions (run by her husband, Charles Huggins), signed both Jackson and Laurence, and soon the smooth vocalist was backing her on tour and writing material for her: "Keeping My Lover Satisfied" and "Winners" were Jackson composi-

Helping push sales of Jackson's now platinum "Rock Me Tonight" album were three videoclips, each of which received heavy exposure on "New York Hot Tracks" and the Black Entertainment Network.

'BET and even VH-1 have been good to me," says Jackson. "Having a video is very important, and there are more and more outlets for black video now." Jackson also credits an 89-city tour with Moore as a profilebuilder.

But Jackson is aware that he has more to go before he becomes a household name. "A lot of people still haven't heard of me at all," he "When I look and see the concedes. (Continued on page 40)



BY LINDA MOLESKI

NEW YORK From 1975 to 1980, Ted Nugent released seven consecutive gold or platinum albums and was one of the country's top grossing acts. However, his popularity dropped sharply in the early 80s, and he subsequently left Epic Records for Atlantic.

With his forthcoming "Little Miss Dangerous," Nugent's first for his new label, the rock'n'roll guitarist is looking to get back on

Nugent is enhancing his recording come back with career "diversification." His broader efforts include writing scores for soundtracks and acting.

"I've been pursuing an acting career for the past few years," he says, adding that he wants to be the "next 'Dirty Harry'."

Nugent recently played a villain on a "Miami Vice" episode which incorporated "Angry Young Man' from his new album.

He says he will be selective choosing his roles, however, because he wants to avoid being typecast as a rock'n'roll guy.

Nugent also co-wrote, with Bill Conti, the soundtrack to an upcoming motion picture titled "No-mads." Conti, whose credits in-clude scores for "Rocky" and "The Karate Kid," approached him for the project, he says, because "he needed some ass-kickin

Because of Nugent's extra-curricular activities, it took him nearly a year to complete his latest album with producers by Michael Verdick and Pete Solley.

'They're technically advanced and have a feel for sound," he says, "and I need that. There's a sense of maturity in the music. It's more precise and concise.

A tour booked by the William Morris Agency is scheduled to commence in March and run through September. Nugent says he is considering dates co-billed with Aerosmith.

Two videos, "High Heels In Mo-tion" and "Little Miss Dangerous," will be released next month in support of the album. Nugent, who was signed to Epic

until 1981, blames his career setback on product saturation and "lack of personal control."

He says, "I'm a hopeless orga-

nizer of recording logistics, and I complicated things. I love music and just go crazy with creative As a result, an album was re-

leased every nine months and saturation occurred. "The market-place has a capacity," he says, not-ing that "there was no control of product for maximized longevity.'

Nugent was managed at the time by New York-based Leber-Krebs and booked by Diversified Management Agency (DMA).

Over the last three years, he has handled himself through Madhouse Management with the help of Doug Banker, his long-time road manager, accountant and business consultant.



### Talent in Action

JOE JACKSON S.O.B.'s, New York Tickets: \$13.50

JOE JACKSON, who once said he was giving up both live performances and rock'n'roll, opened this unannounced Jan. 2 club date with "One More Time," the very rocking first track off his first album. Several other songs in the set also qualified as bashers of one sort or another, though it was the new, more introspective tunes that were most impressive.

Jackson has been showing up around town in recent weeks in preparation for the recording of a live album later this month, so his fans were told to expect mostly new material. That the sold-out S.O.B.'s (Sounds Of Brazil) audience applauded this announcement obviously sat well with the transplanted Englishman (billed here as "New York's Classiest Rocker"). Jackson was unusually comfortable from the start, even cracking a rare joke now and then.

But Jackson wouldn't let things get too rowdy, even remarking at one point, "Shut up, this isn't heavy metal." Fortunately, the crowd did get quiet, and had a chance to preview some of the singer/songwriter's best material in years.

Running the gamut from Motownish boogie-fusion-funk 'Soul Kiss'') to acoustic, jazztinged ballads to pure pop and a lilting rhumba-rhythm piece, Jackson's new songs were more cosmopolitan than ever, perhaps reflecting his permanent residency in the melting pot of New York. But lyrically, his pointed barbs still looked sharp. "The Jet Set" poked fun at tacky tourists and their American Express Card-financed vacations; with its straight-ahead rock pulse, the song would feel at home on a Dave Edmunds album. "Shanghai Sky, meanwhile, was a pretty ballad about the desire to travel somewhere new and being disappointed on arrival.

Jackson played it simple here, using a versatile guitar-bass-drums trio which seemed instinctively to know what he was up to. He augmented it now and then with his own piano, recorder or accordion. He did offer a half dozen or so numbers from his catalog, curiously avoiding the bigger hits. But even when he left without an encore, there was more anticipation in the air for the next album than regrets for his skipping over songs from albums past.

JEFF TAMARKIN

### SWEET HONEY IN THE ROCK THE CLARK SISTERS

Wiltern Theatre, Los Angeles Tickets: \$20, \$17.50, \$15

F YOU THOUGHT "We Are The World" was moving, you should have been there when Sweet Honey in the Rock led 2,400 backup singers in a roof-lifting rendition of "We Shall Overcome" on the occasion of Martin Luther King Jr.'s first federally recognized birthday celebration. That moment was one of a barrage of musical climaxes during a Jan. 11 benefit performance that stirred listeners not only to standing ovations, but literally to tears.

Flying Fish artists Sweet Honey, from Washington, D.C., are known best—if at all—as a five-woman a



No Surrender. Corey Hart performs on a recent segment of tv's "Solid Gold."

cappella gospel group. They are far more than that. Bernice Johnson Reagon, Evelyn Maria Harris, Ysaye Maria Barnwell, Yasmeen Bheti Williams-Johnson and Aisha Kahlil sing traditional folk songs and the blues, West African tribal melodies and original tone poems, songs of social protest and songs of dance and laughter. This is music with meat on its bones; in a world of ear candy, Sweet Honey in the Rock offers soul food.

The sold-out, 90-minute show this night was a history in song of the civil rights movement, with frontwoman Reagon—a formidable voice and commanding presence—giving spoken context for each tune. To Reagon, the civil rights movement is far from over: songs about the oppression of women like "No Images," or the affecting "Chile, Your Waters Run Red Through Soweto" non-judgmentally showed the complacent audience how much is left to accomplish.

"If there's one thing this holiday should stand for," said Reagon, "It's that everyone in this life gets a chance to stand up for something they believe in." Black and white, male and female, straight and gay, young and old nodded and held hands.

As vital as Sweet Honey's message was, it could not have been put across without the group's magnificent vocal skills. With no accoutrements but microphones and an occasional gourd or tambourine, the five blended their chilling voices in ranges and rhythm of spectacular breadth. Shirley Childress Johnson—a fully-vested bandmember—provided simultaneous sign language translation.

Check the dictionary under "integrity." There should be a line drawing of Sweet Honey in the Rock.

Opening act the Clark Sisters, on Word/A&M, gave a more straightforward gospel set, turning the artdeco theater into a Southern Baptist meeting hall for half an hour. The strengths of the Detroit-based, four-woman group lie in their conviction and their willingness to use humor in presenting their "testimony." Their weaknesses lie in their thin instrumental backing and lack of low harmony. But one can't help but revel in any decent gospel presentation; it is, truly, a joyful noise.

ETHLIE ANN VARE



# BOXSCORE TOP CONCERT GROSSES

Amusement Business* ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
JOHNNY MATHIS DIONNE WARWICK	Fox Theater Atlanta	Jan. 7-13	\$527,538 \$25.25/\$10.25	<b>30,566</b> 32,746 four sellouts	<b>W</b> hiteco/Shepardson	
DOUG HENNING'S WORLD OF MAGIC	Colonial Theater Boston	Dec. 28-30, Jan 2-5	\$468,546 \$27.50/\$17.50	24,165 15 sellouts	Don Law Co.	
DAVID COPPERFIELD	Philadelphia Civic Center	Jan. 11-12	\$266,583 \$19.50/\$14.50/\$9.50	16,920 four sellouts	Festival Ventures	
GEORGE STRAIT CLAY BLAKER BILLY PARKER	Tulsa Fairgrounds Pavillion	Jan. 4	\$94,800 \$12	8,000 sellout	C&M Productions	
RUSH STEVE MORSE BAND	Pensacola (Fla.) Civic Center	Jan. 9	\$78,677 \$14.50	5,813 7,000	Fantasma Prods.	
KISS W.A.S.P	West Palm Beach (Fla.) Auditorium	Jan. 8	\$75,150 \$15	5,063 6,400	Cellar Door Prods./ Beach Club Concerts	
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	West Palm Beach (Fia.) Auditorium	Jan. 5	\$70,110 \$15	3,846 6,400	Cellar Door Prods.	
RATT BON JOVI	Thomas & Mack Center Las Vegas	Dec. 30	\$67,281 \$14.50/\$9.50	<b>4,917</b> 11,847	Evening Star Prods./Jam Prods.	
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Lakeland (Fla.) Civic Center	Jan. 6	\$56,101 \$14.50	<b>4,171</b> 6,000	Fantasma Prods.	
GEORGE STRAIT CLAY BLAKER	Maude Cobb Center Longview, Tex.	Jan. 11	\$45,430 \$12	3,775 sellout	C&M Prods.	
DAVID COPPERFIELD	Rajah Theater Reading, Pa.	Jan. 13	\$44,230 \$16.50/\$14.50	2, <b>910</b> 3,800	NAC Enterprises	
GEORGE STRAIT CLAY BAKER	Brownwood (Tex.) Coliseum	Jan. 10	\$41,700 \$12	3,500 sellout	C&M Prods.	
THOMPSON TWINS	Leon County Civic Center Tallahassee, Fla.	Jan. 7	\$16,268 \$14	1, <b>474</b> 3,000	Fantasma Prods.	
GOLDEN PALOMINOS CHRIS STANLEY GROUP	The Ritz New York	Jan. 9	\$10,792 \$13.50/\$12.50	1 <b>,097</b> 1,574	John Scher Presents	
CRUZADOS THE RESISTANCE	The Moonshadow Atlanta	Jan. 11	\$2,182 \$7	<b>800</b> 311	Alex Cooley/Southern Promotions	

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

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### S.F. Artists Vie for Awards

### Fogerty, Starship Among Nominees

LOS ANGELES John Fogerty, Starship and Wire Train lead all contenders for the ninth-annual Bay Area Music Awards, each drawing nominations for outstanding album and outstanding song. Fogerty's "Centerfield," Star-

ship's "Knee Deep In The Hoopla" and Wire Train's "Between Two Words" are vying for outstanding album with Night Ranger's "Seven Wishes" and Santana's "Beyond Appearances.'

In the outstanding song competition, Fogerty's "Rock'n'Roll Girls," Starship's "We Built This City" and Wire Train's "Last Perfect Thing" are squaring off against Huey Lewis & the News' "The Power Of Love" and Chris Isaak's "Dancin" Isaak's "Dancin.'

Starship, Night Ranger and Lewis & the News are also competing for outstanding group, along with the Freaky Executives and Eddie & the Tide.

In the race for outstanding male vocalist, Fogerty, Lewis and Isaak are competing with Eric Martin and Starship's Mickey Thomas. In the contest for outstanding female vocalist, the nominees are Linda Tillery, Sheila E., Vicki Randle, Bonni Hayes and Keta Bill of Zasu Pitts Memorial Orchestra.

Camper Van Beethoven's "Telephone Free Landslide Victory and the Uptones' "K.U.S.A." each are nominated for two awards: outstanding debut album and outstanding independent album or EP. In the debut competition, they're facing multi-nominee Isaak's "Silvertone," Lol Halsey's "Surfaces" and Dr. Gonzo's "The Doc Of Comedy Rock.'

In the independent album contest, the other finalists are the Usual Suspects' "Far Away Places," Zasu Pitts Memorial Or-chestra's "The Pitts Bear Down" and Lorin Rowan & the Edge's 'Supply And Demand.'

The awards will be presented on March 15 at the San Francisco Civic Auditorium.



Wynton Scores. Wynton Marsalis performs during a recent show at the Joyce Theatre in the Chelsea section of Manhattan. (Photo: Chuck Pulin.)

## **Braun in Law Partnership**

LOS ANGELES Veteran attorney David Braun has teamed with three partners to form a new entertainment-based law firm, Braun, Margolis, Burrill & Besser. The firm's music clients include Bob Dylan, Huey Lewis & the News, Morris Day and Irene Cara.

Braun's partners in the firm are Jerry Margolis, Clair Burrill and Robert Besser. The Century Citybased firm also represents several motion picture and ty clients, including Robin Williams and John Candy.

Braun, who served as president of PolyGram Records in 1980-81, says he often draws on that experience in his law practice. "There are a lot of things about marketing and priorities that only people who have worked at record companies know," Braun says. "Knowing how companies work on the inside is very important when you're structuring a deal."

Braun notes that in the current business climate, stars are still sought after by most labels, but that it's tougher for middle- and lower-level acts to land a deal because the costs of recording and marketing are so high.

"You get around that by inventive and creative sales techniques, by relationships, by knowing which companies need product and what kind of product and by pricing the act correctly," says Braun. "That's the big thing."



Divinyls Live. Christina Amphlett, lead singer of the Divinyls, turns on the charm at a recent date at the Ritz in New York, (Photo: Chuck Pulin)

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### **Johnson & Frey** Hit Pepsi's Spot

LOS ANGELES Don Johnson, star of NBC-TV's top-rated "Miami Vice," and Glenn Frey, who has two songs on MCA's No. 1" "Miami Vice" soundtrack, will appear together in a Pepsi-Cola commercial due to premiere during the Grammy Awards broadcast Feb. 25.

The commercial uses the theme of previous Pepsi spots featuring the Jacksons and Lio-nel Richie—"The Choice Of A New Generation." The spot is being directed by Ridley Scott, who directed the feature films "Alien" and "Road Runner."

Also signed to appear in upcoming Pepsi spots are A&M° comedy artist Billy Crystal and "Family Ties" star Michael J.

### FREDDIE IS READY

(Continued from page 38)

MTV doesn't play my videos, I think, well, maybe they're racist. Then I see them play Tina Turner and Michael Jackson and Lionel Richie, and I say, well, maybe I have to become a bigger star.

Jackson hopes to have his followup album on the street by April, and will undertake a two-to-three month tour (booked by ICM) shortly thereafter. But his long-range goals are directed more widely than just further recording efforts.

"I've been taking acting classes," says Jackson, "and I would like to do tv, screen, Broadway. Melba has a sitcom which debuts on Jan. 28, and they're trying to write a part for me on the show. I'd love to do it."

Jackson is also working at creating a European impact to match his American breakthrough. With the bulk of his songs in the love ballad

category, he gets a cold shoulder from the dance-crazy Continental crowd. "I promised them I'd put a fast one on the next record," Jackson laughs.

In the meantime, Jackson is writing songs and pre-producing his next record, and coming to terms with his sudden popularity.

"I want to be in control of my success," says Jackson. "I don't want the success to take control of me. I'm a pretty natural and normal kind of person, and I want to be able to maintain that life and still 'be a star'-whatever that is.'

### **TOUR SPONSORSHIP**

(Continued from page 38)

to a company source.

Rockbill's Coleman sees that as part of a trend in beer sponsorships. When I first started this company in the late '70s," he says, "beer companies were much more active in tour sponsorships than they are

"Now most of them aren't doing tour sponsorships as much as they

are sponsoring these events-like Budweiser Superfest or Miller Music. They wanted to get impact in one market over an extended period of time rather than sponsoring a tour, which gives them a one-shot in each city. By sponsoring a series for the summer, they get three months of visibility.

# Billboard BLACK

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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.

/I	LAC. LAC.	SALES TITLE ARTIST	HOT BLACK POSITION		MSWEEK /	AIRPLAY	HOT BLACK POSITION
1	2	NEVER BE YOU ROSANNE CASH	1	1	2	GO HOME STEVIE WONDER	3
2	5	JUST IN CASE THE FORESTER SISTERS	2	2	4	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS	1
3	8	HURT JUICE NEWTON	3	3	5	THE SWEETEST TABOO SADE	6
4	4	MEMORIES TO BURN GENE WATSON	5	4	1	SAY YOU, SAY ME LIONEL RICHIE	2
5	9	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS	- 4	5	3	DIGITAL DISPLAY READY FOR THE WORLD	4
6	12	OLD SCHOOL JOHN CONLEE	6	6	10	LET ME BE THE ONE FIVE STAR	8
7	11	I TELL IT LIKE IT USED TO BE T GRAHAM BROWN	8	7	8	SECRET LOVERS ATLANTIC STARR	5
8	15	THERE'S NO STOPPING YOUR HEART MARIE OSMOND	7	8	12	DO ME BABY MELI'SA MORGAN	7
9	14	BURNED LIKE A ROCKET BILLY JOE ROYAL	12	9	9	WHAT YOU BEEN MISSIN' STARPOINT	9
10	13	YOU CAN DREAM OF ME STEVE WARINER	10	10	7	YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING	10
11	21	COME ON IN THE OAK RIDGE BOYS	9	11	15	WHEN THE GOING GETS TOUGH BILLY OCEAN	13
12	1	BOP DAN SEALS	11	12	13	DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS	14
13	19	THE ONE I LOVED BACK THEN GEORGE JONES	13	13	16	HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON	15
14	18	THE DEVIL'S ON THE LOOSE WAYLON JENNINGS	15	14	17	GUILTY YARBROUGH & PEOPLES	19
15	26	THINK ABOUT LOVE DOLLY PARTON	16	15	11	COLDER ARE MY NIGHTS THE ISLEY BROTHERS	12
16	24	IT'S JUST A MATTER OF TIME GLEN CAMPBELL	14	16	26	TENDER LOVE THE FORCE MD'S	24
17	30	I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON	17	17	_	THE COLOR OF SUCCESS MORRIS DAY	30
18	6	MORNING DESIRE KENNY ROGERS	29	18	20	STAND BACK STEPHANIE MILLS	27
19	25	YOU ARE MY MUSIC, YOU ARE MY SONG C.MCCLAIN/W.MASSEY	19	19		HOW WILL I KNOW WHITNEY HOUSTON	26
20	3	HOME AGAIN IN MY HEART NITTY GRITTY DIRT BAND	18	20		YOUR SMILE RENE & ANGELA	23
21	7	(BACK TO THE) HEARTBREAK KID RESTLESS HEART	21	21	22	SLAVE TO THE RHYTHM GRACE JONES	20
22	16	ONLY IN MY MIND REBA MCENTIRE	32	22	21	FREEDOM THE POINTER SISTERS	25
23	28	DOWN IN TENNESSEE JOHN ANDERSON	23	23	28	HIGH FASHION THE FAMILY	37
24	10	HAVE MERCY THE JUDDS	41	24		LIVING IN AMERICA JAMES BROWN	22
25		OKLAHOMA BORDERLINE VINCE GILL	25	25	6	DON'T SAY NO TONIGHT EUGENE WILDE	11
26	29	FAST LANES & COUNTRY ROADS BARBARA MANDRELL	26	26	23	I NEED YOU MAURICE WHITE	31
27	27	I COULD GET USED TO YOU EXILE	20	27	25	THE HEART IS NOT SO SMART EL DEBARGE WITH DEBARGE	29
28		PLEASE LE LOVE MARK GRAY	24	28	18	ALICE, I WANT YOU JUST FOR ME FULL FORCE	21
29	_	WHAT'S A MEMORY LIKE YOU JOHN SCHNEIDER	28	29	19	I LIKE THE WAY YOU DANCE 9.9	35
30	_	PERFECT STRANGER SOUTHERN PACIFIC	22	30	_	AFFECTION TA MARA & THE SEEN	36

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

(Publisher – Licensing Org.) Sheet Music Dist.

AFFECTION

(Crazy People, ASCAP/Almo, ASCAP)
AFTER THE LOVE HAS GONE

(Terrace, ASCAP)

ALICE, I WANT YOU JUST FOR ME

(Forceful, BMI)
ANOTHER NIGHT
(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)
BABY TALK
(Hub, ASCAP/MCA, ASCAP)

94

77

**BREAK MY HEART** (Rosuki, BMI/Our Parents, BMI)

CAN YOU FEEL THE BEAT

CAN YOU FEEL THE BEAT (Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP) CAN YOU ROCK IT LIKE THIS (Protoons, ASCAP)Rush Groove, ASCAP)

**CARAVAN OF LOVE** 

12 COLDER ARE MY NIGHTS (Kichelle, ASCAP/Johnny Yuma, BMI)

30 THE COLOR OF SUCCESS

32

(Ya D Sir, ASCAP)
COMPUTER LOVE
(Troutman's/Saja, BMI)
CONDITION OF THE HEART

(Kashif, BM1/MCA, ASCAP)

62 CONGA

(Foreign Imported, BMI)
COUNT MF. OUT 18

(New Generation, ASCAP)
CURIOSITY
(Almo, ASCAP/Crimsco, ASCAP/Irving, BMI)
DESIRE

(Temp Co., BMI)

DIGITAL DISPLAY (Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)

(Controversy, ASCAP)
DO YOU LOVE ME
(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)

DO YOU REALLY LOVE YOUR BABY (Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)

DON'T SAY NO TONIGHT

(Philly World, BMI)

**EMERGENCY** (Delightful, BMI) 86 EVERLASTING LOVE

(Wayne A.Brathwaite, ASCAP)
69 EVERYBODY DANCE

(Crazy People, ASCAP/Almo, ASCAP)

42 FAIRYTALE LOVER

42 FAIRYTALE LOVER
(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
93 FALL DOWN (SPIRIT OF LOVE)
(Almo, ASCAP/Ipm, ASCAP)
25 FREEDOM
(Golden Torch, ASCAP)
51 FUNKY LITTLE BEAT
(Handy Steephild BMI)

(Happy Stepchild, BMI)
3 GO HOME

GO HOME (Jobete, ASCAP/Black Bull, ASCAP)

(JODETE, ASCAP/BISCK BUII, ASCAP)

6 A GOOD-BYE
(All Seeing Eye, ASCAP/Larry Junior, BMI)

9 GORDY'S GROOVE

(Tee Girt, BMI) 19 GUILTY

(Tempco, BMI)

(Tempco, BMI)

29 THE HEART IS NOT SO SMART
(Edition Sunset, ASCAP/Arista, ASCAP)

15 HE'LL NEVER LOVE YOU (LIKE I DO)
(Willesden, BMI/Zomba, ASCAP)

7 HIGH FASHION
(Parisongs, ASCAP)

8 HOLD ON TO YOUR LOVE
(Libbate, ASCAP/Black Rull, ASCAP/Bertar)

(Jobete, ASCAP/Black Bull, ASCAP/Bertam, ASCAP)

(Jober, ASCAP) Black Bull, A:
HONEY FOR THE BEES
(J&S, ASCAP/Almo, ASCAP)
HOT
(Mtume, ASCAP)
HOW WILL I KNOW

(Irving, BMI)
17 I CAN'T LIVE WITHOUT MY RADIO

(Def Jam, ASCAP)
35 I LIKE THE WAY YOU DANCE

(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)

I LIKE YOU

Summer, ASCAP/Phyllis Nelson, ASCAP)

(American Summer, ASCAP/Phyllis Nelson, ASCAP) I NEED YOU (Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP) I'D RATHER BE BY MYSELF

52 I'D RATHER BE BY MYSELF
(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)
16 IF I RULED THE WORLD
(Kuwa, ASCAP/Davy D, ASCAP)
89 IF ONLY FOR ONE NIGHT
(Almo, ASCAP/Rutland, ASCAP)
85 IF YOU DON'T KNOW ME
(Ascard BMI)

65 I'M YOUR MAN
(Chappell, ASCAP/Morrison Leahy, ASCAP)
53 INSATIABLE WOMAN
(WB, ASCAP/IJI, ASCAP)

59 INSPECTOR GADGET

99 INSPECTOR GADGET
(Saban, ASCAP)
97 IT TAKES TWO
(Tricky-Trac, BMI)
75 JUST THE WAY I PLANNED IT
(PMT, ASCAP)
82 LEARN TO LOVE AGAIN
(Aithor, BMI/Carten Pake, BMI (Airbear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI)

BMI/Warner-lamerlane, BMI)
79 LEGS
(Buffalo, BMI/Perfect, BMI)
8 LET ME BE THE ONE
(Brampton, ASCAP)
99 LET ME KISS IT WHERE IT HURTS

(Abkco, BMI/Ashtray, BMI) 55 LET MY PEOPLE GO

(Skeco, BMI/Carjundee, BMI/Barjosha, BMI)

73 LIPSTICK LOVER

73 LIPSTICK LOVER
(April, ASCAP/Ultrawave, ASCAP)
22 LIVING IN AMERICA
(April, ASCAP/Second Nature, ASCAP/Blackwood,
BM/Janiceps, BMI)
50 LOCK AND KEY

SULUGR AND KEY
(Spectrum VII, ASCAP)

63 LOVE ALWAYS FINDS A WAY
(Snow Songs, BMI/Dyad, BMI)

33 A LOVE BIZARRE

A LOVE BIZARRE
(Sister Fate, ASCAP)
LOVE PATROL
(Milestone, BMI/Ro-Hut, BMI)
LOVE'S GONNA GET YOU
(House Of Fun, BMI)

61 MEMBERS ONLY

54

(Protoons, ASCAP/Sam Jacobs, ASCAP)

ND FRILLS LOVE
(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)

NO SHOW

92

NO SHOW
(Keejue, BMI/Danica, BMI)
NOBODY CAN MAKE IT ON THEIR OWN
(American League, BMI/Tongue'N'Groove, BMI)
OWN THE NIGHT
(Rightsong, BMI/Franne Golde, BMI/Welbeck,
ASCAP/ATV, BMI)
PAIN

(Miami Spice, ASCAP)

47 PARTY ALL THE TIME

(Stone City, ASCAP/National League, ASCAP)
SATURDAY LOVE
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
SAY I'M YOUR NUMBER ONE

57

(Terrace, ASCAP)

2 SAY YOU, SAY ME

(Brockman, ASCAP)
5 SECRET LOVERS

SECRET LOVERS
(Almo, ASCAP/Jodaway, ASCAP)
SEDUCTION
(Stone City, ASCAP/National League, ASCAP)
SLAVE TO THE RHYTHM
(April, ASCAP/Perfect Songs, BMI/Unforgettable

Songs, BMI/Island, BMI)
SLIPPED, TRIPPED (FOOLED AROUND AND FELL IN

LOVE) (Music Minded, BMI)

(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)

SUN CITY (Solidarity, ASCAP)

6 THE SWEETEST TABOO

THE SWELLEST TABOU
(Silver Angel, ASCAP)
TENDER LOVE
(Flyte Tyme, ASCAP)
THAT'S WHAT FRIENDS ARE FOR
(Carole Bayer Sager, BMi/Warner-Tamerlane,
BMI/New Hidden Valley, ASCAP/WB, ASCAP) THE THINGS THAT MEN DO

(Jobete/R.K.S., ASCAP/Stone Diamond/Lock Series II/Reel Vain, BMI) THINKING ABOUT YOU

THINKING ABOUT YOU
(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)
THIS IS FOR YOU
(Science Lab, ASCAP/Green Star, ASCAP)
THE TRUTH
(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP) 91

(MICA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
WHAT A WOMAN
(Assorted, BMI/Henry Suemay, BMI/Rose Tree.ASCAP)
WHAT HAVE YOU DONE FOR ME LATELY
(Flyte Tyme, ASCAP)
WHAT, WHERE, WHEN, WHO
(Intersong, ASCAP)
WHAT YOU BEEN MISSIN'
(Willesden BMI/Keith Diamond, BMI/Io Skin, BMI)

(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)
WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE

(Zomba, ASCAP)

# **BLACK SINGLES**

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

NO. OF TITLES LARFI ON CHART

EPIC (4) CBS Associated (2) Private I (2) Tabu (2)

Carrere (1) P.I.R. (1) Portrait (1) Scotti Bros. (1)

WARNER BROS. (5) Qwest (2) Geffen (1)

10

8

8

7

7

6

5

1

1

1

1

1

1

Paisley Park (1) Warner Bros./Tommy Boy (1) COLUMBIA (7)

Def Jam (1) MCA ARISTA (6) Jive (1)

RCA (5) Total Experience (2) CAPITOL (3)

Manhattan (2) Manhattan Island (1) MOTOWN (1) Gordy (3) Tamla (2)

A&M POLYGRAM Mercury (2)
Atlanta Artists (1)
Casablanca (1) De-Lite (1)

ATLANTIC (1) Island (1) Mirage (1) Philly World (1) PROFILE **ELEKTRA** 

NEXT PLATEAU CHRYSALIS China/Chrysalis (1) CRITIQUE

DANYA/FANTASY Reality (1) FIRST STRING ISLAND 4th & B'Way (1)

MALACO MANHATTAN P.I.R. (1) ROULETTE Domino (1)

SELECT SUNNYVIEW SUTRA

VANGUARD

TOMMY BOY

48 WHO DO YOU LOVE (Bernard Wright, BMI/Mchoma, BMI) 56 WHO'S ZOOMIN' WHO

WHO'S ZOOMIN' WHO
(Gratitude Sky, ASCAP/Bellboy, BMI)
YOU LOOK GOOD TO ME
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
YOUR PERSONAL TOUCH
(Warner-Tamerlane, BMI/Song-A-Tron, BMI)
YOUR SMILE
(A La Mode, ASCAP/WR ASCAP)

(A La Mode, ASCAP/WB, ASCAP)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copie and may not represent mixed folio rights. ABP April Blackwood CPP Columbia Pictures

ALM Almo

B-M Belwin Mills HAN Hansen HL Hal Leonard B-3 Big Three

IMM Ivan Moguli MCA MCA BP Bradley CHA Chappell PSP Peer Southern CLM Cherry Lane

WBM Warner Bros CPI Cimino



Rhythm In New York. Artist Grace Jones celebrates the release of her Manhattan/Island album "Slave To The Rhythm" at the Palladium with Manhattan president Bruce Lundvall, left, and her fiance Dolph Lundgren of "Rocky IV" fame.

### **'KING HOLIDAY' SINGLE**

(Continued from page 41)

was director of photography.

The performers in the video are divided into two groups, the King Dream Chorus and the Holiday Crew. El DeBarge, Whitney Houston, Stacey Lattisaw, Lisa Lisa with Full Force, Teena Marie, Menudo, Stephanie Mills, New Edition and James Taylor of Kool & the Gang are the King Dream Chorus.

Kurtis Blow, the Fat Boys, Melle Mel, Run-D.M.C. and Whodini are the Holiday Crew.

All proceeds from the record and video will go to the King Center.



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FOR WEEK ENDING JANUARY 25, 1986

### Billboard.

# TOP BLACK ALBUMS.

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,	/*	15	13/	Compiled from a national sample and one-stop sales reports.  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  STEVIE WONDER A2 TANK 6 22 TANK 6 2 TANK 6 TANK 6 2	of retail store
THIS.	Sept Me	2 Mu MEER	1 4 4 CO	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
a	1	1	15	STEVIE WONDER ▲2 TAMLA 6134TL/MOTOWN (9.98) (CD)12 weeks	s at No. One IN SQUARE CIRCLE
(2)	3	8	7	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	2	2	36	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
4	4	7	9	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
5	5	3	43	WHITNEY HOUSTON ▲2 ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
6	6	4	13	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
7	8	9	31	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
8	7	5	27	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
9	10	10	35	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
(10)	11	11	14	MORRIS DAY • WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
(11)	15	15	37	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
(12)	16	24	6	DIONNE WARWICK ARISTA ALB-8398 (8.98)	FRIENDS
(13)	24	55	5	L.L. COOL J COLUMBIA BFC 42039	RADIO
14	9	6	58	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD	) EMERGENCY
15	12	12	19	SHERLA E. PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600
16	14	14	13	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
17	18	17	23	STARPOINT ELEKTRA 60424 (8.98)	RE\$TLESS
(18)	23	23	11	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
19	19	19	8	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
20	17	18	14	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
21)	22	22	15	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
22	26	26	22	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
23	21	21	24	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
24	13	13	15	SOUNDTRACK ▲3 MCA 6150 (9.98) (CD)	MIAMI VICE
25)	29	29	7	EUGENE WILDE PHILLY WORLD 90490/ATLANTIC (8.98)	SERENADE
26	27	27	9	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
27	20	20	43	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
28	25	16	19	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
29	31	39	6	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
30	30	42	12	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
31)	39	30	9	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
32	32	46	24	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
33	28	28	9	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019	/CAPITOL (8.98) SUN CITY
34	40	49	10	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
35	35	35	10	JETS MCA 5667 (8.98)	JETS
36	37	34	54	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98) ME	EETING IN THE LADIES ROOM
37)	43	56	49	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
38	33	31	13	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN

I'M'S	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	2 March	WAS A PEO	ARTIST	
18	15	Z Z	N. S. W.	ARTIST	TITLE
39	34	25	28	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  CAMEO ● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
(40)	55		2	THE GAP BAND TOTAL EXPERIENCE TELS-5714/RCA (8.98)	GAP BAND VI
41	42	32	7	KASHIF ARISTA-AL8-8385 (8.98)	CONDITION OF THE HEART
(42)	53	60	5	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
43	36	37	24	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
(44)	57	-	2	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
45	45	40	19	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
46	47	48	21	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
47	41	36	11	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
48	49	47	44	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
49	50	43	11	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
50	38	38	23	9.9 RCA NFL1-8049 (8.98)	9.9
51	44	41	17	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
52	48	44	20	JENNIFER HOLLIDAY GEFFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
53	46	33	22	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
54	51	52	21	LISA LISA/CULT JAM WITH FULL FORCE LISA LISA	CULT JAM WITH FULL FORCE
(55)	60	59	18	COLUMBIA BFC 40135  DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
56	56	51	15	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS
57	52	50	15	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
(58)	62	65	3	THE WINANS OWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
59	54	54	5	CENTURY 22 FEATURING GEORGE SHAW TBA TB 209/PAL	
(60)		NEW		YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.	
61)		NEW		COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
62	64	66	49	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
63	58	57	46	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
64	59	58	10		GETTIN' AWAY WITH MURDER
65	65	67	38	PRINCE & THE REVOLUTION ▲2	ROUND THE WORLD IN A DAY
66	68	69	7	PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)  BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
67	66	68	10	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
68	70	53	25	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
	71	70	35	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
69		73	45	THE MARY JANE GIRLS ● GORDY 6092GL/MDTOWN (8.98) (CD)	ONLY FOUR YOU
69 70	75			ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
-	75 69	71	42		
70 71		71 62	42	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377	
70	69			MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377  TINA TURNER ▲ CAPITOL ST-12330 (8.98) (CD)	(8.98) CAN'T STOP THE LOVE
70 71 72	69 61	62	44		

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.



Michael Johnson, right, the newest addition to RCA Nashville, talks with division president Joe Galante about the label's Rising Star development program, which includes Johnson's current product.

# **Rising Star Series Fuels New Artist Lift-off**

### RCA Developmental Line Strives for Album Awareness

### BY KIP KIRBY

NASHVILLE Rocker Bryan Adams indirectly helped spark the idea for RCA's developmental Rising Star mini-album series, says Nashville division vice president Joe Galante. Galante watched A&M's development strategy evolve for Adams' breakout 10-cut \$6.98 album, "Cuts Like A Knife," and thought the concept of specially priced packages could be successfully adapted as an artist development marketing concept in country music.

The result was the Rising Star

program, which RCA launched in January 1983 with Leon Everett, Louise Mandrell, Dean Dillon and Gary Stewart. Since then, there have been approximately 20 minialbum packages released as part of the series. Its most successful graduates include Mandrell, Deborah Allen and the Judds. Both Allen and the Judds sold a quarter of a million copies on their initial mini-albums, and the Judds' second album, "Why Not Me," was recently certified platinum. In the current crop of Rising Star talents, two acts—Restless Heart and Vince Gill—are already on second top-10 singles.

At the time he came up with the concept for the Rising Star series, Galante recalls that Nashville was still clinging to a "singles mentality" rather than building longrange game plans around album marketing.

"The concept behind the mini-album was to get away from focusing on singles deals," Galante says. "It offered us a way to provide more depth and flexibility in our roster without committing to a full album right away. It gave us a means of selling product on new artists who wouldn't have enough exposure to carry a full-priced al-

The series consistently emphasizes development and marketing rather than sales. "The mini-LP isn't designed for profit," Galante specifies. "It's designed to break new acts and get consumers excited about spending \$6.98 on an unfamiliar artist. First and foremost, our goal is to create media and radio excitement for this talent."

However, Galante is convinced that variable pricing has been the key to any retail success the mini-LP has enjoyed. He considers sales of 50,000 to be the norm; sales of 75,000-125,000 is a successful package. He points out that distribu-

tion networks are already accustomed to handling variable-priced product in other fields of music, and stresses that people don't want to spend money on unfamiliar names.

"So by making the price attractive and staggering our releases, we're trying to take the risk out of experimenting for the country buyer," he adds.

In three years, the Rising Star series has spotlighted, in addition to the aforementioned acts, Bill Medley, David Wills, Gus Hardin and Hillary Kanter. Rising Star '86 will concentrate on Restless Heart, Vince Gill, Keith Whitley and Michael Johnson, who is enjoying a successful duet debut with Sylvia, "I Love You By Heart." Whitley and Johnson will both have first-quarter album product, while Restless Heart and Gill will have third singles from their current LPs.

Not all Rising Star acts have turned out to be success stories. "I'd say we're batting about 20% right now," Galante admits. "But we're signing fewer acts these days so we expect this success level to improve." At 18 acts, Galante notes that RCA's roster is its smallest in 10 years.

Originally, the RCA Nashville mini-album offered six cuts for \$6.98. Today consumers get eight cuts for \$6.98, capitalizing on what Galente describes as "perceived value for the money."

Airplay is essential for the program's success. So is record company support, which RCA delivers through underwriting showcases, sponsoring limited tours, coordinating visits to radio stations and funding videos. Monies saved on recording costs are used for additional marketing and promotion.

RCA funded Gary Stewart and Dean Dillon industry showcases in (Continued on page 46)





RAZZY BAILEY and Barbara Fairchild leave Nashville for a 17-day USO tour which includes nine shows in Puerto Rico, Panama, Honduras—and Cuba. The Cuban show takes place at the Guantanamo Bay U.S. military base in the southeastern part of that country.

SEEN AROUND NASHVILLE: Ahmet Ertegun, in town producing local group Downs & Price for his Atlantic label ... Linda Ronstadt, working on a long-postponed studio album with Dolly Parton and Emmylou Harris. The eagerly awaited project, reluctantly shelved several years ago when the artists' respective record companies couldn't get together on distribution and singles, has finally gotten a green light now that Parton's no longer with RCA. (Ronstadt and Harris record for WEA-family labels.)

RUMOR MILL: Lionel Richie supposedly is back at the Music Mill trading harmony vocals with Alabama in return for the ones they did on his forthcoming album, "Say You, Say Me."

OFF AGAIN, ON AGAIN: Jerry Lee Lewis and his wife are apparently reconciled following Lewis' earli-

# Nashville Network visits four famous femmes

er announcement that he was divorcing her because she had stripped their penthouse of everything but his piano.

Although 23-year-old Kerrie Lewis reportedly kept non-stop vigil at her husband's bedside during recent ulcer surgery that removed a third of his stomach, Lewis suddenly announced their split several weeks later. Now the volatile singer says he has reunited with his young wife. What happened to mend the rift? Surmises Mrs. Lewis, "I think he got lonely New Year's Eve and missed me."

Screen Gems has acquired half interest in Paul Craft's Black Sheep publishing company. Craft will become a staff writer for Screen Gems-Black Sheep Music Inc. He's the author of such songs as "It's Me Again, Margaret," "Drop Kick Me Jesus," "Midnight Flyer" and "Keep Me From Blowing Away." Meanwhile, Craft is readying a new solo album on Peabody Records, an independent Memphis label. It's an album which he has, with his typical tongue-in-cheek humor, titled "Paul Craft Warnings." If the cover artwork is any example, it will be hilarious. We'll keep you posted.

DIDJA KNOW . . That Steve Wariner's current single "You Can Dream of Me" was written by Wariner and John Hall, former lead singer/songwriter with pop group Orleans. Hall's best-known hits include "Still The One" and "Dance With Me." Now the exrocker is living in Nashville with his wife and writing partner Johanna Hall. He's had several country covers, but the Wariner record is his biggest chart success here so far . . . Don't be surprised if Hall re-convenes Orleans in the near future and parks it with a Nashville label; MCA may have the inside track through a&r veep Tony Brown.

Ricky Skaggs ought to have some great stories to tell when he returns from his current European tour. The tour has him in such colorful international capitals as Paris, Copenhagen, Oslo, Stockholm, Brussels, Edinburgh, London, Belfast and Dublin.

HE NASHVILLE NETWORK will air a one-hour special titled "Public Women/Private Men" on Feb. 22. The program, produced by Group W, provides a revealing look at the personal lives of Barbara Mandrell, Juice Newton, Marie Osmond and million-dollar model Kim Alexis. The celebrities talk frankly about the problems and pleasures of relationships under the glare of the media eye, and how they combine personal lives with the pressures of performing in public.

The program also spotlights these women's mates, one of whom, Steve Craig, ended his marriage to Marie Osmond while the show was being taped.

Aaron Spelling Productions didn't wait to air Gary Morris' first episode as blind country singer Wayne Masterson before picking up his option for the entire 1986-87 season of "Dynasty II: The Colbys." The announcement came on the afternoon his debut segment aired nationally, giving the folks at Warner Bros. Records something to cheer about during their "Let's Watch Gary Make His Network Debut" pizza party that evening.

Wouldn't it be great to have your own island in the Caribbean? Barring that, however, we think owning a resort hotel on a luxurious tropical island is the next best thing.

Just ask Conway Twitty, Larry Gatlin and Ronnie Milsap, who are part of a 25-member Nashville consortium that's purchased a 290-room luxury hotel in Georgetown on the Cayman Islands. The group paid the Bank of Nova Scotia \$4.5 million and raised \$20 million to complete construction on the hotel, to be called Treasure Island Resort.

Also involved in the venture is Randy Davidson, owner of Nashville's Central South Music, a major retailer with Sound Shop outlets throughout the South(Continued on page 51)

FOR WEEK ENDING JANUARY 25, 1986

# Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED	NEW	TOTAL
128 REPORTERS		ON
ALABAMA SHE AND I RCA	71	71
ANNE MURRAY NOW AND FOREVER (YOU AND ME) CAPITOL	53	53
DON WILLIAMS WE'VE GOT A GOOD FIRE GOIN' CAPITOL	52	97
GEORGE STRAIT YOU'RE SOMETHING SPECIAL TO ME MCA	42	81
MERLE HAGGARD I HAD A BEAUTIFUL TIME EPIC	33	33

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
54 REPORTERS	KLIOKING
BARBARA MANDRELL FAST LANES & COUNTRY ROADS MCA	14
MARK GRAY PLEASE BE LOVE COLUMBIA	14
IOHN SCHNEIDER WHAT'S A MEMORY LIKE YOU MCA	14
JUDY RODMAN I SURE NEED YOUR LOVIN' MTM	13
SOUTHERN PACIFIC PERFECT STRANGER WARNER BROS.	11

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BILLBOARD JANUARY 25, 1986

### RISING STAR DEVELOPMENTS

(Continued from page 45)

Dalfas, Los Angeles, New York, Atlanta and Chicago; sent the Judds on a tour that included Atlanta and Dallas media showcases plus acoustic retail-account performances at Record Bar, Camelot, Handleman and Lieberman; supported 14 major market dates for Gus Hardin when she toured with Hank Williams Jr., then followed up by sending her on an account tour with labelmate Earl Thomas Conley; and rounded out 1985 with a Dallas retail/radio/media showcase headlining Restless Heart and Gill.

In February, RCA will showcase

Restless Heart at Atlanta's Moonshadows as part of a Westwood One special on the five-man group. There is also talk of a double-billed Gill/Restless Heart showcase tour later this year.

The label has developed video bios to send out nationally for each Rising Star act. These will be sent to stations for use as a promotional tool when the artist cannot visit a market personally. The bios are five- to seven-minute clips containing an artist interview, concert footage and/or videoclip excerpts.

In lieu of print advertising, RCA is doing radio spots and retail

point-of-purchase materials, including a poster showing product collectively grouped under the heading, "The Rising Star series is the new breed of Nashville music.

Galante believes the future of country music lies in harvesting younger buyers and developing new talent with more active demographics. He is firmly committed to a contemporary roster for RCA and regards acts bannered in the Rising Star campaign as capable of reaching the college-age brack-et. This philosophy extends into non-Rising Star RCA artists he's signed such as Gail Davies, Juice

Newton and Earl Thomas Conley who were featured as part of an eight-cut \$6.98 "New Breed" sampler album released last fall.

Galante says managers have been very supportive of the minialbum ploy. "They've begun to understand that in the case of an eight-cut \$6.98 piece of product, less is more. They're also accepting mini-albums as a way to bigger album sales in the future.

RCA is looking ahead to the next Rising Star configuration that will feature, among others, Anthony Crawford and trio Baylebrook. Encouraged by the results he's seen,

Galante welcomes other labels who are developing similar multiartist launch programs.

"Finally, Nashville labels have a common goal: reaching younger audiences," he states. "We can't survive as an industry on the 55plus age group.

"Country radio plays James Taylor and the Eagles routinely as oldies, but they still don't realize that what we're trying to give them now are today's counter-

FOR WEEK ENDING JANUARY 25, 1986

# TOP COUNT

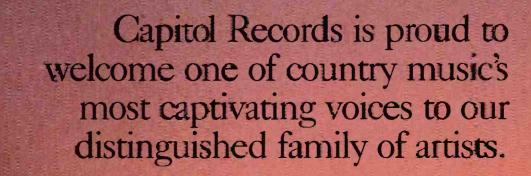
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Compiled from a national sample and one-stop sales reports.	e of retail store
and one-stop sales reports.  ARTIST LABEL & NUMBER/OISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(1) 1 1 12 KENNY RUGERS	THE HEART OF THE MATTER
2 2 3 19 EXILE EPIC FE40000	HANG ON TO YOUR HEART
3 7 7 10 HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
4 4 15 LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
5 9 11 10 THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6 6 12 SOUNDTRACK SWEET DREAMS-THE LIFE	AND TIMES OF PATSY CLINE
7 3 2 17 GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
8 5 5 19 THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
9 10 10 15 SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
10 11 8 13 EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
11 12 13 15 WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
(12) 16 20 17 DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
	I HAVE RETURNED
0	LIVE IN LONDON
	'S GONNA FILL THEIR SHOES
16 13 9 24 GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
17) 24 28 9 JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
18 18 15 49 ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
19 19 19 30 ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
20 20 17 37 RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
	GE STRAIT'S GREATEST HITS
22 21 21 35 W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
23 23 36 THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	) PARDNERS IN RHYME
24 26 24 21 MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98) THERE'S	NO STOPPING YOUR HEART
25) 28 34 9 MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
26 27 25 27 NITTY GRITTY DIRT BAND WARNER BROS. 25304 PARTNER	RS, BROTHERS AND FRIENDS
27 25 22 27 THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
28 32 36 37 LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
29 29 31 15 MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
30 31 27 62 THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
31) 35 35 12 CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
32 41 48 8 JIMMY BUFFETT SONGS YOU KNOW BY HEART-JIMMY B	BUFFETT'S GREATEST HIT (S)
33 34 37 9 THE CHARLIE DANIELS BAND EMC 39878	ME & THE BOYS
34 33 33 28 JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
(35) 46 40 11 JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
36 39 38 16 BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
37 37 41 93 ALABAMA ▲² RCA AHL1-4939 (8.98) (CD)	ROLL ON
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	•

/	3/	2 Mys	W. A.S.	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  ORIGINAL BROADWAY CAST BY BUYER THE ADVENTURES OF HILICKLE PERDRY FIRE
ZHIS W	154	Z Z	5/5	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
39	58	57	6	ORIGINAL BROADWAY CAST BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FIRM MCA 6147 (8.98)
(40)	62	_	2	VARIOUS ARTISTS WARNER BROS. 25325 (8.98)  DALLAS-THE MUSIC STO
41	44	44	23	GENE WATSON EPIC FE-40076 MEMORIES TO BUT
42	40	39	34	T.G. SHEPPARD COLUMBIA FC 40007 LIVIN' ON THE EDG
43	47	46	202	ALABAMA ▲³ RCA AHL1-4229 (8.98) (CD) MOUNTAIN MUS
44	48	47	19	NEIL YOUNG GEFFEN GHS 24068/WARNER BROS. OLD WA
45	43	43	13	JANIE FRICKE COLUMBIA FC 40165 THE VERY BEST OF JAN
46	50	51	36	RESTLESS HEART RCA CPLI-5369 (5.98)  RESTLESS HEAR
47	54	55	6	STEVE WARINER MCA 5672 (8.98) LIFE'S HIGHW
48	52	53	7	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195 SMI
49	51	52	8	DAVID ALLAN COE COLUMBIA 40195 UNCHAINI
50	49	50	41	CRYSTAL GAYLE WARNER BROS. 25154 (8.98) NOBODY WANTS TO BE ALO
51	55	58	149	ALABAMA ▲2 RCA AHL 1-4663 (8.98) (CD) THE CLOSER YOU G
52	8	12	10	ALABAMA ▲ RCA ASL1-7014 (8.98) (CD)  ALABAMA CHRISTM.
53	57	61	5	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98) GREATEST HI
54	65		2	GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98) IT'S JUST A MATTER OF TIME
55	53	56	227	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD) GREATEST HI
56	60	63	8	CHARLY MCCLAIN EPIC FE 40186 BIGGEST HI
57	61	65	89	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)  ATLANTA BL
<b>58</b>	69	74	41	THE OAK RIDGE BOYS MCA 5555 (8.98)  STEP ON O
<b>59</b>		NEW		PATSY CLINE MCA 12 (8.98) GREATEST HI
60	59	62	403	WILLIE NELSON ▲3 COLUMBIA FC 35305 (CD) STARDU
<b>61</b>		NEW		DON WILLIAMS MCA 5671 (8.98) GREATEST HITS VOL.
62	63		2	THE JUDDS RCA/CURB MHL1-8515/RCA (8.98)  THE JUDDS-WYNONNA & NAO
63	64		2	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)  TENDER LOVING CA
64	1	RE-ENTR	ry	LEE GREENWOOD ● MCA 1573 (8.98) SOMEBODY'S GONNA LOVE YO
65	ı	RE-ENTR	Υ	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD) GREATEST HITS
66	56	59	14	MICKEY GILLEY EPIC FE-40115 I FEEL GOOD (ABOUT LOVIN' YO
67	68	68	25	WAYLON JENNINGS RCA AHL1-5428 (8.98)  TURN THE PAR
68	74	72	28	JIMMY BUFFETT MCA 5600 (8.98) THE LAST MANGO IN PAR
69	70	64	26	JOHN ANDERSON WARNER BROS. 25211 (8.98) TOKYO, OKLAHOM
70	67	66	201	WILLIE NELSON ▲3 COLUMBIA FC 37951 (CD) ALWAYS ON MY MI
71	75	73	65	GEORGE STRAIT ● MCA FE-5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIL
72	73	71	22	JIM GLASER MCA 5612 (8.98) PAST THE POINT OF NO RETURN
73	66	67	11	VARIOUS ARTISTS EPIC FE 40175 19 HOT COUNTRY REQUESTS-VOL
74	71	70	41	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)  TWO HEART HARMOI
75	72	69	26	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)  SOUTHERN PACIF

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.

# THE DON OF A NEW AGE.



NEW MOVES
The new album by
DON WILLIAMS
Featuring the hit single,
WE'VE GOT A
GOOD FIRE GOIN'

Produced by Don Williams & Genth Fundia

On Records and High Quality XDR® Cassettes from

Capatol



### Billboard<sub>®</sub>

# HOT COUNTRY SINGLES

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EK S	EK.	2 WKS AGO	WKS. ON CHART	Compiled from a national sample and one-stop sales reports and re	
THIS	LAST	2 V AG	₹S	TITLE PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	17	NEVER BE YOU R.CROWELL.D.THOENER (T.PETTY, B.TENCH)  1 week at No. One	ROSANNE CASH COLUMBIA 38-05621
2	4	7	13	JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
3	6	10	12	HURT R.LANDIS (J.CRANE, A.JACOBS)	◆ JUICE NEWTON RCA 14199
4	9	12	10	MAKIN' UP FOR LOST TIME JENORMAN (G.MORRIS, D.LOGGINS)	STAL GAYLE AND GARY MORRIS WARNER BROS 7-28856
5	5	6	15	MEMORIES TO BURN G.WATSON,L.BOOTH (W.ROBB. D.KIRBY)	GENE WATSON EPIC 34-05633
6	10	11	14	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
7	12	14	12	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
8	11	13	15	I TELL IT LIKE IT USED TO BE BLOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
9	14	18	10	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS
10	13	16	11	YOU CAN DREAM OF ME TBROWN J. BOWEN (S. WARINER: J. HALL)	STEVE WARINER MCA 52721
11	1	2	14	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	◆ DAN SEALS EMI-AMERICA 8289
12	15	17	14	BURNED LIKE A ROCKET NLARKIN (G BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
13)	17	20	10	THE ONE I LOVED BACK THEN (THE CORVETTE SONG B.SHERRILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
14)	19	22	11	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
<b>15</b>	18	21	11	THE DEVIL'S ON THE LOOSE J.BRIDGES.G. SCRUGGS (L. WILLOUGHBY)	WAYLON JENNINGS RCA 14215
16)	21	26	9	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
<u> </u>	22	24	11	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON
18	3	4	16	HOME AGAIN IN MY HEART M.MORGAN,P.WORLEY (JLEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
(19)	23	25	11	YOU ARE MY MUSIC, YOU ARE MY SONG CHARLY IN WILSON (D.ERWIN, J.CARTER)	
(20)	24	28	8	I COULD GET USED TO YOU BKILLEN (S.LEMAIER, JP.PENNINGTON)	EXILE EPIC 34:05723
21	7	9	14	(BACK TO THE) HEARTBREAK KID	♦ RESTLESS HEART
(22)	26	29	11	**DUBOIS.S.HENDRICKS (T.DUBOIS. V.STEPHENSON)  PERFECT STRANGER	SOUTHERN PACIFIC
(23)	25	27	11	J.E.NORMAN.SOUTHERN PACIFIC, B.HARTMAN (T.GOODMAN, J.MCFEE)  DOWN IN TENNESSEE	JOHN ANDERSON
24)		30		J.ANDERSON,L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)  PLEASE BE LOVE	WARNER BROS. 7-28855
<u>(4)</u>	27	30	10	S.BUCKINGHAM.M.GRAY (J.D.MARTIN, J.PHOTOGLO)  * * HOT MOVER/SALES	COLUMBIA 38 05695
25	28	32	10	OKLAHOMA BORDERLINE EGORDY JR. (V.GILL R.CROWELL, G.CLARK) FAST LANES & COUNTRY ROADS	◆ VINCE GILL RCA 14216  BARBARA MANDRELL
26	29	33	8	T.COLLINS (R.MURRAH, S.DEAN)	EDDY RAVEN
27	31	36	8	YOU SHOULD HAVE BEEN GONE BY NOW PWORLEY.E.RAVEN (E.RAVEN. F.MYERS. PFRIMMER)  WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIK!	RCA 14250
(28)	32	37	7	JBOWEN, JSCHNEIDER (C.QUILLEN, JJARRARD)  MORNING DESIRE	MCA 52723  ◆ KENNY ROGERS
29	8	1	16	G.MARTIN (D.LOGGINS)	◆ JUDY RODMAN
30	33	35	11	I SURE NEED YOUR LOVIN' T.WEST (B.AERTS, J.RODMAN)	MTM 72061/CAPITÖL
(31)	38	41	7	DREAMLAND EXPRESS R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
32	16	5	17	ONLY IN MY MIND J.BOWEN.R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
33	37	40	8	EVERYDAY J.TAYLOR.P.ASHER.F.FILIPETTI (N.PETTY, C.HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
(34)	41	49	5	J.CRUTCHFIELD (S.DIAMOND, S.DORFF, D.LOGGINS)	LEE GREENWOOD MCA 52741
35	39	43	8	STILL HURTIN' ME J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
36	36	38	10	IT'S FOUR IN THE MORNING G.MILLS (J.CHESNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
37)	43	47	6	YOUR MEMORY AIN'T WHAT IT USED TO BE N. WILSON (K. MORRISON, M.FIELDER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
38)	42	45	7	SOME GIRLS HAVE ALL THE LUCK R.C.BANNON (J.FORTANG)	◆ LOUISE MANDRELL RCA 14251
39	45	50	5	IN OVER MY HEART R.HALL (W.ALDRIDGE, T.BRASFIELD, J.RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
40	47	62	3	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
41	20	8	17	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
42	52	68	3	CAJUN MOON R.SKAGGS (J.RUSHIN)	RICKY SKAGGS EPIC 34-05748
<b>(43</b> )	65		2	* * HOT MOVER/AIRPLA WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS G.FUNDIS (DLOGGINS)	UY ★ ★ DON WILLIAMS
(44)	55	61	5	1982 KLEHNING (J.BLACKMON, C. VIPPERMAN)	RANDY TRAVIS WARNER BROS, 7-28828
<b>(45)</b>	69		2	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT
46	48	53	8	J.BOWEN.G.STRAIT (D.ANTHONY)  LONELY DAYS LONELY NIGHTS TBROWN.E.GORDY.JR. (K STALEY)	PATTY LOVELESS
47	51	56	6	WHILE THE MOON'S IN TOWN	THE SHOPPE
48	49	54	7	F.FOSTER (P.MCMANUS, B.DIPIERO)  OLD BLUE YODELER	MTM 72063/CAPITOL RAZZY BAILEY
49)	59	78	3	C.HARDY (R.BAILEY) SWEETER AND SWEETER	MCA 52701 THE STATLER BROTHERS
	JJ	, 0	J	J.KENNEDY (D.REID, H.REID)  ★★★HOT SHOT DEBUT	MERCURY 884317-7/POLYGRAM  ★ ★
(50)		NEW		SHE AND I H. SHEDD, ALABAMA (D.LOGGINS)	ALABAMA RCA 14281

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIS
51)	58	64	5	ARLENE CALLEN (CALLEN)	MARTY STUART COLUMBIA 38-05724
52	30	19	16	A WORLD WITHOUT LOVE PRAMONE (E.STEVENS, E.RABBITT, P.GALDSTON)	EDDIE RABBITT
53)	62	65	6	WHY YOU BEEN GONE SO LONG	BRENDA LEE
54)	61	66	5	E.GORDY.JR.D.HUNGATE (M.NEWBURY)  SHE DON'T CRY LIKE SHE USED TO	JOHNNY RODRIGUEZ
55	35	23	19	J.KENNEDY (VAL & BIRDIE) THE CHAIR	◆ GEORGE STRAIT
56)	64	71	5	J.BOWEN (H.COCHRAN. D.DILLON)  IF I DON'T LOVE YOU	JIM GLASER
			19	D.TOLLE (F.KNIPE)  SOMEBODY ELSE'S FIRE	MCA/NOBLE VISION 52748/MCA  JANIE FRICKE
57	34	15		B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH)  NOW AND FOREVER (YOU & ME)	COLUMBIA 38-05617 ANNE MURRAY
(58)		NEW		NOW AND FOREVER (YOU & ME) DFOSTER (FOSTER: VALLANCE, GOODRUM)  NOTHING BUT YOUR LOVE MATTERS LARRY GATL	IN AND THE GATLIN BROTHERS
<u>(59)</u>	82		2	C.MOMAN (L.GATLIN)  BETTY'S BEIN' BAD	COLUMBIA 38-05764 SAWYER BROWN
60	40	31	17	R.L. SCRUGGS (M.CHAPMAN)  EVERY NIGHT	CAPITOL/CURB 5517/CAPITOL
<u>(61)</u>	78		2	M.WRIGHT (L.MARTINE.JR.)	RCA 14220
62	56	58	7	BABY WHEN YOUR HEART BREAKS DOWN T.CHOATE.D.WILSON.M.OSMOND (K.BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
63	50	46	16	D.WILLIAMS.G.FUNDIS (B.MCDILL: H.MOORE)	DON WILLIAMS MCA 52692
64	77	-	2	GOODBYE MARIE L.BUTLER (D.LINDE, M.MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
65	44	34	14	THE LEGEND AND THE MAN C.TWITTY, D.HENRY, R. TREAT (C. PUTNAM, R. HELLARD, B. JONES)	CONWAY TWITTY WARNER BROS. 7-28866
66	54	48	9	WHAT AM I GONNA DO ABOUT YOU N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
67	53	42	20	LIE TO YOU FOR YOUR LOVE E.GORDY.JR., J.BOWEN (F.MILLER, D.BELLAMY, H.BELLAMY, J.BARRY)	THE BELLAMY BROTHERS MCA/CURB 52668/MCA
68	46	39	20	STAND UP J.KENNEDY (CHANNEL, RECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 551
69	66	63	23	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
70	68	70	5	TRY ME R.PODOLOR (B.BURNETTE, S.CROPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
71)	81	_	2	DON'T FALL IN LOVE WITH ME M.MORGAN,P.WORLEY (L.). DALTON, M.MCFADDEN)	LACY J. DALTON COLUMBIA 38-0575
72	76	79	3	GOT MY HEART SET ON YOU	MASON DIXON TEXAS 5510
73	57	44	20	R DIXON D SCHAFER (D GRAY, B RENEAU)  NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY
74)		NEW		N.LARKIN,E.T.CONLEY (P.MCCANN, M.WRIGHT)  I HAD A BEAUTIFUL TIME	MERLE HAGGARD
	79		2	M.HAGGARD (M.HAGGARD) THE BEST THERE IS	CHARLEY PRIDE
75		76		N WILSON (W.HOLYFIELD. R.GOODRUM)  WHAT WE GONNA DO	GUS HARDIN
76	73	76	3	M.WRIGHT (R.FELDMAN, P.ROBINSON)  FIVE FINGERS	RCA 14255
77	67	69	6	R.PENNINGTON (R.PENNINGTON, D.KIRBY)  SHOE STRING	STEP ONE 350 MEL MCDANIEL
(78)		NEW		J.KENNEDY (S.HOGIN. D.GILLON)  I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	CAPITOL 5544
79	60	52	22	J CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG)	MCA 52656  ◆ RICKY SKAGGS
80	70	55	20	YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	EPIC 34-0558
81	85	_	2	BREATHLESS IN THE NIGHT D.DARNELL (C.PYLE)	CHUCK PYLE URBAN SOUND 782
82	١	NEW		THE LONELINESS IN LUCY'S EYES B.BECKETT (D.A.COE)	JOHNNY LEE WARNER BROS. 7-28839
83		NEW		BALLAD OF THE BLUE CYCLONE R.STEVENS (G.SUTTON, L.CHESHIER)	RAY STEVENS MCA 5277
84)		NEW		NOW I'VE GOT A HEART OF GOLD J.STROUD (S.CURTIS)	SONNY CURTIS
85		NEW		YOU ARE THE ROCK (AND I'M THE ROLLING STONE) M MORGAN.C. JACKSON (LKELLEY)	CARL JACKSON COLUMBIA 38-05645
86	74	57	14	SHE TOLD ME YES B ARLEDGE (R.CROSBY)	CHANCE MERCURY 884 178-7/POLYGRAM
87)		NEW		MISSISSIPPI BREAK DOWN L.MORTON (C.WADLEY, C.R.KING)	TONI PRICE
88	ı	NEW		THOSE MEMORIES OF YOU BBECKETT (A.BRYANT)	PAM TILLIS WARNER BROS. 7-28806
89	63	60	7	AMERICAN WALTZ M.HAGGARD,B.MONTGOMERY (T.SEALS, J.GREENEBAUM, E.SETSER)	MERLE HAGGARE
90	71	59	13	I DON'T WANT TO GET OVER YOU R.SKAGGS,M.MORGAN (B.BRADDOCK, R.VANHOY, D.ALLEN)	THE WHITES
91	87	82	23	I'LL NEVER STOP LOVING YOU JE NORMAN (D.LOGGINS, J.D.MARTIN)	GARY MORRIS WARNER BROS. 7-2894
92	84	72	19	BREAK AWAY	◆ GAIL DAVIES
93	75	67	9	G.DAVIES,L.SKLAR (G.NICHOLSON, W.HOLYFIELD)  TIMBERLINE	RCA 14184 EMMYLOU HARRIS
94	90	87	11	E.HARRIS, P.KENNERLEY)  SOME SUCH FOOLISHNESS	WARNER BROS. 7-2885: TOMMY ROE
				N.LARKIN.E.T.CONLEY (R.A.WADE)  THEY NEVER HAD TO GET OVER YOU	MCA/CURB 52711/MC/ JOHNNY LEE
95	88	74	17	BLOGAN,R.M.CCALLISTER (B.M.CGUIRE, M.M.CGUIRE)  HANG ON TO YOUR HEART	WARNER BROS. 7-2890 EXILE
96	91	88	24	B.KILLEN (S.LEMAIER. J.P.PENNINGTON)  PINK CADILLAC	EPIC 34-05580 KEVIN PEARCE
97	92		2	M DANIEL JOWELL D KNIGHT (B.SPRINGSTEEN)  GET BACK TO THE COUNTRY	ORLANDO 111
98	98	91	17	N.YOUNG.B.KEITH.D.BRIGGS.E.MAYOR (N.YOUNG)	GEFFEN 7-28883/WARNER BROS
99	80	75	8	EVERYTHING IS CHANGING T. JENNINGS. M. SILLIS (J. SHOFNER: W. KIRBY)	JOHININY PAYCHECK AMI 1327

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 ch.

			country singles by sales and airplay,	TSPEC		
SALES ARTIST						
1	2	NEVER BE YOU	ROSANNE CASH	HOTCOUNTR		
2	5	JUST IN CASE	THE FORESTER SISTERS	2		
3	8	HURT	JUICE NEWTON	3		
4	4	MEMORIES TO BURN	GENE WATSON	5		
	9		CRYSTAL GAYLE/GARY MORRIS	4		
	12	OLD SCHOOL	JOHN CONLEE	6		
7	11	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	8		
8	15	THERE'S NO STOPPING YOUR H		7		
9	14	BURNED LIKE A ROCKET	BILLY JOE ROYAL	12		
10	13	YOU CAN DREAM OF ME	STEVE WARINER	10		
11	21	COME ON IN	THE OAK RIDGE BOYS	9		
12	1 ,		DAN SEALS	11		
13	19	THE ONE I LOVED BACK THEN	GEORGE JONES	13		
14	18	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	15		
15	26	THINK ABOUT LOVE	DOLLY PARTON	16		
16	24	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	14		
17	30	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	17		
18	6	MORNING DESIRE	KENNY ROGERS	29		
19	25	YOU ARE MY MUSIC, YOU ARE M		19		
20	3	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	18		
21	7	(BACK TO THE) HEARTBREAK K	ID RESTLESS HEART	21		
22	16	ONLY IN MY MIND	REBA MCENTIRE	32		
23	28	DOWN IN TENNESSEE	JOHN ANDERSON	23		
24	10	HAVE MERCY	THE JUDDS	41		
25	_	OKLAHOMA BORDERLINE	VINCE GILL	25		
26	29	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	26		
27	27	I COULD GET USED TO YOU	EXILE	20		
28		PLEASE BE LOVE	MARK GRAY	24		
29	_	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	28		
30		PERFECT STRANGER	SOUTHERN PACIFIC	22		

	LAG WEEK	SALES  TITLE ARTIST	HOTCOUNTRY	\/ \/ \chi	THISMEE'S	AIRPLAY	HOTCOUNTRY POSITION
1	2	NEVER BE YOU ROSANNE CASH	1	1	2	NEVER BE YOU ROSANNE CASH	1
2	5	JUST IN CASE THE FORESTER SISTERS	2	2	4	JUST IN CASE THE FORESTER SISTERS	2
3	8	HURT JUICE NEWTON	3	3	6	HURT JUICE NEWTON	3
4	4	MEMORIES TO BURN GENE WATSON	5	4	7	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS	4
5	9	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS	4	5	9	OLD SCHOOL JOHN CONLEE	6
6	12	OLD SCHOOL JOHN CONLEE	6	6	5	MEMORIES TO BURN GENE WATSON	5
7	11	I TELL IT LIKE IT USED TO BE T GRAHAM BROWN	8	7	11	THERE'S NO STOPPING YOUR HEART MARIE OSMOND	7
8	15	THERE'S NO STOPPING YOUR HEART MARIE OSMOND	7	8	12	I TELL IT LIKE IT USED TO BE T GRAHAM BROWN	8
9	14	BURNED LIKE A ROCKET BILLY JOE ROYAL	12	9	13	COME ON IN THE OAK RIDGE BOYS	9
10	13	YOU CAN DREAM OF ME STEVE WARINER	10	10	1	BOP DAN SEALS	11
11	21	COME ON IN THE OAK RIDGE BOYS	9	11	14	YOU CAN DREAM OF ME STEVE WARINER	10
12	1 ,	'BOP DAN SEALS	11	12	16	THE ONE I LOVED BACK THEN GEORGE JONES	13
13	19	THE ONE I LOVED BACK THEN GEORGE JONES	13	13	15	BURNED LIKE A ROCKET BILLY JOE ROYAL	12
14	18	THE DEVIL'S ON THE LOOSE WAYLON JENNINGS	15	14	18	IT'S JUST A MATTER OF TIME GLEN CAMPBELL	14
15	26	THINK ABOUT LOVE DOLLY PARTON	16	15	19	THE DEVIL'S ON THE LOOSE WAYLON JENNINGS	15
16	24	IT'S JUST A MATTER OF TIME GLEN CAMPBELL	14	16	20	THINK ABOUT LOVE DOLLY PARTON	16
17	30	I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON	17	17	3	HOME AGAIN IN MY HEART NITTY GRITTY DIRT BAND	18
18	6	MORNING DESIRE KENNY ROGERS	29	18	22	I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON	17
19	25	YOU ARE MY MUSIC, YOU ARE MY SONG C.MCCLAIN/W.MASSEY	19	19	21	I COULD GET USED TO YOU EXILE	20
20	3	HOME AGAIN IN MY HEART NITTY GRITTY DIRT BAND	18	20	23	YOU ARE MY MUSIC, YOU ARE MY SONG C.MCCLAIN/W.MASSEY	19
21	7	(BACK TO THE) HEARTBREAK KID RESTLESS HEART	21	21	25	PERFECT STRANGER SOUTHERN PACIFIC	22
22	16	ONLY IN MY MIND REBA MCENTIRE	32	22	26	PLEASE BE LOVE MARK GRAY	24
23	28	DOWN IN TENNESSEE JOHN ANDERSON	23	23	8	(BACK TO THE) HEARTBREAK KID RESTLESS HEART	21
24	10	HAVE MERCY THE JUDDS	41	24	24	DOWN IN TENNESSEE JOHN ANDERSON	23
25		OKLAHOMA BORDERLINE VINCE GILL	25	25	28	FAST LANES & COUNTRY ROADS BARBARA MANDRELL	26
26	29	FAST LANES & COUNTRY ROADS BARBARA MANDRELL	26	26	27	OKLAHOMA BORDERLINE VINCE GILL	25
27	27	I COULD GET USED TO YOU EXILE	20	27	30	YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN	27
28	[	PLEASE BE LOVE MARK GRAY	24	28	_	WHAT'S A MEMORY LIKE YOU JOHN SCHNEIDER	28
29		WHAT'S A MEMORY LIKE YOU JOHN SCHNEIDER	28	29	_	I SURE NEED YOUR LOVIN' JUDY RODMAN	30
30	T	PERFECT STRANGER SOUTHERN PACIFIC	22	30		DREAMLAND EXPRESS JOHN DENVER	31

COUNT	RY S	ING	LES
BY		B	EL

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

LABEL	NO. OF TITLES ON CHART
MCA (15) MCA/Curb (4) MCA/Noble Vision (	20
RCA (17) RCA/Curb (1)	18
WARNER BROS. (13) Geffen (1)	14
EPIC	12
CAPITOL (6) Capitol/Curb (2)	11
MTM (2) Liberty (1)	
COLUMBIA	9
POLYGRAM	4
Mercury (4)	
ATLAN <b>T</b> IC	2
Atlantic/America (2	•
EMI-AMERICA (1) EMI-America/Curb (	1)
AMI	1
COWBOY	1
LUV	1
ORLANDO	1
STEEM	1
STEP ONE	1
TEXAS	1
URBAN SOUND	1

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

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44 1982 (Grand Alliance, BMI/Grand Coalition, BMI)

(Grand Alliance, BMI/Grand Coalition, BMI)

AMERICAN WALTZ
(WB, ASCAP/Two Songs, ASCAP/Make Believus,
ASCAP/Warner-Tamerlane, BMI)

ARLENE
(Fruit, BMI)

BABY WHEN YOUR HEART BREAKS DOWN

(Colden Bridge, ASCAP)

(Golden Bridge, ASCAP)
(BACK TO THE) HEARTBREAK KID

(WB Gold, BMI/Warner House of Music, BMI) 83 BALLAD OF THE BLUE CYCLONE

75

BALLAD OF THE BLUE CYCLONE
(Flagship, BMI)
THE BEST THERE IS
(Bibo, ASCAP/Random Notes, ASCAP)
BETTY'S BEIN' BAD

CELLOSE BLUE DE STANDOM NOTES, ASCAP)

(Tall Girl, BMI/Bug, BMI)

BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) 11

(Cross Keys, ASCAP/April, ASCAP/Ides Of March, ASCAP) BREATHLESS IN THE NIGHT

(Bee N Flower, BMI/Variena, BMI) BURNED LIKE A ROCKET 12

(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CATHN MOON Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music,

(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)
COME ON IN (YOU DID THE BEST YOU COULD)

(Dejamus, ASCAP/Riva, ASCAP) THE DEVIL'S ON THE LOOSE 15

(Granite, ASCAP/Goldline, ASCA
71 DON'T FALL IN LOVE WITH ME
(Algee, BMI)

DON'T I FALL IN LOVE WITH ME (Algee, BMI) DON'T UNDERESTIMATE MY LOVE FOR YOU (MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)

23 DOWN IN TENNESSEE

(April, ASCAP/Ides Of March, ASCAP) 31

DREAMLAND EXPRESS
(Cherry Mountain, ASCAP)
EVERY NIGHT

(Ray Stevens, BMI) EVERYDAY 33 (Peer International, BMI)

(Ken Stilts, BMI/Silver Dust, ASCAP)
26 FAST LANES & COUNTRY ROADS

(Tom Collins, BMI) 77 FIVE FINGERS

(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)

(Somebody's, SESAC) 30 I SURE NEED YOUR LOVIN'

99 EVERYTHING IS CHANGING

77 FIVE FINGERS
(Almarie, BMI/Cross Keys, ASCAP)
98 GET BACK TO THE COUNTRY
(Silver Fiddle, ASCAP)
64 GOODBYE MARIE
(Combine, BMI/Music City, ASCAP)
72 GOT MY HEART SET ON YOU
(Simonton, BMI/NZD, BMI/NZD, BMI)
64 MARCON TO YOUB HEART

(Simonton, BMI/NZU, B

3 HURT (CBS\_ASCAP)

(USS, ASUAP)

20 I COULD GET USED TO YOU
(Tree, BMI/Pacific Island, BMI)

79 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)
(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman,

90 I DON'T WANT TO GET OVER YOU

90 I DON'T WANT TO GET OVER YOU
(Tree, BMI/ROCKIN'R, ASCAP/Posey, BMI)

74 I HAD A BEAUTFUL TIME
(Inorbit, BMI)

100 I JUST CAME BACK
(Pacific Island, BMI/Careers, BMI/Jack & Bill, ASCAP)

17 I LOVE YOU BY HEART
(Samphodyl's SSAC)

(Uncle Artie, ASCAP)

8 | TELL IT LIKE IT USED TO BE
(Tree, BMI/Cross Keys, ASCAP)

56 | IF I DON'T LOVE YOU
(Southwart PMI)

(Southwest, BMI)
I'LL NEVER STOP LOVING YOU (Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)

39 IN OVER MY HEART

39 IN OVER MY HEART
(Rick Hall, ASCAP)
36 IT'S FOUR IN THE MORNING
(Tree, BMI)
14 IT'S JUST A MATTER OF TIME
(Eden, BMI/Times Square, BMI)
63 IT'S TIME FOR LOVE

(Hall-Clement, BMI/Hardscuffle, BMI)
2 JUST IN CASE

65 THE LEGEND AND THE MAN

THE LEGEND AND THE MAN
(Tree, BMI/Cross Keys, ASCAP)

LIE TO YOU FOR YOUR LOVE
(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple
Chase, BMI)

THE LONELINESS IN LUCY'S EYES
(Window, BMI/Canting, PMI)

(Window, BMI/Captive, BMI)
46 LONELY DAYS LONELY NIGHTS

(AMR, ASCAP/Rovero, ASCAP)

4 MAKIN' UP FDR LOST TIME

MARIN UP FIN LOSI LIME.
(WB, ASCAP/Cary Morris, ASCAP)

ASCAP/Patchworks, ASCAP)

MEMORIES TO BURN

(Tree, BMI/Cross Keys, ASCAP)

MISSISSIPPI BREAK DOWN

29 MORNING DESIRE (Leeds, ASCAP/Patchworks, ASCAP)

1 NEVER BE YOU

1 NEVER BE YOU
(Gone Gator, ASCAP)
73 NOBODY FALLS LIKE A FOOL
(April, ASCAP/New and Used. ASCAP/Blackwood,
BM/Land Of Music, BMI)
59 NOTHING BUT YOUR LOVE MATTERS

58 NOW AND FOREVER (YOU & ME)
(Airbear, BMI/Irving, BMI/Callypso Toonz,
BMI/California Phase, ASCAP) NOW I'VE GOT A HEART OF GOLD

(Tree, BMI)

5 OKLAHOMA BORDERLINE
(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP)

48 OLD BLUE YODELER

48 OLD BLUE YODELER
(Razzy Bailey, ASCAP)
6 OLD SCHOOL
(MCA, ASCAP/Don Schlitz, ASCAP)
13 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)
(Aligee, BMI)
32 ONLY IN MY MIND
(Lack & Bill ASCAP/Beha MaSatica, ASCAP)

(Jack & Bill, ASCAP/Reba McEntire, ASCAP) 22 PERFECT STRANGER

TERRECT STRANGER
(That's What She Said, BMI/Long Tooth, BMI)
PINK CADILLAC
(Bruce Springsteen, ASCAP)
PLEASE BE LOVE

(MCA, ASCAP/Berger Bits, ASCAP) 50 SHE AND I (MCA, ASCAP/Patchworks, ASCAP) 54 SHE DON'T CRY LIKE SHE USED TO

(Cross Keys ASCAP)

(Cross Keys, ASCAP)

8 SHE TOLD ME YES
(Courtland, BMI/Artin, BMI)

78 SHOE STRING
(Old Friends, BMI/Mother Tongue, ASCAP)

38 SOME GIRLS HAVE ALL THE LUCK

(Kirshner, ASCAP/April, ASCAP)

94 SOME SUCH FOOLISHNESS

94 SOME SUCH FOOLISHNESS
(Barnwood, BMI)
57 SOMEBODY ELSE'S FIRE
(Love Wheel, BMI)
68 STAND UP
(Old Friends, BMI/Cross Keys, ASCAP)
35 STILL HURTIN' ME
(Signate, BMI)

(Fairydust, BMI)
49 SWEETER AND SWEETER

49 SWEETER AND SWEETER
(Statler Brothers, BMI)
7 THERE'S NO STOPPING YOUR HEART
(Mother Tongue, ASCAP/Flying Cloud, BMI)
95 THEY NEVER HAD TO GET OVER YOU
(Rick Hall, ASCAP)
16 THINK ABOUT LOVE
(Mallyea, ASCAP/Cettenstein, ASCAP/Bibe.

(Mallyen, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)

88 THOSE MEMORIES OF YOU roe, BMI) 93 TIMBERLINE

(Emmylou, ASCAP/Irving, BMI) TOO MUCH ON MY HEART 69 (Statler Brothers, BMI) 70 TRY ME

(Billy Beau, ASCAP/Tapadero, BMI) WE'VE GOT A GOOD FIRE GOIN' 43 (MCA, ASCAP/Patchworks, ASCAP)

66 WHAT AM I GONNA DO ABOUT YOU (Tapadero, BMI/Allisongs, BMI) WHAT WE GONNA DO

WHAI WE GONNA DO
(Warner Bros., ASCAP/Refuge, ASCAP/Orca,
ASCAP/Warner-Elektra-Asylum, BMI/Watchpocket,
BMI/Warner-Tamerlane, BMI)
WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)

(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP) WHILE THE MOON'S IN TOWN
(Music City, ASCAP/Combine, BM
WHY YOU BEEN GONE SO LONG

(Acuff Rose Opryland, BMI)
52 A WORLD WITHOUT LOVE (Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)

YOU ARE MY MUSIC, YOU ARE MY SONG
(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)

85 YOU ARE THE ROCK (AND I'M THE ROLLING STONE)

85 YOU ARE THE ROCK (AND I'M THE ROLLIN (Jack & Gordon, ASCAP) 10 YOU CAN DREAM OF ME (Steve Wariner, BMI/Siren, BMI) 80 YOU MAKE ME FEEL LIKE A MAN (Hall-Clement, BMI/Ricky Skaggs, BMI) 70 YOU SHOULD HAVE BEEN GONE BY NOW

(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)

ASCAP/Collins Court, ASCAP)
YOUR MEMORY AINT WHAT IT USED TO BE
(Tapadero, BMI/Chriswood, BMI/Pangola,
BMI/Careers, BMI)
YOU'RE SOMETHING SPECIAL TO ME
(Jack & BIII, ASCAP/Cowdaddies, ASCAP/Reba
McEntire, ASCAP)

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies

WBM Warner Bros.

and may not represent mixed folio rights. ABP April Blackwood CPP Columbia Pictures ALM Almo HAN Hansen 8-M Belwin Mills HL Hal Leonard IMM Ivan Moguli B-3 Big Three BP Bradley CHA Chappell MCA MCA PSP Peer Southern CLM Cherry Lane PLY Plymouth

BILLBOARD JANUARY 25, 1986

### Billboard.

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	/	/	1	CLUB PLA  Compiled from a national sample of dance  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL  LOVE'S CONNA GET YOU	V
ZHIS.	\$ 1	2 Miles	WKS AGO	CLUB PLAY	=
13	No /	Z Z	5/6	Compiled from a national sample of dance TITLE	ce club playlists. ARTIST
1	13	12	1 3th	LABEL & NUMBER/DISTRIBUTING LABEL	
$\bigcirc$	2	2	10	LOVE'S GONNA GET YOU WARNER BROS. 0-20383 1 week at No. One	JOCELYN BROWN
2	3	3	10	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
3	1	1	8	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER
4	4	4	8	NO FRILLS LOVE (REMIX) GEFFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
5	5	8	7	DIGITAL DISPLAY (REMIX) MCA 23602	▶ READY FOR THE WORLD
6	12	23	5	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS
7	6	7	10	CAN VOLUETE THE DEAT	LT JAM WITH FULL FORCE
8				COLUMBIA 44-05295	
	13	19	7	ON THE PARK/INTO THE GROOVE IMPORT (SOUNDS OF THE FUTU	
9	14	22	5	STAND BACK MCA 23598	◆ STEPHANIE MILLS
10	9	10	10	LET ME BE THE ONE (REMIX) RCA PW-14230	◆ FIVE STAR
11	8	9	8	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD
12	15	20	8	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
13	24	43	4	LIVING IN AMERICA SCOTTI BROS. 4Z9-05310/EPIC	JAMES BROWN
14	23	46	4	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-2	0410
15)	17	17	8	LIKE THIS D.J. INTERNATIONAL D-251/FANTASY CHIP	E. INC. FEATURING K. JOY
16	10	12	8	SISTERS ARE DOIN' IT FOR THEMSELVES   © EURYTHMIC	S AND ARETHA FRANKLIN
(17)	18	28	5	JOHNNY COME HOME/BLUE I.R.S. IRS-23578/MCA	FINE YOUNG CANNIBALS
18	7	6	9	KRUSH GROOVE (LP CUTS) WARNER BROS. 25295-1	VARIOUS ARTISTS
19)		34	5		
=	20	-		LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	BLANCMANGE
20	27	42	5	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
21)	22	31	6	CITIES IN DUST GEFFEN 0-20399/WARNER BROS ◆ SIOU	XSIE AND THE BANSHEES
22	16	16	9	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
23	42	-	2	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
24	46	49	4	REFLECTIONS/SORRY WRONG NUMBER RECORD SHACK/MEGA	RSD-6955 EVELYN THOMAS
25	28	33	6	ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS
26	30	30	6	NO ONE CAN LOVE YOU MORE THAN ME	THE WEATHER GIRLS
27	11	5	14	COLUMBIA 44-05288  BABY TALK VANGUARD SPV-89	♦ ALISHA
(28)	38	39	5	I'VE GOT MY EYE ON YOU PANORAMIC PRI1207	BLACK IVORY
29)		NEW		P MACHINERY 2TT/ISLAND 0.96835	PROPAGANDA
30	-	NEW		HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
	_				
31	34	37	7	JOHNNY THE FOX SLEEPING BAG SLX-0016X  HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON	TRICKY TEE
32		NEW		MERCURY 884 382-1/POLYGRAM	▼ ABC
33	41	-	2	ALL OR NOTHIN' MCA 23601	JIMI TUNNELL
34)		NEW		THE BOTTON LINE/BAD COLUMBIA 44-05324	BIG AUDIO DYNAMITE
35	33	27	8	THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT
36	43	48	5	SECRETS MODERN 0-96841/ATLANTIC	NATALIE COLE
37)	50	_	2	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT
38	26	11	11	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
39	32	26	9	IF I RULED THE WORLD MERCURY 884 269-1	KURTIS BLOW
40)		NEW		SKIPS A BEAT MOTOWN 4555MG	WARP 9
41)	47	47	4	SLEEPING BAG (REMIX) WARNER BROS. 0-20395	◆ ZZ TOP
42)	48	7/	2		MARK SHREEVE
=	-	MENA		LEGION JIVE/ELECTRO JEDI-9429/ARISTA	
43	_	NEW		WHAT YOU NEED ATLANTIC 0-86832	INXS
44)		NEW		LEGS CHRYSALIS 4V9-42934	◆ ART OF NOISE
45)		NEW	•	HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE CAPITOL V-15213	FREDDIE JACKSON
46	19	18	9	HUNDREDS AND THOUSANDS (EP) MCA 39038	BRONSKI BEAT
47	36	21	10	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
48	35	29	9	CURIOSITY MCA 23586	♦ JETS
49)		NEW		PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
50				ROCK ME AMADEUS A&M SP-12150	FALCO
Titles with future chart potential, based on club play this week.			al,	1. IN THE MORNING TIME TRAMAINE A&M 2. I'M YOUR MAN WHAM! COLUMBIA 3. CHAIN REACTION (REMIX) DIANA ROSS RCA 4. WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE TI JIVE 5. IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG G 6. BABY DON'T STOP ME QUEST FOR LIFE SEA BRIGHT 7. COME TO MY AID SIMPLY RED ELEKTRA 8. RESPECT YOURSELF (REMIX) THE KANE GANG LONDON	_ •

	/	/ -	10	<b>12 INCH SINGLES</b> 9	SALES
	LAGY	MEE	A /	12 INCH SINGLES Compiled from a national sample of retail store  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL  LOVE'S GONNA GET YOU  WARNER BROS. 0.20383 1 week at No. One	e sales reports.
1	14.5	12	14 M	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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<u>(4)</u>	4	4	8	NO FRILLS LOVE (REMIX) GEFFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDA
<u>(5)</u>	5	8	7	DIGITAL DISPLAY (REMIX) MCA 23602 ♦ RE	EADY FOR THE WORLI
<u>(6)</u>	12	23	5	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAM
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	17			LIKE THIS D.J. INTERNATIONAL D-251/FANTASY  CHIP E. I.  SISTERS ARE DOIN' IT FOR THEMSELVES  PCA PW-14243  EURYTHMICS A	
16	10	12	8	NOVI II 14210	
17)	18	28	5		NE YOUNG CANNIBAL
18	7	6	9	KRUSH GROOVE (LP CUTS) WARNER BROS, 25295-1	VARIOUS ARTIST
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22	16	16	9	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 6
23	42		2	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIV
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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. A RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

# dance TRAX

by Brian Chin

SINGLES: Tululah Moon's "If You Want Love" (Beauty and the Beat, 201-353-8294) combines melody and powerful rhythmic punch as effectively as any of the huge teen beat records of the past year-such as the hits by Lisa Lisa, Skipworth & Turner or Princess; that's how good it is . . . Erasure's "Who Needs Love Like That" (due imminently on Sire) is more pop-Euro than was Vince Clarke's Yazoo work, though resemblance to the latter brought the first boost in clubs; it's a real crossover possibility. U.S. buyers get the bonus of a follow up single, "Heavenly Action," another Moyetsounding record (post-Yazoo Moyet with Jolley/Swain, yet!), along with "Push Me Shove Me," another very worthwhile song ... Krystol's "The Things That Men Do" (Epic), charting this week, is in the Klymaxx style, with a long, tricky Louil Silas, Jr. remix.

ODDS AND ENDS: Haywoode's "Arrival" album (Portrait) has the same fresh, youthful sound of the Five Star hits and, thanks to multiple production hands, it's a sort of catalog of London dance styles: from Waterman/Stock/Aitken. there are two ace Kashif-style pop-funkers, "Getting Closer" and "You Better Not Fool Around"; an attractively simple "Single Handed" from Lynton Naiff and Mike Myers; from the Quick, producers of "Roses," come two light and melodic cuts, "A Time Like This" (remixed by Nick Martinelli) and "I Can't Let You Go," plus the sleaze-tempo "Jelly Baby."

More singles and imports: M.C. Chill's "Bust This Rhyme" (The Fever) gives the Force M.D.'s/Fat Boys album cut a run for the money. It's also a "Gilligan's Island" rap... Freestyle's "Don't Stop The Rock" (Music Specialists) is a direct reprise of the "Planet Rock" rhythm track ... Rita Mitsuoko's "Marcia Baila" (Virgin/France), coproduced by German legend Conny Plank, has gotten some great prerelease note; it's an unusual blend of canned rhythm and acoustic guitar. Sire will release English and French versions soon, on 12 inch . . .

"Tender Heart." from Leather & Lace, (Midnight Sun, through 25 West) combines Shannon formula with a crisp Latin flavor.

THE DREAM TEAM: Numerous new records commemorate the newly-inaugurated national holiday for Martin Luther King. Foremost among these is "King Holiday" by the King Dream Chorus & Holiday Crew (Mercury), a very special mix of words and music with some of the finest rappers and singers around ... "Dreams" by Pretty Ricky and Boo-Ski (Select) is straight rap with a message; the B-side, "It's Mine," is also good and bouncy. Others are: a couple of ballad cuts on the "Full Force" album and Shirley Caesar's "Martin;" Stevie Wonder's standby, "Happy Birthday."

Also in the inspirational category: Russ Brown's "Gotta Find A Way," the launch single of Jump Street

# Calling all keepers

New York, N.Y. 10023, 212-873-1248). This Tee Scott co-production the "Love Is The Message" backic; the only parallel one can draw, surely an accidental one, might be Wayne Smith's Casio-beat reggae "Under Me Sleng Teng."

NEWS: We hear that "High Horse" will be the next 12-inch to be King's "A Long Time Coming" album; Colonel Abrams' "I'm Not Gonna Let" will be remixed by Tim Regisford.

Sunnyview is releasing a series of golden oldies from the TK catalog, reedited with an electronic stylings. To come: Foxv's Off," T-Connection's "Do What You Wanna Do" and "At Midnight," and an assortment of other hits by Peter Brown, Voyage, USA-European Connection, and Buddah oldies from Andrea True and Black

THIS WEEK IN DANCE: a new feature!

1974: Neil Bogart launches Casablanca Records under Warner Bros. distribution, with the single "Virginia" by Bill Amesbury ... "Corazon" by LTG Exchange is released on Wand/Fania and ships 70,000 copies in one week, in New York alone ... 1979: Paul Jabara's song "Last Dance" is nominated for Grammy and Golden Globe awards ... New records: "Da Ya Think I'm Sexy," "Knock On Wood," "Disco Nights (Rock-Freak)" and "Saturday Night, Sunday Morning."

1980: "Funkytown" enters the lower reaches of the club chart; so does the first credited production by Arthur Baker—"Kind Of Live, Kind Of Love," by North End on Emergency ... 1982: Soft Cell's "Non-Stop Erotic Cabaret" is released in U.S. as "Tainted Love" and cracks the disco top 10; D Train's club hit "You're The One For Me" crosses top 30 on the black chart; Tom Tom Club's "Genius Of Love" hits the disco top ten without domestic 12-inch release, while the British import 12-inch is said to be selling in huge, perhaps six-figure, volume . . . Human League's "Dare" is the #1 album in the U.K. and imports of "Don't You Want Me" gather DJ buzz in New York and L.A.

We invite reader input for "This Week In Dance." Any events of serious historical, musical or scandalous interest (excluding wedding anniversaries, birthdays, hirings/ firings and the like) will be welcome. Please, though, have documentation of exact dates, or a suggestion of where it might be researched. Try to notify us at least a couple of weeks ahead to accommodate our lead time.

Just a note on the "why" of this: using the admittedly arbitrary Eddie Kendrick Rule (that release of "People . . . Hold On" in June, 1972, was arguably the first landmark of disco), we're coming up on the 14th anniversary of disco and dance. Anyway you look at it, the dancing feet of millions changed the music industry for good. We in the dance community are, quite simply, entitled to the dignity and pleasure of our own history considering the hundreds of creative people and important records that have come since its birth. Do put your thinking caps on and let us hear from you.

### ACTIONMART

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



Reba On Roster. MCA artist Reba McEntire became the 61st member of Nashville's Grand Ole Opry during recent taping of the Opry's anniversary special. Pictured with McEntire is Opry announcer Grant Turner.

### **NASHVILLE SCENE**

(Continued from page 45)

east. For the past several years, Davidson has held his chain's annual retail convention in scuba territory, making the event a real treat for those artists who get invited to perform there.

The equivalent of a Nashville Yellow Pages for the entertainment industry has just been published locally. Titled "Nashville Hotline," it's a 300-page compendium containing 3,000 listings of services and companies available to the industry

There are five different sections, including "Music," "Film/Video," "Advertising," "Related Services" and "Support Services." (Listings range from "Airbrush" and "Attorneys" to "Masseuses" and "Water, Bottled.") Each category contains phone numbers and complete addresses. The directory is nine inches by six inches, printed on heavy stock and spiralbound. It sells for \$30. For more information and orders contact Karen Everly, directory producer, at P.O. Box 121086. Nashville, Tenn. 37212. Phone: (615) 385-9999.

Jamboree U.S.A. in Wheeling, W.Va., is spending more than \$750,000 this year on country talent for its Saturday night live concert series, which is broadcast over WWVA radio. Headliners confirmed for the 1986 season include Kathy Mattea, Charly McClain & Wayne Massey, Janie Fricke, Chet Atkins, Mel Tillis, Mickey Gilley, Tammy Wynette, Mel McDaniel, Reba McEntire, Ronnie Milsap, T.G. Sheppard, the Judds, the Whites, the Kendalls and Shelly West. Two other acts-Marie Osmond and the Forester Sisterswill make their Jamboree U.S.A. debuts this year as well.

According to Jamboree U.S.A.'s

vice president Ross Felton, almost 200,000 people saw the 1985 season of concerts, and he's projecting a 15% increase in 1986. For those who keep track of statistics, this will be the Jamboree's 54th year, and the 10th anniversary of Jamboree In The Hills. "Our payroll alone pumped roughly a million dollars into the economy of the Wheeling area this year," says Felton. By the way, mark your calendars: the annual two-day Jamboree In The Hills is set for July 19-20.

On a slightly smaller scale, the Hunter (N.Y.) Music Festival has announced the addition of a second weekend of country entertainment for its summer 1986 season. The northern Catskill Mountains music series has scheduled the country segments for the weekends of July 31-Aug. 3 and Aug. 22-24.

On tap for performances will be Lee Greenwood, Crystal Gayle, Ricky Skaggs, Reba McEntire, Ronnie Milsap, Emmylou Harris, John Anderson, Sawyer Brown, Gary Morris, George Jones, Lacy J. Dalton, Ray Stevens, Lynn Anderson, Sandi Powell and the Hagers.

Pace Productions, the Houstonbased concert promotion and production firm that's building Starwood Amphitheatre, Nashville's first outdoor concert facility, has opened temporary offices on Music

Joe Sullivan, president of Nashville's Sound Seventy Inc., will serve as a director and board member of the new facility along with Pace's Thom Connors and Steve Moore. Temporary location for the Starwood Amphitheatre staff is 1222 16th Ave. South, telephone (615) 329-3535. Mailing address is P.O. Box 17205, Nashville, Tenn. 37217.

# of dance date data

Records (200 West 72nd Street, has a deep gospel feel and crosses beat with a nagging, canned bossa nova rhythm. Bare and atmospher-

pulled from Evelyn "Champagne"

some of them remixed. In the first batch is a remixed short version of George McCrae's "Rock Your Baby, break and echo-coated snare, and Jimmy "Bo" Horne's "Spank" and "Is It In" both tailored to in-demand

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Vou Can Do It—Michaelangelo
LifeLine Dancing—Patti Brook
Magic Lover—Misty & Project
I'm The One—Les Lee
Blaze—Yearning
Stranger—Lisa Imperial
Off The Wall (rmx)—P. Scott
Tempt Me (rmx)—Lisa
Jack In The House—Fari Funk
Virgo Trax Again
Women—Techno Lust (remix)
Tonight I'll Make—K. Petit
If You Want—Tailulah Moon
Stimulation—Stimulation
Girls PT. 11—B Boys
Bass Rock Express—Mc Ade
Veronica—Bad Boys
People Say—Herreys
Don't Turn Your Love—Viva
Tell Me—Vanelle

Both Sides Now-Viola Wills

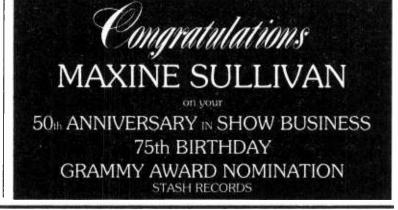
Samantha Gilles (LP)
Time Rider—Cocoon
Desire—Radiorama
Swiss Boy—Lou Sarn
Casanova Action—Latin Lover
Mandrill—Patrick Colby
I'm Gonna Make—Gina Lamour
Whats Your Name—Zinno (Rmx)
Trans Dance (Rmx)—Nite moves
You Will Win—Kay Francis
Girl On The Phone—J. Player
Stainway (rmx)—Far Corp.
Only You Carn—Kelly Brown
Mix Yr Own Breaks—Vol. 2 (LP)
Midnight Radio (rmx)—S. Martin
Are You Ready—Kelly Mare
E-2 E-4 (LP)

Tonight-Ken Lazlo

DISCO CLASSICS



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# TOP SPIRITUAL

	_					
Compiled from a national sample of retail store and one-stop sales reports.  TITLE						
Compiled from a national sample of retail store and one-stop sales reports.  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL  NICHOLAS COMMAND CRN 1003 5 weeks at No. One						
1	1	<u>/</u> <u>25</u>	LABEL & NUMBER/DISTRIBUTING LABEL  NICHOLAS COMMAND CRN 1003 5 weeks at No. One			
2	-		DEDICATED  SANDRA CROUCH LIGHT LS 5855/LEXICON			
3	4	13	WE'RE WAITING WALTER HAWKINS LIGHT LS5857/LEXICON			
	5	53	LOVE ALIVE III THE WILLIAMS BROTHERS MALACO MAL 4400			
4	2	41	BLESSED  THE WINANS OWEST 25344/WARNER BROS.			
5	6	5	LET MY PEOPLE GO SHIRLEY CAESAR WORD WR 8299/A&M			
6	8	5	CELEBRATION  EDWIN HAWKINS BIRTHRIGHT 5887/LEXICON			
7	3	17	HAVE MERCY  REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L 10099			
8	11	13	HOLD ON  THE WINANS LIGHT LS5853/LEXICON			
9	7	53	TOMORROW  DOUGLAS MILLER LIGHT 5876/LEXICON			
10	10	37	UNSPEAKABLE JOY  VANESSA BELL ARMSTRONG ONYX RO 3825			
11	16	61	CHOSEN  REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059			
12	13	137	ROUGH SIDE OF THE MOUNTAIN WILLIE NEAL JOHNSON/GOSPEL KEYNOTES MALACO 4403			
13	19	5	REHEARSAL  THE CANTON SPIRITUALS JAY & BEE 0069			
14	18	21	MISSISSIPPI PO BOY			
15	NE\		HE IS THE LIGHT CHARLES NICKS SOUND OF GOSPEL SOG-146			
16	9	17	COME UNTO JESUS  ANDRAE CROUCH LIGHT 5863/LEXICON			
17	12	81	NO TIME TO LOSE  REV. MARVIN YANCY NASHBORO NA 8656/MCA			
18	17	41	JAMES CLEVELAND & THE S.C.C.C. KING JAMES KJ 8501			
19	26	13	JAMES CLEVELAND & THE S.C.C.C.  LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10075			
20	24	53	HE CARES  THE JACKSON SOUTHERNAIRES MALACO 4402			
21	15	13	GREATEST HITS  DOUGLAS MILLER GOSPEARL PL16024			
22	33	9	REDEEMING LOVE  COMMISSIONED LIGHT 5861/LEXICON			
23	22	37	I'M GOING ON THE RANCE ALLEN GROUP WORD 8243/A&M			
24	14	33	FOLLOWERS OF CHRIST LIGHT 5891			
25		W	WE'RE TAKING MUSIC BACK TIMOTHY WRIGHT GOSPEARL PL-16021			
26	20	25	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.  VERNESSA MITCHELL COMMAND CRV 1004			
27	21	9	THIS IS MY STORY  REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR WORD 8105/A&M			
28	29	65	MIRACLE "LIVE"  ARETHA FRANKLIN & JAMES CLEVELAND ATLANTIC SD-2-906			
29	40	37	AMAZING GRACE TOMMY ELLISON ATLANTA INT'L AIR-10086			
30	25	9	LET THIS BE A LESSON TO YOU  OTIS CLAY JEWEL 1200			
31	38	21	WHEN THE GATES SWING OPEN THE TRUTHETTES MALACO 4397			
32	37	33	MAKING A WAY  DOROTHY NORWOOD ATLANTA INT'L AIR 10094			
33		<b>₩</b> ▶	MOTHERLESS CHILD  NEW JERUSELM BAPTIST CHOIR SAVOY 14768			
34	32	17	HIS EYE IS ON THE SPARROW  JOE LIGON WORD 8279/A&M			
35	28	29	OLD REVIVAL BACK HOME  SHIRLEY CAESAR WORD 8109/A&M			
36	23	81	SAILIN' KEITH PRINGLE HEARTWARMING 3784/ONYX			
37	31	61	PERFECT PEACE  REV.CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14762			
38	35	73	WHAT HE'S DONE FOR ME  THE NEW JERSEY MASS CHOIR PRELUDE PR.14113			
39	36	29	I WANT TO KNOW WHAT LOVE IS  DELEON RICHARDS WORD 8173/A&M			
40	27	41	DELEON DELEON			

(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.

This is part two of an interview with Ed DeGarmo of the innovative Christian rock group DeGarmo & Key, currently in the midst of a tour supporting its Power Disc album "Commander Sozo And The Charge Of The Light Brigade."

DEGARMO & KEY have an agreement with Benson Co. to provide "evangelism tickets" at each concert on DeGarmo & Key's "Charge Of The Light Brigade" tour. A young person can get an additional ticket free to the show if they fill out a form providing the name and address of an "unsaved person they're going to

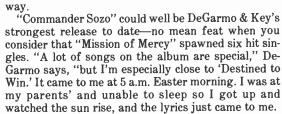
The process raises the accountability for free tickets and, more importantly, provides each new Chris-

tian with a local contact.
"It must be working," DeGarmo says. "In the first 20 concerts on this tour, we had about 1,500 decisions for Jesus Christ. We've had as many as 200 people

### DeGarmo & Key offer free concert invitations

come forward in a single concert. I attribute a lot of that to working with pastors ahead of time.

In recent years, DeGarmo & Key have stuck almost exclusively to large halls and auditoriums during their tours. He says the band doesn't have anything against churches, "It's just that our show's production has gotten so large that most churches can't accomodate us anymore," DeGarmo says. "Plus, it really helps to have a neutral setting to reach an unchurched kid. We've really been successful in auditoriums. It's easier to mix Baptists and Catholics and Pentecostals that



"There is so much drudgery in this life, it's great to know that in the end, through Christ, you are going to win. I think my audience, secular or Christian, wants a message like that. Our message, ultimately, is hope.

Running through "Commander Sozo And The Charge Of The Light Brigade" also is a call for Christian activism. It's most overt in songs like "Activate," 'Apathy Alert" and "Casual Christian."

What I'm trying to address is a sense of Christian responsibility," DeGarmo says. "Too many Christians want to skirt their social responsibilities, to ignore what the scripture has called them to do.

"I was embarrassed last year watching the LiveAid and FarmAid and the other telecasts. Sure, Christian artists have done their share, but we should have been

on that one earlier, years earlier."

"Our music should be our best gift, regardless of what the charts say," he says. "Ever notice there's rarely a correlation between the a" sales charts in Christian music?'



HE FIRST ANNUAL REPORT of the National Jazz Service Organization has been published. And, while the Washington-based not-for-profit organization hasn't been around long enough to have much in the way of specific accomplishments to point to, the report indicates that it's off to a promising start and has some intriguing plans for the near future.

Among the plans outlined by the NJSO—which describes its purpose as "to nurture the growth and enhancement of jazz music ... by providing information and services to individuals and organizations" involved in all facets of the music-is a symposium on the status of jazz in America. Projected for a yet-unspecified date this year, the symposium would include the presentation of papers by scholars and musicians.

### A promising start for the Service Organization

The report also includes an update on the NJSO's Technical Assistance Program, which to date has offered both advice and hands-on aid to some 40 jazz organizations and artists, as well as a "scenario" detailing the organization's projections for a multi-purpose National Center for Jazz. On the practical side, the report reveals that a briefing paper, "Overview of the Non-Profit Jazz Field," has been prepared for dissemination to the philanthropic community to help get the word out on the not-for-profit side of the jazz world.

The NJSO opened for business last April, with backing from the National Endowment for the Arts and





other funding sources. Jazz educator David Baker serves as president.

ALSO NOTED: The first two albums recorded live at New York's Sweet Basil for Japan's King Records finished first and third in Swing Journal's recent reader poll, and there's more to come. Art Blakey, whose album finished first, recorded a followup at the club on New Year's Eve; a second Sweet Basil set by Gil Evans, whose album finished third, is due in February. The club's Horst Liepolt and the record company's Shigeyuki Kawashima are the producers. PolyGram will be releasing boxed sets by Sarah Vaughan and Helen Merrill, containing those vocalists' complete output for the Mercury label, in March. The Vaughan package will contain 35 previously unreleased tracks ... The members of Spyro Gyra have been named to the honorary board of governors of the recently formed National Academy of Jazz, providing an added touch of fusion to a group of artists that also includes Sarah Vaughan, Oscar Peterson, Buddy Rich and Artie Shaw, as well as another leading exponent of genre-mixing, Chick Corea... Speaking of fusion, Weather Report is back in the studio working on a new album for Columbia. Bassist Victor Bailey, drummer Omar Hakim and percussionist Mino Cinelu, who were all on board the last time the hand recorded and toured, are back in support of Joe Zawinul and Wayne Shorter. In addition, former Weather Report drummer Peter Erskine is participating in the sessions and Carlos Santana plans to overdub some guitar licks later.



CA INTERNATIONAL AND ITS AFFILIATED labels dominate the Latin Grammy nominations this year. Of the 17 titles in the three Latin categories, eight are either RCA, Ariola or RCA-distributed A&M.

Though Grammy nominations are not indicative of sales achievement—the true bottom line in the competition for the U.S. Latin market—the Grammy showing is a reflection of the major's efforts since it created its own U.S. Latin label, RCA International. The company outstripped its direct competition, **Discos CBS** and its affiliates, which took two of the nominations this year—and the large number of indies that have traditionally ruled over Latin regional genres.

RCA copped all the nominations in the Latin Pop category. Titles are Lani Hall's "Es Fácil Amar" (album) on A&M; the track "Por Ella" sung by José Feliciano and José José on the RCA LP "Ya Soy Tuyo"; José José's "Reflexiones" (album) on Ariola America; and José Feliciano's "Ya Soy Tuyo" (album) on RCA.

# RCA and its labels dominates the nominations

In Tropical Latin the record company formerly known as Fania (Música Latina International) still flexes its muscles with three of the six titles: "De Nuevo" (album) by Celia Cruz and Johnny Pacheco, "Solito" (album) by Eddie Palmieri, and "Mucho Mejor" (album) by Rubén Blades, who now records for Elektra but whose Fania material is still being re-

leased by the indie. Other nominees are Mongo Santa maría's "Free Spirit, Espíritu Libre" (album) on the new Tropical Budda label, Tito Puente's "Mambo Diablo" (album) on Concord Jazz, and Bonny Cepeda's "Noche De Discotheque" (album) on RCA, a first-time nomination for Dominican merengue.

Mexican/American was a highly controversial category last year, with many observers feeling that international Latin pop artists had been incorrectly placed in this field. Hopefully, this year's efforts on the part of NARAS to tighten up on the nominations will be better received. The choices are: Rocio Durcal's "Canta A Juan Gabriel" (album) on Ariola America, one of the Spanish singer's collaborations with the Mexican singer/songwriter; María Lourdes's "Mujer Importante" (album) on RCA; Santiago Jiménez's "Santiago Strikes Again" (album) on Arhoolie; Vikki Carr's "Simplemente Mujer" (album) on Discos CBS International, the bilingual singer's mariachi backed LP; "13 Aniversario/13 Album/13 Exitos" by Los Humildes on Profono International; and Juan Valentin's "20 Exitos Románticos Con Juan Valentin" (album) on Musart.

The next move is up to the voting members of NARAS.

One often hears Latin industryites complain that the nominees and winners are artists known to non-Latin members and that meritorious Latin artists whose reputation lies within the community don't have a chance. As Latin music makes more of an impact in the U.S. this situation is beginning to change. Nonetheless, voting members who plan to cast their ballot in one or more of the Latin categories are urged to listen to all of the nominees in question. It's the only way of giving everyone a fair shake.

# FEPING SCORE by Is Horowitz



VOTING SELF INTEREST: On the day after the Grammy nominations were announced, the Atlanta Constitution first-paged news that the Atlanta Symphony Orchestra figured in four nominations for the best classical album of the year award, as well it should. The news was that startling.

Within the classical record community itself the news was received with great interest, sometimes with raised-eyebrow skepticism. While no one voiced criticism of the worthiness of the albums named, the concentration on a single orchestra and a single label in this most prestigious category was a factor to contend with.

To some it brought back memories of past occasions in the history of the National Academy of Recording Arts & Sciences (NARAS) when apparent bloc voting diminished the value of Grammy honors. There were times when the best efforts of the Academy to frustrate "special interest" voting came to naught.

As members and the general public read the album of the year nominations they saw nine albums listed, rather than the usual five. Still, four out of nine, highlighting an orchestra not normally ranked among the top half-dozen, and a record label of less than major status, raised old questions.

Informal word whispered around the trade made the disparity even more unusual. It's said that the four Telarc-Atlanta recordings placed among the first five, the normal quota for this and other Grammy categories.

This 80% domination of a single category, however, could not be allowed to pass, the story goes, and NARAS trustees exercised their power to add additional titles under tight controls. To declare some of

the Atlanta nominations invalid would be improper and subject to even more criticism.

Another element which emerges informally in this suspect equation is a recent membership drive by the Atlanta chapter of the Academy. Reportedly, it was highly successful and caught in its net many instrumentalists in the Atlanta Symphony. It's little wonder that many of these new members may have felt that recordings they participated in ranked among the best of the year.

Needless to say, Tom Bacchetti, manager of the Atlanta Symphony is "delighted" with the nomina

# Atlanta's startling sweep raises Grammy questions

tions and considers them entirely warranted. They will be exploited locally in normal promotion, he says, and will be useful in preparing the way for upcoming European appearances.

Just as pleased is **Bob Woods**, president of Telarc and its in-house producer. "We're thrilled," he says, noting with gratification that Telarc figures in several other Grammy nominations as well. As for charges of bloc voting, who complained in the past, asks Woods, when the Chicago and St. Louis Orchestras captured wholesale positioning in the nominations?

It's believed that NARAS will examine nominating procedures once again in the hope that further steps can be taken to inhibit self-interest ballotting. It's a problem that requires constant vigilance.

Billboard

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# TOP LATIN ALBUMS

a national sample of retail store ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL MIAMI SOUND MACHINE PRIMITIVE LOVE CBS 10375 JOSE FELICIANO YA SOY TUYO RCA 87415 3 2 7 4 5 23 JOSE LUIS RODRIGUEZ EL ULTIMO BESO CBS 30308 JULIO IGLESIAS LIBRA CBS 50336 5 JOSE JOSE PROMESAS ARIOLA 18 PIMPINELA LUCIA Y JOAOUIN CBS 11330 12 | 11 YOLANDITA MONGE LUZ DE LUNA CBS 10379 -MARISELA COMPLETAMENTE TUYA CBS 90439 JOSE JOSE REFLEXIONES ARIOLA 6051 **10** 13 11 CAMILO SESTO TUYO ARIOLA 6077 11 8 7 DYANGO POR AMOR AL ARTE ODEON 7462 12 9 17 MIGUEL GALLARDO CORAZON VIAJERO RCA 7418 13 11 17 LANI HALL ES FACIL AMAR A&M 37012 14 16 31 ROBERTO CARLOS ROBERTO CARLOS 85 CBS 12324 15 | 18 | 31 CARLOS MATA PORQUE TE QUIERO SONOTONE 65108 16 21 25 BRAULIO EN LA CARCEL DE TU PIEL CBS 10347 17 14 31 ROCIO DURCAL CANTA A JUAN GABRIEL ARIOLA 6043 18 19 31 EMMANUEL EMMANUEL RCA 7337 19 20 5 EASY LOVE EASY LOVE SONO-RODVEN 001 20 | 17 | 31 RAPHAEL SIGO SIENDO AQUEL CBS 80393 21 15 23 LOLITA PARA VOLVER CBS 60343 RUDY LA SCALA VOLVAMOS A VIVIR SONOTONE 65114 23 10 DANNY RIVERA CONTROVERSIA ALPHA 3.142 JOAN SEBASTIAN JOAN SEBASTIAN MUSART 6005 RAPHAEL 25 ANOS CBS 80393 EL GRAN COMBO NUESTRA MUSICA COMBO 2045 2 | 13 FRANKY RUIZ SOLISTA PERO NO SOLO TH 2368 8 9 MILLIE Y LOS VECINOS DINASTIA RCA 7522 4 9 HANSELY RAUL LA MAGIA DE RCA 7469 4 5 6 3 11 RUBEN BLADES ESCENAS ELEKTRA 60432 7 5 6 3 WILFRIDO VARGAS LA MEDICINA KAREN 96 7 TOMMY OLIVENCIA AYER, HOY, MANANA Y SIEMPRE TH 2386 8 19 3 WILLIE CHIRINO SARABANDA CBS 10394 9 | 13 | 5 LA PATRULLA 15 NOCHE DE COPAS RINGO 003 10 17 5 CELIA CRUZ/TITO PUENTE HOMENAJE A BENNY MORE VOL. 3 TROPICAL/SAL 11 9 11 LA CRITICA DE OSCAR D'LEON EN NUEVA DIMENSION TH 2373 12 16 31 EL GRAN COMBO INNOVATION COMBO 2042 13 12 5 LA SABROSA LOS 12 HITS DE MERENGUE SALSOSO 1009 14 18 31 BOBY VALENTIN ALGO EXCEPCIONAL BRONCO 135 **15** 20 27 JOHNNY VENTURA EL HOMBRE Y SU MUSICA COMBO 2044 16 11 7 ARAMIS CAMILO Y LA ORGANIZACION MUNDO 011 17 14 31 ANDY MONTANEZ ANDY MONTANEZ TH 2345 18 23 3 LAS CHICAS DEL CAN CHICAN KAREN 92 19 10 5 20 15 5 TONY CROATO MI LUCHA VELVET 6045 VARIOS ARTISTAS AQUI ESTA EL MERENGUE VOL. 4 KAREN 93 21 22 3 HUGO BLANCO BAILABLES # 13 WEST SIDE 4166 5 CONJUNTO QUISQUEYA/TAVIN PUMAREJO COMBINACION GANADORA VIVA 142 23 24 JOHNNY VENTURA NAVIDAD SIN TI COMBO 00798 CONJUNTO CLASICO LLEGO LA LEY LO MEJOR 814 25 DIONI FERNANDEZ Y EL EOUIPO FIESTA Y FIESTA RCA 7427 2 31 LOS BUKIS ADONDE VAS PROFONO 90425 3 | 19 LOS BONDADOSOS POR QUE ME HACES SUFRIR PROFONO 90437 1 29 JOAN SEBASTIAN RUMORES MUSART 6005 LOS TIGRES DEL NORTE EL OTRO MEXICO PROFONO 90456

		5	6	11	LOS YONICS LOS YONICS PROFONO 90448
		6	7	3	RAMON AYALA DE GIRA INTERNACIONAL FREDDIE 1333
		7	9	17	LOS VASKEZ EL SUPERSHOW CBS 20748
		8	8	11	LOS PLEBEYOS HOLA QUE TAL DMY 026
	₹	9	12	31	VIKKI CARR CON MARIACHI CBS 20744
	MEXICAN	10	4	31	LOS TIGRES DEL NORTE LA JAULA DE ORO PROFONO 90408
	$\overline{\Box}$	11	5	15	LOS CAMINANTES CADA DIA MEJOR ROCIO 1060
		12	18	15	LOS INVASORES DE NUEVO LEON ME ROMPIERON TU RETRATO FREDDIE 1319
	2	13	10	27	LUCHA VILLA INTERPRETA A JUAN GABRIEL ARIOLA 6065
	Z	14	17	7	LAURA LEON RITMO ARDIENTE PROFONO 90415
	REGIONAL	15	13	31	RAMON AYALA UN RINCONCITO EN EL CIELO FREDDIE 1312
	9	16	-	1	VARIOS ARTISTAS VIVA EL NORTE VOL. 3 PROFONO 90447
	~	17	<u> </u>	1	LOS FREDDIES Y ME ENAMORE PROFONO 90901
		18	22	5	LOS TRAILEROS DEL NORTE LOS TRAILEROS DEL NORTE TH 2356
		19	<u> </u>	1	GRUPO LAGRIMA GRUPO LAGRIMA RADIO HIT 7017
		20	11	19	YNDIO Y LOS YONICS 16 SUPERBALADAS MERCURIO 83104
- 1		21	19	31	LOS CAMINANTES 15 EXITOS LUNA 1110
		22	15	29	LOS BUKIS MI FANTASIA PROFONO 3122
		23	-	1	ALFONSO Y RUBEN RAMOS BACK TO BACK AGAIN RCA 7460

25 — 1 LOS JOAO TE PONGO LA CREMA MUSART 10995

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Candidate should have strong writing and editing skills; management experience at an appropriate level of responsibility; awareness of contemporary popular music styles, the music industry, and leading music figures; familiarity with modern office systems technology; be highly organized and attentive to detail; and have well developed interpersonal skills.

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MIDEM '86 nternational

# Cannes Roster Reflects Industry's Renewed Confidence

BY NICK ROBERTSHAW

LONDON About 100 U.K. companies are slated to exhibit at this year's 20th Midem in Cannes, some 10% more than last year. According to Peter Rhodes, Midem's London sales chief, this is a reflection of the new confidence running through the music business here and around the world. The four-day event be-

gins Monday (27).
"It's going to be a massive
Midem," says Rhodes. "A market event can only reflect the industry it represents, and last year it was already picking up.

"This year, there's real confidence back again. Most of the majors are back-with the exception of EMI-and many of the 1985 exhibitors, including companies like Chrysalis, will have bigger stands and a bigger presence this time around."

Profitable deals struck at the 1985 market have also encouraged many participants to maintain their commitment, Rhodes claims. "Last year was one of the most successful ever in terms of the business done, and we've had an exceptionally high re-booking rate. Midem is no longer a hype-people are making full use of the marketing opportunities it offers. They go to do business and they do it.

Among exhibitors, ritual grumbles over the high cost of the Cannes meet have become almost traditional, but stand costs have only increased enough to balance inflation, the organizers say. Too, almost all U.K. companies will take advantage of the total six-figure subsidy provided by the British Overseas Trade Board and administered through the British Phonographic Industry (BPI) and the Music Publishers' Assn. (MPA). This subsidy, according to BPI, produces a higher return in business done than similar government investment toward any other trade show.

According to a BPI spokesman. "Our fears that the level of support might be cut have not been fulfilled. The subsidy to the 57 companies which the BPI is sponsoring this year is again 90% of Midem contract price on a four-unit stand. However, the exhibitors' participation fees have risen by about 20%.

This year's main gripe concerns the fees now being charged for VCRs at Midem, which may result in fewer music videos being on show. But Rhodes explains: "It's ac-

tually a way of keeping overall costs to companies down. Three years ago Midem started providing videorecorders free. The result was that everybody asked for them, but 50% were not using them at all and the exercise was fast becoming a very expensive one.

'So now we're saying that companies who want VCRs on stands will have to pay, although of course people in the video area will still be provided with them free."

The roster of U.K. exhibitors includes its usual abundance of independent labels—Ace, Avanti, Bluebird, Charly, Greenhill, Kingdom, Mausoleum, Neat, Rhino, Satril, Spirit, Trojan and more-who lack the global contacts of majors and who, it's agreed, benefit most from Midem's ability to gather most of the worldwide music industry in one place for five days each year.

But it also shows some significant changes from last year. Aside from

'The Chances for Our Product Have Improved Greatly'

an influx of show business accountants, most important is the return in strength of the majors WEA and RCA/Ariola, both with reasons to wave the corporate flag in 1986.

WEA, celebrating its 15th anniversary, will have up to 50 executives in Cannes and plans a meeting of all European executives and affiliates for the end of Midem week. Says U.K. sales and marketing director Paul Conroy: "This is our biggest presence for a long time. You could practically fit Madison Square Garden in our stand. We are really blitzing the place.

"It was Nesuhi Ertegun's decision to go back. Even in the years when we weren't there in strength there were still deals to be picked up. This time we're coming out of a fabulous year internationally, with A-Ha set to be the biggest act of

WEA acts Simply Red, Pete (Continued on page 58)



Dave Stewart of Eurythmics shows off his Pan-European Award for Multitalented artist of the year during taping of a European tv special to be aired in February. Celebrating with the producer-performer-composer are, from left: presenter Daryl Hall, Greg Rogers of RCA/Ariola, Eurotipsheet publisher Theo Roos, and RCA/Ariola's Jack Davies.

### Eurotipsheet Will Honor '85's Hottest Artists Pan-European Awards Air in Feb.

LONDON Dire Straits, Madonna, Tina Turner, Bruce Springsteen and Dave Stewart head a list of 10 international artists who have been presented Pan-European Awards by Eurotipsheet, the European music newsweekly.

The awards, which go annually to the artists with the year's greatest European sales achievements, are based on Eurotipsheet's Hot 100 singles and albums charts.

Awards presentations have been taped and will air on European tv in February.

The 10 winning artists are:

- Dire Straits-Album-selling artists of the year.
- Madonna-Singles-selling artist of the year.
  - Tina Turner-Female artist of

• Bruce Springsteen-Male artist of the year.

• Dave Stewart-Multi-talented artist of the year (for his efforts as composer, arranger, producer, performer and video director).

- Sade-Trendsetting artist of
- Sting-Debut album of the
- Phil Collins—Ubiquitous artist of the year (for his efforts as a composer, producer, solo and duet performer, and with Live Aid).
- Talking Heads-Artist of the year/audio-visual.
- · "Beverly Hills Cop"-Soundtrack of the year.

# W. Germany Eyes Anglo-U.S. Market Hold

BY WOLFGANG SPAHR

HAMBURG The West German music business continues to regard Midem as the key event in the industry calendar-despite some executives' reservations over aspects of the Cannes meet. The chief aim of most attendees is to see British/ American dominance broken and the international market opened up to productions from the Continent.

Ĝotz Kiso, managing director of Intersong and Chappell here, says, "Considering the high cost of traveling to the United States, Midem is a highly efficient and cost-saving opportunity for meetings." Furthermore, it offers the publishing group, which is also active in production, a chance to see many potential licensees for its master tapes.

Michael Karnstedt, German head of Peer Southern, which plans a group meeting at Midem, concurs. Receptiveness to Peer productions and copyrights has grown in recent years, he says, and the event therefore provides an opportunity to present new product. "Now and then you score a bull's eye," he says.

Michael Stark of CBS Songs in Frankfurt and fellow publisher Andreas Budde stress Midem's role as an international meeting point, a place to make and renew contacts and pick up on new trends.

Although Midem is not what it used to be, says Munich-based Ralph Siegel, new trends and developments do become clear during the market, mainly because newcomers seize the opportunity to present and place their productions. But for Siegel, as for many others, the renewal of old acquaintances and contacts now constitute the main motivation for making the trip to Cannes.

This view is widespread. The trip to Cannes makes sense if you want to foster existing contacts, says publisher Hans Sikorski, but most areas of the market are fairly well sewn up, and the chances of running across a creative outsider have

become small. For UFA head Josef Bamberger Midem means a saving on overseas travel, but remains "highly unsuitable for catalog deals

with high dollar advances."

Record company heads take a more bullish view of the market. Teldec managing director Thomas Stein, whose company is back with a large team after several years' break, senses an opportunity to at-

### 'Now and then you score a bull's eye'

tract independent producers who would benefit from Teldec's marketing and distribution expertise. He hopes for an influx of creative newcomers, "instead of re-establishing the same old contacts all over again. Midem should become

even more of a forum for the worldwide music business to exchange news and product.

George Hildebrand, Deutsche Grammophon's head of national repertoire, sees Midem as an opportunity to buy and sell product. "This year I'm mainly interested in selling. We have a lot of projects that could successfully be exploited internationally, plus some pre-negotiated deals that will be worked out in final detail."

A new confidence in the international potential of European material has encouraged some German participants to boost their Midem presence this year. Hans Blume of Hansa in Berlin, who sees the event as a sellers' market and had good results with English-language productions at Midem '85, hopes to secure further worldwide deals this

(Continued on page 58)

# **Dutch Day Treat Planned**

### Holland's 'Island' Gets Gov't Support

BY WILLEM HOOS

AMSTERDAM A large contingent of Dutch firms will be concentrated on a special "island" in the Palais des Festival at this year's Midem.

For the second straight year, the Netherlands Foreign Trade Agency EVD (Economische Voorlichtings Dienst) is giving "impressive," though unspecified, financial backing to the Dutch "island."

As in 1985, there will be a special Dutch day (Jan. 27) in Midem with minister of culture, Eeelco Brinkman, acting as host. Visitors will be treated to Dutch food and drinks.

Coordinator of the Dutch area is John del Mol, managing director of the Conamus Foundation, which promotes Dutch light music domestically and abroad.

Stands within the Dutch colony will be occupied by publishers Nada Music, the Company of the Two P(i)eters and Roba Music Benelux; independent record companies Boni Records, CNR, Roadrunner Records, Megadisc and Boudisque Records; production company FFR/Le Disque; record import/export firms Bertus and Rec Track; copyright society BUMA/STEMRA; Pierre Kartner's recently founded Vader Abraham Produkten; and Frejo, a company specializing in display furniture for records, tapes and CDs.

Claiming to be the sole Dutchman to have attended all 20 Midems is Willem van Kooten, managing director of Nada Music, head of Red Bullet Productions and chairman of independent record company CNR.

(Continued on page 60)

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**New Signing Down Under.** Members of Australia's Mental As Anything sign their exclusive worldwide recording contract with CBS Records Australia. Pictured from left: group members Greedy Smith, Wayne Delisle, Peter O'Doherty and Reg Mombassa.

### **Hosts Have Most to Gain from Showcase**

### For the French, Now's the Time to Get Down to Business

### BY MICHAEL WAY

PARIS Bernard Chevry conceived Midem as the showcase for the French music industry and, at least at the artistic level, the exhibition will live up to its reputation again this year.

As in the past, the Midem Trophies gala, to be televised via Eurovision, will be devoted to discoveries of the year. For France in 1985, Pathe-Marconi-EMI artist Jeanne Mas is the winner.

German television company Westdeutscher Rundfunk will again be hosting the "RockPalast" concert and Radio-Television Luxembourg's RTL French service is holding a "What's New In French Music" show. Its awards will go to Jeanne Mas (again), Mader and Etienne Davo, while a number of new artists will be featured in a "Revelation Of The Year" show.

And Midem itself is holding a special international party to celebrate its 20th anniversary.

But on the business side, the dwindling number of wholly owned French record and publishing companies is reflected in the participation figures. Three of the main remaining independent record companies—Vogue, Carrere and Sonodisc—are all taking stands. The most significant is Vogue following its rescue operation (Billboard, May 26, 1985).

In view of its then troubles, Vogue was not present at Midem 1985, but the company's new managing director Jean-Louis Detry says participation is vital this time around to show to "the world" that the company is back on a sound financial footing.

Since his takeover, Detry has slimmed the payroll by 42 people and closed down the pressing plant. He says his next move will be to split up operations at the firm's headquarters at Villetaneuse, outside Paris. He will put an assistant managing director there to look after operations, including distribution, while Detry sets up offices in Paris to handle artistic, promotion and international. Vogue is also hiring three a&r staffers to boost the

company's French catalog.

Unidisc is headed by Michael Perse and specializes in Caribbean and African music. Not present at the last two Midems, Unidisc is going this time because of the strength of its new product, and the growing number of U.S. dealers interested in such music, says Perse. Unidisc is sharing a stand with the Cuban record company EGREM, which Perse says is anxious to increase its outlets worldwide.

Also attending as usual, but without stands, are Dreyfus Music (Jean-Michael Jarre) and Delphine Records (Richard Clayderman).

Among presidents of French branches of the multinationals, Francis Dacla of RCA-Ariola points to the artistic element of Midem, which he suggests should be boosted if the event is to maintain its worldwide reputation.

(Continued on page 59)

### **WEST GERMANS ARE OPTIMISTIC**

(Continued from page 56)

time around for acts such as Modern Talking, C.C. Catch, the Twins, Morris and Cartoon.

"After many years of predominance by the Anglo-American music sector, the chances for our product have improved greatly, which is why we are taking a larger team again."

Michael Karnstedt agrees: "It is important for the West Germans in particular to promote our identity. We have every reason for confidence in the global market with our international productions. I would like to see Midem again become the center of international competition

for copyrights and masters, and if publishers who are also involved in production could get more support from the major record companies I think Midem participation could become more attractive in future years."

Blume stresses the need for a more truly international music market. "Cannes should not cement the one-way street for British and American music coming into Europe," he says.

Current criticism of Midem centers, not for the first time, on the gala showcases. Chappell/Intersong's Kiso and Hans Sikorski see

no useful purpose in these concerts, while Ralph Siegel says: "They are totally useless so long as they take place only in front of a local audience. Those to whom the new artists at Midem should appeal don't attend the galas anyway."

Gunter Ilgner, head of Gerig in Cologne, is similarly forthright. "The galas are pointless. In the early years of Midem they were very attractive, but recently they have achieved nothing at all."

Ilgner would like to see more international conferences involving small working groups of executives, on the lines of Billboard's IMIC meet. CBS Songs' Michael Stark calls for a forum presenting and representing new media.

DG's Hildebrand urges a Midem lead on piracy, saying: "A way should be found, perhaps with seminars, to organize a closer and more permanent kind of cooperation on the issues of piracy and blank tapes, either before the event or during Midem week."

Finally, Siegel voices an inevitable and familiar gripe that strikes a chord in many veteran Midem-goers. The business is not as successful as it once was, and fees should be adjusted accordingly, he says.

### **CANNES ROSTER REFLECTS CONFIDENCE**

(Continued from page 56)

Townshend and Matt Bianco are among artists scheduled to appear in Midem showcases. The U.K. executive team will include chairman and managing director Rob Dickens, Conroy, a&r chief Max Hole and international director Ann-Marie Nichol.

For RCA/Ariola, Midem marks the first public appearance of the recently merged operation. According to international vice president Jack Davies, this in itself is reason for attendance. "In addition, our going to Cannes reflects our commitment to being a significant force in music publishing and we're holding a European publishers' meet at the start of the week there.

"I'll agree that Midem may serve

"I'll agree that Midem may serve the independents and individuals better than the majors who are constantly in touch around the world; and also that few deals are initiated or consummated there. But it's a convenient way to make or continue contacts and see a lot of our licensees or publishers in one place. In general, it seems to meet the needs of the music business pretty well."

Chrysalis, one of the longest-established British independents, has similar motivation for a strengthened presence this year. Last year saw its takeover of MAM; its successful public flotation; and the acquisition of leading U.K. export operation Lasgo. A sizeable Midem team includes group chairman Chris Wright, Chrysalis Records International managing director Doug D'Arcy and Chrysalis Music president Bruno Kretchmar.

Says Kretchmar: "We've reorganized the company in Britain and the U.S. in the last six months and we hope Midem will be a flag-waving event for our appearance as a viable and vital music organization.

"In general terms, Midem provides a focal point where we can meet everyone in one fell swoop. It may be true that there is more immediate cash-in-hand benefit to the smaller operations, but to have that meeting place is invaluable."

Of EMI's decision to forgo the event, Midem's Rhodes says: "We are sorry that EMI isn't going to be there. As one of the world's leading record companies we feel they should be there and that they could make use of the event. We've always said that it is no coincidence that CBS, the most successful major in recent years, has always had a presence in Cannes."

Further proof of Midem's benefits is the rapid expansion of U.K. independents Heavy Metal Records and Zomba in recent years, both regular Midem exhibitors. Heavy Metal's Paul Birch will be seeking product for new Canadian and Japa-

nese labels as well as for Heavy Metal America and the broad-based mainstream FM label.

"We're looking for new talent of whatever style," says Birch. "We doubled staff and turnover last year and this is the year when we've got to make some money. Though 60% of our product is now American, we're looking for license deals including the U.S. Midem is a great place to find product for buying. We even signed a band there that came from our home town.

"My only complaint about Midem is the galas. The intention is good, but they are so mainstream they try to please everyone and end up pleasing nobody. They just become a night out for the locals."

Other notable participants from the U.K. include Music Box, Europe's first cable music channel, and Sky Channel, the satellite service that carries the rival Sky Trax music strand. Both aim to reinforce their close industry contacts and press home the message that they represent the media of the future.

The echoes of Live Aid, last year's musical earthquake, will reverberate in the Palais des Festivals during Midem 1986. There Mobile Merchandising will seek worldwide distribution for Live Aid products and market Band Aid T-shirts on a stand donated free by Midem commissaire-general Bernard Chevry.



# For Italy, Image is the Key to New Business Abroad

BY VITTORIO CASTELLI

MILAN Although Midem has become less important in generating sales, Italian music executives agree that the Cannes event still plays a significant role.

The executives interviewed say they appreciate that Midem provides a rare international meeting place in which ideas can be exchanged, new trends analyzed and problems aired.

Sergio De Gennaro, president of Panarecord in Milan, says, "What it adds up to is that Midem has lost some of its impact as an actual marketplace over the years, but has developed its function as a promotional center from which the music business kicks in ideas on handling its public relations image worldwide."

De Gennaro has tried several times to get Italy's ICE, which controls national commerce abroad, interested enough to sponsor industry

sponsorship is granted to several others areas of Italian industry and that music has equally valid arguments in its favor. But so far, he admits, he has made little progress.

Sandro Coppola, president of the Atlas/Delta group in Italy, is another top executive convinced that government aid would be beneficial in spreading the reputation of Italian music. The industry, mainly based in Milan, has had more than its share of problems in recent years within the context of a crisis-ridden

national economy.
Says Coppola: "There's clear evidence, I'd say, that countries like West Germany or Canada, helped by governments to present a national music image at Cannes, get a lot of advantages. The point about Midem is that you get people from all around the world attending, most of them receptive to new product suggestions.

"If, for instance, you are a European company wanting to introduce new product to American companies, vou can make more worthwhile contacts in a few days at Cannes that if you spent much longer traveling round companies in the States.

In fact, Atlas/Delta has not missed a Midem since 1972. "But we've never yet rented a stand in

### More Midem '86 coverage in next week's Billboard

the Palais," says Coppola. "I much prefer to take a hotel suite, let people know where we can be found and lay on the hospitality there."

Roberto Galanti, general manager of DDD (Drogueria Di Drugolo), is similarly convinced about the positive aspects of Midem. "We go regularly, and we do take a stand. Midem offers a unique opportunity for people like us, the small or medium-sized companies, to meet with similar firms and plan future business.

"Those early years at Midem helped us enormously in our bid to expand business operations abroad. Now that we've hit that target of being represented in all European territories, we toyed with the idea of not making the trip to Cannes this year. But we're there again and feel we just can't miss out on a chance of linking up with the worldwide industry and emphasize what we've got to offer.

"We've enjoyed major success recently with Eros Ramazzotti and the 'Una Storia Importante' single and being in Cannes can help us sustain that kind of wide success.'

Galanti stresses the importance of Midem to smaller music business firms. "In the disco product field, Italian companies are highly rated. We're treated like princes. We're active and our music travels well.

One such small company is Discotto, which has its own stand and participates as record producer as well as importer and exporter. Says Roberto Fusar Poli, Discotto president: "Major markets like the U.S. and U.K. can be somewhat inaccessible to firms like ours. Lesser territories are easier for us to break. But we really need the exposure we get at Midem. In that sense, it is an unbeatable event."

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### FRENCH PLAY HOST

(Continued from page 58)

worldwide reputation.

'With the growing number of new media in France and other countries, it is vital for Midem to bring in more foreign artists and new French acts," says Dacla. "And this will be good both for big record groups and the independents.

While French publishers will be, as usual, at Midem in force, one of the few taking a stand is Philippe Seiler, president of Editions Paul Beuscher, who has been at Midem since the start. He and other publishers, as well as the rest of the music business, have expressed their satisfaction at the major event of the year-the entry in force on Jan. 1, 1986 of the new audio/visual law, promoted by culture minister Jack Lang.

Among its main points are the introduction of a blank audio/video tape levy, recognition of neighboring rights and the extension of copyright from 50 years to 70 years after an author's death.

Seiler, as well as publisher Claude Pascal and Gerard Davoust, president of Chappell France, agree that the levy will only partly compensate the damage caused by home taping, but will even so bring vital new in-

come to an industry in problems.

But Seiler adds: "It will be interesting to see how much we do get when these revenues are shared out

among the interested parties."
Says Claude Pascal: "While the job of a publisher doesn't change, we're not getting new sources of income, from the new FM radio stations, recently introduced television channels and cables as well as the

Davoust, president of the French Professional Publishers' Assn., is worried about plans by some multinational companies to set up centralized pressing plants in European territories where mechanical rights are among the lowest.

He argued that this was using European Economic Community legislation in its most unfavorable

way and would seriously hit publishers in the U.S. and U.K.

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# **CBC Reveals Ambitious Expansion Plans**

BY KIRK LaPOINTE

TORONTO The Canadian Broadcasting Corp., moving to strengthen its two radio networks, has outlined an ambitious long-range plan that includes more Canadian content and four cable radio services.

In a report to the federal task force on broadcasting, the CBC says it wants to dramatically expand its production of serious and popular music recordings to 40 digitally made disks a year, featuring 100% Canadian performances and 25% Canadian repertoire. Domestically, 12 to 15 of those would be released through CBC Enterprises, its merchandising arm, and the rest would be offered to independent distributors for licensing.

The networks also promise to expand jazz album production and say they will work closely with the Foundation to Assist Canadian Talent on Records (FACTOR) in any such venture.

The moves would be phased in over a five-year period, but would likely only proceed if the task force gives the go-ahead. Production would cost the CBC several million dollars to implement and, without an increased budget for CBC's radio services, it is doubtful CBC could afford the measures.

For the future, CBC is proposing partnerships with private concerns to launch four cable radio services in the classical music, news and information, youth and arts and entertainment fields.

CBC also has plans to increase the number of comedy, cassette/ book packages and drama material it releases commercially.

The measures are contained in CBC's 288-page report on its future, "Let's Do It," released last month to the task force and made public in early January.

The classical music cable service would produce and develop Canadian music performances and "give the Canadian music community and recording industry increased focused exposure, including presentation of bilingual music programs," the report says.

"Private sector involvement could take several forms: financial contribution by non-broadcast corporate interests; partnership, with the private sector broadcasters pro-

viding delivery and the public sector providing the programming: collaboration with cultural institutions on contributions to programming," the report says.

CBC's audience is skewed old and, the report conceded "the youth market has not been appropriately served by CBC radio.

The report says commercial radio "cannot afford to cater to young people in as broad and varied a way as they want and need." What CBC proposes to meet these needs is a youth service that would be largely Canadian in content, particularly in music. It suggests that such a service could be syndicated to private broadcasters.

The youth cable service would consist of programming now available on the AM and FM CBC networks, new programming commissioned for the service, the best of campus and community radio and

private contributions.

"Areas of particular interest to young people would include reports on the entertainment scene; consumer reports on video and audio equipment; special advice on health, diet and food in general; family relationships, the law and the judicial system; and technological coverage involving new skills and computer science," the report says.

Where CBC breaks from the past is in its proposal to enter partnerships with the private sector on many of these new ventures. Never before has the corporation sought private support.

CBC also wants to rename its AM network Radio One and its FM network Radio Two. In many cases, the CBC Radio (AM) signal is distributed on FM and the CBC Stereo (FM) signal is distributed on AM, leading to consumer confusion.

# Success of 'Stages' Caps **Triumph's Triumphant Year**

TORONTO Headline coverage for Bryan Adams and Corey Hart almost obscures the fact that 1985 was also a banner year for Torontobased Triumph.

"Thunder Seven" proved to be a thunderous rejuvenation for the power trio. It now is the band's top selling album in Canada, well beyond the 150,000-unit mark and selling steadily in recent weeks. A double-disk live album, "Stages," was released last October as a gift to the group's die-hard fans. Instead, the package has passed gold and pushed back Triumph's next studio album.

"This has been a pretty good time for us," says the band's Mike Levine. "I don't think a lot of people are noticing.'

Now in its 10th year, Triumph is taking a little breather these days. Studio work for its next album. Levine says, is turning into "some pretty expensive demos." The success of the live release has given the band extra time to write more material for the project.

By the first week of September, Triumph will once again take to the road, touring North America and returning to Britain after a three-year

absence. There are also plans for first-ever forays to continental Europe and the Orient.

Unlike many other hard rock groups, Triumph puts most of its effort into recording and tours relatively infrequently. "We don't burn our selves out on the road," says Levine.

Triumph is able to craft its albums at Metalworks, a self-owned 48-track studio west of Toronto. The facility is also much sought-after by other groups.

Video played an important role in giving Triumph its profile in the U.S. It was one of the first North American bands to regularly make clips, a move that proved prescient when MTV was launched and needed material. Even so, Levine says he would personally be happy "if I never made another video again.'

He maintains that the novelty of video has worn off, and says there's a backlash developing.

"But I guess we'll be doing them for some time," he says. "They are essential, after all."

The new Triumph album is now scheduled for the summer.

KIRK LaPOINTE

# **Promos Gift-Wrapped MuchMusic's Year**

TORONTO Amid all the attention about money being poured into the MuchMusic Network by its evergrowing subscriber and advertiser base, it's easy to overlook what Much Music has given back to its viewers in the form of contests and promotional goodies.

As the network enters a second full year of operation, it will be hard-pressed to follow what has been a torrid year of promotions unparalleled in Canadian broadcasting. In 1985 alone, viewers were given trips to see Bryan Adams in Tokyo, Dire Straits in London, Platinum Blonde in Montreal, Barry Manilow in Toronto, Sting in Toronto, Daryl Hall & John Oates

in Houston, "Cats" in Toronto and London, Jamfest in Kingston, Jamaica, and many others.

Viewers were given opportunities to visit London and meet Wham! or to travel to Morin Heights, Quebec, becoming the first ones to hear Corey Hart's "Boy In The Box" LP. Darren Matthews even got a chance to play with Triumph onstage in Halifax. A Prince promotion included an around-the-world trip, while another MuchMusic promotion included a week's stay in New York and dinner with a VJ.

"They increase viewer loyalty and the station's profile," Much Music promotion director Bill

Although viewer response was mild at first, contests now regularly attract thousands of entrants. MuchMusic's subscriber level is roughly 800,000, but more than 17,000 entered the Wham! competi-

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### SPECIAL DUTCH 'ISLAND' AT MIDEM

(Continued from page 58)

Nada is to work on Dutch singer George Baker's album "Santa Lucia By Night" and the solo LP "Labyrinth" by Cesar Zuiderwijk, drummer with Holland's top rock bank Golden Earring.

Alongside action on behalf of Dutch disco act The Limit, the Company of the Two P(i)eters (Peter Schoonhoven and Pieter van Bodegraven), will promote the interests of Cat Music, a publishing outfit set up by the five members of former Dutch pop group Catapult.

It's a 13th Midem visit for Tony Berk of Roba Music Benelux, working mainly on repertoire of girl disco group Curtie & the Boom Box, the only Dutch act to make Billboard's Hot 100 in 1985 (with "Black Kisses Never Make You Blue").

Eight other Dutch music publishing firms will be represented at Midem: Universal Songs, RCA/Ariola Music Benelux, CBS Songs, EMI Music Publishing Holland, Peer Music Holland, Intersong Basart, Dutchy Publishing and Warner Bros. Music.

For most Dutch independent record companies, Midem remains important. Boni Records (managing director, Jan van Nieuwkoop) is lining up exposure for the second album by the Video Kids, "On Satellite." The duo's first LP was launched at the 1985 Midem and sold 1.1 million copies worldwide.

At the CNR base, there's heavy promotion set for Mai Tai, the only Dutch band to perform at this year's main gala.

Roadrunner Records will be showcasing King Diamond, formerly of Mercyful Faith, along with Canadian group Jade and Dutch group Casual Affairs.

Amsterdam-based Megadisc will concentrate on singers Mathilde Santing and Richenel. Ruud Jacobs, head of Boudisque, will spotlight

the Legendary Pinkdots, its singer/ composer Edward Ka-spel's solo album, plus repertoire of the U.S. Enigma label.

Rockhouse owners Bert and Frances Rookhuizan, who have opened a new office in Poland, plan talks with East European music representatives.

A Dutch Midem veteran is Gert van der Meent, head of Sound-Products Holland, who'll be seeking out classical and reggae masters in Cannes, possibly for a new series for his CD catalog.

The Dureco indie (a&r chief Frits van Swoll) seeks material for its High Fashion disco label. And new Dutch indie Disky Records, headed by Englishman Paul Smith, is seeking out new Benelux license deals.

A main Cannes interest for Chris Hinze, head of Keytone Records, is promoting a digitally recorded 10-LP set of Geoffrey Madge, an Australian classical pianist now living and working in Holland.

The only Dutch branch of a multinational set for a Cannes appearance is PolyGram. Ton van den Bremer, general manager of international exploitation, is promoting leading PolyGram-Holland acts like Berdien Stenberg, Laurens van Rooyen, BZN, Eddy & the Soul Band, Lori Spee, Maywood, Picture and Band of Gold.

Companies like CBS, RCA, Ariola, EMI Bovema, Virgin and VIP (Dutch branch of the French Vogue firm) will be represented by executives from the international offices. Hans Tonino, head of WEA-Holland, will visit the South of France for a specially convened WEA-International meet.

Dutch export companies present will be Bertus Distributie (Michael de Ruiter in charge) and Rec Track, with Hans de Deugd as managing director.

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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE FRANTIC PACE of radio activity marking the new year continues this week as nine records make their debuts in the Hot 100. Ten records made their debuts last week. Simple Minds wins "Hot Shot Debut" honors with "Sanctify Yourself" (A&M), which nailed down airplay on almost half of the radio panel to blast in at number 62. All of these new records amassed enough points to chart primarily through radio airplay. Sales points usually come after a few weeks of radio ex-

AN EXCEPTION to this rule is the record at number 84 this week, "The Super Bowl Shuffle" by the Chicago Bears Shufflin' Crew (Red Label). Local records like this rarely accumulate sufficient points to nake the Hot 100. But the Bears' single has rushed onto the chart hanks to enormous sales, especially in the Upper Midwest. Chicago's 196 is one of a handful of stations reporting the Bears' record on their laylists. PD Buddy Scott comments: "There were several records reased about the Bears. The day we got 'Shuffle' we added it, partly cause proceeds go to help the needy in Chicago. It zoomed to No. 1 in quests in an hour or two, and has stayed there consistently for four seks. It's overwhelmingly No. 1 in sales. It was No. 1 at 86% of the pres we called this week. The video is huge also, and it's for sale evwhere, even in supermarkets!"

IE SALES REPORTS coming from other areas of the country sugt that many stations around the U.S. are playing the "Shuffle," at t in their morning shows, without reporting it. The record will probcontinue to move up until the Super Bowl; a loss by the heavily fa red Bears would certainly move it quickly from the chart.

3 "HOT MOVER/SALES" this week is "Kyrie" by Mr. Mister 1), bulleted at number 21. This record, which twice has been "Hot er/Airplay," is on the playlists at 213 out of our 219 reporting sta-That's more radio stations than any record on the chart, although of the top 20 records have more airplay points due to bonus points d as they move up playlists. This is another indicator that Mr. Misear heading straight for the top again, after hitting No. 1 with "Bro-'ings" last year. ken

E IN A NORTHERN TOWN" by the Dream Academy (Warner is a smash in at least one Southern town—Huntsville, Ala. It's up uber 25 nationally with a bullet, but it's No. 1 on WZYP-FM. Says m Kelly: "We listened to it when it came out and we loved it, but reservations about the title possibly offending Southern pride, tough it's actually an English record. We took a chance by addinidays, and our audience responded positively on the phones, noved it up to full rotation. Then the record was racked, sales to kink in and it built up to No. 1 is normal riter have." even ing it so w o kick in, and it built up to No. 1 in popularity here."

FOR W EK ENDING JANUARY 25, 1986

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# **IOT 100 SINGLES ACTION**

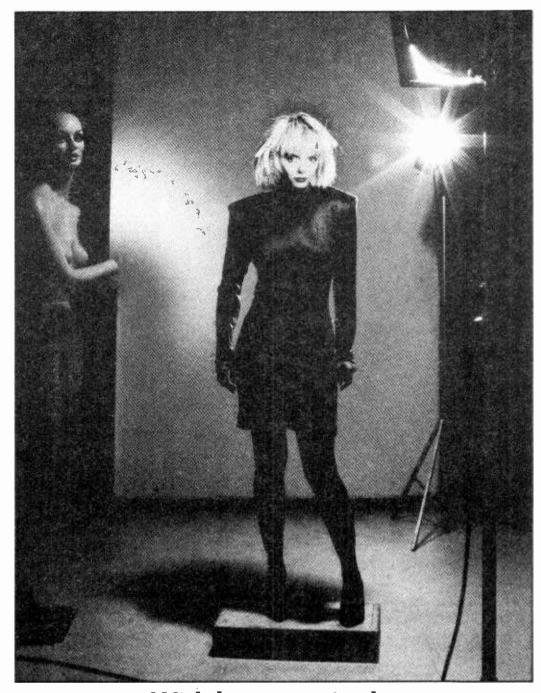
DADIO MOST ADDED

	KADIO MOSI ADDED	NEW	TOTAL	
	219 REPORTERS	ADDS	ON	
SIMPL	WINDS SANCTIFY YOURSELF A&M/VIRGIN	91	92	
LOVEF	JY THIS COULD BE THE NIGHT COLUMBIA	59	105	
ELTOI	OHN . NIKITA GEFFEN	58	149	
ARETI	FRANKLIN ANOTHER NIGHT ARISTA	57	112	
HEAR	THESE DREAMS CAPITOL	55	177	
Padio I	t Added is a weekly national compilation of the five records most	added to the	e alaylis	٠.

a stations reporting to Billboard. Retail Breakouts is a weekly national indicator of ords with significant future sales potential based on initial market reaction at the retail-e-stops reporting to Billboard. The full panel of reporters is published periodically as re made, or is available by sending a self-addressed stamped envelope to: Billboard rt., 1515 Broadway, New York, N.Y. 10036.

	RETAIL BREAKOUTS	NUMBER
	191 REPORTERS	REPORTING
CHAF	E SEXTON BEAT'S SO LONELY MCA	38
STIN	RUSSIANS A&M	33
FRED	E JACKSON HE'LL NEVER LOVE YOU CAPITOL	24
DRE/	ACADEMY LIFE IN A NORTHERN TOWN WARNER BROS.	22
THE.	ARM STRENGTH IRS	17

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# With her new single, "NIGHT MOVES"

from her debut album.

Following the powerful success of "SEPARATE LIVES (Love Theme from WHITE NICHTS)," performed with Phil Collins, comes Marilyn Martin's exciting new single, "NIGHT MOVES." Watch it move.

Produced by John Astley and Phil Chapman

BILLBOARD (66)

Top 40 and AOR Airplay Coast to Coast



ON ATLANTIC RECORDS AND CASSETTES

# **28th Annual Grammy Awards Final Nominations**

RECORD OF THE YEAR -Bruce Springsteen, Columbia Bern In The U.S.A.—Bruce Springsteen, Lonzimbia. Producers: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt; The Boys Of Semmer—Don Henley, Geffen. Producers: Don Henley, Danny Kortchmar, Gred Ladaryi, Mike Campbell; Money For Mothing—Dire Straits, Warner Bros. Producers: Mark Knopfler, Neil Dorfsman; The Power Of Love—Huey Lewis & the News, Chrysalis. Producers: Huey Lewis & the News; We Are The World—USA For Africa, Columbia. Producer: Quincy Jones.

ALBUM OF THE YEAR
Brothers In Arma—Dire Straits, Warner Brothers.
Producers: Mark Knopfler, Neil Dorfsman; The Dream Of The
Blue Turtles—Sting, A&M. Producers: Sting, Pete Smith; No
Jacket Required—Phil Collins, Atlantic, Producers: Phil
Collins, Hugh Padgham; We Ara The World—USA For
Africa/The Albuem—Various, Columbia; Whitney Houston—
Whitney Houston, Arista. Producers: Jermaine Jackson,
Kashiri, Michael Masser, Narada Michael Walden; Executive
Producer: Clive Davis.

Producer: Clive Davis.

SONG OF THE YEAR
The Boys Of Summer—Don Henley, Mike Campbell (Cass Country Music, Wild Gator Music/ASCAP); Everytime You Go Away—Daryl Hall (UniChappell Music, Hot Cha Music/BMI); I Want To Know What Love Is—Mick Jones (Somerset Songs Publishing/ASCAP); Money For Noth Knopfler, Sting (Charleson) I WART IP KNOW WHAT LOVE IS—MICK JORES (Somerset Songs Publishing/ASCAP); Money For Nothing—Mark Knopfler, Sting (Chariscourt, administered by Almo Music; Virgin Music/ASCAP); We Are The Werld—Michael Jackson, Lionel Richie (Mijac Music/BMI, Brockman Music/ASCAP). BEST NEW ARTIST

A-Ha, Warner Bros.; Freddie Jacksen, Capitol; Katrina & the Waves, Capitol; Jeffan Lennon, Atlantic; Sade, Portrait.

POP BEST POP VOCAL PERFORMANCE, FEMALE BEST POP VOCAL PERFORMANCE, FEMALE
Crazy For You (Single)—Madonna, Geffien; Lash Life
(Album)—Linda Ronstadt, Elektra; Saving All My Love For
You (Single)—Whitney Houston, Arista; We Belong
(Single)—Pat Benatar, Chrysalis; We Don't Need Another
Here (Thunderdome) (Single)—Tina Turner, Capitol.
BEST POP VOCAL PERFORMANCE, MALE
The Drasm Of The Blue Turtles (Album)—Sting, A&M;
Everytine You Go Away (Single)—Paul Young, Columbia;
The Heat is On (Single)—Glenn Frey, MCA; No Jacket
Required (Album)—Phil Collins, Atlantic; Part-Time Lover
(Single)—Stevie Wonder, Tamla/Motown.
BEST POP PERFORMANCE BY A DUO OR GROUP (Single)—Stevie Wonder, Tamla/Motown.

BEST POP PERFORMANCE BY A DUO OR GROUP

WITH VOCAL Broken Wings (Track from Album)—Mr. Mister, RCA; Easy Lover (Single)—Philip Bailey & Phil Colling College Broken Wwigs (IFACK Troin Aldum)—Wr. Mister, RCA; Lover (Single)—Philip Bailey & Phil Collins, Columbia; Want Te Know What Love Is (Single)—Foreigner, Atla We Are The World (Single)—USA For Africa, Columbia BEST POP INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST) (ORCHESTIAN, SHOULD ON SOLUTION)
ARUE F (Single)—Hartolf Faftermeyer, MCA; Harlequin
(Album)—Dave Grusin & Lee Ritenour, GRP; Love Theme
From St. Elme's Fire (Single)—David Foster, Atlantic; M
Vice Theme (Single)—Jan Hammer, MCA; Shake Down
(Single)—Spyro Gyra, MCA.

ROCK
BEST ROCK VOCAL SOLO PERFORMANCE, FEMALE
Invincible (Theme From The Lagend Of Billie Jean)
(Single)—Pat Benatar, Chrysalis; One Of The Living
(Single)—Tina Turner, Capitol; Read My Lips (Track from
LP)—Metha Moore, Capitol; Rock This House (Track from
LP)—Nona Hendryx, RCA; What A Thrill (From
Soundtrack)—Corpil Junes Enjar Soundtrack)—Cyndi Lauper, Epic.
BEST ROCK VOCAL SOLO PERFORMANCE, MALE The Boys Of Summer (Single)—Don Henley, Geffer; Conterfield (Alburn)—John Fogerty, Warner Bros.; Just Another Night (Single)—Mick Jagger, Columbia; Rackless (Alburn)—Bryan Adams, A&M; Scaracrow (Alburn)—John Cougar Mellencamp, Mercury. BEST ROCK PERFORMANCE BY A DUO OR GROUP

WITH WOCAL

Heart (Album)—Heart, Capitol; It's Only Love (Track from LP)—Bryan Adems & Tina Turner, A&M; Money For Northin (Single)—Dire Straits, Warner Bros; We Built This City (Single)—Starship, Grunt; Woeld 1 Lie To You? (Single)—Eurythmics, RCA.

BEST ROCK INSTRUMENTAL PERFORMANCE (DOCUMENTAL REPORTMANCE)

(UNCIPLES IRA, GROUP OR SOLOIST)
Back To Earth (Track from LP)—Northern Star, Dead Prigeon; Escape (Track from LP)—Bif Beck, Epic; Gulta Army (Track from LP)—Big Guitars From Texas, Jungle; Rising Force (Album)—Yngwie Malmsteen, Polydor; Say What! (Track from LP)—Stevie Ray Vaughan & Double Trouble, Epic; The Ritual (Track from LP)—Jon Butcher Axis, Capitol. (ORCHESTRA, GROUP OR SOLOIST)

**RHYTHM & BLUES** RHYTHM & BLUES
BEST R&B VOCAL SOLO PERFORMANCE, FEMALE
Freway Of Love (Single)—Aretha Franklin, Arista; I Feel
For You (Album)—Chaka Khan, Warner Bros.; Lovergiri
(Track from LP)—Teena Marie, Epic; New Attitude)
(Single)—Whitney Houston, Arista.
BEST R&B VOCAL SOLO PERFORMANCE, MALE
Chaese Wall (Album)—Philip Bailey. Columbia: High Chinese Wall (Album)—Philip Bailey, Columbia; High Crime(Track from LP)—Al Jarreau, Warner Bros.; In Square Circle (Album)—Latvier Vandross, Epic; You Are My Lady (Single)—Freddie Jackson, Capitol. Lady (Single)—Freddie Jackson, Capitol.

BEST R&B PERFORMANCE BY A DUO OR GROUP

BEST R&B PERFURMANTUE BY POSSESS AND STATEMENT WITH VOCAL

WITH VOCAL

Contact (Album)—Pointer Sisters, RCA; Nightshift

(Single)—Commodores, Gordy/Motown; Sisters Are Doin' It

For Themselves (Track from LPs)—Eurythmics & Aretha

Franklin, RCA & Arists; Solid (Album)—Asthford & Simpson,

Capitol; The Way You Do The Things You Do/My Girl

(Single)—Daryt Hall & John Oates with David Ruffin &

Eddie Kendrick, RCA.

(Single)—Carly near John Vales with John Killin a Eddie Kendrick, RCA.

BEST R&B INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST)

Bass & Trouble (Track from LP)—Sly & Robbie, Island; Caribbean Queen (Single)—Barney Rachabane, Jive/Arista; First Avenue (Single)—Fire Star, RCA; Love Light In Flight (Track from LP)—Dave Valentin, GRP, Blusciain (Album)—Ernie Watts, Qwest; Pacific Coast Highway (Track from LP)—Jeff Lorber, Arista; Rain Forest (Album)—Paul Hardoastle, Prolife.

Hardcastle, Prolife.

BEST RHYTHM & BLUES SONG BEST RHYTHM & BLUES SONG
Freeway Of Leve—Narada Michael Walden, Jeffrey Cohen
(Gratitude Sky Music/ASCAP, Polo Grounds Music/BMI);
New Attitude—Sharon Robinson, Jon Gilutin, Bunny Hull
(Unicity Music, Robinhili Music, Off Backstreet Music/PMI);
Nightshift—Walter Orange, Dennis Lambert, Franne Golde
(Walter Orange Music/ASCAP, Tuneworks, Rightsong Music,
Franne Golde/BMI; Through The Fire—David Foster, Tom
Keane, Cynthia Weil (Dyad Music, Foster Frees Music,
Neropub, TomJohn Music/BMI); You Give Good Love—LaLa

JAZZ BEST JAZZ FUSION PERFORMANCE, VOCAL OR

BEST JAZZ FUSION PERFORMANCE, VOCAL OR INSTRUMENTAL Alternating Currents (Album)—Spyro Gyra, MCA; Atlantis (Album)—Wayne Shorter, Columbia; Magic Tosch (Album)—Stanley Jordan Group, Blue Note; Sportin' Life (Album)—Weather Report, Columbia; Straight To The Heart (Album)—Waid Sanborn, Warner Bros.; You're Under Armate (Album)—Miles Davis, Columbia.

BEST JAZZ VOCAL SOLO PERFORMANCE, FEMALE (Bea & Exerging The 18th Applications Concept (Album)—

BEST JACK VOLAL SULU FERTURMINIUE, FERMINE
Cleo At Carnegie The 10th Anniversary Concert (Album)—
Cleo Laine, DRG; The Great Songs From The Cotton Club
(Album)—Maxine Sullivan, Stash; Made In New York
(Album)—Tania Maria, Manhattan; Meet Benny Bailey
(Track from LP)—Cheryl Bentyne, Atlantic; Sing Jay Spri
(Track from LP)—Janis Siegel, Atlantic; 20 Years Blue
(Track from LP)—Flora Purim, George Wein Collection/
Concord Jazz.

BEST JAZZ VOCAL SOLO PERFORMANCE, MALE BEST JALZ VULAL SOLU PENFURMANCE, MALE Another Night In Tunisia (Track from LP)—Jon Hendricks 8 Bobby McFerrin (each as soloist), Atlantic; Beyond The Saa (Track from LP)—George Benson, Warner Bros.; Live At Vine Street (Album)—David Frishberg, Fantasy; Mark Murphy Sings Nat's Choice - The Nat "King" Cole Songbook Volume I (Album)—Mark Murphy, Muse; Oh Ves, I Remember Clifford (Track from LP)—Alan Paul, Atlantic. BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP

GROUP
American Eyes (Album)—Rare Silk, Palo Alto; Blue (Track from LP)—Barry Manilow & Sarah Yaughan, Arista; Hot IV (Album)—University Of Northern Colorado Vocal Jazz I, Eaglear; Night In The City (Album)—Phil Mattson & The P.M. Singers, Dark Orchio, Ray's Rockhoese (Track from LP)—Manhattan Transfer & Jon Hendricks, Atlantic; To You (Track from LP)—Manhattan Transfer with the Four Freshmen, Atlantic; Vocalese (Album)—Manhattan Transfer,

BEST JAZZ INSTRUMENTAL PERFORMANCE,

SOLOIST
Black Codes From The Underground (Album)—Wynton
Marsalis, Columbia; Human Nature (Track from LP)—Miles
Davis, Columbia; Magic Touch (Album)—Stanley Jorden,
Blue Note; Meet Benny Bailey (Track from LP)—James
Moody, Atlantic; Sing Joy Spring (Track from LP)—Dizzy BEST JAZZ INSTRUMENTAL PERFORMANCE

GROUP

Black Codes From The Underground (Album)—Wynton
Marsalis, Columbia; The Dream of The Blue Tertles (Track
from LP)—Sting, A&M; One Night With Blue Note
(Album)—Various Arlists, Blue Note; Standards, Vol. 2
(Album)—Keith Jarrett, ECM; Vøyage (Album)—Chick Corea & Steve Kujala, ECM. *BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG* 

BAND
The African Game (Album)—George Russell & the Living Time Orchestra, Blue Note; Ambassador At Large (Album)-Lionel Hampton, Glad Hamp; The Cotton Club/Original Motion Picture Soundtrack (Album)—John Barry & Bob Wilber, Geffen; Don't Stop Now! (Album)—Loule Belison, Bosco; March Of The Tadpoles (Album)—Toshiko Akiyoshi Lew Tabackin Big Band, Ascent.

COUNTRY BEST COUNTRY VOCAL SOLO PERFORMANCE,

FEMALE
The Ballad Of Sally Rose (Album)—Emmylou Harris, Warner
Bros.; I Don't Know Why You Don't Want Me (Single)—
Rosanne Cash, CBS; Real Love (Album)—Dolly Parton, RCA;
She's Single Again (Single)—Janie Fricke, Columbia; You
Make Me Want To Make You Mine (Single)—Juice Newton,

RCA.

BEST COUNTRY VOCAL SOLO PERFORMANCE,

MALE
Baby's Got Her Blue Jeans On (Single)—Mel McDaniel,
Capitol; Forgiving You Was Easy (Single)—Willie Nelson,
Columbia; I Den't Mind The Thorns (If You're The Rose)
(Single)—Lee Greenwood, MCA; Lost In The Fifths Tonigh
(In The Still Of The Night) (Single)—Ronnie Milsay, RCA;
You Make Me Feel Like A Man (Single)—Ricky Skaggs,

BEST COUNTRY PERFORMANCE BY A DUO OR

GROUP WITH VOCAL
Can't Keep A Good Man Down(Single)—Alabama, RCA; The
Forester Sisters (Athum)—Forester Sisters, Warner Bros.;
Highwayman (Single)—Waylon Jennings, Willie Nelson,
Johnny Cash, Kris Kristofferson, Columbia; Meet Me In
Montana (Single)—Marie Osmond & Dan Seels, Capitol;
Real Love (Track from LP)—Dolly Parton & Kenny Rogers,
RCA; Why Not Me (Album)—Judds, RCA. REST COUNTRY INSTRUMENTAL PERFORMANCE

RCA; Why Not Me (Album)—Judds, RCA.

BEST COUNTRY INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOST)

Cosmic Square Dance (Track from LP)—Chet Atkins & Mark Knopfler, Columbia; Felsow Prison Blues (Track from LP)—End Scruggs, Columbia; Lasso The Meon (Instrumental) (Track from LP)—End Force, Vassar Clements, John Hartford, Dave Holland, Rounder; Windy And Warm (Track from LP)—Doc & Merle Watson, Flying Fish.

BEST COUNTRY SONG

Baby's Get Her Blue Jeans On—Bob McDill (Hall-Clement Music Publications, c/o The Welk Music Group/BMI);

Desperados Walting For A Train—Guy Clark (Chappell Music, World Song Publishing/ASCAP); Forty Meur Week (For A Livin)—Dave Loggins, Lisa Silver, Don Schlitz (Music Corp. of America/BMI, MCA Music, Leeds Music, Patchwork Music, Don Schlitz Music/ASCAP); Highwayman—Jimmy L. Webb (White Oak Songs/ASCAP); I Don't Know Why You Don't Want Me—Rosanne Cash, Rodney Crowell (Chelcait Music, Casnite Music, Casnite Music, Casnite Music, Casnite Music, Fed Parris (Lodge Hall Music, Two Sons Music, W Music/ASCAP), Llee/BMI); Love Is Alive—Kent M. Robbins (Irving Music/BMI)).

GOSPEL & INSPIRATIONAL BEST GOSPEL VOCAL SOLO PERFORMANCE,

FEMALE
Black And White In A Grey World (Album)—Leslie Phillips,
Myrrh; Choose Life (Album)—Debby Boone, Lamb & Lion;
Den't Hide Your Heart (Album)—Sheils Walsh, Sparrow;
Hymms Just For You (Album)—Sandi Patti, Benson;
Unguarded (Album)—Amy Grant, Myrrh.
BEST GOSPEL VOCAL SOLO PERFORMANCE, MALE
Fifty Golden Years (Album)—James Blackwood, SkyliteSing; He Helds The Keys (Album)—Steve Green, Sparrow;
How Excellent Is Thy Hame (Track from LP)—Larnelle
Harris, Benson; Medals (Album)—Russ Taff, Myrrh; Power
Of Praise (Album)—Phil Driscoll, Sparrow.

BEST GOSPEL PERFORMANCE BY A DUO OR GROUP, CHOIR OR CHORUS

GROUP, CHOIR OR CHORUS
Beat The System (Abum)—Petra, Star Song; Commander
Sezo And The Charge Of The Light Brigade (Album)—De
Garmo & Key, Power Disc; I Could Never Say Goodbye
(Single)—Randy Stonehill & Amy Grant, Myrrh; I've Just
Seen Jesus (Track from LP)—Lärnelle Harris & Sandi Patti,
Impact; Lat The Wind Blow (Album)—Imperials, Myrrh.
BEST SOUL GOSPEL VOCAL PERFORMANCE,
FEMALE
Blessed Assurance (Track from LP)—Varnasca Mitchall

FEMALE
Bleased Assurance (Track from LP)—Vernessa Mitchell,
Command; Chosen (Album)—Vanessa Beil Armstrong, Onyx
Int'l; Deleon (Album)—Deleon Richards, Myrrh; Lift Him Up
(Track from LP)—Dorothy Norwood, Savoy; Martin

(Single)—Shirley Caesar, Rejoice.

BEST SOUL GOSPEL VOCAL PERFORMANCE, MALE BEST SOUL GOSPEL VOCAL PERFORMANCE, MALE Bring Back The Days Of Vas And Nay (Track from LP)—Marvin Winans, Light; Neavy Load(Album)—Rev. Marvin Yancy, Nashboro; Se Good (Album)—Howard McCrary, Good News; Stop Your Searchin' (Try Godf) (Track from LP)—Philip Nicholas, Command; Unspeakable Joy (Album)—Douglas Miller, Light.

BEST SOUL GOSPEL VOCAL PERFORMANCE BY A DUO, GROUP, CHOIR OR CHORUS
Completely Vas (Track from LP)—Sandra Crouch & Jean Johnson, Light; Have Mercy (Album)—Edvin Hawkins with Music & Arts Seminar Mass Choir, Birthright; Tomorrow (Album)—Winans, Light; Tomorrow (Track from LP)—Carvin Winans & Michael Winans, Light; We're Walting (Album)—Sandra Crouch & Friends, Light.

BEST INSPIRATIONAL PERFORMANCE
CHITTERS AND COMMENTAL CONTRACT (CONTRACT).

BEST INSTITUTIONAL PERFORMANCE.
Christmas At Our House (Album)—Barbara Mandrell, MCA;
Come Sunday (Track from LP)—Jennifer Holliday, Geffen;
No More Night (Album)—Glen Campbell, Word; 16,000
Faces (Single)—Pat Boone, B.P.I.; You Are The One (Track
from LP)—Kool & the Gang, De-Lite.

LATIN

LATIN

BEST LATIN POP PERFORMANCE

Es Facil Amar (Album)—Lani Hall, A&M; Por Ella (Track from LP)—Jose Feliciano & Jose Jose, RCA; Reflexiones (Album)—Jose Jose, Ariola America; Sole Una Meijer (Album)—Lucia Mendez, Ariola America; Ye Sey Teyo (Album)—Lucia Mendez, Ariola America; Ye Sey Teyo (Album)—Lose Feliciano, RCA.

BEST TROPICAL LATIN PERFORMANCE

De Nuevo (Album)—Cella Cruz & Johnny Pacheco, Vaya/
Music Latina Int'l; Free Spirit, Espirite Libre (Album)—

Mongo Santamaria & Latin-Jazz Orchestra, Tropical Budda;
Maenbe Diabole (Album)—Tito Puente & Latin Ensemble,
Concord Jazz; Mlecho Mejor (Album)—Ruben Blades, Fania/
Musica Latina Int'l; Neche De Discotheque (Album)—Bonny Musica Latina Int'l; Noche De Discotheque (Album)-Cepeda & Orchestra, RCA; Solito (Album)—Eddie Pa

BEST MEXICAN/AMERICAN PERFORMANCE BEST MEATCAN/AMERITAN PERFORMANCE
Canta A Juan Gabriel (Album)—Rocio Durcal, Ariola
America; Meier Importante (Album)—RCA; Santiago Strikes
Again (Album)—Santiago Jimenez Jr., Arhoolie;
Simplemente Mulyer (Album)—Vikki Carr, Discos CBS Int'l;
13 Aniversario/13 Album/13 Exitos (Album)—Humildes,
Profono Internacional; 20 Exitos Romanticos Con Juan
Valentin (Album)—Juan Valentin, Musart.

TRADITIONAL BLUES
BEST TRADITIONAL BLUES RECORDING
Big Joe Turner With Knocky Parker & His Measerockers
(Album)—Big Joe Turner, Knocky Parker & His
Houserockers, Southland; Members Only (Album)—Bobby
Bland, Malaco; My Geirlar Sings The Blees (Track from
LP)—B.B. King, MCA; Patcha, Patcha, All Night Long
(Album)—Joe Turner & Jimmy Witherspoon, Pablo; Queen
Of The Blees (Album)—Johnny Winter, Alligator; Serious
Besiness (Album)—Johnny Winter, Alligator; When A Geitar
Plays The Blues (Album)—Roy Buchanan, Alligator TRADITIONAL BLUES

**ETHNIC & TRADITIONAL FOLK** ETHNIC & TRADITIONAL FOLK

BEST ETHNIC OR TRADITIONAL FOLD RECORDING
Live At The San Francisco Blues Festival (Album)—Clifton
Chenier, Arhoolie; My Toet Toet (Single)—Rockin' Sidney,
Maison De Soul; Seuvenirs (Album)—Dewey Balfa, Swallow;
Turning Peolit (Album)—Buckwheat Zydeco, Rounder;
Zydeco Gris-Gris (Album)—Beausoleil, Swallow.

BEST POLKA RECORDING
Rever With Class (Album)—Reass Release LeMans; Polka
Rever With Class (Album)—Reass Release LeMans; Polka

BEST POLKA RECORDING
Brass With Class (Album)—Brass Release, LeMans; Polka
Fireworks (Album)—Eddie Blazonczyk's Versatones, BelAire; Potskie Czucie Polish Feelings (Album)—Li'l Wally &
Orchestra, Jay Jay; 70 Years Of Hits (Album)—Frank
Yankovic, Cleveland Int'l; Simply Politameetary (Album)—
Lenny Gomulka & Chicago Push, Chicago Polkas.

REGGAE REGGAE
BEST REGGAE RECORDING
Alive In Jamaica (Album)—Blue Riddim Band, Flying Fish;
Cliff Hanger (Aibum)—Jimmy Cliff, Columbia; Play The
Game Right (Aibum)—Melody Makers Featuring Ziggy
Marley, EMI-America; Resistance (Album)—Burning Spear,
Heartbeat; Working Wonders (Aibum)—Judy Mowatt,
Shanachie.

Shanachie.

CHILDREN'S

BEST RECORDING FOR CHILDREN

Bullfrogs And Butterflies, Part II—Candle and the

Agapeland Singers, Birdwing; Producers: Fletch Wiley, Ron

Krueger & Frank Hernandez; E.T.A Hoffman - Tchaikorsky 
Nutcracker—Christopher Plummer (narrator), Michael Tilson

Thomas conducting the Philharmonia Orchestra, Caedmon;

Producer: Ward Botsford; Creative Contributor: Philharmonia

Orchestra; Follow That Bird (The Original Mocion Picture

Soundtrack)—Jim Henson's Muppets & Sesame Street Cast,

RCA; Producer: Jim Henson's Muppets Creator: Steve

Buckingham; Prekofiev: Peter & The Wolf—Dudley Moore,

John Williams, Boston Pops, Philips; Producer: John

McClure; The Vehveten Rabbit—Meryl Streep, narrator;

George Winston, Piano, Dancing Cat; Producers: George

Winston, Mark Sottnick, Clay Siltes; We Are The World—

Children of the World, Starborn; Producer: George Duke.

COMEDY

BEST COMEDY RECORDING

Born In East LA. (Single)—Cheech & Chong, MCA; Dare To

Be Stupid (Alburn)—"Weird Al" Yankovic, Rock'n'Roll;

Honeymoeners Rap (Single)—Joe Piscopo, Columbia; Whoopi
Goldberg (Original Brasdway Show Recording) (Alburn)—

Whoopi Goldberg, Geffen; You Look Marvelous (Single)—

Billy Crystal, A&M.

SPOKEN-DOCUMENTARY BET SPOKEN WORD OR NON-MUSICAL

RECORDING
The Adventures Of Huckleberry Finn By Mark Twain—Read The Anvertures of neckeoerry Finn by mark I wann—teal by Dick Cavett, Listen for Pleasure; Cate 12 By Joseph Heller—Read by Alan Arkin, Listen for Pleasure; Ma Rainey's Black Bottom (Album)—Driginal Broadway Cast, Producer: Mike Berniker, Manhattan; The Spy Who Come Is From The Cold By John Le Carre—Read by John Le Carre, Listen for Pleasure; Zuckerman Boend By Phillip Roth

(Album)—Read by Philip Roth, Caedmon.

VIDEO

BEST MUSIC VIDEO, SHORT FORM
The Daryt Hall & John Oates Video Collection - 7 Big Ones—
Daryt Hall & John Oates, RCA/Columbia Pictures Home
Video; Directors: Mick Haggerty, C.D. Taylor; Do They Know
It's Christmas?—Band Aid, Vestron Video; Directors: Dave
Bridges, Rob Wright; No Jacket Required—Phil Collins,
Atlantic Video; Director: Jim Vulcich; Private Dancer—Tina
Turner, Sony/Pioneer; Director: Brian Grant; We Are The
World - The Video Event—USA For Africa, RCA/Columbia
Pictures Home Video; Director: Tom Trbovich.
BEST MUSIC VIDEO, LONG FORM
Huey Lewis & The News: The Heart Of Rock'N'Roll—Huey

BEST MUSIC VIDEO, LONG FORM
Huey Lewis & The News: The Heart Of Rock'N'Roll—Huey
Lewis & the News, Warner Home Video; Director: Bruce
Gowers; The Police Synchromicity Concert—Police, A&M
Video/I.R.S. Video; Directors: Godley & Creme; Prince & The
Revolution Live—Prince & the Revolution, Warner Music
Video; Director: Paul Becher; Tina Live - Private Dancer
Tour—Tina Turner, Sony/Picture Music/Capitol; Director:
David Mallet; Whamit The Video—Wham!, CBS/Fox Video;
Various directors.

COMPOSING

BEST INSTRUMENTAL COMPOSITION

Axel F—Harold Faltermeyer (Famous Music/ASCAP); Back

To The Future—Alan Silvestri (MCA/BMI); Love Theme
From St. Elmo's Fire—David Foster (Gold Horizon Music,
Foster Frees Music/BMI); Miami Vice Theme—Jan Hammer
(MCA Music/ASCAP); With Bells On—Thad Jones (Little
Pumpkin/ASCAP) BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR

Pumpkin/ASCAP).

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

Back To The Future—John Colla, Chris Hayes, Huey Lewis, Lindsey Buckingham, Alan Silvestri, Eric Clapton, Sean Hopper (MCA); Bewerly Hills Cop—Sharon Robinson, John Gilutin, Buany Hull, Hawk, Howard Hewett, Micki Free, Keith Forsey, Harold Falterneyer, Alkee Willis, Dan Sembelho, Marc Benno, Richard Theisen (MCA); A Passage To India—Maurice Jarre (Capitol); St. Elmo's Fire—David Foster, John Parr, Billy Squier, John & Dino Elefante, Jon Anderson, Fee Waybill, Steve Lukather, Richard Marx, Jay Graydon, Stephen A. Kipner, Peter Beckett & Cynthia Weil (Atlantic); Witness—Maurice Jarre (Varese Sarabande).

BEST CAST SHOW ALBUM

Big River—Roger Miller, MCA; Producer: Jimmy Bowen; Greatest Hits From Leader Of The Pack—Ellie Greenwich, Jeff Barry, Phil Spector & George "Shadow" Morton, Elektra; Producers: Bob Crewe, Ellie Greenwich; The Tap Dance Kid-Robert Lorick, Henry Krieger, Polydor; Producer: Martin Silvestri; Very Warm For May—Oscar Hammerstein II, Jerome Kern, AEI; Producer: David Gooch; West Skide Story—Stephen Sondheim, Leonard Bernstein, Deutsche Grammophon; Producer: Davin McClure.

BEST ARRANGEMENT ON AN INSTRUMENTAL

Producer: John McClure.

BEST ARRANGEMENT ON AN INSTRUMENTAL
The African Game (Album)—George Russell; Early A.M.
Attitude (Track from LP)—Dave Grusin & Lee Ritenour;
March Of The Tadpoles (Track from LP)—Toshiko Akiyos
Stifle Nacht (Silent Night) (Track from LP)—Chip Davis;
Suite Of Dances From "Pacific Overtures" (Track from
LP)—Willian D. Brubo

Suite Of Dances From "Pacific Overtures" (Track from LP)—William D. Bruhn.

BEST INSTRUMENTAL ARRANGEMENT

ACCOMPANYING VOCAL(S)

Beyond The Sea (La Mer) (Track from LP)—Frank Foster & Rajph Burns; Harlequin (Track from LP)—Over Grusin & Lee Ritenour; Lush Life (Track from LP)—Nelson Riddle; Through The Fire (Single)—David Foster; Why Do People Fall In Love (Track from LP)—Peter Wolf.

BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES

VOICES
Another Night In Tunisia (Single)—Cheryl Bentyne & Bobby McFerrin; Blee Blop Blees (Track from LP)—Janis Siegel & Dennis Wilson; I Hear Music (Track from LP)—Phil Mattson; Nightshift (Single)—Dennis Lambert; Ray's Rockhouse (Track from LP)—Alan Paul.

ALBUM PACKAGE
BEST ALBUM PACKAGE

BEST ALBUM PACKAGE
Dangerous Moments—Martin Briley, Mercury; Art Directors:
Murry Whiteman, Bill Levy, Stan Watts; Highwayman—
Waylon Jennings, Willie Nelson, Johnny Cash, Kris
Kristofferson, Columbia; Art Director: Virginia Team; Hunting
High And Low—A-Ha, Warner Bros; Art Directors: Jeffrey
Kent Ayeroff, Jeri McManus; In Square Circle—Stevie
Wonder, Tamla/Motown; Art Directors: Renee Hardaway,
Johnny Lee; Lush Life—Linda Ronstadt, Asylum; Art
Directors: Kosh & Ron Larson.

REST ALBUM MOTES. BEST ALBUM NOTES

BEST ALBUM NOTES
American Popular Song—Writers: James R. Morris, J.R.
Taylor & Dwight Blocker Bowers; Bloeker And McDougal
The Folk Scene Of The 1960's—Writer: Lenny Kaye;
Crossroads - White Blues In The 1960's—Writer: Lenny
Kaye; The Girl From Ipanema - The Bessa Nova Years—
Writer: Neil Tesser; Sam Cooke Live At The Harlem Squar
Club 1963—Writer: Peter Guralnick.

HISTORICAL

HISTORICAL
BEST HISTORICAL ALBUM
American Popular Song (Various)—Smithsonian/CBS
Special Products; Producer: J.R. Taylor; Bill Evans: The
Complete Riverside Recordings (Bill Evans)—Riverside;
Producer: Orrin Keepnews; Billie Holiday On Verve 19461959 (Billie Holiday)—Verve; Producer: Tohru Okamura; The
Human Orchestra (Rhythm Quartets In The Thirties)
(Various)—Clanka Lanka; Producer: Doug Seroff; RCA/Met100 Singers-100 Years (Various)—RCA Red Seal; Producer:
John Pfeiffer.

BEST ENGINEERING (NON-CLASSICAL)
BEST ENGINEERED RECORDING (NON CLASSICAL)
Brothers In Arms (Dire Straits)—Neil Dorfsman, Warner
Bros; Crazy From The Heat (David Lee Roth)—Jeff
Hendrickson, Warner Bros; The Dream Of The Blue Turtles
(Sting)—Pete Smith & Jim Scott, &&M; Harlequin (Dave
Grusin & Lee Ritenour)—Don Murray, GRP; Modern Manners
(Special EFX)— Paul Wickliffe, Mixed by Chieli Minucci &
Paul Wickliffe, GRP.

PRODUCER (NON-CLASSICAL)
PRODUCER OF THE YEAR (NON-CLASSICAL)
Phil Collins & Hugh Padgham; David Foster; Don Henley,
Danny Kortchwar & Greg Ludawy; Mark Knopfler & Neil
Dorfsman; Narada Michael Walden.

CLASSICAL BEST CLASSICAL ALBUM BEST CLASSICAL ALBUM
Berliaz: Les Nuits D'Ete/Faure: Pulloas Et Melisande—Elly
Ameling/Robert Shaw conducting Atlanta Symphony
Orchestra, Telarc; Producer: Robert E. Woods; Berliaz:
Requieme—Robert Shaw conducting Atlanta Symphony
Orchestra & Chorus/John Aler, Telarc; Producer: Robert E.
Woods; Dvorak: Symphony No. 7 in D Milaor—James Levine
conducting Chicago Symphony Orchestra, RCA Red Seal;
Producer: Jay David Saks; Gershwin: Rhapsady In Blue/ Second Rhapsody For Orchestra With Piane/Preledes For Piane/Short Story/Fiolin Piaca/For Lily Poers/Sleepless Night/Promenade—Michael Tilson Thomas conducting Los Angeles Philharmonic Orchestra, CBS Masterworks; Producer: Steven Epstein; Handet: Messiah—Robert Shaw Conducting Atlanta Symphony Orchestra & Chorus/Kaaren Erickson, Sylvia McNair, Alfreda Hodgson, Jon Humphrey, Richard Stilwell, Telarc; Producer: Robert E. Woods; Mahler: Symphony No. 7 In E Minor—Claudio Abbado conducting Chicago Symphony Orchestra, Deutsche Grammophon; Producer: Dr. Mozart: Violin & Piane Sonatza, K. 296, 305, 306—Itzhak Perlman/Daniel Barenbolm, Deutsche Grammophon; Producer: Dr. Steve Paul; Prekofiev: Cinderellla (Suite)—Leonard Slatkin conducting St. Louis Symphony Orchestra, RCA Red Seal; Producer: Jay David Saks; Respight: Pienes Of Rome/The Birds/Foentains Of Rome—Louis Lane conducting Atlanta Symphony Orchestra, Telarc; Producer: Robert E. Woods.

BEST CLASSICAL ORCHESTRA RECORDING
Dvorak:Symphony No. 7 In D Minor—James Levine

BEST CLASSICAL ORCHESTRA RECORDING
Dvorak:Symphony No. 7 in D Minor—James Levine
conducting Chicago Symphony Orchestra, RCA Red Seal;
Producer: Jay David Saks; Faere: Pelleas Et Melisande—
Robert Shaw conducting Atlanta Symphony Orchestra,
Felarc; Producer: Robert E. Woods; Lakz: A Faust
Symphony—James Conton conducting Rotterdam
Philharmonic Orchestra, Erato-Editions; Producer: Michel
Garcin; Prodrefer Cinderella (Selfe)—Leonard Statkin
conducting St. Louis Symphony Orchestra; Producer: Jay
David Saks; Respight: Pines Of Rome/The Birds/Fountain:
Of Rome—Louis Lane conducting Atlanta Symphony
Orchestra, Telarc; Producer: Robert E. Woods.
BEST OPERA RECORDING
Looncavalle: Pagliacci (Original Soundtrack)—Georges

Orchestra, Telarc; Producer: Robert E. Woods.

BEST OPERA RECORDING.

Leoncavallor, Pagliacci (Original Soundtrack).—Georges

Pretre conducting Coro & Orchestra del Teatro alla Scala,

Milano/Principal Soloists: Teresa Stratas, Placido Domingo,

Juan Pons, Alberto Rinadis, Florindo Andreolli. Polygram

Classics/Philips; Puccini: Manen Leacaut.—Giuseppe Sinopoli

conducting Philharmonia Orchestra & Chorus of Royal Opera

House, Covert Garden/Principal Soloists: Mirella Fren,

Placido Domingo, Renato Bruson, Kurt Rydl, Robert Gambill.

Producer: Wolfgang Stengel, Deutsche Grammophon;

Schoenberg: Moses Usd Arom.—Sir Georg Solti conducting

Chicago Symphony Orchestra & Chorus/ Principal Soloists:

Franz Mazura, Philip Langridge. Producer: James Mallinson,

London; Stravinsky: The Rake's Progress.—Riccardo Chailly

conducting London Sintonietta & London Sintonietta Chorus/

Principal Soloists: Philip Langridge, Cathryn Pope, Samuel

Ramey, Sarah Walker, John Dobson. Producer: Andrew

Comall, London; Wagner: Der Flegende Hellander (The

Flying Dutchman).—Herbert von Karajan conducting Berlin

Philharmonic Orchestra & Vienna State Opera Chorus/

Principal Soloists: Jose Van Dam, Dunja Vejzovic, Kurt Moll,

Peter Hofmann. Producer: Michel Glotz, Angel.

BEST CHORAL PERFORMANCE (OTHER THAN

OPERA)

OPERA)

Berliaz: Requierm—Robert Shaw conducting Atlanta
Symphony Chorus and Orchestra, Telarc; Nandel: The
Messiah—Ton Koopman conducting Choeur "The Síxteen"
The Amsterdam Baroque Orchestra, Erato-Editions; Lloyd
Webber: Requiere—Lorin Maazel conducting English
Chamber Orchestra & Winchester Cathedral Choir (Martin
Neary, Dir.), Angel; Mezart: Requiere—Daniel Barenboim
conducting Choeurs et Orchestre de Paris, Angel; Verdi:
Requiere—Herbert von Karajan conducting
Konzertvereinigung Wiener Staatsopernchor/Chor der
Nationaloper Sofia/Wiener Philharmoniker, Deutsche
Grammophon.

Grammophon.
BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH

Elgar: Cello Concerto, Op. 85/Walton: Concerto For Cello & Orchestra—Yo-Yo Ma (Andre Previn conducting London Symphony Orchestra), CBS Masterworks; Gershwin: Rhapsody In Blue—Andre Previn (Andre Previn conducting Pritsburgh Symphony Orchestra), Philips; Gershwin: Scoond Rhapsody For Orchestra With Plano—Michael Tilson Thomas conducting Los Angeles Philharmonic, CBS Masterworks; James Galway Plays Khachsturian (Concerto For Flute And Orchestra/Spartacus, Masquerade & Gayaneh)—James Galway (Myung-Whun Chung conducting Royal Philharmonic Orchestra), RCA; Khachsturian: Violin Concerto In D Minor—Hzhak Perlman (Zubin Metha conducting Israel Philharmonic Orchestra), Angel; Schumann: Piano Concerto In A Minor-Chopin: Piano Conducting Concertgebouw Orchestra), London. ORCHESTRA) conducting Concertgebouw Orchestra), London BEST CLASSICAL PERFORMANCE -

INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA) (WITHOUT ORCHESTRA)
Chopin: 4 Scherzi/Polonaisa Op. 61—Claudio Arrau, Philips;
Chopin: 4 Scherzi/Polonaisa No. 2 In B Flat Minor & No. 3 In B
Minor—Francois-Rene Duchable, Erato-Editions; Gershwin:
Preludes For Piano/Short Story/Violin Piace/For Lily Pons;
Sleepless High/Frummade—Michael Tilson Thomas, CBS
Masterworks; "Guitarra" The Guitar In Spain (Illudarra,
Guerau, Boccherini, Sor, Tarrega, Albeniz, Falla, Turina,
Etc.)—Julian Bream, RCA Red Seal; Ravet: Gaspard De La
Ruit, Pavane Pour Une Infante Defante, Valses Nobles Et
Sentimentals—Vladimir Ashkenazy, London.
BEST CHAMBER MUSIC PERFORMANCE
(INSTRUMENTAL OR VOCAL)

BEST CHAMBER MUSIC PERFORMANCE (INSTRUMENTAL OR VOCAL)
Brahms: Celle And Piene Sonatas in E Minor & F Major—
Emanuel Ax & Yo-Yo Ma, RCA; Chausson: Concerto For Violin, Piane & String Quartet, Op. 21—Itzhak Perfman, Jorge Bolet, Juilliard String Quartet, CBS Masterworks; Dvorak: Sonatina in 6 & Four Romantic Pieces/ Smetana: From My Homeland—Itzhak Perfman & Samuel Sanders, Angel; Mozart: Piano & Wind Quintet in E Flat/Beethoven. Piano & Wind Piano & Wind

Angel.

BEST CLASSICAL VOCAL SOLOIST Berist CLASSICAL VOCAL SOLOIST
Berist: Les Nuits D'Ete—Elly Ameling (Robert Shaw conducting Atlanta Symphony Orchestra, Telarc; Beristoz: Les Nuits D'Ete/Debussy: La Damoiselle Elue—Frederica von Stade (Seiji Ozawa conducting Boston Symphony Orchestra), CBS Masterworks; Berister, Requiere—John Aler (Robert Shaw conducting Atlanta Symphony Orchestra and Chorus), Telarc; Canteloube: Chawts D' Aurergme, Vel. 2/Villa-Lobos: Bachianas Brasileiras, No. —Kiri Te Kanawa (Jeffrey Tate conducting English Chamber Orchestra), London; Marilyn Horne Sings (Offenbach, Cherubini, Saint-Saens, Etc.)—Marilyn Horne (Lawrence Foster conducting Orchestre Philharmonique de Monte-Carlo), Erato-Editions; Zarzueda Arias And Duets (Arias Only)—Placido Domingo & Pilar Lorengar (Garcia Navarro conducting ORf Symphonierorchester), CBS Masterworks.

(Continued on page 73)

# HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, wi							
SALES SALES ARTIST							
_ ~	/3	TITLE	ARTIST	HOT 100 POSITION			
1	1	THAT'S WHAT FRIENDS ARE FO	R DIONNE & FRIENDS	1			
2	2	SAY YOU, SAY ME	LIONEL RICHIE	2			
3	3	I MISS YOU	KLYMAXX	8			
4	9	BURNING HEART	SURVIVOR	3			
5	7	MY HOMETOWN	BRUCE SPRINGSTEEN	6			
6	6	SMALL TOWN	JOHN COUGAR MELLENCAMP	14			
7	11	I'M YOUR MAN	WHAM!	5			
8	4	PARTY ALL THE TIME	EDDIE MURPHY	9			
9	8	TALK TO ME	STEVIE NICKS	4			
10	12	WALK OF LIFE	DIRE STRAITS	7			
11	5	ALIVE AND KICKING	SIMPLE MINDS	12			
12	13	SPIES LIKE US	PAUL MCCARTNEY	10			
13	19	WHEN THE GOING GETS TOUGH	BILLY OCEAN	11			
14	14	GO HOME	STEVIE WONDER	13			
15	15	CONGA	MIAMI SOUND MACHINE	16			
16	17	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	18			
17	18	GOODBYE	NIGHT RANGER	19			
18	10	TONIGHT SHE COMES	THE CARS	15			
19	25	HOW WILL I KNOW	WHITNEY HOUSTON	17			
20	23	SIDEWALK TALK	JELLYBEAN	20			
21	16	SEPARATE LIVES P	HIL COLLINS & MARILYN MARTIN	28			
22	29	THE SWEETEST TABOO	SADE	22			
23	20	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	24			
24		KYRIE	MR. MISTER	21			
25	_	LIVING IN AMERICA	JAMES BROWN	23			
26	27	A LOVE BIZARRE	SHEILA E.	26			
27	30	FACE THE FACE	PETE TOWNSHEND	27			
28	26	EVERYBODY DANCE	TA MARA & THE SEEN	35			
29	_	EVERYTHING IN MY HEART	COREY HART	31			
30	_	DIGITAL DISPLAY	READY FOR THE WORLD	37			

	LAC. LAC.	SALES TITLE ARTIST	HOT 100 POSITION	Ä	LAC. LAC.	AIRPLAY	HOT 100 POSITION
1	1	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS	1	1	2	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS	1
2	2	SAY YOU, SAY ME LIONEL RICHIE	2	2	1	SAY YOU, SAY ME LIONEL RICHIE	2
3	3	I MISS YOU KLYMAXX	8	3	7	BURNING HEART SURVIVOR	3
4	9	BURNING HEART SURVIVOR	3	4	5	TALK TO ME STEVIE NICKS	4
5	7	MY HOMETOWN BRUCE SPRINGSTEEN	6	5	10	I'M YOUR MAN WHAM!	5
6	6	SMALL TOWN JOHN COUGAR MELLENCAMP	14	6	6	WALK OF LIFE DIRE STRAITS	7
7	11	I'M YOUR MAN WHAM!	5	7	12	MY HOMETOWN BRUCE SPRINGSTEEN	6
8	4	PARTY ALL THE TIME EDDIE MURPHY	9	8	3	PARTY ALL THE TIME EDDIE MURPHY	9
9	8	TALK TO ME STEVIE NICKS	4	9	13	SPIES LIKE US PAUL MCCARTNEY	10
10	12	WALK OF LIFE DIRE STRAITS	7	10	16	WHEN THE GOING GETS TOUGH BILLY OCEAN	11
11	5	ALIVE AND KICKING SIMPLE MINDS	12	11	4	ALIVE AND KICKING SIMPLE MINDS	12
12	13	SPIES LIKE US PAUL MCCARTNEY	10	12	15	GO HOME STEVIE WONDER	13
13	19	WHEN THE GOING GETS TOUGH BILLY OCEAN	11	13	9	I MISS YOU KLYMAXX	8
14	14	GO HOME STEVIE WONDER	13	14	18	HOW WILL I KNOW WHITNEY HOUSTON	17
15	15	CONGA MIAMI SOUND MACHINE	16	15	8	TONIGHT SHE COMES THE CARS	15
16	17	IT'S ONLY LOVE BRYAN ADAMS/TINA TURNER	18	16	23	KYRIE MR. MISTER	21
17	18	GOODBYE NIGHT RANGER	19	17	20	CONGA MIAMI SOUND MACHINE	16
18	10	TONIGHT SHE COMES THE CARS	15	18	11	SMALL TOWN JOHN COUGAR MELLENCAMP	14
19	25	HOW WILL I KNOW WHITNEY HOUSTON	17	19	19	SIDEWALK TALK JELLYBEAN	20
20	23	SIDEWALK TALK JELLYBEAN	20	20	24	LIFE IN A NORTHERN TOWN THE DREAM ACADEMY	25
21	16	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN	28	21	26	LIVING IN AMERICA JAMES BROWN	23
22	29	THE SWEETEST TABOO SADE	22	22	30	THE SWEETEST TABOO SADE	22
23	20	YOU'RE A FRIEND OF MINE C.CLEMONS & J.BROWNE	24	23	25	GOODBYE NIGHT RANGER	19
24	_	KYRIE MR. MISTER	21	24	14	IT'S ONLY LOVE BRYAN ADAMS/TINA TURNER	18
25	_	LIVING IN AMERICA JAMES BROWN	23	25		SARA STARSHIP	29
26	27	A LOVE BIZARRE SHEILA E.	26	26	17	YOU'RE A FRIEND OF MINE C.CLEMONS & J.BROWNE	24
27	30	FACE THE FACE PETE TOWNSHEND	27	27		SILENT RUNNING MIKE & THE MECHANICS	30
28	26	EVERYBODY DANCE TA MARA & THE SEEN	35	28		THE SUN ALWAYS SHINES ON T.V. A-HA	32
29	_	EVERYTHING IN MY HEART COREY HART	31	29	—	A LOVE BIZARRE SHEILA E.	26
30	_	DIGITAL DISPLAY READY FOR THE WORLD 986, Billboard Publications, Inc. No part of this publication may be reproduced, sto	37	30	27	FACE THE FACE PETE TOWNSHEND	27

# **HOT 100 SINGLES** A ranking of distributing labels by their number of titles

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (7) Geffen (4) Paisley Park (1) Qwest (1)	13
CAPITOL (9) Manhattan (2) Red Label (1)	12
COLUMBIA	11
MCA (7)	11
Camel/MCA (2) I.R.S. (1) MCA/Constellation	• •
A&M (5) A&M/Virgin (3)	8
ATLANTIC (5) Atco (1) Modern (1) Philly World (1)	8
ARISTA (6) Jive (1)	7
EPIC (1) Scotti Bros. (3) CBS Associated (1) Portrait (1)	6
POLYGRAM Mercury (3) De-Lite (1) Polydor (1) Riva (1)	6
RCA (4) Grunt (2)	6
EMI-AMERICA	4
MOTOWN (1) Tamla (2)	3
CHRYSALIS	2
ELEKTRA	2
VANGUARD	1

### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

(Publisher - Licensing Org.) Sheet Music Dist.

12 ALIVE AND KICKING

(Colgems-EMI, ASCAP) WBM

ANOTHER MIGHT
(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM
BABY TALK
(Hub, ASCAP/MCA, ASCAP)

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BEAT'S SO LONELY (Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
THE BIG MONEY

(Core, CAPAC) WBM BOP

BOUT
(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)
BROKEN WINGS
(Warner-Tamerlane, BMI/Entente, BMI)

**BURNING HEART** 

(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/CPP
71 CAN YOU FEEL THE BEAT
(Mokojumbi, BMI) CPP

(MOKOJUMDI, BMI) CPP CARAVAN OF LOVE (WB, ASCAP/IJI, ASCAP) CPP/ABP CONGA

(Foreign Imported, BMI) CPP COUNT ME OUT

(New Generation, ASCAP)

DAY BY DAY tes, ASCAP/Human Boy, ASCAP/Hobbler,

(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) DO IT FOR LOVE

(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP

(Philly World, BMI) **ELECTION DAY** (Tritec. BMI) HL

EMERGENCY (Delightful, BMI) CPP

CONTROLL SMI) CPP
EVERYBODY DANCE
(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
EVERYTHING IN MY HEART

(Liesse, ASCAP) EVERYTHING MUST CHANGE (Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP)
WBM

FACE THE FACE (Eel Pie, BMI)

(WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM

WBM
13 GO HOME
(Jobete, ASCAP/Black Bull, ASCAP) CPP
19 GOODBYE
(Kid Bird, BMI/Rough Play/BMI) HL

95 HEAD OVER HEELS

(Virgin, ASCAP) CPP

3 HE'LL NEVER LOVE YOU (LIKE I DO)

(Willesden, BMI/Zomba, ASCAP)

60 (HOW TO BE A) MILLIOMAIRE

(Neutron, BMI/10, BMI/Nymph, BMI) CPP

17 HOW WILL I KNOW

(Irving, BMI) CPP/ALM

88 I KNEW THE BRIDE (WHEN SHE USE TO ROCK N'
BRILL

BRILL

(Rock Music, BMI/Anglo Rock, BMI)

8 I MISS YOU

(Spectrum VII, ASCAP) CPP

I'M YOUR MAN
(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL

I'S ONLY LOVE cations, BMI/Calypso Toonz, (Adams Communications, BM BMI/Irving, BMI) CPP/ALM

90 JUST ANOTHER DAY (Little Maestro, BMI)

KING FOR A DAY

(Zomba, ASCAP)
KYRIE
(Warner-Tamerlane, BMI/Entente, BMI) WBM 79 LAY YOUR HANDS ON ME

65 LEADER OF THE PACK

(Screen Gerns-EMI, BMI)
68 LET'S GO ALL THE WAY
(Lifo BMI) LIFE IN A NORTHERN TOWN

(Cleverite, BMI/Farrowise, BMI) LIVE IS LIFE (April, ASCAP/Mainhatten Music)

(Apra, ASCAP/manmatten music)

2 LIVING IN AMERICA
(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP

26 A LOVE BIZARRE
(COLUMN ASCAP)

(Sister Fate, ASCAP) 48 LOVE IS THE SEVENTH WAVE (Magentic, BMI/Reggatta, BMI/Hegal, BMI) HL
86 MANIC MONDAY

(Controversy, ASCAP)

97 MIAMI VICE THEME (MCA. ASCAP) MCA/HL

MY HOMETOWN
(Bruce Springsteen, ASCAP) CPP

NEVER
(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria,

(Mariki, ASCAP/Arista, ASCAP, Strange Eur ASCAP/Know, ASCAP) CPP NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) WBM

NIKITA (Intersong, ASCAP) HL

(Intersong, ASCAP) HL
NO EASY WAY OUT
(Flowering Stone, ASCAP/Heavy Breather, ASCAP)
OBJECT OF MY DESIRE
(Addkavode, BMI/Philesto, BMI/Harrindur, BMI/Keith
Diamond, BMI/Willesden, BMI) CPP
ONE OF THE LIVING
(Makiki, ASCAP/Arista, ASCAP) CPP

ONE VISION

Queen, BMI/Beechwood, BMI) WBM OWN THE NIGHT

OWN I IT NIGHT (Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP) PART-TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP) CPP

PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson,

PLEASURE AND PAIN

(Makiki, ASCAP/Arista, ASCAP)
PROVE ME WRONG
(Art Street, BMI/Newton House, BMI/Warner-Tamerlane, BMI)

RUSSIANS (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL

(Colgems-EMI, ASCAP)

SARA
(Kikiko, BMI/Petwolf, ASCAP)
SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)

(Brockman, ASCAP) CLM/CPP

(Virgin, ASCAP) CPP
SECRET LOVERS
(Almo, ASCAP/Jodaway, ASCAP)
SEPARATE LIVES (THEME FROM WHITE NIGHTS) (Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM 33 SEX AS A WEAPON
(Billy Steinberg, ASCAP/Denise Barry, ASCAP)
CLM/CPP

20 SIDEWALK TALK

20 SIDEWALK TALK
(HOUSE OF FUR, BMI/Webo Girl, ASCAP) CPP
30 SILENT RUNNING
(Michael Rutherford, ASCAP/Pun,
ASCAP/B-B.R./Warmer Bros., ASCAP) WBM
82 SISTERS ARE DOING IT FOR THEMSELVES
(RCA, ASCAP/Blue Network, ASCAP) WBM
52 SIFFENING RAG.

52 SLEEPING BAG 14 SMALL TOWN

14 SMALL TOWN
(Riva, ASCAP) WBM
43 SOMEWHERE (FROM WEST SIDE STORY)
(Chappell, ASCAP/G.schirmer, ASCAP)
10 SPIES LIKE US
(MIL) Companying ASCAP) MPI (ALL
MIL) Companying ASCAP) MPI (ALL

(MPL Communications, ASCAP) MPL/HL

STACY (Kid Bird, BMI/Errigal, BMI/Mellin-Greene, BMI) 50 STAGES

(Hamstein, BMI) WBM 73 STRENGTH

STRENGTH
(Hlegal, BMI)
THE SUN ALWAYS SHINES ON T.V.
(ATV, BMI) CLM/CPP SUN CITY

(Solidarity, ASCAP)
THE SUPER BOWL SHUFFLE

THE SWEETEST TABOO

(Silver Angel, ASCAP) CPP TALK TO ME (Fallwater, ASCAP) TARZAN BOY

(Screen Gems-EMI, BMI) WBM THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM

THESE DREAMS
(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP)

ASCAP)

THIS COULD BE THE NIGHT (Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP

Music, DMI) CPY/ABP
4 TO LIVE AND DIE IN LA.
(Chong, BMI/Warner-Tamertane, BMI) WBM
15 TONIGHT STME COMES
(Lido, ASCAP) WBM
87 TOO YOUNG

(Foster Frees, BMI/Garden Rake, BMI/Oremwo BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP

WALK OF LIFE

(Chariscourt, BML/Almo, ASCAP) CPP/ALM WE BUILT THIS CITY WE BUILT THIS CITY
(Intersong, ASCA?/Zomba, ASCAP/Petwolf,
ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI)

CHAPAIL/CEP
WHAT YOU NEED
(MCA, ASCAP)
WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)

72 WHO'S ZOOMIN' WHO 75

WHU'S ZOUMIN' WHU
(Gratitude Sky, ASCAP/Bellboy, BMI)
WRAP HER UP
(Intersong, ASCAP) HL/CHA
YOU BELOWG TO THE CITY
(Red Cloud, ASCAP/Night River, ASCAP)
YOUR PERSONAL TOUCH
WARRIET TOWARDAM BMI/Song A. Tron. BM

-Tameriane, BMI/Song-A-Tron, BMI) 24 YOU'RE A FRIEND OF MINE

(Gratitude Sky, ASCAP/Polo Grounds, BMI)

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

ABP April Blackwood CPP Columbia Pictures ALM Almo B-M Belwin Mills HAN Hansen HL Hal Leonard B-3 Big Three BP Bradley IMM Ivan Moguli MCA MCA

CHA Chappell CLM Cherry Lane PSP Peer Southern

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

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

### PETER FRAMPTON

Premonition
PRODUCERS: Pete Solley & Peter Frampton
Atlantic 81290

One-time chart topper Frampton has been quiet for the last few years; this Atlantic debut finds his feet planted firmly on the comeback trail. His forte remains an uncanny ability to project as both a frontman and a soloist of integrity. Best tracks result when Frampton pushes into overdrive, most notably on "You Know So Well" and "Moving A Mountain."

### JOHN MILES BAND

Transition
PRODUCERS: Trevor Rabin, Pat Moran & Beau Hill
Valentino/Atco 90476

Guitarist, best known for his work with Alan Parsons, returns with an updated version of his power trio featuring holdover Bob Marshall on bass and newcomer and ex-Jethro Tull drummer Barriemore Barlow. Gutsy playing and even strength of the material should assure wide exposure.

### COUNTRY

JOHN SCHNEIDER

A Memory Like You PRODUCERS: Jimmy Bowen, John Schneider MCA 5668

With each new album, Schneider demonstrates that his early country success was no fluke. Certainly, that point is underscored in this effort. A few of the tunes are little more than vocal warmup, but "What's A Memory Like You (Doing In A Love Like This)" and "You're The Last Thing I Needed Tonight" are country

### **GOSPEL**

REV. JAMES CLEVELAND

Sings With The World's Greatest Choirs PRODUCER: Milton Biggham, James Perry Savoy SGL 7089

James Cleveland is-arguably-the world's best male choir soloist. On his other albums, Cleveland sings a few tracks and lets other soloists take the rest but this two-record compilation features him on every track—a real treat for gospel fans. These are great songs, great choirs, and great performances.

CHARLES FOLD & THE CHARLES FOLD SINGERS Live In Concert PRODUCER: Milton Biggham Savoy SGL 7092

Charles Fold and his group come from Cincinnati and this concert was recorded there, assuring him of an enthusiastic hometown audience. The singers take their time and the musicians follow well on this tworecord set that shows why Fold gained national acclaim.

### CLASSICAL

PICKS

PACHELBEL: CANON & GIGUE, ETC. The English Concert, Pinnock Deutsche Grammophon 415 518-2 (CD)

Permutations of related programming featuring the extraordinary "Canon" are legion and here is one of the more appealing, including a sparkling rendition of the Haydn Concerto in D with Pinnock the fleet harpsichord soloist. Other selections are by Handel, Vivaldi and Purcell, plus a rare pleaser by the 18th Century composer Charles Avision. Basic, flow-through product.

### POP

JAMES YOUNG WITH JAN HAMMER

PRODUCERS: Jan Hammer, James Young Passport/Absolute PB-6051

Third Styx member to try solo waters is hard-rocking guitarist Young, who enlists "Miami Vice" composer Hammer to inject electronic muscle; Young's own raw vocals fit the intended AOR milieu well, but mainstream crossover options are

ORIGINAL BROADWAY CAST RECORDING Song & Dance—The Songs PRODUCER: Thomas Z. Shepard RCA Red Seal HBC1-7162

Bernadette Peters, star of the Broadway version of the London hit, may not be spending "Sunday In The Park With George," yet there's much to take home in the Andrew Lloyd Webber/Don Black/Richard Maltby score. Its Bernadette alone on the album, which features one particularly beautiful song: "Come Back With The Same Look In Your

SMILE PRODUCER: Andy Johns MCA/Curb MCA-5628

Pop/rock quintet lost in the fall crush gets a formal reissue and new promo push for its label debut; music is a commercial brew of AOR hooks, pop material and strong production. Rowdy, anthemic feel should fare well with rock loyalists.

### **NEW AND NOTEWORTHY**

Celebrate!

PRODUCER: Patrick Henderson Zebra ZEB 5684 (MCA)

Mentor Pat Metheny found this Los Angeles-based vocal quartet after receiving a demo showcasing their vocal settings for several of the guitarist's works. His enthusiasm is understandable; the Perri sisters bring a radiant choral strength to this well-produced set, which could reap sleeper success thanks to a striking multi-format approach naturally dictated by the music's blend of fusion, pop, r&b and modern gospel. Expect crossover jazz and adventurous urban formats to offer the first line of airplay.

**IOHNNY COPELAND** Bringin' It All Back Home PRODUCER: Dan Doyle ROUNDER 2050

With three Rounder albums already under his belt, bluesman Copeland's latest offering is a change of pace: an Afro-blues fusion album augmenting his regular band with traditional African musicians. It's a welcome switch and a logical step in the continuing interplay between African and American music, allowing the guitarist/vocalist to demonstrate his depth as a player outside the blues idiom. Best tracks: "Abidjan,"
"Bozalimalamu" and "Same Thing."

KICK AXE Welcome To The Club PRODUCER: Randy Bishop Pasha BFZ 40095 (CBS)

Hard rock quintet plies deftly arranged, vocally rich twists on the time-honored AOR style; like label mates Quiet Riot (whose producer, Spencer Proffer, assists here), forte is teen-oriented, anthemic rock.

**VARIOUS ARTISTS** California's Best Metal
PRODUCERS: Various
New Renaissance Records GWD 90526

A dozen West Coast headbanging bands strut their stuff on this compilation; power chords, growling vocals and material are nearly interchangeable, but overall production standards are competent. Acts include Hellion, Divine Rite, Palace of Oblivion, Syrene, Assassin and seven others.

SKANK I Never Said That PRODUCER: Eddie Pantell Spindletop SPT 106 (Rounder)

Austin label continues to give Rounder a new rock/pop entree with this debut set by a Lone Star septet with material and arrangements that nod more to London or New York; jittery, atmospheric settings are on the mark, but vocals are still somewhat frail.

TRAPEZOID Cool Of The Day PRODUCERS: Paul Reisler, Russ Miller Sugar Hill SH/PS-1132

Progressive folk sums up the intricate acoustic synthesis of styles for this veteran quartet, whose first for Sugar Hill signals the debut for the label's Pamlico Sound series aimed at the emerging new acoustic and revived folk markets. Recalls such '60s stylists as Pentangle and early Steeleye Span.

### **BLACK**

WILLIAM RELL

Passion
PRODUCERS: William Bell, Mike Stewart and Albert Burroughs Wilbe Recording Corp. WIL-3001

Soul crooner from the old school. Still strong, although arrangements are sometimes threadbare and vocal backing relies on a dated approach. Yet when Bell finds the better tunes, like "I Don't Want To Wake Up (Feelin' Guilty)," it's obvious that he's still one of the best.

HAYWOODE

Arrival
PRODUCER: Roslav Szaybo
Portrait BFR 40047

Dance-oriented pop with contemporary r&b accents is the playground for this female vocalist, who brings high energy to a set of sexy, mostly uptempo, tracks highlighted by the lively "Roses" and a cover of Prince's "I Wanna Be Your Lover."

### JAZZ/FUSION

RECOMMENDED

THE JIMMY ROWLES/RED MITCHELL TRIO PRODUCER: Ed Michel
Contemporary C-14016

This new, digitally recorded date for the rekindled West Coast label fits the late Lester Koenig's forte: small group ensemble work, cleanly produced. With trumpeter Stacy Rowles along on three of the six tracks, it's a lissome, lyrical package in a straight-ahead vein.

Roadhouse Symphony PRODUCER: Bob Porte Milestone M-9140

As the title signals, Crawford's low-down blues feel gets full play on this package, which taps an octet studded with kindred spirits including Dr. John, Bernard Purdie, Houston Person and David "Fathead" Newman.

WISHFUL THINKING PRODUCER: Tim Weston Pause PR 7187

Confident debut for this West Coast fusion quintet sketches an inviting crossroads for funk, pop and Latin elements. Producer Weston's guitar, Chris Boardman's synthesizers and keyboards, and Dave Shank's vibes carry the melodic weight. Solid fusion and alternative AC fare.

**MEL TORME** 

Gone With The Wind PRODUCERS: Sonny Burke, Page Cavanaugh, Harold Mooney Musicraft MVS-2005 (Trend)

Vocalist's sides, cut for the label in 1946 and '47, finds an already

seasoned, stylized veteran interpreting pop standards and film themes from Rodgers & Hart, the Gershwins, Frank Loesser and other

ROBERT CONTI

Laura PRODUCER: Albert Marx Trend TR-540

A guitarist who shapes a rounded, warm electric sound modelled after the masters, Conti is featured here in solo renditions of pop standards. Digital recording lavishes detail on these mellow, technically adroit performances.

STEPHAN MICUS East Of The Night PRODUCER: Not Listed

JAPO/ECM JAPO-60041/825 655 (PolyGra
Special Imports)

Most recent of three albums by multiinstrumentalist, all just released here by PSI; Mincus' overdubbed style combines stringed instruments and ethnic flutes, in this case including unique 10- and 14-string guitars and Shakuhachi. Extended pieces are quietly meditative, auguring New Age appeal.

### COUNTRY

RECOMMENDED

ASLEEP AT THE WHEEL Asleep At The Wheel PRODUCER: Ray Bensor MCA-39036

This is another in MCA's Dot series. The group offers an engaging display of country and western swing—not the least charming of which is Willie Nelson's address to music executives:
"Write Your Own Song." Nelson joins

JAN HOWARD Jan Howard
PRODUCER: Billy Strange
MCA-39030

Grand Ole Opry star Jan Howard sings in a direct and artless style in her first effort here on the Dot series. She is most effective on ballads such as "Ozark Mountain Jubilee," less so on "Wind Beneath My Wings" and kindred oratorical pieces.

JEANNE PRUETT Jeanne Pruett PRODUCER: Billy Strange MCA/Dot 39031

Pruett's debut in the new Dot series contains two of her best-known hits,
"Satin Sheets" and "Back To Back,"
in a collection of updates such as "I've
Been Around Enough To Know" and 'Let's Fall To Pieces Together.

HISTIN THBB Justin Tubb PRODUCER: Billy Strange MCA/Dot 39032

Texas and traditionalism get fullbarrel treatment in this energetic album that features several of his father's tunes as well as his own. Highlights: "Walking The Floor Over You" and "Thanks, Troubador,

### **GOSPEL**

RECOMMENDED

ALBERTINA WALKER Work On Me

PRODUCER: Milton Biggham Savoy SL-14766

Albertina Walker is a legend in gospel music, dating back to her early work in the Caravans. She still packs a lot of power and punch, as evidenced on this record done with the Charlotte Interdenominational Mass Choir. These eight songs deliver the message as they move the soul—what more could you ask for?



# **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

### P<sub>0</sub>P

### PICKS

### HEART

These Dreams (3:46) PRODUCER: Ron Nevison , WRITERS: B, Taupin, M. Page PUBLISHERS: Little Mole/Zomba, ASCAP Capitol B-5541

Nashville, Tenn. 37203

Distinctly folky followup to two top 10 rockers: at 45 on this week's Hot. 100, the fastest-rising hit yet from the "Heart" LP.

### EDDIE MURPHY

How Could It Be (4:27) PRODUCER: Aquil Fudge
WRITER: F.R. Hamilton. III
PUBLISHERS: Rustomatic/Eddie Murphy/Sun Bliss,
ASCAP
Columbia 38-05772

Actor, comic and newly-crowned crossover pop star duets with soprano Crystal Blake in a where-did-our-lovego ballad.

### ARCADIA

Goodbye Is Forever (4:11) PRODUCER: Alex Sadkin WRITERS: Taylor, Rhodes, LeBon PUBLISHER: Tritec Capitol B-5542

Trimmer in production effects than "Election Day" or the Duran catalogue; otherwise of a piece with the parent group.

### QUARTERFLASH

WAlking On Ice (3:45)
PRODUCER: Steve Levine
WRITER: Marv Ross
PUBLISHERS: Narrow Dude/Bonnie Bee Good/WB,
ASCAP Geffen 7-28894

Acclaimed Northwestern quartet ushers in a long-awaited third LP; crisp dance-pop tune blends a technobeat with traditional rock.

### TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS

Needles And Pins (2:23)
Needles And Pins (2:23)
PRODUCERS: Tom Petty, Mike Campbell
WRITERS: J. Nitzsche, S. Bono
PUBLISHER: CBS Unart Catalog, BMI
MCA 52772

Rollicking live version of an old Searchers gem, arpeggios and extra

### **BLACK**

### PICKS

MARVIN CAYE Just Like (3:58) PRODUCER: Marvin Gaye WRITER: M. Gaye PUBLISHER: Jobete, ASCAP Columbia 38-05791

A Jazz-pop ballad of unusual structure and unsettling orchestration, from the second posthumously-compiled collection, "Romantically Yours"

### FULL FORCE

Unselfish Lover (3:29) PRODUCERS: Full Force, J.B. Moore, Robert Ford, Jr. WRITER: Full Force PUBLISHER: Forceful, BMI Columbia 38-05776

Effortless union of classic closeharmony soul with up-to-the minute electro beats; innovative New York band has yet to state the obvious.

WHISTLE
(Nothing Serious) Just Buggin' (5:03)
PRODUCERS: Kangol Kid, Howie Tee
WRITERS: Whistle, Kangol Kid, Howie Tee
PUBLISHERS: ADRA/Guinea Farm, BMI
Select FMS 62267 (12-inch single)

Lumpy, jumpy studio hip hop full of musical puns; clever enough to follow "The Show" and "Gordy's Groove" onto airwaves and up the chart. Contact: (212) 777-3130.

### COUNTRY

ALROAMA
She And I (3:33)
PRODUCERS: Harold Shedd, Alabama
WRITER: Dave Loggins
PUBLISHERS: MCA/Patchwork. ASCAP
RCA PB-14281

Group makes a big crossover pitch with this spirited, throbbing love testimonial; about the only standard Alabama trait is Randy Owens' resonant lead vocal.

### EARL THOMAS CONLEY

Once In A Blue Moon (3:35)
PRODUCERS: Nelson Larkin, Earl Thomas Conley
WRITERS: Tommy Brasfield, Robert Byrne
PUBLISHER: Rick Hall, ASCAP
RCA PB 14282

Conley proves again his mastery of the sensitive-ballad school; his quavering vocals fit the penitent lyrics to a "t."

### **BELLAMY BROTHERS**

Feelin' The Feelin' (3:40)
PRODUCERS: Emory Gordy Jr., Jimmy Bowen
WRITER: David Bellamy WRITER: David Bellamy PUBLISHER: Bellamy Brothers, ASCAP MCA/Curb 52747

The "Let Your Love Flow" groove flows irresistably once more; the lyrics follow an equally pleasant, if well-worn pattern.

### SAWYER BROWN

Heart Don't Fall Now (3:19) HEART DON'T FAIL NOW (3:19)
PRODUCER: Randy Scruggs
WRITERS: Bill LaBounty, Foster, Swilley
PUBLISHERS: Screen Gems-EMI/Ben Hall,
BMI/ASCAP
Capitol B-5548

Beautiful ballad could be another "Used To Blue," proving the group has soul, depth and diversity.

### JANIE FRICKE

PARILE PRICKE
Easy To Please (2:45)
PRODUCER: Bob Montgomery
WRITERS: K.M. Robbins, R. Fleming
PUBLISHERS: Irving/Englewood. BMI
Columbia 38-05781

A good, solid country sound that fits the theme of the title; Fricke's chameleon voices catch all the nuances of countrified devotion:

### **NEW AND NOTEWORTHY**

LEWIS STOREY LEWIS STUREY
Ain't No Tellin' (2:26)
PRODUCER: Norbert Putnam
WRITER: L. Storey
PUBLISHERS: Love 7/Campesino, ASCAP
Epic 34-05786

Storey, second in CBS Nashville's new Horizon series, displays a unique vocal texture and songwriting style in his debut, an offbeat and original number that should intrigue country programmers.

### MICHAEL MARTIN MURPHEY

MIUHAEL MARTIN MUNPHET
Tonight We Ride (3:41)
PRODUCER: Jim Ed Norman
WRITERS: Michael Martin Murphey, Jim Ed Norman
PUBLISHERS: Timberwolf, BMI/Kahala, ASCAP
Warner Bros. 7-28797

Murphey's label switch keeps him united with producer Norman, co-writer on this power-packed saga about Texas freedom fighters.

### HMMY RUFFETT

Please Bypass This Heart (3:18) PRODUCERS: Jimmy Bowen, Michael Utley. PRODUCERS. IIIIII BOWEIT, MICHAEL OUE, TONY BROWN WRITERS: J. Buffett, W. Jennings, M. Utley PUBLISHERS: Coral Reefer/Willin' David/Blue Sky Rider, BMI/Coconutley. ASCAP MCA 52752

From the hilarious "Last Mango In Paris" album comes another outing that revels in gentle, goodnatured wordplay in true country settings.

### KEITH WHITLEY Miami, My Amy (3:25)

PRODUCER: Blake Mevis
WRITERS: Dean Dillon, Hank Cochran, Royce Porter
PUBLISHERS: Tree/Larry Butler/South Wing. BMI/ASCAP RCA PB-14285

Whitley is a master at getting his soul into lyrical messages—even ones as contrived as this; song is mid-tempo and melodic, vocal is start-to-finish intense.

### DANCE

### PICKS

### **FLIRTS**

New Toy (6:53)
PRODUCER: Bobby Orlando
WRITERS: B. Orlando, C. Chase
PUBLISHER: not listed
CBS Associated 4Z9-05334 (12-inch single)

No attempt to conceal the Madonna references here, from the "Virgin"-derived rhythm track to the beltbuckle-based lyric.

### FOX THE FOX

Precious Little Diamond (6:47)
PRODUCER: William Ennes
WRITERS: B. Tamaela, S. Musmin PUBLISHER: not listed

Epic 49-05325 (12-inch single; 7-inch reviewed Dec. 28)

### JACK WAGNER

PRODUCERS: Clif Magness, Glen Ballard WRITERS: Glen Ballard. Clif Magness PUBLISHERS: MCA/VellowBrick Road, ASCAP Qwest 7-28790 (c/o Warner Bros.)

Guest singer Valerie Carter joins the TV actor for an amply-orchestrated beat ballad.

### POP

### RECOMMENDED

### FINE YOUNG CANNIBALS

Johnny Come Home (3:30)
PRODUCERS: Gift, Cox. Steele
WRITERS: Steele. Gift
PUBLISHER: Virgin. ASCAP
I.R.S. IRS-52760 (c/o MCA) (12-inch reviewed

### JON BUTCHER AXIS

JON BUTCHER AND
Between The Lines (3:40)
PRODUCER: Spencer Proffer
WRITER: Jon Butcher
PUBLISHERS: Unichappell/Int'l Pashatoons, BMI
Capitol B-5549

Upbeat stomper features eloquent filigrees by this outstanding rock

### JON MILES

Blinded (4:52) PRODUCER: Trevor Rabin WRITERS: Miles, Marshall PUBLISHER: Blackwood, BMI Valentino 7-99575 (c/o Atlantic)

Veteran of various mid-'70s hits ("Highfly," "Music") takes up the Meatloaf/Steinman style of rock hyperbole.

### ROBERT PALMER

Addicted To Love (3:59)
PRODUCER: Bernard Edwards
WRITER: R. Palmer
PUBLISHER: Bungalow, ASCAP
Island 7-99750 (c/o Atlantic)

### LISA RHODES

Heat It Up (3:28) PRODUCERS: Lisa Rhodes, Andy Salmon WRITERS: L. Rhodes, A. Salmon PUBLISHER: Rock"N"Rhodes, BMI Spindletop STP-113

Heart/Benatar-style hard rock. Label based in Austin. Tex.

### PREFAB SPROUT

Appetite (3:53)
PRODUCER: Thomas Dolby
WRITER: P. McAloon
PUBLISHER: Blackwood, BMI
Epic 34-05769

Producer Dolby puts a high-tech spin on McAloon's jazzy AC.

### TELLURIDE

TELLUKIDE
Breaking Away (3:18)
PRODUCER: Calton-Phillips
WRITERS: R. Carter, K. Derryberry
PUBLISHERS: Prairie Eden/Ulta Worm. BMI
Lizard Head (no number)

Amiable, medium-hard rock'n'boogie; Alabama's answer to Bob Seger. Contact: P.O. Box 7522-A, Birmingham, Ala. 35253

### **BLACK**

### RECOMMENDED

### Best Friends (3:49) Best Friends (3:49) PRODUCER: E.T. WRITER: E.T. PUBLISHERS: Blue Tear Drop/TEMP. BMI Total Experience TE\$1-2433 (c/o RCA) (12-inch version also available. Total Experience TED1-2631)

Oddball arrangement pairs the trebly soul singer (full name: Eddie Towns) with an ensemble of unidentifiable tinkly percussion.

### HMMY G AND THE TACKHEADS

JMMT 6. AND THE TACKHERUS Break My Heart (10:56) PRODUCERS: G. Clinton, S. Washington WRITERS: Clinton, Washington, Washington PUBLISHERS: Rosuki/Our Parents. BMI Capitol V-15215 (12-inch single)

Clinton proteges chant up a storm; spooky, catchy funk.

### NICOLE

PODN'T YOU WANT MY LOVE (3:17)
PRODUCER: Lou Pace
WRITER: A. Nova
PUBLISHERS: ATV, BMI/Les Editions Musicale Capouiscio. PRO
Portrait 37-05761 (c/o CBS) (12-inch version also available, Portrait 4R9-05331)

High-polish, high-energy r&b.

I Need Love (3:45) PRODUCER: Arthur Baker WRITERS: Nona Hendryx, Jean Beauvoir PUBLISHERS: Eat Your Heart Out, BMI/Hot Boy. ASCAP RCA P8-14275 (12-inch version also available, RCA JW-14276)

### JUICY

Sugar Free (3:55) PRODUCER: Eumir Decidato
WRITERS: K. Barnes, J. Barnes
PUBLISHER: Tricky Track, BMI
Private + ZS4-05793 (c/o CBS)

### PRETTY RICKY & BOO-SKI

It's Mine (3:43) PRODUCER: Spyder-D
WRITER: Pretty Ricky
PUBLISHERS: ADRA/Pretty Ricky Show, BMI
Select FMS 62268 (12-inch single)

Wild hoots and hollers surround rhythmic street rap. Contact: (212) 777-3130

### HIROSHIMA

RINUSHIMA
Save Yourself For Me (3:37)
PRODUCER: Dan Kuramoto
WRITER: D. Kuramoto
PUBLISHER: Little Tiger. ASCAP
Epic 34-05779

### HENRY PORTER

I Still Care (4:51) From Care (4:31)
PRODUCER: Grover C. Underwood. Jr.
WRITER: H.L. Porter
PUBLISHER: HLP, ASCAP
Vision VR-001 (12-inch single)

Falsetto balladeer startles with a range somewhere between soprano and moon orbit. Contact (813)

### COUNTRY

### RECOMMENDED

JILL HOLLIER You Can't Take The Telephone To Bed (3:39) PRODUCER: Steve Dorff WRITERS: Steve Dorff, Tony Macaulay PUBLISHERS: Boots & Spurs. BMI/T-Mac, PRS Warner Bros. 7-28796

Pleasantly similar to Sylvia.

### SAM DURRENCE WITH THE JORDANAIRES

She'll Be Back Again (3:10) PRODUCER: Sam Durrence WRITER: Sam Durrence PUBLISHER: not listed RCA JB-50845

Poppy whistling-in-the-dark assurances, set to a good steady beat and rich harmonies; Canadian release is in independent distribution in the

### ADAM BAKER

In Love With Her (3:09) PRODUCER: B. Haynes
WRITER: Adam Baker
PUBLISHER: Adam Baker, BMI
Avista AV 8610

An easy-listening tribute charmingly sung. Contact: P.O. Box 24454, Nashville, Tenn. 37202.

### DANCE

### RECOMMENDED

### SPACE MONKEY One More Shot (6:45)

PRODUCER: Adrian Lee WRITER: P. Goodchila PUBLISHER: Blue Network, ASCAP MCA 23610 (12-inch single)

A little Bowie, a little Duran, a little overstatement.

### KING DREAM CHORUS & HOLIDAY CREW

KING HORAUS & HOLIDAT C King Holiday (4:35) PRODUCERS: Phillip Jones, Kurtis Blow WRITERS: Phillip Jones, Kurtis Blow Grandmaster Melle Mel, Bill Adler PUBLISHER: King Dream, ASCAP Mercury 884 442-1 (12-inch single: 7-inch reviewed Jan. 18)

### Billboard.

# TOP POP ALBUMS.

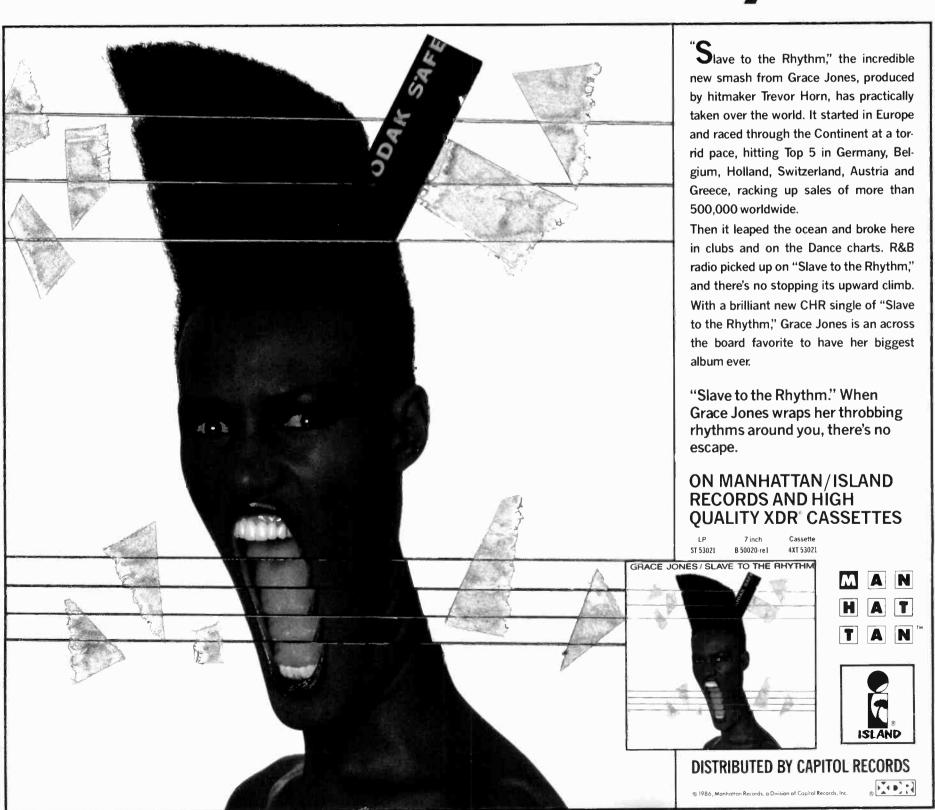
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	/	/.	/	Compiled from a national sone-stop and rack sales re  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1. INS	3/	2 Mares	100 AGO	3	
15	454	1 3	1/5	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
	2	2	10	BARBRA STREISAND ▲2 COLUMBIA OC 40092 (CD) 1 wee	k at No. One THE BROADWAY ALBUM
2	1	1	16	SOUNDTRACK ▲3 MCA 6150 (9.98) (CD)	MIAMI VICE
3	4	3	29	HEART ▲2 CAPITOL ST-12410 (8.98)	HEART
		4			
4	3		20	JOHN COUGAR MELLENCAMP ▲2 RIVA 824 865-1/POLY	
(5)	7	11	6	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
6	6	6	34	DIRE STRAITS ▲3 WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	5	5	11	<b>ZZ TOP ▲</b> <sup>2</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
8	9	9	17	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
9	13	13	22	MR, MISTER ● RCA NFL1-8045 (8.98) (CD)	WELCOME TO THE REAL WORLD
10	8	8	84	BRUCE SPRINGSTEEN ▲10 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
(11)	12	15	44	WHITNEY HOUSTON ▲2 ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
12	10	7	15	STEVIE WONDER ▲2 TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
13	11	10	44	TEARS FOR FEARS ▲3 MERCURY 824 300/POLYGRAM (8.98	) (CD) SONGS FROM THE BIG CHAIR
(14)	14	14	7	STEVIE NICKS MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
(15)	16	18	12	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
_					
16	15	12	10	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
17	18	16	29		THE DREAM OF THE BLUE TURTLES
18	20	23	13	SOUNDTRACK ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
19	24	29	11	SOUNDTRACK ● SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
20	19	20	47	PHIL COLLINS ▲4 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
21	21	19	62	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
(22)	29	40	6	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS
23	23	24	6	ARCADIA CAPITOL ST-12428 (8.98)	SO RED THE ROSE
24	17	17	12	RUSH ■ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
25	28	21	27	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
	27.5				HOW COULD IT BE
26	27	27	16	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	
27	22	22	36	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
28		35	52	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
29	32	34	9	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
30	25	25	15	THE THOMPSON TWINS	HERE'S TO FUTURE DAYS
31)	37	31	32	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
32	31	28	59	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98)	(CD) EMERGENCY
33	38	46	7	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
34)	36	39	8	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
35	26	26	7	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
(36)	41	49	34	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
37	35	30	11	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
38	39	41	28	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
39	40	37	17	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
40	42	38	10	JAMES TAYLOR • COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
41	34	32	28	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
(42)	57	60	36	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
43	33	33	8	BOB DYLAN COLUMBIA C5x 38830 (CD)	BIOGRAPH
44)	47	52	6	<b>DOKKEN</b> ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
45	45	45	20	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
46	43	44	30	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
<u>47</u>	51	53	13	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
(48)	55	55	64	WHAM! ▲4 COLUMBIA FC39595 (CD)	MAKE IT BIG
49	49	56	29	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
50	50	54	17	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
(51)	54	59	12	THE ALARM I.R.S./MCA 5666/MCA (8.98)	
					STRENGTH
52	68	85	10	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
53	53	58	61	MADONNA ▲6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
54	44	42	9	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
(55)	56	57	6	TWISTED SISTER ATLANTIC 81275 (9.98)	

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/	*/	EE	100/	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
7HIS.	LAST LAST	2 Muces	WKS AGO	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	58	50	17	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
57	48	48	14	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
(58)	76	98	9	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
<u>(59)</u>	63	51	15	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
60	52	47	10	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-5310	
(61)	65	75	28	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
62	62	64	10	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
<b>63</b>	64	68	17	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
64	46	36	9	AEROSMITH GEFFEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
<b>65</b> )	87	109	12	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
66)	67	72	13		TA MARA & THE SEEN
67)	-			TA MARA & THE SEEN A&M SP6-5078 (6.98)	
_	85	88	10	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
68	69	74	19	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
69	66	65	10	W.A,S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
70	61	61	16	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
71	71	63	10	JONI MITCHELL GEFFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
72	72	67	8	ASIA GEFFEN GHS 24072/WARNER BROS. (8.98)	ASTRA
73	73	80	15	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
74	75	79	27	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-	5077/A&M (8.98) CRUSH
75	78	78	37	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
76	59	43	11	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
77	80	96	49	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
78	74	66	9	ELTON JOHN GEFFEN GHS 24077/WARNER BROS, (8.98)	ICE ON FIRE
79	79	82	17	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
80	118	148	37	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
81	60	62	29	SCORPIONS • MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
82	70	70	16	ROGER DALTREY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
(83)	102	150	5	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
84	84	89	9	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
85	77	76	10	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
(86)	98	115	5	SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
87	81	71	115	GEORGE WINSTON & WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
88	88	90	8	THE CLASH EPIC FE 40017	CUT THE CRAP
89	90	93	14	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
90	86	86	25	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
91	82	73	10	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
92	83	83	29	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
93	93	92	31	<b>RATT</b> ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
94	94	104	118	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
95	95	100	14	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
96	96	103	116	LIONEL RICHIE ▲10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
97)	108	103	13	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
$\overline{}$					
98	91	81	36	EURYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
99	89	69	13	TRIUMPH MCA 2-8020 (10.98)	STAGES
100	92	91	85	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
101	101	84	36	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
102	107	117	11	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
103	103	106	12		TELEVISION'S GREATEST HITS
104	112	137	22	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
105	100	95	21	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
	104	105	67	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
106		77	8	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
106 107	105	"			The state of the s
	105 99	97	13	WANG CHUNG GEFFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
107			13 13	WANG CHUNG GEFFEN GHS 24081/WARNER BROS. (8.98) CRUZADOS ARISTA AL8-8383 (8.98)	TO LIVE AND DIE IN L.A. CRUZADOS

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.

# SLAVE CAPTURES THE WORLD Grace Jones "Slave to the Rhythm"





### Grass Route

### BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

VISITING HOURS: Nice to see Ras Records' Gary Himmelfarb in from D.C. to oversee the production of the first of Black Uhuru's three album deals with the label. The album, "Brutle," is getting the Arthur Baker magic mix touch and features some "serious rock artists," says Himmelfarb. Looking at a March release date, the label chief warns us to pay special mind to the single "Great Train Robberv."

Also good to see Flying Fish's Rick Swenson in from Chicago. Swenson listened to us rave about Doc Watson's recent show at the Bottom Line. And may the best label win in the big-stakes bet between Flying Fish and Rounder Records, concerning the forthcoming Bears vs. Patriots Super Bowl game . . . Speaking of Doc Watson, we're looking forward to the Ryko-

disc CD release of the picker's "Down South" album from Sugar Hill, which also features Doc's late son Merle.

Meanwhile, former **Dolphin** chief **Josh Grier** returns from an extended say in France and the U.K., where he was pursuing a number of licensing projects. He's relocated to New York, and will be filling us in on his new plans shortly.

AS MORE indies get into the new age ranks, Important continues its movement in that direction with the release of a five-album boxed set from Tangerine Dream, entitled "In The Beginning." ... Continuing to grow in the progressive rock ranks is Los Angeles-based Big Time, which shipped an album by Australian act Exploding White Mice last album. "They're similar to the Ramones," explains the label's Mark Kates. Further down the line, Kates says a second album from press darlings Dumptruck is due soon. This one is produced by the ubiquitous Don Dixon.

# ...newsline...

**SINATRA RETROSPECTIVE:** Columbia Records plans a spring release of a six-album set of 72 songs recorded by Frank Sinatra between 1943 and 1952. The release, available as a package or in separate volumes, is being a&r'd by the label's Joe McEwen, with assistance from WBUR Boston DJ James Isaacs. Don't expect a Compact Disc version, since Columbia can't work out a CD royalty deal with Sinatra. For that matter, neither can Capitol or Reprise.

NARM IS AGAIN providing member stores with point-of-purchase material supporting the annual Grammy Awards. The aids, free with freight paid by the recipient, repeat last year's "Get Into Grammy Music." They include three 24- by 36-inch posters, 12- by 19-inch bin cards, divider cards, an 18- by 36-inch banner, a 12- by 12-inch flat, finalist stickers and a 4- by 6-inch shelf talker.

**DOLLARS & DOUGHNUTS:** "Financial Planning & Inventory Management" is the topic of one-day seminars in four regional venues to be conducted by the Video Software Dealers' Assn. They're slated for Jan. 21 in Dallas, Jan. 22 in Los Angeles, March 25 in Hasbrouck Heights, N.J., and April 29 in Rosemont, Ill. Cost is \$25 for VSDA members and \$150 for non-members, with registrants limited to 125 for each date. Harry F. Landsburg, senior manager of the 48-office Laventhol & Horwath accounting firm, is conducting the seminars.

**ANOTHER BOOKING:** Rick Shoor, agent with Ian Copeland's Frontier Booking International (FBI), returned to his New York apartment late in the afternoon on Saturday, Jan. 11, and came upon a burglar. Shoor went after him barehanded and constrained him until the cops arrived. The police told Shoor he'd nabbed the first burglary suspect of 1986 in the 10th Precinct.

### **URBAN ARB GAINS**

(Continued from page 4)

sides creating the cross-to-pop potential for black records in Pittsburgh, Woodson says WAMO keeps a keen eye on product that might be broken first at top 40 in other markets. "For example," he notes, "We went on Paul Young's 'I'm Gonna Tear Your Playhouse Down' right out of the box."

Additionally, WAMO drew itself a bold profile during the sweep with a \$100,000 outdoor and tv campaign, a series of on-air cash giveaways and several community involvement

projects.

In San Francisco, KSOL continues its upward climb, moving to the number three spot with a 4.5 share. While program director Marvin Robinson guards specific programming ideas closely, he attributes KSOL's progress to the station's ability to "reflect the lifestyle in the market. We're the true pulse of the street." Robinson adds, "Programming is just theory, concepts. What matters is the image you pro-

### **Mandrell Sues Over Royalties**

Says MCA Owes \$1.2 Mill.

NEW YORK Barbara Mandrell Productions Inc. has filed suit in Federal Court here against MCA Records charging failure to pay approximately \$1.2 million in royalties.

The singer's company said in court papers that the record company increased the suggested list price of her records without increasing royalty payments and underpaid royalties on foreign sales for as long as two and a half years.

The suit seeks to terminate the nearly four-year-old agreement between MCA and Mandrell, and to return to the plaintiff all copyrights

transferred to the record company as a result of the agreement.

Mandrell, who came to MCA via its absorption of the ABC/Dot roster, has had two gold albums on MCA and was the star of the 1981 variety series on NBC-TV, "Barbara Mandrell & the Mandrell Sisters."

The law firm of Pryor, Cashman, Sherman & Flynn represents Barbara Mandrell Productions. The case, filed Jan. 14, has been assigned to Judge Kevin T. Duffy.

### New Companies

Bazaar Productions, formed by Pedie Cooper and Janelle Hayman. First release is a 12-inch single entitled "Apartheid" by C. Chris & Rich E. Rich on MCA Records. P.O. Box 711048, Los Angeles, Calif. 90071; (213) 850-2308.

**T&M Records**, formed by Terry Halstead and Major Darst. First release is the single "Dreamer" by the rock group Risk. 26425 233 Ave. S.E., Maple Valley, Wash. 98038; (206) 432-1685.

Across The Board, a record distribution company, formed by Harold Spence, Jon Barrow, James Smith and Shari Whitlow. Company offers service in the areas of promotion, marketing and sales. 20085 James Couzens, Detroit, Mich. 48235; (313) 245.0122

Survivor Entertainment Indus-

tries, formed by Jason Schwartz. An artist development agency working in conjunction with Trust Management Service Co., the firm intends to use multi-media to develop budding talent. 349 S. Lafayette Park Place, Suite 323, Los Angeles, Calif. 90057; (213) 650-6800.

Waterfront Records, formed by Robert Lelli. Company will be distributed by Kiderian Records, Chicago. First signing is Episode. 18686 Delaware, Detroit, Mich. 48240; (313) 531-5493.

Jay Jenson, Promotion/Marketing/Management, formed by Jay Jenson. Company will offer independent promotion, marketing, publicity and artist management and development, according to clients' needs. 4848 Mill Run Rd., Dallas, Tex. 75244; (313) 531-5493.

# Lifelines

### **BIRTHS**

Girl, Allison, to Steve and Ricki Gale Fingerett, Jan. 7 in Minneapolis. He is local promotion manager for Warner Bros. Records. She is local promotion manager for M.S. Distributing Co. there.

Boy, Eli Taylor, to **Don** and **Jackie Cusic**, Jan. 9 in Nashville. He is a Billboard writer and an instructor in the recording industry management department at Middle Tennessee State Univ. She is a singer.

Boy, Jeremy Charles, to **Kenny** and **Sharon Maines**, Jan. 9 in Lubbock, Tex. He is lead singer of the Maines Brothers Band.

Boy, Brandon B., to Roy and Susan Rosenbluth, Jan. 11 in Los Angeles. He is artist liaison and she is general manager of the Greek Theatre there.

Boy, Benjamin Rinear, to **Denise** and **R.D. Steele**, Jan. 12 in Philadelphia. He is general manager of Denny Somach Productions there.

### MARRIAGES

Shelly Green to Mike Wells, Dec.

28 in Las Vegas. She is director of video and club promotion for EMI America Records in Los Angeles. He is involved in the film industry.

Ali-Ollie Woodson to Cathy Hannon, Dec. 31 in Las Vegas. He is a member of the Temptations.

### DEATHS

Tom DePierro, 35, of AIDS Jan. 4 in California. DePierro, the founder and chairman of Hollywood-based Airwave Records, was an industry leader in dance music. Having worked in practically every aspect of the music business, he was responsible for the first dance promotion department at Motown Records, which led to Motown's winning the first Billboard Disco Label of the Year award.

Donald N. Pettibone, 42, of cancer Jan. 4 in Philadelphia. He was vice president and general manager of rock station WIOQ-FM. Prior to managing WIOQ, Pettibone was general sales manager for WPRO Providence and later general manager of WSNE Providence. He is survived by his parents and a brother.

### Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### **JANUARY**

Jan. 23-25, Performance Magazine Summit Conference, Fontainebleau Hilton Hotel, Miami Beach. (817) 338-9444.

Jan. 27, 13th Annual American Music Awards, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 27-31, Midem, Palais des Festivals, Cannes. (516) 364-3686.

### **FEBRUARY**

Feb. 1-4, Radio Advertising Bureau Managing Sales Conference, Amfac Resort & Hotel, Dallas. (212) 599-6666.

Feb. 2-5, 43rd Annual National Religious Broadcasters Convention & Exposition, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 6, International Radio & Television Society Seminar Newsmaker Luncheon featuring NBC's Brandon Tartikoff, ABC's Brandon Stoddard, CBS's Bud Grant, Waldorf-Astoria, New York. (212) 867-6650.

Feb. 6, 7, International Radio & Television Society Seminar, "Merger Mania," Waldorf-Astoria, New York. (212) 867-6650.

Feb. 8, Testimonial Dinner sponsored by the American Jewish Committee Appeal for Human Relations, honoring Camelot Enterprises president Paul David, New York Hilton. Contact co-chairman Paul Smith, (212) 975-5177.

Feb. 11, International Radio & Television Society "Second Tuesday" Seminar, Viacom Conference Center, New York. (212) 867-6650.

Feb. 20, Platinum Factory Seminar Series VI: The Role of the A&R Executive in the Making of a Hit, Billie Holiday Theatre, Brooklyn, N.Y. (718) 636-1401.

Feb. 19-2l, Winter Music Conference, Marriot Hotel, Ft. Lauderdale, Fla. (305) 563-3888.

Feb. 25, National Academy of Recording Arts & Sciences' Grammy Awards Show, Shrine Auditorium, Los Angeles. (213) 849-1313

### MARCH

March 3, Songwriters Hall of Fame Dinner, Plaza Hotel, New York. (212) 319-1444.

March 5, International Radio & Television Society Anniversary Dinner, Waldorf-Astoria, New York. (212) 867-6650.

March 6-8, Country Radio Seminar, Opryland Hotel, Nashville. (615) 327-4488.

March 11, International Radio & Television Society "Second Tuesday" Seminar, Viacom Conference Center, New York. (212) 867-6650.

### TOP POP ALBUMS continued

THIS	AST KEY	2 Mr.	WW.S. 190	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
m	128	133	10	BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
112	115	102	33	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
113	111	101	22	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
114	114	116	8		ATCHING UP WITH DEPECHE MODE
115	110	113	126	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
116	116	118	9	ELVIS COSTELLO THE ATTRACTIONS BEST OF EL	
117	117	128	71	COLUMBIA FC 40101 (CD)  TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	2505 1111110 05105
(118)	121	121	9	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
-					BEVERLY HILLS COP
119	120	110	55	SOUNDTRACK ▲2 MCA 6143 (9.98) (CD)	
120	142	172	5	THE WHO MCA 5641 (8.98)	WHO'S MISSING
121	127	127	31	11.E.1011 1.11.3. 3532 MCA (0.30) (00)	FABLES OF THE RECONSTRUCTION
122	122	126	43	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
123	126	131	102	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
124	125	125	112	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
125	160	179	3	L.L. COOL J COLUMBIA BFC 42039	RADIO
126	129	112	119	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
(127)	138	151	49	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
128	124	129	121	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
129	119	119	11	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
130	130	114	23	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
131	106	99	9	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
132	97	87	13	OLIVIA NEWTON-JOHN ● MCA 6151 (9.98) (CD)	SOUL KISS
(133)	156	147	8	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
134	113	124	62	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
135	136	136	10	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
136	163	185	3	JETHRO TULL & THE LONDON SYMPHONY ORCHE	
137	134	132	11	RCA XRL1-7067 (7.98)	SONGS YOU KNOW BY HEART
-				JIMMY BUFFETT MCA 5633 (8.98) (CD)	HELLO I MUST BE GOING
138	135	141	106	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	DARK SIDE OF THE MOON
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(140)	161	176	5	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
141	147	152	145	ZZ TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
142	145	149	75	BILLY OCEAN ▲2 JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
143	190	-	2	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
144	146	146	8	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
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/	3/	3/	3/	ARTIST	
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158	140	140	8	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
-			6	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
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161	131	120		RCA AFL1-7035 (8.98) (CD)	LITTLE BAGGARIDDIM
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179	150	139	27	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
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184	183	154	16	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
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187	188	168	19	<b>SQUEEZE</b> A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
188	193	187	6	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
189	192	161	19	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
(190)		NEW		VARIOUS ARTISTS RED SEAL HBC2-7128/RCA (19.98) (CD)	FOLLIES IN CONCERT
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Album Graphics Inc.'s new Digi-Pak, the industry's latest innovation in Compact Disc packaging.

### **NEW CD PACKAGING**

(Continued from page 6)

package. He contends, however, that Digi-Pak has overcome a major problem of alternative CD packages, that of perceived value engendered by the jewel-box approach.

Block also notes that the Digi-Pak lends itself to more convenient use by the auto CD owner, since it can be opened with one hand.

At American Gramaphone, marketing director Michael Delich reports a "mixed response" to the package from retail and "a few" consumer letters. "Some are madly in love with it, others are less content," he says.

Delich indicates that the label is still undecided about future use of Digi-Pak, although he feels it offers far better graphic impact than the jewel-box. Having moved 95,000 of the "Mannheim Christmas" CD, Delich concedes that, modest consumer feedback so far would indicate that buyers have no highly-charged complaints about Digi-Pak.

### BROADER CROSSOVER ACCEPTANCE SEEN FOR BLACK MUSIC

(Continued from page 1)

ping its guard. That means uptown is bringing the rap music downtown and, in reverse, young black kids are catching on to artists like Howard Jones, Duran Duran and Hall & Oates."

Similarly, Arista's Eckstine says that the buying patterns that led to 1985's 15 platinum albums for black artists are "partially a by-product of the miscegenation of black pop started by Michael Jackson and Quincy Jones. They do seem to be coming together."

Larkin Arnold, vice president of black a&r at Columbia, also sees a change in times and tastes. "I think the most important factor in the numbers is the successes in crossing the records over to the general population," he says. "I don't think I'm doing anything to artificially create a different music. It is simply taking on more."

The rise of the multi-format album by black artists is seen by executives as crucial. Both John McClain, black a&r vice president at A&M, and PolyGram's Gasper laud Arista's work behind Whitney Houston as one of the most recent and ambitious examples.

"It was an innovative approach," says Gasper. "Clive Davis pulled out all the stops from the beginning on her. I wouldn't have been surprised if that record had only sold 400,000 units. But he believed and gave the record time to find its market." Houston's album has sold three million copies, according to

Jim Cawly, director of national sales for Arista.

McClain notes similar successes for MCA Records, with albums by New Edition, Ready For The World, Klymaxx and the "Beverly Hills Cop" soundtrack showing "that black music is popular music. They've had No. 1 pop records with acts many companies would have put a ceiling on, saying 'We'd be happy with 400,000 units.' But why put these ceilings on black acts? We in the industry should be looking at every project as potential double platinum"

McClain adds that the environment at A&M is an example of changing attitudes in the industry. "The company is looking at the new Janet Jackson album with the same enthusiasm as a major white release." he says.

While lines between black and white artists are being blurred in the pop market, major labels are also taking a closer look at rap and other strictly urban styles. Recent deals have aligned Warner Bros. with indie Tommy Boy on a selective basis, while Columbia is enjoy-

ing hits by Lisa Lisa & Cult Jam, Full Force and L.L. Cool J. via its pact with Def Jam Records.

At Atlantic, Hank Cauldwell, vice president of black music and president of the Cotillion label, is revamping Cotillion into a similarly directed street label. The Fat Boys, Whodini and Run-D.M.C., who have all reportedly sold more than 700,000 units of their most recent albums, are cited as an added impetus

Mickey Eichner, vice president of national a&r for Columbia, prefers to view his company's deal with Def Jam as the lastest development in a long-standing involvement with black music. "Def Jam is simply our most recent addition," he says. "We made the deal because they are talented people who know their business. I think L.L. Cool J. will have crossover success."

And crossover remains the name of the game. "We'd like to see Eugene Wilde move into the white market," says Atlantic's Cauldwell. "The white consumer is ready for black music and always has been."

### 'Pop' Waves Burst Barriers

NEW YORK Given the "popular" roots of pop radio and the format's heavy reliance on sales research, it's only natural that the mix of black artists heard on top 40 stations has risen in accordance with sales figures.

While a rap record is still a rarity on top 40 radio, more mainstream forms of music by black artists can be seen receiving equal consideration when looking at national radio charts and individual playlists.

At distant leader KIIS-AM-FM Los Angeles, programmer Mike Schaefer reports that the station's playlist is consistently made up of 50% black product, and that eight out of 10 tracks on last week's sales

research chart are by black artists. Schaefer adds that KIIS sales chart toppers like Dionne Warwick & Friends' "That's What Friends Are For" and Klymaxx' "I Miss You" are considered pop hits by white listeners and record buyers alike. "That's what top 40 is all about," Schaefer adds.

On a larger scale, pop programmers have paid greater attention to the club scene in the past year, with several pop PDs following the lead of WBBZ Pittsburgh's Nick Bazoo in eyeing that source as a great gauge for future pop hits.

KIM FREEMAN

### AOR CONSULTANT LEE ABRAMS SEES JAZZ/NEW AGE PROGRAMMING

(Continued from page 1)

Abrams' firm, Burkhart/Abrams/ Douglas/Elliot & Associates Inc., the country's largest radio consultancy specializing in AOR. In other convention developments:

• Programmers and general managers predicted even more rating victories in 1986 following what they viewed as a strong resurgence of the AOR format nationwide in 1985.

• Canadian media strategist John Parikhal predicted, "The biggest growth industry over the next 15 years will be servicing the mid-life crisis for the baby boomers."

• Bob Geldof picked up the consultancy's first Lee Michaels Award for his Live Aid work.

Of his jazz/new age concept, Abrams said: "It will be the next big thing." He encouraged the use of jazz/new age in daily programming or through one- or two-hour block programs. Abrams' list of recommended artists includes Jean-Michel Jarre, George Winston and Vangelis.

Response to Abrams' proposal was mixed. Ted Utz, operations director for Philadelphia's top-rated

WMMR, said, "I'm not totally convinced [jazz will work] because WMMR is a rock'n'roll station." He said he will play certain jazz/new age songs "that feel right."

Utz was also excited that Abrams suggested music variety from sources such as classic reggae songs by artists like Bob Marley.

New York City's leading AOR programmer, WNEW-FM PD Charlie Kendall, said he's willing to look closer at jazz/new age. He said the success of artists like Sade and Sting may make it easier for artists like Metheny and David Sanborn.

Sanborn was at the convention to publicize a new syndicated jazz show he is hosting for the NBC Source network. He was naturally pleased about Abrams' crusade. "People are ready to hear things outside the rock spectrum on AOR," said the saxophonist.

Louisa Henson, executive VP/GM of WLRS Louisville, said she has been considering a show focusing on jazz. She said WLRS last programmed jazz in 1976.

But Bruce Morel, manager of Newfoundland's only AOR, OZ-FM, said, "Jazz is not appreciated by my listeners. To add such a program would blow me out of the water."

WNEW's Kendall warned against a rush to jazz. "What frightens me is what happened with metal, where a few artists succeed and suddenly there's a glut of metal bands. Labels sign too many metal bands. Now, they'll do the same with jazz/new age artists."

The atmosphere at the conclave was judged as more upbeat than last year. "This year, nobody's panicked about the format. We have a No. 1 potential in every market for the first time," said Kendall.

One of the acknowledged high points of the annual Superstars gathering is the closed-door address to clients by media strategist Parikhal of Toronto-based Joint Communications. This year, Parikhal focused on what Abrams refers to as radio's "new mainstream": the baby boomers.

Radio, according to Parikhal, will have the best shot at capturing America's biggest growth industry: providing services for baby boomers' mid-life crises. He said the key is on-air humor.

"At the same time, the baby boom's very favorite topic for discussion is itself," said Parikhal. "Boomers love to read about and hear about what they are going through, so that they stay the center of attention they have been ever since they first emerged as a phenomenon."

Geldof arrived here from London to accept the first Lee Michaels Award. Michaels, an original Burkhart/Abrams consultant, was killed in a car crash in 1984.

### OZZY SUED IN YOUTH'S SUICIDE

LOS ANGELES Claiming that listening to suicide-oriented lyrics caused his son's suicide, Jack McCollum is suing Ozzy Osbourne and a group of industry defendants in local Superior Court, seeking court-determined property, exemplary and punitive damages.

In the amended complaint, filed here Monday (13), the estate of the dead youth alleges that listening to the lyrics of two specified songs in Osbourne albums, "Suicide Solution" from "Blizzard Of Oz" and "Paranoid" from "Speak Of The Devil," encouraged John Daniel McCollum to shoot himself fatally on Oct. 27, 1984, while listening to Osbourne albums through headphones.

Other defendants listed in the action are CBS Inc., CBS Records, Jet Records, Bob Daisley, Randy Rhoads and Essex Music International. Rhoads, the guitarist in Osbourne's band, died several years ago.

Osbourne could not be reached for comment. A CBS representative said the firm had no comment.

# THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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Birthday Celebration. PolyGram Records executives show off copies of the label's recent, release, "King Holiday," an all-star tribute to Martin Luther King Jr. All proceeds will go to the Martin Luther King Center in Atlanta. Raising hands are, from left, national director of urban marketing Larry Smith, coproducer Phillip Jones, president and chief executive officer Dick Asher, executive producer Dexter Scott King, senior vice president of promotion John Betancourt and vice president of urban/black music promotion Leroy Little.

### Nashville Benefit Concert All-Star Anti-Apartheid 'Jam' Set

NASHVILLE Pete Seeger, Gil Scott-Heron and Rosanne Cash are among the artists confirmed to perform at the anti-apartheid "Freedom Jam '86" here April 12. The event is being organized by locally based South African Freedom Education Inc. (SAFE).

Funds from the concert will be distributed to the Bishop Tutu Refugee & Scholarship Foundation, the lobbying group Transafrica and related organizations.

Scheduled to last from 2 p.m. to 2 a.m., the concert will be held at the 9,000-seat Municipal Auditorium. Tickets will be priced at between \$15 and \$25 each, according to a spokesperson for SAFE, and are expected to go on sale by mid-Febru-

Other acts confirmed include the Neville Brothers, Afrikan Dreamland, Holly Near, the White Animals, Autumn and Bobby Jones & New Life.

SAFE is headed by Aashid Himons, a member of Afrikan Dreamland. The office number is (615) 356-**EDWARD MORRIS** 

### **EXECUTIVE TURNTABLE**

(Continued from page 4)

PRO AUDIO/VIDEO. Ampex's Magnetic Tape Division promotes Wm. Bruce Pharr to marketing manager for audio tape products in Redwood City, Calif. He was marketing communications manager.

The professional products division of Bose Corp. in Framingham, Mass, names Barry Luz product planner and Mark Mayfield marketing development specialist. Luz was upped from Midwest sales representative. Mayfield was a recording engineer for Professional Sound.

RELATED FIELDS. MTV Networks makes the following promotions in New York: Douglas A. Herzog to vice president of news and long form, MTV; Julian Goldberg, senior executive producer of long form, MTV; Kenneth J. Ceizler, vice president of studio production, MTV; Marcy H. Brafman, senior executive producer of on-air promotion, MTV; and Judith A. McGrath, vice president and creative director, MTV.

Ron Baird joins the Jim Halsey Company as vice president of Big Sky, Southwest and Midwest territories, based in Tulsa, Okla. He was head of

The Willard Alexander Agency names Jon Podell East Coast head of the contemporary division, based in New York and Steve Cooper vice president of the variety and special projects department, based in Los Angeles. Both were agents prior to joining the company.

Kari Maxwell is promoted to vice president of Jeri Carr Public Relations in Sherman Oaks, Calif. She was senior account executive.

Hasselberger Associates names Greg Benedetti director of public relations in Burlington, N.J. He was the talent coordinator for the Entertainment Television Co./Viacom co-production of "This Week's Music."

Michelle Bega is appointed general office manager at Inner-View Inc., the Beverly Hills-based producer of syndicated radio programs. She joins from Rogers & Cowan, where she was an account executive in the music

Nillie Adams becomes director of radio promotion at Pro Motion, the Manhattan-based promotion and marketing firm. She was with Emergency Records, where she coordinated radio promotion.

### DIGITAL AUDIO TAPE CONSPICUOUS BY ITS ABSENCE AT CES

(Continued from page 1)

tion models, was kept behind a curtain just off the company's regular exhibition booth.

That low-keyed approach is consistent with the consumer audio industry's apparent caution in launching DAT. Both exhibitors and retailers mentioned a similar, de facto postponement on machines at last October's Japan Audio Fair, although one major vendor, Sony, broke ranks to showcase its record-

Vendors are likewise avoiding precise forecasts for product introduction. Onkyo reps indicated that the DT-1000 would be ready for de-livery early in 1987, although at least one sales executive hinted that product could appear a few months earlier. Prior to CES, however, product manager David Birch-Jones had told Audio Times that the recorder might be delivered as early as this summer.

Comments from key manufacturers attending the home electronics summit indicate that lessons learned from the coordinated introduction of Compact Disc have influenced product development and marketing for DAT. During Friday's (10) audio seminar, Sony Consumer Audio president John Briesch struck a common chord when queried on the advent of DAT recorders, which he said herald "an exciting format, one all the companies are looking at."

Although Briesch confirmed a de facto consensus behind the rotary head, R-DAT standard by noting plans by some 81 manufacturers to adopt the format, he warned, "There are still a lot of items to be resolved." In particular, he stressed the need for vendors to mount a carefully orchestrated product launch.

The same session found participating dealers, including Bjorn Dybdahl of Bjorn's Stereo Designs in San Antonio, agreeing that premature introduction of a digital audio tape format could dampen interim sales for analog cassette hard-ware and even CD players. "I don't want to go through the VHS/Beta battle again," said Dybdahl. "We'll jump on [DAT] as soon as one format is agreed upon."

Onkyo's lone DAT unit did utilize the R-DAT format, now believed to be the winner after several years of

that others, who may not yet have

seen the film, will avail themselves

of the gratis videocassette rentals

available at the Wherehouse loca-

tions listed on the opposite page.

Naturally, we would have preferred

that Academy members see 'The

Emerald Forest' on the big screen,

where the magnificence of the Ama-

wrangling between various proposed digital tape standards. The DT-1000 uses a 16-bit linear format employing a 48 kHz sampling rate. It permits up to 120 minutes of recording on a single cassette roughly two-thirds the size of a standard audio cassette; the tape design is mechanically similar to videocassettes in terms of shell construction.

The Onkyo prototype also includes a feature that may be eliminated in production models: a selectable sampling frequency switch. That function enables the unit to decode not only the higher DAT format, but also the 44.1 kHz rate used for CDs, along with the 32 kHz sampling rate expected to be employed in digital broadcasts.

Onkyo's recorder won't permit direct-to-digital recording, however, despite the availability of the CD sampling standard. Company reps confirmed that such an option was intentionally bypassed to quell fears that the first DAT machines could be used for counterfeiting applications.

Production models would replace the selectable switch with an automatic selector for playback.

Comments one Embassy Home

Entertainment insider: "It's An-

dre's way of supporting the film, as

well as the videocassette. Any Os-

car recognition will give the video

additional legs." Blay, himself,

worked out the arrangement with

Wherehouse. The movie has been

available on home video for the past

few months.

### **OSCAR SCREENING VIA VIDEO RENTAL**

(Continued from page 1)

est" director John Boorman, in-Embassy Films is no longer affiliated with Embassy Home Entertain-

Excerpts from the letter include: "Due to the convolutions of high finance and corporate tailspins so common to our industry, 'The Emerald Forest' has been orphaned of additional theatrical distributor support. In the six months since its release, stewardship of the film has passed from Embassy to 'New Embassy' to 'Classic Embassy' and

"To our videocassette distributor, Andre Blay of Embassy Home Entertainment, I'm grateful for the adjacent page displaying the one and only listing of 'The Emerald Forest' for your consideration ... We regret the total absence of convenient studio screenings ... We also hope

forming them of the lack of support from Embassy Films. Last fall, Embassy Films was purchased by movie magnate Dino de Laurentiis, who subsequently turned over 50% of the staff and is still reorganizing.

now, I'm afraid, to 'Diet Embassy."

# 'Rambo' Storms Onto Market Initial Sales of 427,000 Reported

NEW YORK "Rambo: First Blood Part II" scored reported sales of 427,000 units by its pre-order date of Jan. 13, which would make it the strongest shipping rental-priced title in home video history

The 427,000 figure means the \$79.95-list Thorn EMI/Home Box Office Video title has already grossed more than \$20 million. RCA/Columbia Pictures' "Ghostbusters," the previous record-holder, saw 406,000 units going out on its ship date.

"Our goal was and has always been to be the best-selling \$79.95 cassette ever, and we accomplished our mission," says Thorn EMI president Nick Santrizos. He denied rumors that his company was disappointed the feature didn't ship 500,000 units. Virtually all of the sales were

achieved via traditional home video channels, Santrizos says. "Basically, 98% of our sales go through

our distributors."
Thorn EMI/HBO carefully structured the incentives for "Rambo," Santrizos says. "We took no returns: these are all genuine sales, no guaranteed sales TONY SEIDEMAN whatsoever.'

### GRAMMY NOMINEES

(Continued from page 64)

BEST NEW CLASSICAL ARTIST Sarah Brightman, Angel; Chicago Pro Musica, Reference; Roselind Plowright, Deutsche Grammophon; Esa-Pekka Salonen, Polygram Classics/Philips; Brian Slawson, CBS BEST CONTEMPORARY COMPOSITION

Harmonium For Large Orchestra And Chorus—John Adams; Satyagraha—Philip Glass; Requiem—Andrew Lloyd Webber; Serenade No. 3 For Piano And Chamber Orchestra—George Perle; Violin Concerto—Robert Starer.

BEST ENGINEERED RECORDING, CLASSICAL BEST ENGINEERED NECONDING, CLASSICAL Berlioz: Les Nuits D'ÉLE/Faure: Pelleas Et Meissande—Jack Renner, (Robert Shaw conducting Atlanta Symphony Orchestra/Elly Ameling), Telarc; Berlioz: Requiem—Jack Renner, (Robert Shaw conducting Atlanta Symphony Orchestra and Chorus/John Aler), Telarc; Dworak: Symphony No. 7 In D Minor—Paul Goodman, (James Levine con Chicago Symphony Orchestra), RCA Red Seal; Mahler Chicago Symphony Orchestra), RCA Red Seal; Mahler: Symphony No. 1 n D Major—James Lock, (Sir Georg Solti conducting Chicago Symphony Orchestra) London; Prokofiec Cinderella (Suite) — Paul Goodman, (Leonard Slatkin conducting St. Louis Symphony), RCA Red Seal; Respighi: Pines Of Rome/The Birds/Fountains Of Rome—Jack Renner (Louis Lane conducting Atlanta Symphony Orchestra), Telarc; Tchaikovsky: The Nutcracker (Complete) — Paul Goodman & Thomas MacCluskey, (Leonard Slatkin conducting St. Louis Symphony Orchestra), RCA conducting St. Louis Symphony Orchestra), RCA.

BEST CLASSICAL PRODUCER
Steven Epstein; James Mallinson; David Mottley; Jay David
Saks; Robert E. Woods.

### Warning: Laughing Matter

NASHVILLE Santa Monica comedy writer Roger Wilko is fighting stickers with snickers and hoping to make a buck in the process. Wilko is marketing a package of four "warning" stickers with messages aimed at the album alarms advocated by the Parents Music Resource Center.

The alerts Wilko sounds are: Warning: This Album Contains Lyrics"; "This Record Approved By 4 Out Of 5 Senators' Wives"; "Best Polka Ever'-N.Y. Polka Times" and "Warning: Backwards. Nothing

According to Wilko, the peel-off

proclamations are being distributed to record shops and specialty stores, where they will carry a suggested \$1.99 sticker.

To ensure that no album goes unfigleafed, Wilko offers the fourpack by mail from 1747 Lincoln Blvd., Suite 314, Santa Monica, Calif. 90404. He warns that for handling charges he sticks on another 50 cents. EDWARD MORRIS

BILLBOARD JANUARY 25, 1986

# **VSDA Given X-Vid Update**

### Defense Costs Pass \$180,000 Mark

### BY JOHN SIPPEL

FULLERTON, Calif. Combatting two local "obscene" video prosecutions has cost those involved more than \$180,000.

Phoenix retailer Linda Lauer told a Video Software Dealers Assn. (VSDA) regional meeting here Tuesday (14) that the first of a possible four prosecutions in a local court cost \$144,000. The following night in Riverside, Calif., VSDA members heard national president John Pough say that Jack Messer's Cincinnati trial has cost \$40,000.

Lauer, who owns two Arizona Video stores and franchises 20 others, said that when enforcement officers working with the County Attorney raided a Phoenix area video dealer last March, the state dealer coalition formed to engage in the first sale legal hassle went into full gear behind the defendant. At that time, 128 retailers decided to allocate \$100 weekly to a defense fund. That collective has since shrunk to 97 who still contribute weekly.

'Cooperate with the police completely when they enter your store with a search warrant," Lauer ad-vised. "After the police leave, be prepared to call an experienced attorney. Call VSDA. They'll provide help and experience.'

The Phoenix County Attorney advised dealers after the first retail hit that he would not prosecute any dealer who deleted "obscene tapes from his inventory. Lauer estimates that of approximately 390 video retailers in greater Phoenix, 40% pulled their adult titles. She said 15% of them returned X-rated video soon after.

Three more "obscene" video prosecutions are backed up in the Phoenix court calendar, Lauer said. The first trial resulted in a hung jury. Then, the judge dismissed the case with prejudice and stipulated that

the defendant dealer cease and desist from selling adult video. This, she said, is tantamount to losing since censorship precedent is created. She said the coalition will probably appeal the case.

"Don't expect adult video manufacturers to help you directly.' Lauer said that such firms are continually petitioned to assist in local and regional suits. She added that if the Phoenix dealer fight becomes exorbitantly expensive to conduct, manufacturers may help out.

Lauer said that Arizona dealers have deleted titles with a teenageorientation, bondage and anal sex from their inventories. She warned against buying \$15 adult titles, saying that such cheaply made product is "not defensible."

Arizona dealers through the unified action against "censorship" have reached a new degree of mutual understanding, Lauer said. "If we let our business become regulated, we'll all lose." She pointed out that some Arizona video store owners who hold other community jobs, such as school teachers, could be permanently damaged in these occupations by an indictment.

Her own rental rates have been increased from \$4 to \$5 daily for Xrated titles. Stores involved, she adds, display donation cans to help cover the costs of adult video litigation. Her group is trying to have the present Arizona law, which makes handling of "obscene" materials a felony, changed back to the 1969 status of a misdemeanor.

Clerks should not personally recommend specific X-rated titles, she cautioned. "Say something like 'this is a consistent rental film' or 'this is a good renter'." She urged that clerks under 18 never be allowed to rent out adult titles. Store clerks who testified in the Arizona trial were excellent witnesses for the defendant store, she reported.

# TINISTIDIE TERACIA

LTON JOHN said to be exiting Geffen Records for ed song, "Pass It On," done by Willie Nelson. PolyGram domestically at presstime. Word from inside has PolyGram president Dick Asher buying out the remainder of John's binder with Geffen. John has been represented by PolyGram worldwide except for the U.S. and Canada for some time ... Speaking of Poly-Gram, Asher says the Casabianca label will be formally reactivated shortly, confirming an earlier Track forecast. Russ Regan heads up the resurgent Neil Bogartfounded label, which reappeared with the "Chorus Line" soundtrack. Asher says it will specialize in new talent and "perhaps some soundtracks."

NOT-SO-COMPACT-NUMBERS: Sources at Warner Bros. say the label will top 200,000 on the Dire Straits CD this week. WB also has topped the 100,000 mark with ZZ Top and Madonna. Total label CD shipments in 1985 were over two million ... Robert Ketelsen, aircraft production planning manager for United Airlines, is the new president of the World Airline Entertainment Assn., the group founded to promote in-flight entertainment, a vital exposure point for records and films. WAEA will convene in Palm Springs at the Desert Princess Oct. 11-15.

KENNY FRITZ, George Benson's personal manager, was arrested and jailed recently when he was accused of walking too close to the South African consulate building in Washington. Also parading against apartheid were Peter, Paul & Mary . . . Former band vocalist Bonnie Williams, who's been working at the West Coast office of John Doremus Inc., the airline audio programming agency, left her post there recently. She is confined to her home with a recurrent cancer.

THE RICKY SKAGGS TOUR of the Holy Land was abruptly cancelled when the U.S. State Department informed Skaggs it could not guarantee the safety of the troupe during the Mideast junket. Skaggs and the Whites were to have performed in Jordan and Israel this month at the invitation of those governments ... Key members of the Country Music Assn. convene guitar's return. Thursday and Friday (23-24) in London under chairman Joe Galante and president Rick Blackburn. A kickoff luncheon to promote point-of-purchase with British labels features two acts each from four different labels: CBS's Rosanne Cash and Exile; Capitol/EMI's Don Williams and Sawyer Brown; MCA's Oak Ridge Boys and George Strait; RCA's Alabama and the Judds, and Warner Bros.' Gary Morris and Hank Williams Jr. That's a talent lineup ... Michael Martin Murphy has left Capitol/EMI to join Warner Bros., where his producer Jim Ed Norman runs the office . . . Joe Talbot's gal Friday Diane Dickerson has her first record-

TERRY WORRALL'S SOUND WAREHOUSE chain is doing well since it went public last year. On \$28,700,000 gross business for the six months ending Nov. 3, 1985, net income was \$2.6 million or 46 cents per share, compared to the same 1984 period when the chain grossed \$23.8 million, which netted out \$2.1 million or 34 cents per share . . . The industry's publicly held stocks fared well across the board when the market dropped a staggering 35 points recently ... Record/video retail expansion continues. Carl "Curley" Thom is set for two more stores before Easter, making it 19 in all for the Detroit dominant. Cat's, the Hutch and Bruce Carlock chain out of Nashville, moves to 16 in the mid-South with two around the same time.

AGGRESSIVE DON McMILLAN of Macola Records, Hollywood, is now national distributor for more than 200 albums from more than 40 labels. Not bad for an LP pressing firm boss who's been in distribution for less than two years ... VSDA's regional meetings next month should draw well, with a national accounting authority discussing fiscal elements like depreciation of software inventory . . . Track forgot to note last week in announcing Sam Trust's move to Lorimar (see separate story, page 4) that lots of other video production firms are eyeing a stronger hand in the music industry with the standout success of the musically oriented "Miami Vice."

ADVENTURES IN VIDEO'S DAVE BALLSTADT has resigned as chairman of the First Amendment committee. When contacted, the six-store Minneapolis entrepreneur had no comment concerning rumors about why he left the post . . . Lead guitarist Kenny Marquez of Renegade lost his tiger-about-to-spring-shaped instrument last week when thieves took 50 instruments from the B.C. Rich guitar company in El Monte, Calif. His axe was being repaired. Allied Aritsts Records, Renegade's label, is offering a \$5,000 reward for the

AT PRESSTIME, currency fluctuation was the culprit, according to two labels raising their CD prices. Telarc went up 6.5% and the Moss Music Group 10% on its dealer prices . . . "Stop The Madness," the anti-drug anthem being released by MCA Records, was slated to receive its network television premiere Friday (17) on NBC's "Friday Night Videos." The video version, produced by the Entertainment Industries Council for a Drug-Free Society, features Nancy Reagan in special sequences filmed at the White House.

Edited by JOHN SIPPEL

### NARAS to Clive: We Stand Pat, Whitney's Not a New Artist

LOS ANGELES The National Academy of Recording Arts & Sciences (NARAS) is sticking by its decision to disallow Whitney Houston from competing for best new artist in the balloting for the 28th annual Grammy Awards.

The disqualification is based on the fact that Houston appeared on duet recordings with Jermaine Jackson and Teddy Pendergrass prior to the 1985 eligibility year. Her ineligibility was challenged in a Commentary by Arista Records president Clive Davis (Billboard,

"I appreciate very much both Clive's disappointment as well as the polite tone of his letter and his generous assessment of the growth and importance of the Grammy Awards," said NARAS president Michael Greene in a statement released last Thursday

"The determination of eligibility or ineligibility in the best new artist category is not made capriciously or taken lightly. We provide printed guidelines to the screening committees each year to assist them; if differences of opinion arise as to the extent of identity a solo artist may have had while with a previously released group, we take a vote and abide by the majority."

Greene added that Houston's two duet recordings were entered in the 1984 Grammy Awards process for consideration for nomina-"That alone was sufficient to make her ineligible this year for best new artist according to acade-

my criteria," he noted.
"Aside from that, her performance on these recordings made a substantial contribution to their success and merit [with the Pendergrass duet achieving impressive chart positions on both the black and adult contemporary

# **Vidclip Key to 'Hands Across America'**

LOS ANGELES Borrowing from its successful media campaign to battle hunger abroad, USA For Africa will make music video a focal point in upcoming promotional plans for its ambitious "Hands Across America" project May 25 targeted at the same problem in the

During a press conference here Thursday (16), Ken Kragen, Kenny Rogers and key national staff executives from the "Hands" project confirmed that a contemporary pop song and accompanying music video will again figure prominently in their media campaign. The basic premise behind "Hands Across America"—the creation of a human chain spanning the domestic U.S. has enlisted celebrities from sports, movies and television as well as music. But the use of contemporary music, as well as planned radio events built around songs, will be modeled after "We Are The World."

Other major developments for the project unveiled during the Thursday conference included an update on the administrative structure of the event's planning organization, additions to the list of corporate sponsors participating, and a commitment from MTV Networks Inc. to promote the project via both the MTV and VH-1 video music cable

NBC has also donated "two or three minutes" of prime network television time during the pre-game coverage scheduled for Super Bowl XX on Jan. 26. Kragen credited Super Bowl telecast producer Michael Weisman with transforming Kragen's original request for a brief air spot to plug the project into a de facto video clip premiere.

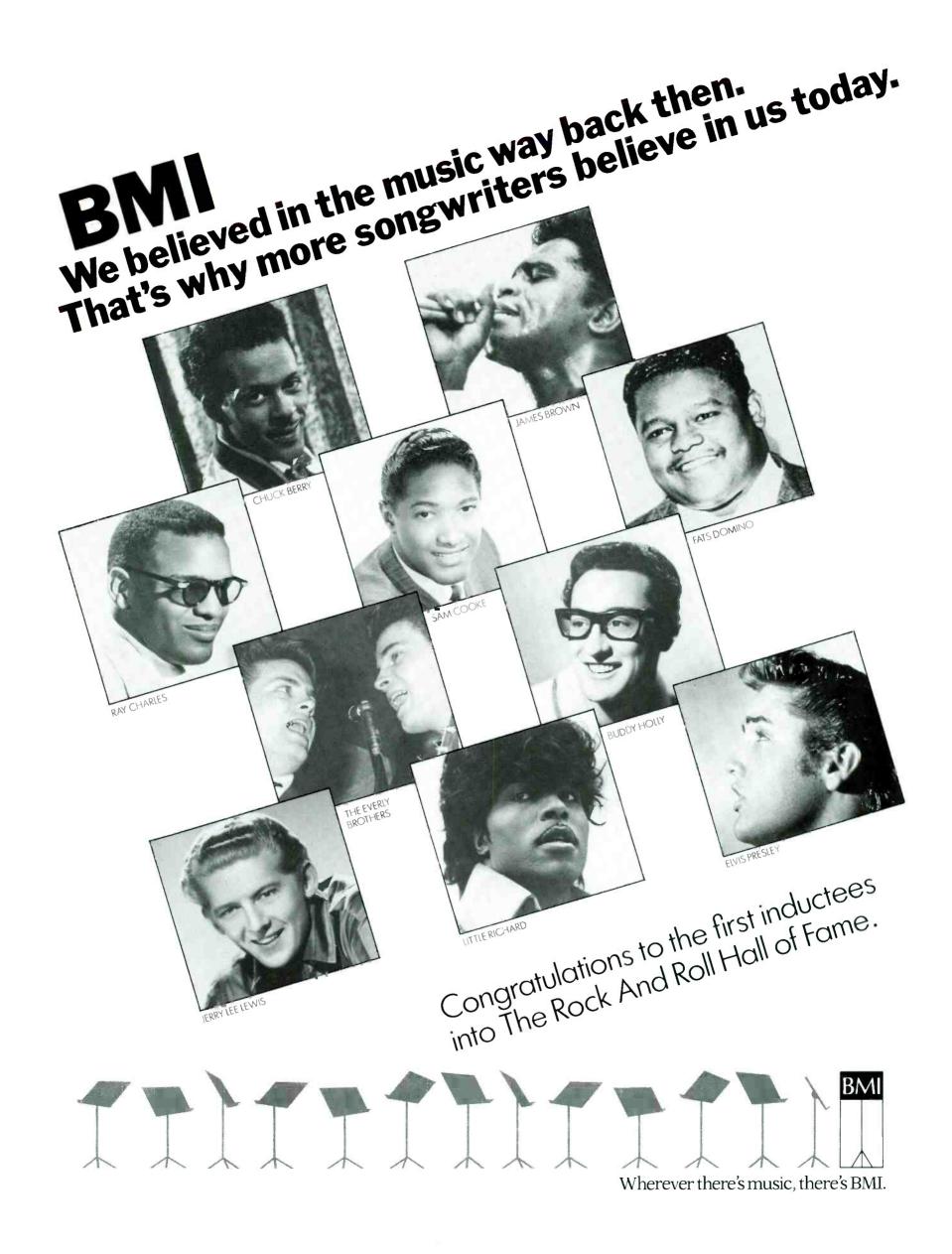
Veteran film and commercial producer/director Bob Giraldi, best known for his various music video productions, confirmed plans to shoot a massive cast of participating celebrities for the Super Bowl spot. Giraldi was to oversee the shoot this Saturday (18) in Taft, Calif., a town near Bakersfield.

Kragen also previewed the theme song, which carries the same title as the project itself, during the press conference. Unlike "We Are The World," "Hands Across America" was written by a relative unknown,

songwriter Mark Blatt, and, in its demo form, used a more explicitly rock-accented arrangement.

With an estimated 135 celebrities on hand, Prince managed to capture the spotlight, albeit by proxy, through donation of a check for \$13,200—a gift representing "the first mile" of the 4,135-mile route. "Hands Across America" is seeking donations of \$10 per person for those participating in the linkup. Wendy Melvoin, guitarist in Prince's band the Revolution, handed over the check.

MTV's senior programming vice president, Les Garland, noted that the current spots running on both MTV and VH-1, which began airing last week, will be the initial 'teaser" element in a progressive promotional push expected to build toward May 25. According to Garland, the first phase of the MTV campaign will be aimed at educating viewers about the project and its goals. A second phase, intended to promote actual donations, will follow, with a third phase culminating in a special contest to run during SAM SUTHERLAND



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