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VOLUME 98 NO. 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 12, 1986/\$3.50 (U.S.)

Impact Of VH-1 Debated: Does Channel Sell Records?

BY STEVEN DUPLER

NEW YORK Thirteen months after the debut of VH-1, most major labels and many retail chains say they cannot directly attribute any increase in record sales to artist exposure on MTV Networks' second music service.

Reactions range from optimism about VH-1's future and MTVN's "increasing commitment to the channel," to skepticism about whether "anybody out there is watching, much less buying records because of it." Others suggest that the channel beef up its self-promotion.

MTVN officials take issue with the skeptics and offer research from independent firms which they

claim provides evidence that VH-1 has a positive impact on record sales.

According to Harvey Leeds, Epic's national director of video promotion, "Our research shows that VH-1 viewers are relatively light record buyers, and the majority say that VH-1 has no effect on their purchasing decisions.

"A year ago," Leeds continues, "we were hoping that VH-1 would help us to cross over certain artists faster, and to increase their sales base. We've done some in-house research with a sizable universe, and unfortunately, we can't say the channel has done that."

Leeds says that "any inkling" of a success story connected to VH-1, such as Sade, is a slight connection
(Continued on page 84)

Nationwide Interviews Begin This Week SENATE TO PROBE PAYOLA

BY BILL HOLLAND

WASHINGTON Sen. Albert Gore Jr. (D-Tenn.) announced last Wednesday (2) a full-scale investigation by the Senate's Permanent Subcommittee on Investigations into promotional practices in the record industry and what he called "the new payola."

Sen. Gore, who also headed the inconclusive 1984 House Oversight and Investigations Subcommittee preliminary investigation into payola while a representative from Tennessee's sixth district, characterized the alleged payola as "more extensive, involving much larger sums of money" and organized into "fiefdoms" throughout the country.

Gore said that he and subcommittee staffers will begin nationwide interviews this week with a wide range of music industry and radio personnel—promoters, DJs, record executives "and other individuals who wish to step forward with information."

Isgro lashes out at RIAA, page 85

"Recent disclosures in the public media," Gore said, "as well as the announcements by the Justice Department that grand juries have been convened to investigate this [payola] and other matters, make it clear that something is wrong."

While saying that "the so-called new payola is alive and well," Gore was unable or unwilling to answer questions about any new evidence uncovered by his staff, and preferred to say that "some people in the industry are now more willing to speak up."

Although he steered clear of saying he had been approached by record company executives to hold an investigation, he did state that "the record companies are the ones, I would say, who are most anxious about stamping this out."

He referred to a "conspiracy of silence" that had prevented House subcommittee investigators from coming up with any credible evidence
(Continued on page 85)

Obscenity Trials: Messer In Clear, Emerson On Hold

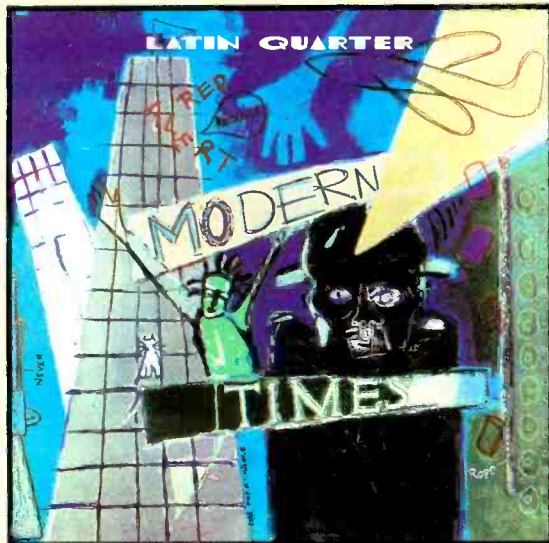
This story was prepared by Earl Paige in Los Angeles and Edward Morris in Nashville.

NASHVILLE One of the most closely watched adult video prosecutions concluded in Fairfield, Ohio, when a jury voted six to two on March 26 to acquit Video Store owner Jack Messer.

The Messer case, active since June 1984, had earlier resulted in a hung jury and one that was dismissed on procedure. Case prosecutor Peter Froelke says, "We've decided that we're not going to retry it."

But in nearby Clermont County, prosecutor George E. Patterson, re-
(Continued on page 84)

ADVERTISEMENTS



Melody Maker calls LATIN QUARTER (AL6-8422) "one of the most refreshing albums of the year, astonishing not only for the range and quality of its music, but the stunning diversity of topics touched in the songs." Strong rhythms, insinuating melodies, and potent lyrics make Latin Quarter a provocative discovery. Specially priced, on Arista Records and Cassettes.



"SWING, SWING, SWING." A HIT OUT OF THE BOX... NEW FROM JOHN WILLIAMS AND THE BOSTON POPS! INCLUDES SATIN DOLL, IN THE MOOD, BEGIN THE BEGUINE, AND MOONLIGHT SERENADE! PHILIPS CD (412 626-2), LP (412 626-1) AND CASSETTE (412 626-4).

PolyGram Sets Interactive CD Company

NEW YORK PolyGram International and parent company Philips International have formed a new company to spearhead software development for the recently unveiled Sony/Philips interactive Compact Disc standard (Billboard, March 15).

The new format, CD-I, integrates audio, video, and text/data in a single CD.

The Los Angeles-based firm, American Interactive Media (AIM), says it plans to establish joint ven-
(Continued on page 84)

SIB In ITALY
 Trade Fair
 Special

ALARM

FREE CONCERT

UCLA

SATURDAY, APRIL 12, 1986

LIVE

"Did you hear about the big show?"
 "What big show? Who?"
 "Listen, 'cause here's the bitchiest part, it's the..."
ALARM
 "What's the deal?"
 "Well, they're going to play a..."
FREE CONCERT
 "How cool. Where?"
 "Well, it's going to be a BIG concert at..."
UCLA
 "Tell me more!"
 "Well, the date is..."
SATURDAY, APRIL 12, 1986
 "I'm going crazy!"
 "But listen, 'cause this is the bitchiest part. They're going to broadcast it..."
LIVE
 "Live! Sounds like the Super Bowl!"
 "Yeah, it will be broadcast all over the world. But listen, 'cause this is the bitchiest part. We can see it live here on..."

"Wow!"
 "Yeah, but listen, 'cause this is the bitchiest part. They're going to release a video cassette of the show."
 "Just like real life!"
 "Hey! Let's go buy the album and cassette again!"

I.P.S. Home Entertainment is distributed by MCA Home Video. I.P.S. Records/Inf. & Dist. by MCA Records, Inc.

Welcome Home, Barbra!

America has been waiting a long time to welcome Barbra home. Home to Broadway—with the release of “The Broadway Album”, Barbra Streisand’s long awaited return to her roots that is currently triple platinum and a #1 best selling album.

And home on Barbra Streisand’s brilliant video program “Putting It Together”—The Making Of The Broadway Album...destined to be one of the most sought-after home videos of all time. “Putting It Together”—The Making Of The Broadway Album spotlights Barbra in behind-the-scenes footage of the closed door recording sessions, performing such show stoppers as “If I Loved You” (from “Carousel”) and “Putting It Together” (from “Sunday In The Park With George”). The program also includes the hit video of “Somewhere”, directed by Oscar winner William Friedkin. A rare and intimate interview, conducted by Friedkin, plus cameo appearances by director Sidney Pollack and composer Stephen Sondheim are a few of the additional highlights of this stunning video event. No Streisand fan will want to be without this landmark home video release.

“Barbra has given us an album in which singer and song are worthy of each other. They are the best. And here we have a videocassette which documents it all.”

—ALAN AND MARILYN BERGMAN

**CBS
FOX**
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MUSIC



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APRIL 12, 1986

Distributors Blast 'Quotas' On 'Back To Future' Price War Feared; MCA Denies Setting Goals

BY TONY SEIDEMAN

NEW YORK MCA Home Video's sales projections for "Back To The Future" have generated waves of protest from distributors who say the numbers are spurring unhealthy price competition. Some distributors appear to be selling the title at a loss.

"That's destroying the business. It really is hurting people," says one executive at a major distributor, who prefers not to be named.

"Future" is the latest in a series of major titles whose sales projections have generated negative distributor reaction. Distributors have complained about the quotas for a number of major video titles, including "Gone With The Wind" and "Ghostbusters." Many perceive "Future" as being another high-intensity quota title.

Louis Fiola, vice president of MCA Video Distributing, denies that MCA has a quota system. "It's

a level system and there's a distinct difference between the two," he says.

According to Fiola, "We're not jamming anyone with anything. They do earn incentives as they move along the system, so it's not an all-or-nothing situation."

Fiola points out that "Future" is "the biggest title to hit the home video industry in such close proximity to actual release."

Distributors calculate that MCA is looking to move 500,000 units of "Future" on pre-order, surpassing previous record-holder "Rambo: First Blood Part II" by 75,000 pieces. Distributors and retailers claim that they are still sitting on "Rambo" inventory.

They also fear that "Future" is reviving the high-intensity quota system that they thought had eased. They claim that "Future" is the first title of 1986 to have high wholesaler quotas.

Distributors say that MCA has

set up a three-tier system of sales goals, with distributors getting more marketing funds, p-o-p material, and dating with each level. According to distributors, the levels and goals are as follows:

- Level A: 0% guaranteed returns, 4% advertising, no extra time on dating, no lobby displays, no motion displays.

- Level B: 6% advertising, 5% guaranteed returns, 30 extra days in dating, 15 lobby displays, and no motion displays.

- Level C: 10% advertising, 10% guaranteed returns, 60 days dating, 2% discount, 15 lobby displays, and 25 motion displays.

Distributors say they are battling for sales to preserve their market share and gain access to the marketing funds contained in levels B and C.

They are also afraid of getting caught with excess inventory once the program has shipped. "We want

(Continued on page 79)

In The Aftermath Of NBC Charges CBS Inc. Chairman Supports Yetnikoff

BY IRV LICHTMAN

NEW YORK CBS Inc. chairman Thomas H. Wyman, reacting heatedly to a charge by NBC News that CBS Records/Group chief Walter Yetnikoff played a key role in scuttling a proposed investigation of independent promotion by the Recording Industry Assn. of America, (RIAA), has taken a highly supportive stand on behalf of Yetnikoff.

Wyman's ringing endorsement of Yetnikoff was circulated in an internal memo distributed Tuesday (1) to staffers in the records group, and officers and department heads of all groups and divisions. The memo was precipitated by allegations broadcast on the "NBC Nightly News" Monday (March 31) that it had been told by "industry executives [that] it was Yetnikoff who had a lot to do with stopping an investigation [by the RIAA] earlier this year of independent promoters."

The "NBC Nightly News" segment was the latest in a series of reports by the network on independent promotion in the music industry and its alleged involvement in organized crime. Most key labels, including CBS, dropped or sharply curtailed the use of indies within days following the initial broadcasts.

Wyman's memo, terming the broadcast "a second-class example of broadcast journalism," stated that the company was "exploring whether further steps can be taken to correct the extremely unfortunate misimpressions created by this broadcast." There was no elaboration available on the nature of the response being weighed.

The memo did not directly address the issue of Yetnikoff's role in a proposed RIAA investigation of independent promotion, and appeared to be a corporate response from the highest level to the tone of the broadcasts in general.

Yetnikoff himself, using the Yiddish expression "mensch" (gentleman) to characterize Wyman in making his comments, says that neither he nor CBS stopped the pro-

posed RIAA investigation. He admits that he objected to "awkward language" in an initial RIAA memo on the subject and called for certain guidelines, mainly with regard to close lawyer supervision. Yetnikoff says changes were made to his satisfaction, but, ultimately, other executives voted against the RIAA proposal. He would not identify those executives.

As for the upcoming Senate probe of payola (see story, page 1), Yetnikoff says, "I welcome it. CBS is completely clean to the best of my knowledge. We operate in a completely kosher fashion." He says that Wyman's memo not only "stands up for the record operation,

but for decent journalism as well. We found the [NBC coverage] offensive."

Besides terming last week's segment "second-class journalism," Wyman said in the memo that "by implication and innuendo, the suggestion was made that the industry as a whole had been involved in unethical and/or illegal conduct and that, in particular, the leadership of the industry was implied to be knowledgeable and perhaps even involved."

While aware "there have been questions about the independent promotion business," Wyman added that "in spite of intensive investigation

(Continued on page 79)

Named To Top Nashville Post Wood Back At Billboard

NEW YORK Gerry Wood is re-joining Billboard in the new position of general manager, Nashville.

The move is one of several planned in Billboard's expansion of its Nashville operation. Also joining Billboard in Nashville is Marie Ratliff, who will be in charge of compiling the country music charts.

Wood served as Billboard's Southeast editor in Nashville from 1975-80, and as editor in chief in New York from 1980-83.

The veteran journalist returned to Nashville in 1983 to become editor in chief of "Nashville!" magazine. Since leaving that post, he has been a freelance writer and a special correspondent for People magazine. He is also a reviewer for cable television's Nashville Network.

Wood's appointment was announced in New York by Sam Holdsworth, Billboard's publisher and editor in chief. "We couldn't be more pleased to have Gerry

back with us," said Holdsworth. "We're expanding our Nashville operation by bringing the country charts in from Los Angeles, expanding the office's reach to include the entire south-central region, including Texas and Oklahoma, and generally looking at Nashville as an entertainment center stretching beyond the limits of just country music.

"We needed a person who could manage these new elements as well as start working closely with the Nashville community from day one."

Wood is on the board of the Nashville Entertainment Assn. and is a member of the Country Music Assn., the Gospel Music Assn., the Nashville Songwriters Assn. International, the National Academy of Recording Arts & Sciences, and Sigma Delta Chi. His appointment is effective April 14.

Ratliff will take charge of Billboard's country charts in Nashville May 5. Previously, the charts

(Continued on page 85)

Maryland Obscenity Bill Defeated

Sponsor Vows To Continue The Fight

BY BILL HOLLAND

ANNAPOLIS The controversial bill that would have made Maryland the first state with an obscenity law forbidding the sale of x-rated records and tapes to minors was killed in committee here April 1.

The 7-to-4 vote by the Senate Judicial Proceedings Committee reflected a feeling among some state legislators that the "carnival like atmosphere" surrounding the bill had drawn attention away from other pressing legislation, including several child-abuse measures.

Committee chairman Thomas V. "Mike" Miller had called the proposal "the worst bill this session." The Recording Industry Assn. of America (RIAA) hired an influen-

tial lobbyist, Bruce Bereano, to work toward defeat of the bill—at a reported \$10,000 fee. Bereano, apparently without RIAA knowledge, invited artist Frank Zappa to testify before the committee last month.

The bill's sponsor, Delegate Judith Toth, is unruffled by the defeat of her amendment to the obscenity law. "This is just the beginning of a very important national movement," she says. "I'll be filing a revision of this bill next year, but I'm also going to be taking a closer look at laws already on the books."

Toth says that she plans to talk with state attorneys and police about pursuing cases against Maryland record stores that sell "objectionable" albums and tapes and display what Toth considers

obscene cover art and advertising posters.

"It won't be a question of taking them to court to win, but just taking them to court," she says. She expects "meetings with women's groups, letters to the editor, and demonstrations" to "increase the pressure on the industry." However, Toth has said that she isn't "after" retailers as much as she is the record companies.

The bill would have made it a crime punishable by a first-time fine of \$1,000 or a year in jail or both for a retailer to sell an obscene record, tape, or Compact Disc to a minor. Never fully explained in the provisions of the defeated bill was the mechanism for determining obscenity.



Gold Rhythm. New York RCA executives award the Judds gold disks for their album "Rockin' With The Rhythm." The Judds were in town to perform at Radio City Music Hall. Standing are, from left, RCA/Ariola executive vice president of operations Jose Menendez; RCA Records USA & Canada vice president John Ford; Naomi Judd; RCA/Ariola president and chief executive officer Elliot Goldman; Wynonna Judd; RCA Nashville division vice president Joe Galante; and RCA/A&M national singles sales director Tony Montgomery.

Jobete Music Is Now 'Very Flexible And Very Competitive'

Motown Publishing Arm Gets New Look

BY SAM SUTHERLAND

LOS ANGELES An extensive reorganization of Motown's music publishing arm is nearing completion as veteran publisher Lester Sill completes his first year as president of the Jobete/Stone Diamond combine.

Sill, who left the top slot at Screen Gems/Colgems-EMI Music to helm Jobete, says the expansion and realignment included the launch of the company's first Nashville office, a reactivated New York outpost, new executive posts in Jobete's Hollywood headquarters, and additional investments in expanded catalog promotion and recording facilities.

Underlying those moves was Sill's conviction that Jobete had been a sleeping giant in need of updated management and revised strategies for exploitation of its copyrights. "Here, what I had to look for first and foremost was to put the administrative effort into order," he says.

"The company had fed off the record company, and they didn't pay too much attention to it because it was automatic." Apart from the built-in cover activity emanating from the label, Sill says Jobete had continued to maintain a writing

staff but was no longer fully benefiting from it because of changes in Motown's overall operation.

"When Berry [Gordy] was expanding, his writers had an immediate outlet for their new material," Sill says, alluding to Motown's late-'60s period, when the songwriting

'Jobete had fed off the record company; it was automatic'

staff could expect not only commercial releases, but a chance to produce top label acts. "They weren't running to get songs covered outside because they didn't need to."

Thus, Sill says his first priority was to rebuild the administrative team to lay the groundwork for a more aggressive company. Over the past year, he has brought aboard a number of key executives, many of them associates from his Screen Gems days, including business affairs vice president Vince Perrone, international operations vice president Frank Banyai, Nashville operations vice president Roger Gordon, and Holly Greene, director of East

Coast professional activities.

Sill says his key Los Angeles staff—including Perrone, Banyai and professional managers Joey Averback and Rodney Gordy—work closely with Lee Young Jr., executive vice president of the Motown Music Group.

Although Motown label staffers Benny Medina, since departed, and Kerry Ashby had revived the old "Hitsville" concept of studio workshops to allow beginning musicians and writers to generate new songs, Sill says the new incarnation needed focus, too. "I sat down with both of them, and I told them they were getting good grooves, but that when I brought the tapes to writers, they couldn't really build satisfactory songs. So they're still active, but now they're working more closely with our writers."

At the same time, Sill notes that Nashville chief Gordon has supervised the creation of a new set of demos, recutting old label hits to present them to country/pop users. Sill sees the recent emergence of classic rock and r&b material through country covers as an example of new markets that Jobete's formerly conservative style might not have tapped.

Sill, Perrone, and Banyai also rely on the opening up of the lucrative field of advertising usage, an area they pursued during their days at Screen Gems. They cite the rise of baby boomers as agency executives in the opening up of the ad community's interest in '60s hits, with Perrone adding that Jobete may have previously priced itself out of such usages.

Now, however, Jobete is "very flexible and very competitive," Perrone says. He reports that 23 major U.S. campaigns are now using Jobete or Stone Diamond copyrights, and Banyai notes that a similar number of commercials produced for international markets now use their songs.

Jobete's in-house demo studio has also been upgraded, from a 8-track format to its present configuration, which includes a battery of synthesizers and outboard electronics and a 24-track recorder matched to equipment available at Motown's Hitsville studio complex here.

Executive Turntable

BILLBOARD. Gerry Wood re-joins the Billboard staff as general manager: Nashville. He was most recently a freelance writer and special correspondent for People magazine, and served as Billboard's Southeastern editor in Nashville from 1975-1980 and as editor-in-chief in New York from 1980-1983. Also in Nashville, Marie Ratliff is appointed country chart manager. She was previously head of press and media relations for the country act Alabama and country research director at the now-defunct trade publication Record World. (See story page 3)

Steve Gett is appointed talent editor for Billboard magazine, based in the New York office. He was previously with Cherry Lane Music Co. where he served as editor-in-chief of the McDonald's chain-distributed magazine



WOOD



GETT



DEANE



KOONIN

"Music & Entertainment NOW" and as editor of trade paperbacks. (See story this page)

RECORD COMPANIES. Fred Deane is appointed to the newly created post of senior director of rock radio department for PolyGram Records in New York. He was head of his own promotion and marketing firm, Hot Trax Promotions. Debby Appelbaum, who was promotion director at Hot Trax, will be joining him as assistant.

CBS Records names Geoff Koonin director of royalty operations in New



VENABLE



PRESTON



WHITMAN



RUSE

York. He was director of financial operations for CBS Records Canada. Dane Venable is promoted to manager of college marketing for the label. He was an account service representative in the Southeast branch.

Aspen Records Group in New York names Hands Wendel production manager and Zand Gee art director. Wendel served in a similar capacity at ECM Records. Gee, a graphic artist, worked with labels such as Fantasy and Palo Alto.

Patty Kean Mahon has resigned as product manager at Columbia Records. She can be reached at (516) 661-2458.

TRADE GROUPS. The Recording Industry Assn. of America (RIAA) re-elects Stanley Gortikov president of the organization in New York. He has held that position since 1972, following his service in the president and chief executive posts at Capitol Records and Capitol Industries.

PUBLISHING. Broadcast Music Inc. (BMI) promotes Frances Preston to the newly created post of executive vice president and chief operating officer, operating out of the organization's New York, Hollywood, and Nashville offices. She was senior vice president of performing rights.

Shelley Whitman is elevated to professional manager of Big Seven Music Corp. and its subsidiary companies in New York. She was assistant to

(Continued on page 78)

BB Names Talent Editor

NEW YORK Steve Gett joins the New York staff of Billboard this week as talent editor.

Gett will preside over a major overhaul of the talent section. Readers can look for the section to provide more news on a&r, venues, touring, publishing, and label signings. Gett will deliver much of this information in his new "On The Beat" column, which debuts next week.

The former editor in chief of McDonald's Music & Entertainment NOW magazine, Gett was also editor of trade paperbacks for Cherry Lane Publishing and is the author of seven music biographies. He has written extensively for many major U.S. and U.K. mu-

sic publications and has edited and designed tour books for various top acts and merchandisers.

Gett replaces Paul Grein, who remains with Billboard as music research editor. Grein will continue to author his popular weekly "Chartbeat" column.

The changes are part of an overall fine-tuning of Billboard's editorial coverage. To better serve Billboard's readers, all of the artist-related sections—talent, black and country—were recently moved closer to the front of the magazine. The video sections are now grouped in the middle of the magazine, and the international pages are together near the "Hits Of The World" page.

KELLY ISLEY, JR.

December 25, 1937–March 31, 1986

IN LOVING MEMORY

Ernie Isley, Chris Jasper, Marvin Isley
and all the members of
the Isley and Jasper families.

“With God’s Help The Caravan of Love Will Continue.”

Alabama Leads RIAA's March Parade

Whitney Houston Album Goes Over 4 Million Mark

BY PAUL GREIN

LOS ANGELES Alabama last month became the first country act to earn eight consecutive platinum albums, when "Greatest Hits" topped the million-unit mark.

Alabama's platinum streak began with 1980's "My Home's In Alabama" and has continued with "Feels So Right," "Mountain Music," "The Closer You Get," "Roll On," "40 Hour Week," and "Alabama Christmas."

Kenny Rogers went platinum with six straight solo releases between 1978 and 1981, but stopped at gold with 1982's "Love Will Turn You Around."

The Alabama album was one of three to top the million-unit mark in

March. Others were debut collections by a-ha and the Hooters. That brings the first-quarter total of platinum albums to 15. Twenty achieved platinum status in the first quarter of 1985.

But the number of albums certified gold by the Recording Industry Assn. of America (RIAA) in the first quarter of this year is up slightly compared to the same period last year, by a margin of 32 to 31.

Among the month's gold albums was "An American In Paris" by Leonard Bernstein conducting the New York Philharmonic Orchestra. First released in 1959, this becomes CBS Masterworks' eighth gold album—more than any other classical label, CBS claims. It follows another Bernstein/New York Philhar-

monic collaboration, "The Joy Of Christmas," as well as Wendy Carlos' "Switched-On Bach," Placido Domingo's "Perhaps Love," Claude Bolling & Jean Pierre Rampal's "Suite For Flute & Jazz Piano," Eugene Ormandy & the Philadelphia Orchestra's "Glorious Sound Of Christmas," and two albums by the Mormon Tabernacle Choir—"Handel's Messiah" and "The Lord's Prayer."

The only single to be certified gold in March was also an oldie: Elvis Presley's "Crying In The Chapel," which was released in April 1965. It goes back further than that, according to Joel Whitburn, whose "Top Pop Singles" tome states Presley recorded the song in Octo-

(Continued on page 82)



NARM Conventioneers. Gathered in WEA's private suite at the recent NARM '86 Convention in Los Angeles are, from left, David Sanborn, Warner Bros. president Lenny Waronker, Christine McVie, WEA chief Henry Droz, and Ronnie James Dio.

Trailing For Month & Year-To-Date Video Certifications Slump

NEW YORK Gold and platinum video certifications sagged for theatrical titles in March compared to the same period in 1985. Non-theatrical numbers were also weak.

In fact, only releases in the non-theatrical music field showed significant strength compared to previous months.

Theatrical awards were down for the month and trail for the year to date. Only one title was certified platinum in March and three gold; in March 1985 there were 14 gold and nine platinum certifications.

This year, 24 titles have garnered gold and 16 platinum. Totals last year were 30 gold and 22 platinum.

Thorn EMI/HBO was the only company to have theatrically released titles gain certification in March. Gold and platinum went to "Volunteers," and gold was earned by "Creator" and "The Heavenly Kid."

In the non-theatrical category, one platinum certification was awarded, going to Coliseum Video's "Wrestlemania." Eight titles have been certified gold and six

platinum for the year so far. In March '85, 12 titles were certified gold and two platinum. Year-to-date figures were 47 and 21.

In non-theatrical music, two gold certifications and one platinum were awarded. Maljack Production Inc.'s "The Superbowl Shuffle" took one of each certification, while Sony Video Software Co.'s "Iron Maiden—Live After Death" went gold. Eight gold and two platinum certifications have been granted this year so far. The non-theatrical music category did not exist at this time last year.

In the theatrical category, a title must sell more than 75,000 units or exceed \$3 million in sales at retail to win gold; it must move 150,000 units or sell \$6 million at retail for platinum. Non-theatrical requires sales of 30,000 units or retail value \$1.2 million for gold and 60,000 units or \$2.4 million for platinum; while non-theatrical music takes 25,000 units or \$1 million in retail sales for gold and 50,000 units or \$2 million in sales for platinum.

TONY SEIDEMAN

CHART BEAT



by Paul Grein

THE ROLLING STONES' "Harlem Shuffle" jumps to No. 9 on this week's Hot 100, becoming the group's 22nd top 10 hit. The Stones first cracked the top 10 in November 1964 with "Time Is On My Side," giving them a top 10 span of 21 years and five months. That's the longest top 10 span of any group in chart history, and one that's topped by only six individuals: Frank Sinatra, Perry Como, Gladys Knight, Stevie Wonder, Dionne Warwick, and Paul McCartney.

"Harlem Shuffle" first charted in 1963 for Bob & Earl, and again in 1966 for Roy Head's backing band, the Traits. Neither version broke into the top 40.

This single is the Stones' debut for CBS following a 15-year association with Atlantic. The Stones' first single through Atlantic, "Brown Sugar," went to No. 1 in May, 1971. While "Harlem Shuffle" still has a way to go to match that accomplishment, it has already improved on the disappointing performance of Mick Jagger's first solo release for CBS, "Just Another Night." That single peaked at No. 12 last year.

THIS MARKS the first week in nearly two years that top producer/writer David Foster hasn't had at least one single on the Hot 100. Foster's streak began on May 5, 1984, when Chicago's "Stay The Night," the first single from "Chicago 17," entered the chart at No. 49. It ends this week as Anne Murray's "Now And Forever" drops off after a mere six-week run.

Mark Ules and Michael Jay of Captain Hook Music in Encino, Calif., who don't work with Foster but are evidently two of his biggest fans, note that Foster had at least two singles on the chart every week from June 16, 1984, until

Feb. 1 of this year. His peak was last Aug. 24, when he had writing and/or production credit on five chart hits.

While Foster drops off the chart this week, he won't be missing for long. The kick-off single for his Atlantic debut album, a duet with Olivia Newton-John titled "The Best Of Me," is due shortly, to be

Stones 'Shuffle' to top-10-span mark

followed by singles from Chicago and, possibly, Neil Diamond.

"KISS" BY PRINCE & the Revolution jumps to No. 2 on this week's Hot 100, while the Bangles' "Manic Monday," which Prince wrote under the pseudonym Christopher, leaps to No. 3. That makes Prince the first songwriter to be able to claim authorship of two of the top three pop singles since, well, since Prince scored in November 1984 with "Purple Rain" at No. 2 and Chaka Khan's "I Feel For You" at No. 3.

"Kiss" also jumps to No. 1 on this week's dance/disco club play chart, a week after hitting No. 1 on the black chart.

It's Prince's fifth No. 1 dance hit, following "Controversy," "1999," "When Doves Cry," and "Let's Go Crazy." And that doesn't count several other No. 1 dance hits that Prince wrote but didn't perform, including "I Feel For You," Sheena Easton's "Sugar Walls," and Sheila E.'s "A Love Bizarre."

FAST FACTS: Stanley Jordan's "Magic Touch" holds at No. 1 on Billboard's jazz chart for the 41st week, establishing a new record for that survey. Grover Washing-

ton Jr.'s "Winelight" was No. 1 for 31 weeks in 1980, George Benson's "Breezin'" for 28 weeks in 1976, and Herbie Mann's "Memphis Underground" for 26 weeks in 1969.

Cliff Richard & the Young Ones' "Living Doll" holds at No. 1 for the second week on the British chart. The record is a remake of Richard's first No. 1 British single from 1959. This is Richard's 11th U.K. No. 1, his first since "We Don't Talk Anymore" in 1979.

At No. 2 in Britain this week is another old song: Sam Cooke's "Wonderful World," which peaked at No. 27 in the U.K. (and at No. 12 in the U.S.) when it was first released in 1960. Cooke died in 1964.

WE GET LETTERS: In the dubious distinction department, Lisa Lisa & Cult Jam with Full Force's "Can You Feel The Beat" has tied the Talking Heads' "And She Was" as the single with the longest run on the Hot 100 without cracking the top 50. Both stayed on for 20 weeks, with Lisa Lisa peaking at No. 69 and the Talking Heads peaking at No. 54. You'll recall that Chaka Khan had held the unenviable record with "Through The Fire," which stayed on for 19 weeks. This item comes from two tipsters: Larry Frank of Brooklyn and Jerseyite John Matarazzo.

And several of you have pointed out that Stevie Nicks' last two singles have been listed on the Hot 100 at the same time as songs with the same title by other artists. Nicks' "Talk To Me" had to compete with Quarterflash's song of the same name; "I Can't Wait" has had to do battle with the Nu Shooz record. It hasn't exactly held Nicks back. "Talk To Me" climbed to No. 4 in January, and "I Can't Wait" jumps to No. 16 this week. Lori Gillespie adds that the titles of two of Nicks' earlier hits have also been borrowed for recent chart entries, namely "Sara" by Starship and "Stand Back" by Stephanie Mills. But Gillespie concludes: "Stevie probably won't have to worry about some other artist using 'Rhiannon' as a song title!"

Kelly Isley Dies At 48

Founding Member of Isley Bros.

NEW YORK Kelly Isley, co-founder and the eldest member of the trailblazing black music group the Isley Brothers, died of a heart attack at his Alpine, N.J., home March 31. He was 48 years old.

Born O'Kelly Isley in Cincinnati on Christmas Day, 1937, Isley helped lead the group throughout a recording career that began in 1958 and continues to this day. The group played a crucial role in the development of both soul and black rock music, with breakthrough hits like "Shout," "Twist And Shout," "It's Your Thing," "That Lady," "Fight The Power," and "Love The One

You're With." In 1969, the Isleys earned a Grammy with "It's Your Thing" for best r&b vocal performance by a group.

Originally formed as a vocal group by Kelly and his brothers Ronald, Rudolph, and Vernon (who died in the '50s), the Isleys attracted little attention with their early doo-wop-style recordings. The group's sound changed in 1959 when the brothers were signed to RCA. Their first single for the label, the gospel-tinged r&b trendsetter "Shout," reached No. 47 on the pop charts, the first in a string of nearly 40 chart hits.

Moving to the small Wand label in 1962, the Isleys reached No. 2 on Billboard's r&b chart and No. 17 on the pop chart with a cover of "Twist And Shout." The group also recorded for Tamla in the mid-'60s before

(Continued on page 84)

Billboard's new album radio panel, see page 16

SURRENDER

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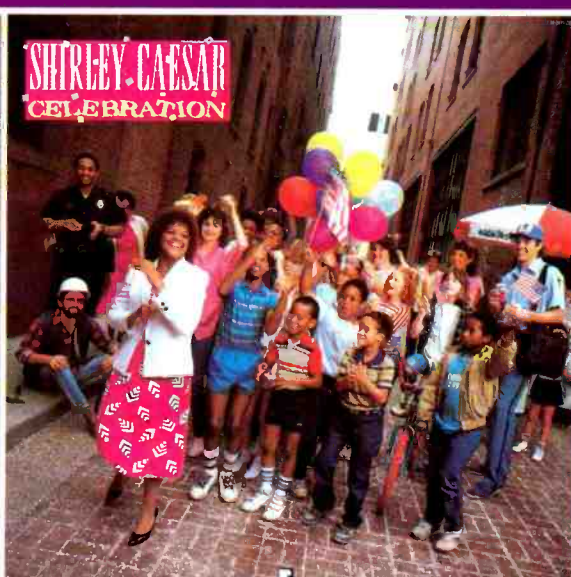


you're gonna love the spirit!

GIVIN' IT STRAIGHT TO YOU

Dorothy Moore

Remembered for her smash pop hit "Misty Blue", Dorothy Moore offers her first gospel album "Givin' It Straight To You". The project combines both new songs and familiar material, but Dorothy gives each tune a reading that is unmistakably hers.

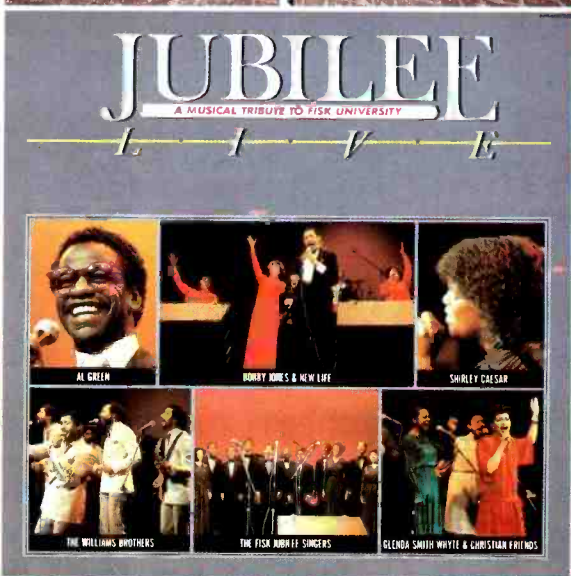
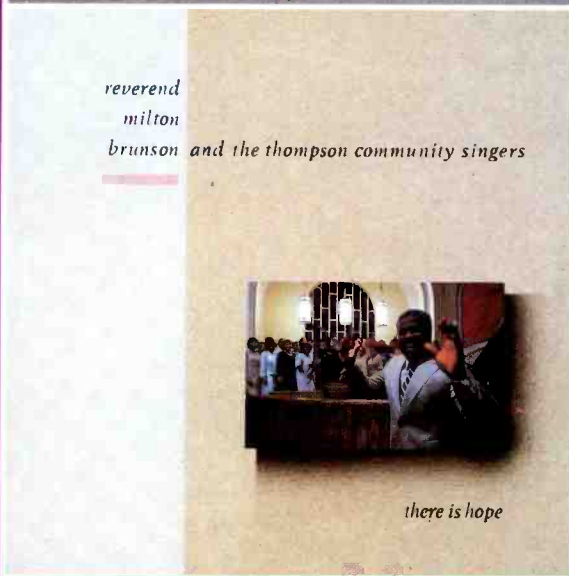


CELEBRATION

Shirley Caesar
Regarded as Gospel Music's first lady, Shirley Caesar, a five-time Grammy winner, has been honored this year for her performance of "Martin". The song "Martin", a selection from her "Celebration" LP, is a tribute to the late Dr. Martin Luther King. Experience the heart of this incredible artist.

THERE IS HOPE

The Reverend Milton Brunson and the Thompson Community Singers
Reverend Milton Brunson founded The Thompson Community Singers over three decades ago, and their reputation has flourished. "There is Hope" creates gospel music for the eighties with nothing held back!



JUBILEE LIVE

A Musical Tribute to Fisk University
Recorded live in Nashville, this musical tribute to Fisk University, a leading educational institution for black Americans for over one hundred years, features the artistry of Al Green, Shirley Caesar, Bobby Jones & New Life and others.



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'The Power Of Accurate Accounting' A CASE FOR 'DEREGULATION' OF TV MUSIC

BY THOMAS J. VALENTINO

The time is ripe for a change in the way music fees from television stations are paid. The new bill before Congress, HR 3521, would be a step in the right direction for the vast majority of composers, authors, and publishers in the administration of their copyrights. Finally, it would put into their own hands the power of accurate accounting for performance fees in the lucrative field of television broadcasting.

As the bill goes before a House subcommittee, most observers view it as a fight between the powerful broadcasting community and the equally powerful ASCAP/BMI coalition. However, there are a few people in the industry who are aware that many publishers, authors, and composers affiliated with both ASCAP and BMI are also pushing for passage of the legislation.

These publishers and composers actually seem to make up the vast majority of ASCAP and BMI members; that is, they compose and publish the "background" and "incidental" music used so frequently by television broadcasters. As a member of this "silent majority," let me explain how these supporters of the current bill feel.

Right now, the average publisher (and composer) receives very little from ASCAP and BMI in the way of distribution from collection of performance rights for this type of music. Background, production, and incidental music, according to the societies themselves, are "difficult" to account for accurately. Therefore, most of this music never shows up on the statements from ASCAP and BMI to publishers and composers of this genre of music.

Moreover, when it does get into the sample, both the rate and frequency tend to minimize its monetary effect within the statement. The end result is very small and sometimes close to zero in dollar terms.

As a publisher of this type of music exclusively, I can certainly sympathize with others who see the vast amounts of collections made by ASCAP and BMI and then turn to statements on distribution and see

what a poor job was done of recording the performances. This is compounded for the publisher who has already recorded a "synchronization" payment directly and never sees the expected "performance" fee.

The source licensing legislation would greatly benefit any publisher member of ASCAP and BMI for a number of reasons.

Firstly, he could cut his own deal. He would not have to rely on

would see an immediate increase in revenue. Unlike the sampling system of ASCAP or the logging system of BMI, source licensing provides for immediate, large, and longterm payments to those whose music is used in television programming.

Right now, it is estimated that 95% of the money collected from television stations by ASCAP and BMI is paid out to only 6% of the composers. And 85% of all compos-

As the present system stands, from the viewpoint of many publishers and composers, there is a lot of money going into the pot, and after the large administrative costs of ASCAP and BMI are taken out and the small number of major publishers are taken care of, there is little being distributed for what is widely regarded as substantial airplay of background, production, and incidental music. Source licensing would solve this particular injustice.

Ed Cramer, president of BMI, in testifying against the proposed legislation before the House subcommittee, indicated that one of the reasons for retaining the present system was that it provided for "no need to pay a great deal of money up front" to composers. One would tend to think that a system that provides for little or no payments for work done at the outset must be flawed. I wonder how many composers are pleased to learn that each time they produce they will not be getting any money now, but only promises of possible money later. Under source licensing, this will change.

The current system is an anachronism in action. The ideal market should be one in which the buyer is encouraged to purchase as directly as possible from the seller, thereby achieving economic benefits for both. A purchase of only what is used by the buyer and a negotiated and immediate sale by the producer benefit both sides of the transaction.

Congress is in a mood for deregulation. This has been achieved in the transportation industry, the communications industry, and the banking industry. In virtually all cases, there have been not only improvements within those industries, but also lower costs for the consumers and higher profits for the producers. It is now time to "deregulate" the industry for collection of performance rights as represented by ASCAP, BMI, and SESAC.

Thomas Valentino is president of Thomas J. Valentino Inc. in New York, which publishes production music for television, films, and video.



'How many composers are pleased to learn that ... they will not get any money now?'

ASCAP or BMI to collect the performances and possibly pay him his due down the road. He could, at the same time he makes his synchronization deal, tack on his own performance fee. This figure would be dictated by the market and might, in fact, be greater than he could ever expect from ASCAP and BMI.

ASCAP and BMI right now complain that performance fees would be cut drastically in the future if this bill is passed. This is not true at all. I believe that for the overwhelming majority of composers and publishers performance income would rise dramatically. This de facto "deregulation" of the cartel-type collection of fees by ASCAP and BMI would serve the composer/publisher by freeing him from dependence on the societies' efforts.

Secondly, the more popular "name" composers could continue to command a premium for their work in much the same way actor "stars" work for prices far above union scale. Once again, the market would take over a job now being handled in a cumbersome and inefficient manner.

Thirdly, publishers and composers whose music is used most often

never receive any money at all from ASCAP and BMI. Those figures are astonishing. With the large collections from television stations by ASCAP and BMI, these stations have absolutely no incentive to use local composers and music producers for incidental and background music.

If the blanket license is eliminated and replaced with source licensing, the television stations will immediately begin "jobbing out" music production on the local level. This outlook for the independent small publisher, producer, and composer would be nothing less than rosy.

ASCAP and BMI have noted, in their arguments for preservation of the status quo, that they provide a service in protection from copyright infringement for the television broadcaster through their blanket licensing system. This, in fact, may be the case, but the stations have not asked for such protection. And regardless of this fact, source licensing would provide specific licenses for uses of music. Therefore, any unauthorized uses would be fully liable to copyright infringement proceedings.

Letters to the Editor

A SIGN OF CARING

Radio Arts applauds John McEuen's commentary in your March 8 issue chiding radio stations for not identifying the music they play.

As a national music service, we encourage all our clients on all formats to identify their music; this benefits the stations as well as the artists. One of the most common complaints about radio from the average listener is lack of identification of music played. Personality involvement with the music is what makes a station more successful.

Any radio station that seemingly ignores the music it plays sends the listeners a not-so-subtle message that since the music apparently doesn't matter to them, why should it matter

to the listener!

John Benedict
VP & General Manager
Radio Arts, Inc.
Burbank, Calif.

GIVE THEM JEWELS

As the director of a Compact Disc music label and co-proprietor of a CD-only store (Boston Compact Disc), I'm compelled to comment once again on a nutty new development in this still-fledgling industry—the "Digi-Pak."

Despite my numerous objections to the paperboard package, I'd rather remind the "movers and shakers" to consider the lowly consumer. I realize it's no fun to fraternize with the masses, but their tastes rule our uni-

verse. And they dig the jewel-box. It's slick and clean and durable, but, best of all, it is modern and has definitely enhanced the product profile, which has propelled CD sales thus far beyond the wildest projections of just a couple of short years ago. So, why blow it now?

We can fool some of the people some of the time, but we'll never get away with this—and for what, a few pennies? (At 40-60 cents for each Digi-pak, it seems more than just the public is being fooled...)

I'm not unsympathetic to the album packaging industry—I realize they're still smarting from the sudden popularity of cassettes at the expense of the LP (cheaper by far to package, with less paper) and are de-

termined not to miss out on the Compact Disc. But they'll get their slice of the pie now with the advent of the 6-by-12-inch paperboard outer box—and we'll still all be pals.

Please, let's be reasonable about this.

Don Rose
President
Rykodisc USA
Salem, Mass.

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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Atlanta's WARM Hopes To Cool Off WZGC Switches To Top 40 To Challenge The Market King

BY RUSSELL SHAW

ATLANTA There is an old-fashioned top 40 radio war being waged in Atlanta, pitting a confident veteran powerhouse against a brash new

upstart. It is a battle that other Atlanta stations, advertising agencies, and promotion people are watching with more than passing interest.

In one corner: First Media's perennially powerful top 40 fixture

WZGC (Z93), which has led the last two overall Atlanta Arbitron books (spring and fall) with marks of 12.1 and 9.8 respectively. Challenging Z93 is Susquehanna's WARM-FM, which dropped its long-established adult contemporary format for top 40 last month.

WARM would have to be classified as the underdog. Its last two overall results have been 2.5 and 3.2, less than a third of Z93's pace-setting market shares.

Former WZGO Philadelphia program director and recently hired WARM PD Steve Davis admits that his new employer has had programming and identity problems in the past. Still, the station, which uses the "Power 99" moniker, is optimistic midway through the spring sweep.

"Obviously, we have gone through quite a few changes in the last three or four years," says Davis. "But research we've done has shown that there was an uptempo hole for a contemporary hit station that leans a little more toward rock'n'roll." Davis is no stranger to the city: He was assistant PD at Z93 in the early '80s.

Davis says he expects to keep the 25-34 base garnered by WARM's AC format, but with a different constituency. Davis describes the differences between Power 99 and Z93 by commenting that "their lean is a bit urban. We look at songs on an individual basis, but there's still some we won't play."

Working off a play list of 30 currents, Davis says he is not using any current chart tunes that Z93 isn't. He notes, however, that some

(Continued on page 18)



Powerful Dreams. WUSL "Power 99" Philadelphia's "Beej in the Morning" presents a signature card of 1,500 listeners who made the stations "Living the Dream Pledge" to Coretta Scott King, center. Later, the card will move on to the Martin Luther King Jr. Federal Holiday Commission in Washington, D.C. Looking on is WUSL morning newscaster Loraine Ballard-Morril.

...newslines...

MALRITE COMMUNICATIONS issued the following response April 2 to Arbitron's decision to de-list WHTZ New York from its winter book (Billboard, March 29): "WHTZ is outraged at Arbitron's decision to de-list the station. The contention that two off-the-cuff and obviously humorous 15-second remarks could cause, or were intended to cause, ratings distortion is absurd. Moreover, Arbitron has apparently violated its own procedures by bowing to pressure from WHTZ's competitors instead of reaching its decision independently. WHTZ has retained a law firm to fully investigate this matter and to advise the station on what legal options are available to it."

CAPITAL CITIES/ABC promotes VP/GMs at seven of its o&o stations to president and general manager of their respective outlets. The elevated executives are WABC-AM New York's James Haviland, WPLJ New York's Joseph Parish, KABC Los Angeles' George Green, KLOS Los Angeles' Bill Sommers, WLS/WYZZ (formerly WLS-FM) Chicago's Jeffrey Trumper, KGO San Francisco's Michael Luckoff, and WRQX Washington's Earnest Fears.

BOOTH AMERICAN Broadcasting ups four general managers to the vice-president level. The GMs are WJLB Detroit's Verna Greene, WNNK-AM-FM Cincinnati's Jim Wood, WKKO/WTOD Toledo's Clyde Roberts, and WZZP South Bend's Vince Ford. In addition, Roger Turner joins Booth American as VP/GM at WRMR/WLTF Cleveland.

GUY GANNETT Broadcasting Services appoints Gary Lawrence vice president/general manager of WINZ Miami. Lawrence joins the top 40 outlet from the sales manager post at WAXY Ft. Lauderdale. He replaces Stan Cohen, who left the company.

BLAIR RADIO promotes two directors to vice presidents. Lori Adelsberg moves up in the research department and Jean Gunning in the marketing information division.

BRIAN WHITE assumes operations manager duties at KONO/KITY San Antonio, Texas, an oldies/top 40 pair recently acquired by Duff Broadcasting. White was on air at KKBQ-AM-FM Houston. White will also serve as program director for KITY; John Dakins assumes that post at KONO.

Album Rock Panel Hits Record Size

NEW YORK With this issue, Billboard debuts its revamped radio panel for the Album Rock Tracks chart (formerly called Top Rock Tracks).

As part of Billboard's ongoing effort to provide charts which best reflect an ever-changing marketplace, the album rock panel consists of 78 album rock outlets. This number represents the largest such panel in the magazine's history. Like our Hot 100 reporters, Album Rock panelists are weighted according to weekly Arbitron cume figures.

The panel roster appears on page 16 with complete details on the weight definitions.

Paul Drew's monthly column, 'P.D. to P.D.', can be seen in this issue on page 18



SHE'S A Chili Lover. KSHE St. Louis staffers risk heartburn by taking part in the album rock station's "Afterburner Chili Cook," a post-ZZ Top concert party for listeners. Serving up the hot stuff are, from left, KSHE assistant program director Al Hofer, assistant marketing and promotion director Mary Tripodi, and promotion assistant Scott Strong.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

KDWB-AM-FM Minneapolis program director **Dave Anthony** gives the Fine Young Cannibals a valuable vote of support in adding their "Johnny Go Home" (I.R.S.). A spin-off of the English Beat, the Cannibals have been making sporadic strides with this single, and according to Anthony, the tune should get wider notice. "It's one of those response records, a knob turner," Anthony enthuses. The track came to his attention after getting "enormous" club play, and Anthony praises it as a rare and truly different-sounding song for radio. "How an Austrian band came up with a Minneapolis sound, I'll never know. But, I'll take it," says Anthony of Opus "Live As Life" (Mercury). The sing-along song, "is well-suited to the people living here, it simply fits the lifestyle," he notes. The Outfield's "Your Love" (Columbia) "really surprised me," says Anthony, who notes that call-out KDWB research turned up a 75% familiarity factor on the group's second single. Not new, but doing extremely well at the hit stronghold are Phil Collins' "Take Me Home" (Atlantic) and Robert Palmer's "Addicted To Love" (Island).

AOR

"The Outfield is just exploding here," says **WSHE** Ft. Lauderdale program director **Michael Dalfanzo**. While the station has been airing "Your Love" for months, Dalfanzo says sales are really just kicking in now, a development that coincided nicely with WSHE's recent club concert with the band. Meanwhile, the Hooters are continuing to make Southern Florida their own with their latest single, "Where Do The Children Go" (Columbia). Also taking off is Howard Jones' "No One To Blame" (Elektra). "This one might be considered kind of soft by traditional AOR standards," says Dalfanzo. "But, then we're not a traditional AOR." As Bob Seger's "American Storm" (Capitol) jumps from 45 to 34 of WSHE's sales list, the PD is looking deeper into the album at the ballad-ish "Miami."

COUNTRY

With spring in full bloom in the South, **WSM-AM-FM** Nashville program director **Gregg Lindahl** finds a few uptempo tracks that fit Music City's upward mood swing. First off is Lee Greenwood's "Hearts Aren't Made To Break" (MCA). "It's the right record at the right time of year," says Lindahl. Also falling into that category is Mark Gray's "Back When Love Was Enough" (Columbia). It's another uptempo offering, and Lindahl figures the single will perform as well as Gray's "Diamond In The Dust" did for WSM. Another relatively new artist getting full support from the legendary country outlet is Michael Johnson. Coming off two popular duets with Sylvia, Johnson's solo outing "Gotta Learn To Love Without You" (RCA) bodes well for the artist. "When my music director Jay Phillips heard this, he just screamed," the PD reports. "I heard that and the song through the walls and I knew we had something here."

KIM FREEMAN

Featured Programming

RADIO INTERNATIONAL did a little research recently, and dug up the fact that eight of 10 songs nominated for Oscars in the last two years were No. 1 records on the Billboard charts. Taking this as a sign that the cross-marketing among music, movies, and television will continue, the New York syndicator has married two media to launch "Rockin' & A'Reelin'."

The monthly program, which debuts April 26, will further examine the ties between movies and rock'n' roll. As such, stars from both camps will appear as guest hosts on the show. Initial participants include Roger Daltrey, Graham Nash, Tim Matheson, Jackson Browne, Mike Rutherford, and Michael Keaton.

Set in a magazine format, "Rockin' & A'Reelin'" will include such features as soundtrack and video spotlights, classic rock tracks from films, news updates, and insights from performers, directors and producers.

WITH THE BASEBALL SEASON getting into full swing, you might want to check out a new short-form series hosted by **Reggie Jackson**. It's a public affairs series produced by New York-based **Gladney Communications**. During the two-minute commentaries, Jackson will cover many bases often avoided by athletes. Topics on the agenda include drugs, alcohol, gambling abuses, marriage, violence in sports, and homosexuality. On a lighter note, Jackson will offer his views on movies, music, and other facets of the entertainment field.

DIR BROADCASTING cooks up its first two "Super Biscuits," which kick off a series of six special "King Biscuit Flower Hour" editions that will run throughout the year. Slated for Saturday (12) is "Who's Best," containing the latest concert material from Roger Daltrey, Pete Townshend, and John Entwistle, plus some Who classics from the DIR archives.

The second "Super Biscuit" airs May 23, featuring Judas Priest in concert from the Kiel Auditorium in St. Louis. This will be surrounded by a national contest wherein affiliate listeners will vie for motorcycles and a trip to St. Louis to see the show in person.

Also in New York, **The United Stations** renews its contract with **Dick Bartley** as producer and host of its "Solid Gold Saturday Night" and "Solid Gold Scrapbook."

At the same time, the latter program has been expanded from a two-hour weekend program to a package of five one-hour shows. Affiliates will now be able to carry it each weekday, or stack the shows for weekend blocks.

NARWOOD PRODUCTIONS of New York has teamed up with **NW Ayer Inc.** to produce a series of PSAs saluting the Statue of Liberty. Dubbed "Liberty Fanfare," the set features John Denver, Phil
(Continued on page 16)

There's Nothing Like A Saturday Night!

Solid Gold

It's Saturday night. The lights are dimmed. The radio is turned up. And millions of people tune in to the biggest oldies party in America—a party that joins music fans from all over the U.S.

And there's nothing like the music. There's nothing like the excitement. There's nothing like the weekend fun of a **SOLID GOLD SATURDAY NIGHT**.

SOLID GOLD SATURDAY NIGHT starring **Dick Bartley**. The original, and the most successful, live music request call-in show in the U.S.—featuring five hours of non-stop party music from the Golden Age of Top 40. Where every Saturday night, thousands of fans from Baltimore to Hawaii call the toll-free hotlines to request their favorite hits from the 50's, 60's, and 70's.

The man who brings it all together is host **Dick Bartley**, America's leading authority on vintage rock, playing the original stereo recordings of the classics—many of which are rare collector's items from our own

spectacular library. That library of thousands of selections is indisputedly the best, most complete stereo collection of oldies in the nation.

The party goes on all night with listener participation, trivia, quizzes and incredible hits. And each week **Dick** spotlights a different artist, group or theme from the Golden Age of Top 40. In fact, it's not unusual for the superstars themselves to call in

and join the fun.

In short, there's nothing like the music . . . the loyal following . . . the drawing power of **SOLID GOLD SATURDAY NIGHT**.

So, come on! Join the more than 250

affiliates nationwide that air the leading live oldies call-in show in America. **SOLID GOLD SATURDAY NIGHT**.

SOLID GOLD SATURDAY NIGHT is transmitted live, in stereo, via satellite, and is available on a barter basis.

For national sales information call (212) 575-6133. For clearance information call (212) 575-6100.

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STARRING DICK BARTLEY



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FEATURING THE HIT SINGLE,
AMERICAN STORM

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Billboard Entertainment News Network

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ALBUM ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	3	5		VAN HALEN WARNER BROS.	WHY CAN'T THIS BE LOVE
2	3	4	5		BOB SEGER & SILVER BULLET BAND CAPITOL	AMERICAN STORM
3	2	2	5		THE ROLLING STONES ROLLING STONES	HARLEM SHUFFLE
4	6	6	8		THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	TUFF ENUFF
5	7	9	4		JULIAN LENNON ATLANTIC	STICK AROUND
6	8	12	13		ZZ TOP WARNER BROS.	ROUGH BOY
7	4	1	9		ROBERT PALMER ISLAND	ADDICTED TO LOVE
8	5	5	7		JACKSON BROWNE ASYLUM	FOR AMERICA
9	14	19	4		BOB SEGER & SILVER BULLET BAND CAPITOL	FORTUNATE SON
10	26	—	2		THE ROLLING STONES ROLLING STONES	ONE HIT TO THE BODY
11	19	34	3		DAVID BOWIE EMI-AMERICA	ABSOLUTE BEGINNERS
12	12	17	5		PHIL COLLINS ATLANTIC	TAKE ME HOME
13	9	8	8		HONEYMOON SUITE WARNER BROS.	FEEL IT AGAIN
14	10	11	10		OZZY OSBOURNE CBS ASSOCIATED	SHOT IN THE DARK
15	11	13	6		JOE COCKER CAPITOL	SHELTER ME
16	NEW				JOURNEY COLUMBIA	BE GOOD TO YOURSELF
17	27	27	4		SIMPLE MINDS A&M	ALL THE THINGS SHE SAID
18	24	—	2		GRAHAM NASH ATLANTIC	INNOCENT EYES
19	13	15	8		BRIAN SETZER EMI-AMERICA	THE KNIFE FEELS LIKE JUSTICE
20	17	20	7		THE CALL ELEKTRA	I STILL BELIEVE
21	31	—	2		VAN HALEN WARNER BROS.	BEST OF BOTH WORLDS
22	16	16	11		MIKE & THE MECHANICS ATLANTIC	ALL I NEED IS A MIRACLE
23	29	35	4		MR. MISTER RCA	IS IT LOVE
24	NEW				THE ROLLING STONES ROLLING STONES	WINNING UGLY
25	25	39	3		JUDAS PRIEST COLUMBIA	LOCKED IN
26	22	26	5		TED NUGENT ATLANTIC	LITTLE MISS DANGEROUS
27	33	—	2		VAN HALEN WARNER BROS.	DREAMS
28	18	10	12		INXS ATLANTIC	WHAT YOU NEED
29	21	22	7		THE FIRM ATLANTIC	LIVE IN PEACE
30	30	36	3		MARILLION CAPITOL	LADY NINA
31	15	7	11		THE FIRM ATLANTIC	ALL THE KINGS HORSES
32	34	—	2		PETE TOWNSHEND A&M	SECONDHAND LOVE
33	23	18	13		THE OUTFIELD COLUMBIA	YOUR LOVE
34	20	14	9		BLUE OYSTER CULT COLUMBIA	DANCING IN THE RUINS
35	47	—	2		JIMMY BARNES GEFEN	WORKING CLASS MAN
36	42	44	3		JACKSON BROWNE ASYLUM	LIVES IN THE BALANCE
37	NEW				PET SHOP BOYS EMI-AMERICA	WEST END GIRLS
38	41	41	3		ELVIS COSTELLO COLUMBIA	DON'T LET ME BE MISUNDERSTOOD
39	NEW				WAX RCA	RIGHT BETWEEN THE EYES
40	40	40	3		GLEN BURT NICK A&M	LITTLE RED HOUSE
41	NEW				JOE JACKSON A&M	RIGHT AND WRONG
42	28	21	6		RUSH MERCURY	MYSTIC RHYTHMS
43	35	31	8		TALK TALK EMI-AMERICA	LIFE'S WHAT YOU MAKE IT
44	38	28	12		HEART CAPITOL	THESE DREAMS
45	NEW				LEVEL 42 POLYDOR	SOMETHING ABOUT YOU
46	32	24	7		DOKKEN ELEKTRA	IN MY DREAMS
47	39	29	9		THE ALARM I.R.S.	SPIRIT OF '76
48	36	33	7		THE DEL FUEGOS SLASH/WARNER BROS.	I STILL WANT YOU
49	37	25	9		ZZ TOP WARNER BROS.	DELIRIOUS
50	43	23	12		PETER FRAMPTON ATLANTIC	LYING

VOX by Kim Freeman JIOX

WHILE A NUMBER of new developments involving payola investigations hit the streets, the radio community seems to be watching it all with a relatively calm eye. A spot check of group programmers shows only one that has altered operations in response to the flurry of attention on the subject. That is Gannett Broadcasting, and the alteration concerns the documentation of programming decisions, rather than the decisions themselves.

According to Gannett programming vice president Jay Cook, the procedure was set in motion six weeks ago. Cook says the widespread media coverage concerning independent promoters was "what brought it to my mind." He notes, however, that indies are still allowed to present their product to Gannett programmers.

Cook says the new group policy represents the implementation of "uniform documentation procedures" concerning music decisions. "We didn't change anything" relating to the sources of these decisions, Cook stresses. Basically, it's paperwork telling GMs and any interested Gannett executives that "these are the sources we used, plus our collective experience, to make our music decisions," Cook says.

THOSE OF YOU BITING your nails over what Emmis is going to do with its new Gotham and D.C. outlets, will have to bite those babies to the quick. According to Emmis programming vice president Rick Cummings, the FCC probably won't clear Emmis' takeover on WHN/WAPP New York and WAVA Washington until September. In the interim, Cummings says, "We're entertaining everybody's ideas." That includes present and potential listeners for each station.

"I can tell you one thing," Cummings notes, "We think WAVA is a real good radio station. I doubt we'll make any changes except to promote it a little more."

Meanwhile, Birch and Arbitron can tell you another thing about Emmis' effectiveness. The group's young urban/top-40 outlet, KPWR Los Angeles, continues to woo both the industry and its audience. In the latest Birch rolling two-month study, "Power 106" rose from a 1.2 to a 3.9, says Cummings. And, Arbitron's February report showed KPWR with a 2.6 overall share. Even with the novelty factor that benefits most new outlets, those are impressive numbers.

MATT PATRICK steps into the programming chair at top-40 outlet, WKDD Akron. His promotion

follows eight years of solid service with the station. He replaces Nick Anthony who graduates to vice president of operations for OBC Broadcasting, which owns WKDD and five others. In addition, Reed Kittredge is brought on board as MD/assistant PD. He was recruited from WVIC Lansing, Mich., where directed the music.

You can expect Scott "the Professor" Muni to continue preaching the rock'n'roll gospel at WNEW-FM for many moons to come. He's just signed a longterm contract as operations director and afternoon man, which the outlet is billing as a "lifetime agreement." The relationship dates back to 1967 when the Metromedia outlet was born to rock.

Meanwhile, WNEW has calculated that their two-millionth song will air on Monday (7). To celebrate that fact and to wrap up a huge promotion surrounding the event, WNEW will stage a 24-hour remote broadcast from Tower Records' downtown outlet. WNEW's entire air team will obviously be on hand, as will a fancy car that goes to the listener who guesses what the two millionth song is and on whose shift it will appear.

WDMT Cleveland's Eric Faison leaves the urban outlet to chair the evening shift on the "Beat of the

New procedure on music decisions at Gannett

World" satellite program.

JAY CLARK leaves the West Coast for Motor City to accept the PD post at AC outlet WOMC Detroit. He replaces Lee Jacobs, stepping in from recent posts at KRLA Los Angeles, where he was operations manager.

KRBE brings Gina Wood on board as morning news woman. She joins from the same post at KHFI Austin, Texas, in a move that allows Mike Martin to concentrate on community service for KRBE-AM-FM.

A nifty public service arrives in the form of Gary Owens' official "Sorry I'm Late/Wheel of Excuses" card. The Gannett executive makes the table of handy excuses available to all his listeners who linger too long over his morning program on jazz outlet KKKO Los Angeles. A popular retort: "I was driving right behind a group of Hell's Angels... And then my horn got stuck."

On the country front, WMC Memphis brings Jim Tabor on board as afternoon man and music director. The station also moves Jim McCloud to mornings. Way out west in Seattle, Wash., Patti Par moves to KRPM for the midday slot. That's a jump from country competitor KMPS... And, at KYXX-AM Odessa, Texas, Dave Gibson is upped to music director. The afternoon man replaces Dave Richards in the listening room; the latter putting all his efforts to the morning show.

A while back, Shamrock announced intentions to acquire

WCXI-AM Detroit as a sister for WWWW there. That puts the able Barry Mardit in as PD for both.

Country daytimer WCKZ Atlanta has increased its power to 5,000 watts and made some personnel changes to go along with it. First, Rick Frazer leaves WBEU Bueford, S.C., to assume 4 o'clock sign-off duties. And, Rex Nolan takes over music director duties, while moving to the morning show.

Dave Bishop returns to Columbus, Ohio, for the PD-ship at WSNY. Roughly 10 years ago, Bishop had programmed WCOL there, and most recently he held the same post at WKLH-FM Milwaukee, one of WSNY's sister stations.

CHICAGO BEAR Keith Van Horne joins WCKG-FM (G-106) there for weekend air duties. The starting right tackle for the Superbowl champs has a B.A. in broadcasting from the Univ. of Southern California, and had shown up on G-106 during the Bears' season with post-game reports. Also new at the station is Cathi Parrish, who graduates from traffic reports to weekend work and fill-in duties. Leslie Harris leaves WUSN to assume weekend duties as well.

Also in Chicago, Kevin Molloy joins WFYR as weekend air talent. He's a Windy City regular, having been on air at WLS-AM-FM for several years, plus other local credits.

MARCOS MANIA is the tale unfolding at KPKE Denver where personality Don Hawkins and other staffers recently recorded "Ferdinand's Isle." Yes, it's set to the theme song of the "Gilligan's Isle" TV show, and it follows the travels of Ferdinand and Imelda. Last week, morning team Steven B. & the Hawk were singing along as follows: "So, this is the tale of our castaways/Exiled to the end of time/They'll have to make the best of things/Or go back to crime."

Also into the act was WXPJ Moline, Iowa. There, DJ Dene Olson put out a plea to help Imelda through the shoe crisis generated by the couple's speedy Philippines exit. Sympathetic listeners sent roughly 1,000 pairs of slippers, swim fins, etc. to WXPJ's studios.

It's always nice to see a radio perspective in mainstream media. We call your attention to the April issue of Playboy (as if we had to), which features WKSQ-FM Bangor, Me., program director Tim Moore discussing the "controversy" over sexually suggestive lyrics on the radio.

And, if you're an industryite looking for a cram course in the radio perspective, you might turn to "pure rocker" KNAC Long Beach, which launches a guest DJ Sunday series to feature members of the industry.

WACKY WPLJ New York Weatherman Howard the Cabdriver is planning an on-air wedding to his fiancée of three years, Irene Goldsmith. The ceremony is set for April 17, when morning man Jim Kerr will double up as best man.

BILLBOARD ANNOUNCES EXPANDED ALBUM ROCK CHART PANEL

NEW YORK The following is a list of the stations that make up Billboard's revised reporting panel for the Album Rock Tracks chart. The new panel represents the largest in Billboard's history. It consists of the most popular album rock radio outlets in the U.S.

The various reporting categories are defined as follows: "Platinum," stations with 1,000,000-plus weekly cume; "Gold," stations with 500,000-999,999 weekly cume; "Silver," stations with 250,000-499,999 weekly cume; and "Bronze," stations with less than 250,000 weekly cume. All rankings are based on the fall 1985 Arbitron results. Asterisks indicate new panel members.

PLATINUM

WNEW-FM/New York, N.Y.
WXRK/New York, N.Y.
WAPP/New York, N.Y.*
WMMR/Philadelphia, Pa.
KLOS/Los Angeles, Calif.
KMET/Los Angeles, Calif.

GOLD

WWDC/Washington, D.C.
WYSP/Philadelphia, Pa.
WLUP/Chicago, Ill.
WLLZ/Detroit, Mich.
WRIF/Detroit, Mich.

WFBQ/Indianapolis, Ind.
KROQ/Los Angeles, Calif.*

SILVER

WAAF/Boston/Worcester, Mass.
WHCN/Hartford, Conn.
WHJY/Providence, R.I.
WBAB/Long Island, N.Y.
WLIR/Long Island, N.Y.*
WYDD/Pittsburgh, Pa.
WIYY/Baltimore, Md.
WKDF/Nashville, Tenn.*
WSHE/Ft. Lauderdale/Miami, Fla.
WYNF/Tampa, Fla.
WKLS/Atlanta, Ga.
WCKG/Chicago, Ill.*
WXRT/Chicago, Ill.*
KQRS/Minneapolis/St. Paul, Minn.
WQFM/Milwaukee, Wis.
WEBN/Cincinnati, Ohio
WLVQ/Columbus, Ohio
KSHE/St. Louis, Mo.
KYYK/Kansas City, Mo.
KLOL/Houston, Texas
KSRH/Houston, Texas*
KTXQ/Dallas, Texas
KZEW/Dallas, Texas
KUPD/Phoenix, Ariz.
KBPI/Denver, Colo.
KISW/Seattle, Wash.
KFOG/San Francisco, Calif.*
KRQR/San Francisco, Calif.*
KZAP/Sacramento, Calif.
KGB/San Diego, Calif.*

BRONZE

WBRU/Providence, R.I.
WCCC/Hartford, Conn.*
WPLR/New Haven, Conn.
WPYX/Albany, N.Y.*
WCMF/Rochester, N.Y.
KGGO/Des Moines, Iowa
WDHA/Dover, N.J.
WZZO/Allentown, Pa.*
WHFS/Annapolis, Md.*
WNOR/Norfolk, Va.
WRXL/Richmond, Va.
WRDU/Raleigh, N.C.*
WIMZ/Knoxville, Tenn.*
WQMF/Louisville, Ky.*
WFYV/Jacksonville, Fla.*
WDIZ/Tampa, Fla.
WWCK/Flint, Mich.
WLAV/Grand Rapids, Mich.*
WSKS/Cincinnati, Ohio
WTUE/Dayton, Ohio*
WIOT/Toledo, Ohio
KATP/Oklahoma City, Okla.*
KMOD/Tulsa, Okla.
KEZO/Omaha, Neb.
KDKB/Phoenix, Ariz.
KLBJ/Austin, Texas
KISS/San Antonio, Texas*
KGON/Portland, Ore.
KINK/Portland, Ore.*
KAZY/Denver, Colo.
KBCO/Denver, Colo.
KRSP/Salt Lake City, Utah*
XTRA/San Diego, Calif.*
KOME/San Jose, Calif.*

FEATURED PROGRAMMING

(Continued from page 11)

ip Bailey, Kurtis Blow, Exile's Les Taylor, Lee Greenwood, and B.J. Thomas singing the Lady's praises.

The multi-format package of 30- and 60-second PSAs is available nationally on a seven-inch record.

Tom Holdridge takes the reins as producer of CBS Radioradio's "Entertainment Coast To Coast." In addition to writing that program, Holdridge has written and produced CBS's "20th Anniversary Beatles Special" and was producer/director at KLAC Los Angeles for four years. **KIM FREEMAN**

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

April 11-13, **E.L.O.**, Countdown America with Dick Clark, United Stations, four hours.

April 11-13, **John Anderson**, The Weekly Country Music Countdown, United Stations, three hours.

April 11-13, **Sly & the Family Stone**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

April 11-13, **Margaret Whiting**, The Great Sounds, United Stations, four hours.

April 11-13, **April "Showers,"** Top 30 USA, CBS Radioradio, three hours.

April 11-13, **Starship**, Hot Rocks, United Stations, 90 minutes.

April 11-13, **The Name Game**, Solid Gold Saturday Night, United Stations, five hours.

April 11-13, **Tears For Fears, the Hooters**, Superstar Concert Series, Westwood One, 90 minutes.

April 11-13, **Sly Fox**, Rick Dees' Weekly Top 40, United Stations, four hours.

April 11-13, **Fabulous Thunderbirds**, Rock Chronicles, Westwood One, one hour.

April 11-17, **The Judds**, Country Today, MJI Broadcasting, one hour.

April 11-17, **Ozzy Osbourne**, Metalshop, MJI Broadcasting, one hour.

April 12-13, **Giorgio Moroder**, Musical Starstreams, Musical Starstreams, two hours.

April 12-13, **Whitney Houston**, On the Radio, NSBA, one hour.

April 12-13, **The Coasters**, Lionel Richie, Gary Owens Supertracks, Creative Radio Network, one hour.

April 13, **Journey, Graham Nash, Simple Minds, Power Cuts**, Global Satellite Network/ABC, one hour.

April 14, **Luther Vandross, Evelyn King, Kashif**, In the Spotlight Special, Westwood One, one hour.

April 14-20, **Waylon Jennings**, Country Closeup, Narwood Productions, one hour.

April 14-20, **Ozzy Osbourne**, InnerView, Innerview Radio Network, one hour.

April 18, **Tom Petty & the Heartbreakers**, "Pack Up The Plantation" simulcast with Showtime, Westwood One, one hour.

April 18-20, **Paul Revere & the Raiders**, Solid Gold Saturday Night, United Stations, five hours.

April 18-20, **Mary Wells, Dick**

Clark's Rock Roll & Remember, United Stations, four hours.

April 18-20, **John Schneider**, The Weekly Country Music Countdown, United Stations, three hours.

April 18-20, **Heart**, Countdown America with Dick Clark, United Stations, four hours.

April 18-20, **Lionel Hampton**, The Great Sounds, United Stations, four hours.

April 18-20, **Crosby, Stills & Nash**, Legends of Rock, NBC Radio Entertainment, two hours.

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.

	89 REPORTERS	NEW ADDS	TOTAL ON
P.LABELLE & M.MCDONALD ON MY OWN MCA	14	37	
MADONNA LIVE TO TELL WARNER BROS	14	14	
HOWARD JONES NO ONE IS TO BLAME ELECTRA	13	13	
SADE NEVER AS GOOD AS THE FIRST TIME PORTRAIT	11	55	
PHIL COLLINS TAKE ME HOME ATLANTIC	11	67	

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	
					LABEL & NUMBER/DISTRIBUTING LABEL		
1	3	4	7		OVERJOYED TAMLA 1832/MOTOWN	1 week at No. One ◆ STEVIE WONDER	
2	5	6	8		TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.'S	
3	2	1	11		THESE DREAMS CAPITOL 5541	◆ HEART	
4	1	2	11		SECRET LOVERS A&M 2788	◆ ATLANTIC STARR	
5	4	3	12		NIKITA GEFENN 7-28873/WARNER BROS.	◆ ELTON JOHN	
6	8	12	6		I THINK IT'S LOVE ARISTA 1-9444	◆ JERMAINE JACKSON	
7	10	14	6		WHISPER IN THE DARK ARISTA 1-9460	DIONNE WARWICK	
8	7	8	11		NOW AND FOREVER (YOU & ME) CAPITOL 5547	◆ ANNE MURRAY	
9	14	29	3		TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS	
10	19	38	3		GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON	
11	12	21	5		SO FAR AWAY WARNER BROS. 7-28789	◆ DIRE STRAITS	
12	6	5	13		SARA GRUNT 14253/RCA	◆ STARSHIP	
13	16	27	4		CALL ME A&M 2816	◆ DENNIS DEYOUNG	
14	9	7	11		ONLY ONE COLUMBIA 38-05785	◆ JAMES TAYLOR	
15	15	16	8		LOVE CAN TAKE US ALL THE WAY QWEST 7-28790/WARNER BROS. JACK WAGNER WITH VALERIE CARTER		
16	18	20	6		THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA) MCA 52784	◆ MELISSA MANCHESTER AND AL JARREAU	
17	25	32	4		MANIC MONDAY COLUMBIA 38-05757	◆ BANGLES	
18	11	10	10		BOP EMI-AMERICA 8289	◆ DAN SEALS	
19	28	40	3		NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	SADE	
20	22	26	7		CALLING AMERICA CBS ASSOCIATED 4-05766/EPIC	◆ ELECTRIC LIGHT ORCHESTRA	
21	32	37	3		HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED	
22	13	9	11		SILENT RUNNING ATLANTIC 7-89488	◆ MIKE & THE MECHANICS	
23	17	11	18		HOW WILL I KNOW ARISTA 1-9434	◆ WHITNEY HOUSTON	
24	33	35	4		BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE	
25	26	28	6		SEND IN THE CLOWNS (FROM 'A LITTLE NIGHT MUSIC') COLUMBIA 38-05837	BARBRA STREISAND	
26	20	17	12		KYRIE RCA 14258	◆ MR. MISTER	
27	36	39	3		HE DOESN'T CARE (BUT I DO) RCA 14302	BARRY MANILOW	
28	24	13	11		KING FOR A DAY ARISTA 1-9450	◆ THOMPSON TWINS	
29	21	18	8		HOLD ON TO YOUR LOVE TAMLA 1828/MOTOWN	SMOKEY ROBINSON	
30	NEW				ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD	
31	30	30	5		THIS COULD BE THE NIGHT COLUMBIA 38-05765	◆ LOVERBOY	
32	29	22	9		BORN YESTERDAY MERCURY 884428-7/POLYGRAM	◆ EVERLY BROTHERS	
33	27	19	20		THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE	
34	23	15	17		LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY	
35	34	23	18		WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN	
36	NEW				SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42	
37	39	—	2		LOVE 4/2 ASYLUM 7-69568/ELEKTRA	TEDDY PENDERGRASS	
38	31	31	4		FOR AMERICA ASYLUM 7-69566/ELEKTRA	◆ JACKSON BROWNE	
39	NEW				IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK	
40	35	24	8		I'M NOT THE ONE ELEKTRA 7-69569	◆ THE CARS	

○ 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.

3 out of 4 ain't bad!



During the recent Gavin Seminar for Media Professionals, Los Angeles' KIIS-FM garnered three out of a possible four first place awards for Top 40 radio stations in America:

- 1985 Air Talent of the Year: Rick Dees
- 1985 Program Director of the Year: Gerry DeFrancesco, Vice-President Programming, KIIS-FM
- 1985 Station of the Year: KIIS-FM

We at KIIS Radio are most honored to have been selected as station of the year, and we ask you to join with us in congratulating these two broadcasting professionals on their awards: Rick Dees and Gerry DeFrancesco.

Wally Clark
President and General Manager
KIIS Radio



A Look At Past Predictions By And About The Industry

AS WE PACK our NAB bags full of questions about and ideas for the future, let's take a moment to reflect on how the future looked yesterday.

In September 1956, one of the most compelling figures in broadcasting, David Sarnoff, the late chairman of RCA, gave a speech titled "20 Years From Now—A Forecast." He described "20 major developments likely to affect us all" in the next 20 years.

Some 30 years have passed; let's look at his scorecard. He predicted the wide use of nuclear energy for the power industry, ships, trains, and autos. Mail delivered by guided missiles. Effective solar energy. A "crescendo of automation through cheap and abundant power." A generally well-fed world. Accurate year-in-advance weather reports. Relative economic wealth of such abundance that too much leisure time would be the country's most pressing problem.

A few of Sarnoff's 20 predictions did come true, mostly the ones in areas he and RCA knew best.

Television today is global. Color TV is everywhere. He even underestimated the extent to which computers would assume the burdens of complicated and tedious business

procedures. (Did anyone foretell the coming of the silicon chip?)

Said Sarnoff: "Every form of art and entertainment will be readily accessible in the home. For the world's richer societies, at least, \$15 prerecorded TV disks will probably be collected in the home for playback on \$400 TV hookups within five years."

Sarnoff envisioned homes with telephone/TV hookups, and he was right. The AT&T-marketed innovation came along in less than 20 years but failed to win over consumers.

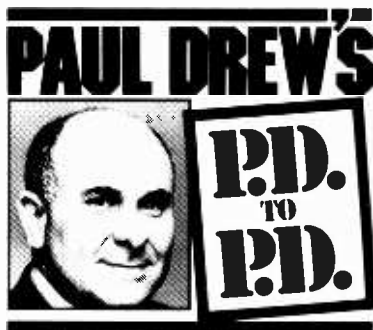
What about prognostications that have been made by other industry observers?

• **Aug. 1, 1972:** "Record promoters offer drugs, whiskey, prostitutes, Las Vegas windings, TV sets, and autos to get their records on the charts. But hard cash remains the favorite payola medium." *Jack Anderson, Washington Post.* (Does NBC Nightly News know this?)

• **May 24, 1974:** "What would be the record industry's reaction to a locally produced half-hour record show on television? Would artists be available for interviews?" *Dave Carr, KROC Rochester, Minn.* (A crystal ball on MTV?)

• **Jan. 16, 1975:** "We'll be moving our offices into Los Angeles shortly. What we're going to do is open a research company. There's never been a company in this business like this before." *Buzz Bennett, consultant.* (Or since.)

• **December 1976:** "If there's one thing I did at Doubleday Broadcasting, it is condense the powers of the company." *Gary Stevens, presi-*



dent of Doubleday. (Now the company is really condensed.)

• **July 25, 1977:** "Quad systems have been well received, especially with young people." *Eddie Fritts, owner of quad-equipped stations WNLA-FM Indianola, Miss., and KCRI-FM Helena, Ark.* (The #1

NAB honcho is two quads short.)

• **Aug. 1, 1977:** "Senior citizens: growth market of the future." *The Gallagher Report.* (Bull's-eye.)

• **Nov. 15, 1977:** "I've got to get off the express, but you can't just jump on the local when you've been moving so fast." *Bill Graham.* (Thank goodness he didn't!)

• **Oct. 11, 1978:** "The next major cycle in pop music will be a very accessible orchestral rock and should hit around 1981." *Lee Abrams, consultant.* (The arrival of "Superstars X 1/2" is delayed once again.)

• **March 15, 1981:** "England is not the same as the U.S. First, there is hardly any real radio there. For that reason, millions of records are sold without any airplay. Word of mouth is far more important in Britain than in the U.S. Next, Britain has a very strong class system that sets the upper classes against the lower classes. There is not the same kind of room for advancement among the lower classes as there is in America. The result is incredible frustration, anger, and resentment among the lower classes, particularly the young. Music that reflects this anger and resentment is naturally very popular. However, the feelings just aren't the same in the U.S. Therefore, if you know a rec-

ord is No. 1 in England, you should ask yourself whether it could ever be No. 1 in the U.S." *John Parikh, Joint Communications Corp.* (A-plus in sociology. An F for missing the British Invasion II.)

• **Jan. 18, 1982:** "Revival of old-time top 40 formats (such as Mike Joseph's WCAU-FM Philadelphia 'Hot Hits' format) will be a fast starter. Reps—look for more mergers. Ratings—Arbitron continues its stronghold on the industry. Even loud complaints will not alter Arbitron's status. Satellites—look for all major networks to be beaming their programming from satellites within a few years." *Jerry Del Colliano, publisher of Inside Radio.* (Never disagree with a guy who complimented you after he worked for you.)

• **Sept. 28, 1983:** "Anyone in our business will go bananas over a new movie called 'The Big Chill.'" *Dino Barbis, record promoter.* (And the public went bananas too, didn't it?)

• **Sept. 13, 1984:** "The greatest growth in the radio field in the immediate future will be pay radio in its various forms." *Dennis Waters, Waters & Co.* (Doesn't this have a familiar ring to it?)

Latest Research Finds AC Still On Top

BY BILL HOLLAND

WASHINGTON Adult contemporary, for the fourth year in a row, is the "king of the AM and FM band," according to the recently released 1985 Radio Programming Survey, conducted by the National Radio Broadcasters Assn. (NRBA). The AC format occupied 29% of the reporting FM stations and 35% of the AM outlets nationwide.

Top 40 wasn't far behind, at least on the FM band, where the format was up six points from last year's survey to 26%. Country scored a strong second on AM again this year, with 30% of respondents saying they programmed the format. Country also held its own on FM, with 20% of the stations, down only slightly from last year's survey.

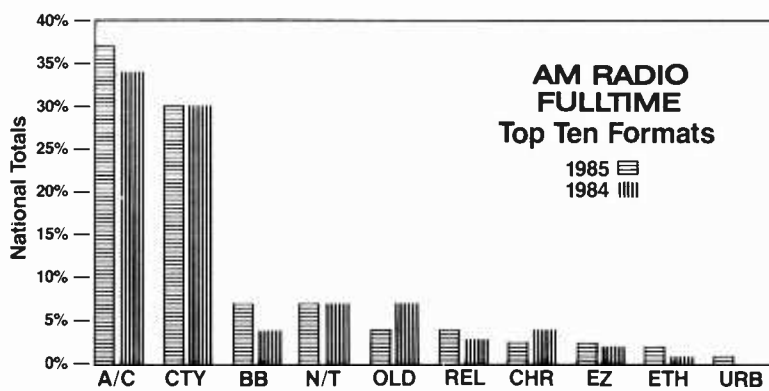
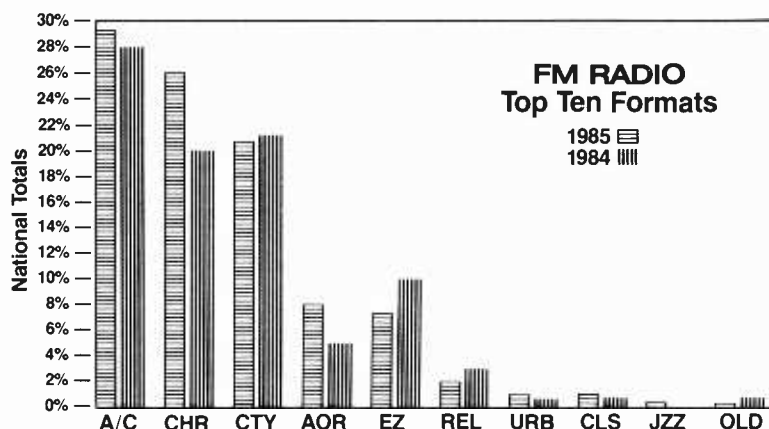
The drop-off on AM after AC and country continues to be dramatic, with news/talk, oldies, religious, top 40, easy listening, ethnic, and urban contemporary each taking less than 5%. Only big band/nostalgia blipped at 6%.

The drop-off among FM stations was not quite as steep, with album rock and easy listening getting 8% and 7% respectively. Religious-formatted FMs dropped to 2%, and urban, classical, jazz, and oldies gathered about 1% each.

Country was the winner among AM daytimers, with 37% of respondents, followed by last year's winner, AC, at 26%. Religious stations zoomed heavenward, from 3% to 11%. Following in their use of AM daytimers were big band/nostalgia, oldies, urban, top 40, ethnic, news/talk, and easy listening.

NRBA's survey received a 50% response rate this year from the

NRBA FORMAT SURVEY



random sample of 1,180 commercial radio stations across the country. Surveys were sent out in November, and a followup mailer to slowpokes in January. Responses came from 382 FM stations and 465 AM outlets, 256 of which were AM/FM combos.

Added to this year's survey were questions concerning AM

stereo, SCA (subcarrier) usage, newscast content and length, and format changes. The NRBA survey was re-designed and tabulated by the telecommunications department of Indiana Univ.

Format changes, were reported made at 22% of all AM respondents and 17% of all FMs during the survey period.

WARM STATION

(Continued from page 10)

to Power 99's airwaves. "We're not playing Ready For The World, the Force MDs, Prince, or Janet Jackson singles," Davis says.

A boast Davis doesn't make is the familiar "the most hits per hour." The Power 99 promos, which Davis is running aggressively, make the claim: "The hype is over and the truth is out."

Meanwhile, at Z93 these promos are being taken with the proverbial grain of salt by PD John Young, who has few positive things to say about the new kid on the block. "How many people actually sit there and count records," he asks. "Maybe they play more hits per hour because they haven't any advertisers."

Young is scornful about the possibility of Power 99 homing in on his superior ratings. "I'm not going to worry about a station that heretofore hasn't been a threat to anyone but themselves," he says. "They are like Barney Fife in this market... one bullet and they'll shoot themselves in the foot."

To Young, a more serious competitor is WQXI-FM, known as "94Q." The Jefferson-Pilot station, however, is neither a traditional nor a full-time top 40. Tied for third with urban outlet WVEE with an 8.9 share in the fall book, 94Q programs four hours of new age jazz every evening.

Even though the rivalry is less direct, 94Q is, of course, watching the new Power 99 with intense interest. "They made a drastic change," says Don Benson, operations manager of WQXI-AM-FM. "They have been through so many changes in the past couple of years that I don't think it will be easy for them. For us, though, it will be business as usual."

As some radio executives here express skepticism about WARM-FM's chances in the top 40 war, others are wishing them lots of luck. These, predictably, include WSB-FM and WFOX, two former WARM competitors who now have the AC field to themselves.

"We were happy to hear that WARM was moving to top 40," says Martin Sherry, general manager of WFOX, which rose to a 4.1 fall share after less than two years of full operation. "Having only one competitor makes it better for us, since they are going to dilute the CHR base at the younger end of the spectrum," he says.

Some in Atlanta's record community, although happy that there's now another potential singles-breaker, are cautious. Allan Sneed, a partner in Moss-Sneed Promotions and former PD of rock outlet WKLS-FM, feels that the market would have supported a top 40 with a harder rock edge better. "They [Power 99] are going to have worse 18-plus numbers than WARM did [as an AC], but better 12-plus figures," he says.

Other observers, however, do not discount WARM-FM's ability to attract older listeners. "They are really going after all the 25-49s as well," says Rhonda Albert, radio buyer for Ogilvy & Mather, one of the city's largest advertising agencies. "I feel they are going to go up somewhat. It's definitely something to watch."

Predictably, Power 99's Davis is even more optimistic. Multimedia promotion and advertising will start within two weeks, and Davis predicts a 4.2 share in the spring book. "We'll be telling people that there's a new radio station in Atlanta playing hits... and to try us out," he promises.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Disco Lady**, Johnny Taylor, COLUMBIA
2. **Dream Weaver**, Gary Wright, WARNER BROS.
3. **Lonely Night (Angel Face)**, Captain & Tennille, A&M
4. **Let Your Love Flow**, Bellamy Brothers, WARNER BROS./CURB
5. **Sweet Thing**, Rufus Featuring Chaka Khan, ABC
6. **Right Back Where We Started From**, Maxine Nightingale, UNITED ARTISTS
7. **Dream On**, Aerosmith, COLUMBIA
8. **December 1963 (Oh What A Night)**, Four Seasons, WARNER BROS./CURB
9. **Money Honey**, Bay City Rollers, ARISTA
10. **Golden Years**, David Bowie, RCA

POP SINGLES—20 Years Ago

1. **(You're My) Soul And Inspiration**, Righteous Brothers, VERVE
2. **Daydream**, Lovin' Spoonful, KAMA SUTRA
3. **19th Nervous Breakdown**, Rolling Stones, LONDON
4. **Bang Bang**, Cher, IMPERIAL
5. **The Ballad Of The Green Berets**, Sgt. Barry Sadler, RCA VICTOR
6. **Nowhere Man**, Beatles, CAPITOL
7. **Secret Agent Man**, Johnny Rivers, IMPERIAL
8. **I'm So Lonesome I Could Cry**, B.J. Thomas & the Triumphs, REPRISE
9. **Sure Gonna Miss Her**, Gary Lewis & the Playboys, LIBERTY
10. **California Dreamin'**, Mamas And Papas, DUNHILL

TOP ALBUMS—10 Years Ago

1. **Their Greatest Hits**, Eagles, ASYLUM
2. **Frampton Comes Alive**, Peter Frampton, A&M
3. **Thoroughbred**, Carole King, A&M
4. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
5. **Desire**, Bob Dylan, COLUMBIA
6. **Run With The Pack**, Bad Company, SWAN SONG
7. **A Night At The Opera**, Queen, ELEKTRA
8. **The Dream Weaver**, Gary Wright, WARNER BROS.
9. **Station To Station**, David Bowie, RCA
10. **The Outlaws**, Various Artists, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. **Ballad Of The Green Berets**, Sgt. Barry Sadler, RCA VICTOR
2. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
3. **Going Places**, Herb Alpert's Tijuana Brass, A&M
4. **The Sound Of Music**, Soundtrack, RCA VICTOR
5. **Boots**, Nancy Sinatra, REPRISE
6. **The Best Of The Animals**, MGM
7. **Rubber Soul**, Beatles, CAPITOL
8. **South Of The Border**, Herb Alpert & His Tijuana Brass, A&M
9. **Just Like Us!**, Paul Revere & the Raiders, COLUMBIA
10. **My Name Is Barbra**, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **You'll Lose A Good Thing**, Freddy Fender, ABC/DOT
2. **If I Had It To Do It All Over Again (I'd Do It With You)**, Roy Clark, ABC/DOT
3. **'Til I Can Make It On My Own**, Tammy Wynette, EPIC
4. **'Til The Rivers All Run Dry**, Don Williams, ABC/DOT
5. **Drinkin' My Baby (Off My Mind)**, Eddie Rabbitt, ELEKTRA
6. **Broken Lady**, Larry Gatlin, MONUMENT
7. **Faster Horses (The Cowboy And The Poet)**, Tom T. Hall, MERCURY
8. **Don't The Girls All Get Prettier At Closing Time**, Mickey Gilley, PLAYBOY
9. **Angels, Roses And Rain**, Dickey Lee, RCA
10. **(Til) I Kissed You**, Connie Smith, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Disco Lady**, Johnny Taylor, COLUMBIA
2. **He's A Friend**, Eddie Kendricks, TAMLA
3. **Misty Blue**, Dorothy Moore, MALACO
4. **Happy Music**, Blackbyrds, FANTASY
5. **Daylight**, Bobby Womack, UNITED ARTISTS
6. **New Orleans**, The Staple Singers, CURTOM
7. **Let's Groove (Part 1)**, Archie Bell & the Drells, TSOP
8. **I've Got A Feeling (We'll Be Seeing Each Other Again)**, Al Wilson, PLAYBOY
9. **Livin' For The Weekend/Stairway To Heaven**, O'Jays, PHILADELPHIA INT'L
10. **FOPP**, Ohio Players, MERCURY

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MARKETS ARE
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THE RIGHT
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STATIONS LIKE:**

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LOS ANGELES

WLLZ-FM
DETROIT

WCXR-FM
WASHINGTON, D.C.

KROX
DALLAS

KSD-FM
ST. LOUIS

WFOX-FM
ATLANTA

KOOL-FM
PHOENIX

WEMP
MILWAUKEE

WNOR
NORFOLK

KSJL
SAN ANTONIO

WCCC-AM/FM
HARTFORD

KATT-FM
OKLAHOMA CITY

WQBK-FM
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**ROCK
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ROCK CONNECTIONS, the music that defines
a whole generation. The Beatles, Bob Dylan,
The Doors, Crosby Stills & Nash, The Rolling Stones,
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Sign up now...call Jamie Curtis in New York at
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at (213) 460-3547.

Rock Roll & Ratings

Washington Roundup

BY BILL HOLLAND

How to cultivate a loyal audience:

Start with the most popular hits ever recorded.

Add a radio personality who's legendary...

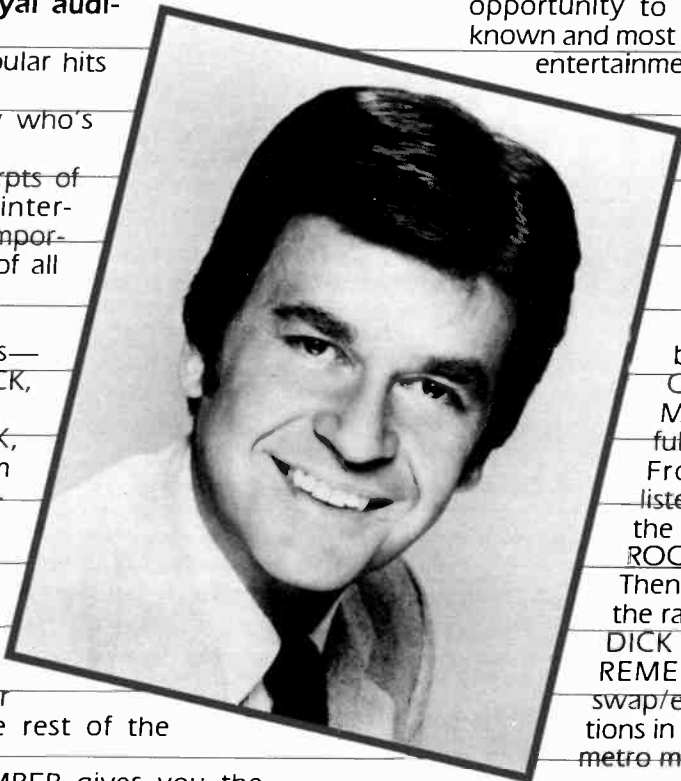
Sprinkle with brief excerpts of rare, exclusive taped interviews with the most important artists and groups of all time.

And then...

Simply rake in the ratings—with DICK CLARK'S ROCK, ROLL & REMEMBER.

DICK CLARK'S ROCK, ROLL & REMEMBER from United Stations Programming Network. The hit 4-hour weekly program that adds the necessary excitement to your weekend programming to keep your listeners rooted to your station throughout the rest of the week.

ROCK, ROLL & REMEMBER gives you the



opportunity to feature one of the best-known and most popular personalities in the entertainment industry, Dick Clark, in a proven format. Dick plays

all the greatest hits from the greatest artists—Elvis to Elton... The Beatles to The Beach Boys—plus rare taped interviews from Dick's own archives.

It's an unbeatable combination that's made DICK CLARK'S ROCK, ROLL & REMEMBER the most successful program of its kind.

From now on, give your listeners something special on the weekends. DICK CLARK'S ROCK, ROLL & REMEMBER.

Then sit back. Relax. And watch the ratings grow.

DICK CLARK'S ROCK, ROLL & REMEMBER is available on a swap/exchange basis to radio stations in the top 170 Arbitron rated metro markets.

D I C K C L A R K ' S

Rock Roll & Remember

For national sales information, call United Stations Programming Network in New York at (212) 575-6100.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.



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

NO MORE duplication limits: The FCC has deleted its 30-year-old rule limiting the duplicating of programming on AM and FM outlets co-owned in the same local area. Until the FCC decided to scrap the rule, if the stations were in a community of 25,000 or more, the FM could not devote more than 25% of the average program week to duplicated programming. The rule, originally devised to help out then-struggling FMs, is now "no longer necessary," says the Commission, which adds that it expects the action to promote "improved radio service to the public."

DIPS WITH THE CHIPS? Remember the NAB's request for researchers and academicians out there in Private Sector Land to propose new audience measurement systems that could become trustier and less expensive than Arbitron? Well, the NAB's task force for the search just reviewed 18 proposals, some entirely new, some fiddling with current systems. One suggests attaching integrated chips to respondents that would electronically record listening habits. All proposals will be reviewed by the task force, which will select the best one on May 13. Those selected will be given financial assistance to develop their proposals further. If it's not too late, may we suggest IC tie-tacs and ear studs? Handy, out of the way, and very smart.

REGIONAL CONFERENCES: That was one of the suggestions the NAB Joint Board chairman came up with at a "Chairman's Roundtable" recently when the present brass took advantage of the expertise offered to look at the NAB's future by drawing on the past. Current Joint Board chairman Ted Snider said one of the strongest recommendations was for the broadcaster association to "resume regional conferences."

AND A PARTRIDGE in a pear tree... On board for this year's NAB Convention in Dallas: 40 members of Congress, 15 Congressional staffers, all four FCC Commissioners, and 15 FCC staffers.

IT WAS HOT AND HEAVY on the phones at the NAB recently when nine members of the Daytimers Committee got on the horn in a blitz membership drive. They got 89 commitments from their members.

SORRY, PAL—20 GRAND: That's what the FCC told Cate Communications for not letting the Commission know it had transferred control of KXRO in Trumann, Ark., back in 1978. And again in June of 1981. And once again in March, 1983. And yet again in June, 1983. Cate argued that in July, 1983, it finally filed with the FCC, after earlier filings for applications for transfer of control had not been approved. The Commission, however, was adamant, and has fined Cate \$20,000 for "willful and continued violations" for unauthorized transfer of control of its license.

Promotions

LOTTERY LUNACY

WQYK St. Petersburg, Fla. (country)

Contact: *Karen Putna*

WQYK is cashing in on a Tampa/St. Petersburg controversy surrounding a proposal to make gambling and a state lottery legal. The subject itself is a volatile one, but the term "lottery" is generic, and therefore quite harmless, the station says.

As such, the outlet recently erected a series of anonymous billboards reading "The Lottery Is Coming." When neither the billboard company nor the station's ad agency would disclose the billboard buyer's identity, local media converged on the development. Shortly thereafter, the billboards were altered to read "The Lottery Is Here On WQYK," and the contest tickets hit local Winn Dixie grocery stores.

The lottery runs through May 30, and WQYK is distributing newly numbered tickets each week until then. Each entry piece has discount coupons for Winn Dixie products and potentially lucrative seven-digit numbers.

Apparently, WQYK's listeners have no objections to this type of lottery, as more than \$9,000 has already been awarded to 70 participants.

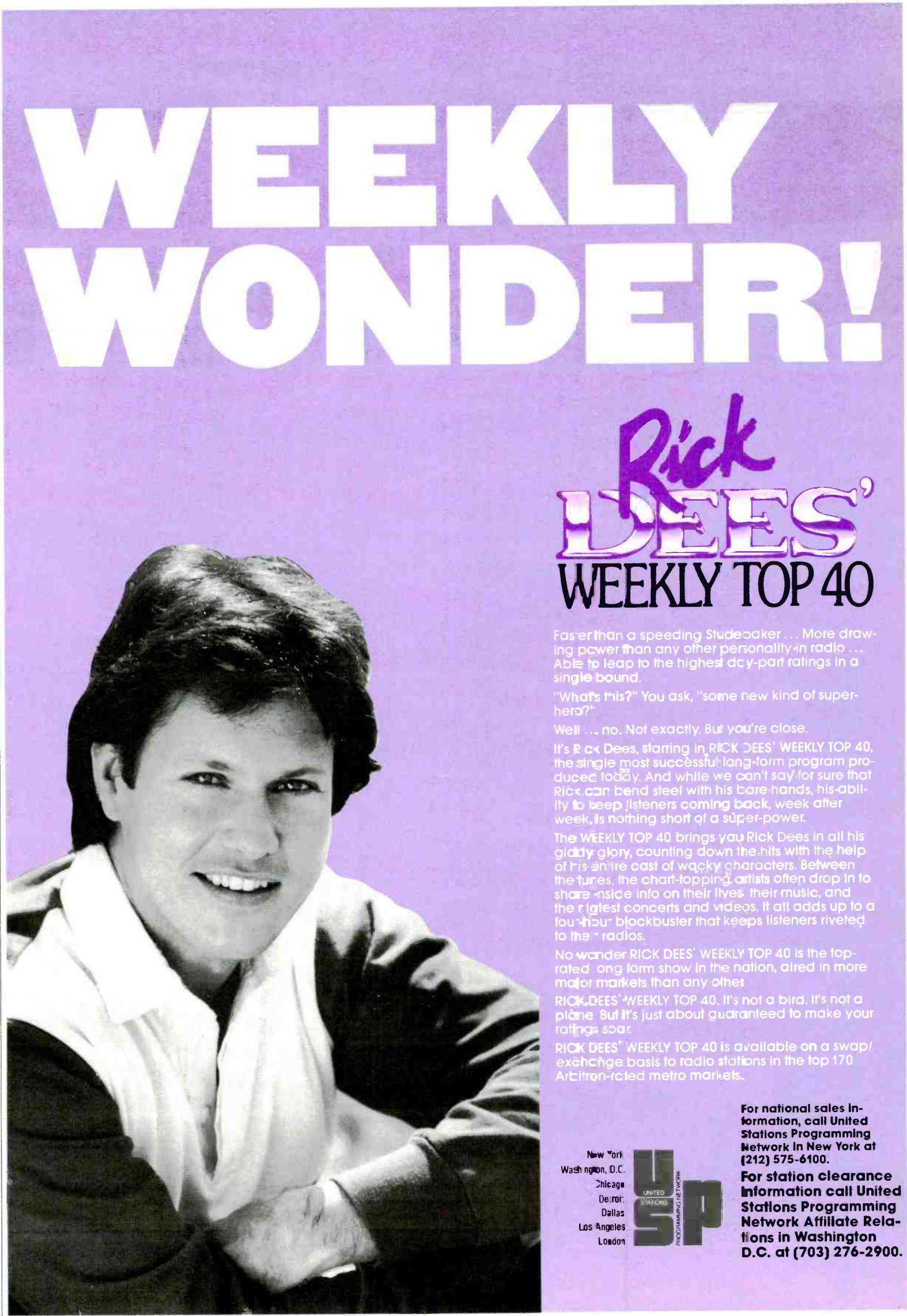
IN THE BIG STATE tradition, **KSRR** Houston is in the midst of a two-week traveling broadcast to celebrate the 150th birthday of Texas. On Friday (4), the morning team of **Moby & Matthews** took to the road for a remote trek that will put them in 10 Texas cities, most of them at least 200 miles apart. Daily distances will be given, and loyal listeners with strong math skills will vie for \$10,000 by calculating the duo's total mileage.

While many stations are seeking the funniest air personalities, **Bob Collins** of **WGN** Chicago is busy seeking his funniest fans via the first annual "Bob Collins Comedy Bowl." Launched appropriately on April Fool's Day, the contest extends through May 12 and will give one comic a shot at appearing on Johnny Carson's "Tonight Show."

Throughout the gag, contestants will show off their skills in weekly laugh-offs to be held at several Windy City comedy clubs. The audience is voting each evening, and winners of each round will compete in the May finals for a trip to beautiful downtown Burbank for the "Tonight Show" audition.

THE CLEVELAND CAMPAIGN to make itself the home of the Rock and Roll Hall of Fame continues this week, as **WRQC** stages what it hopes will be a record-breaking rock concert. The band **WRQC** is supporting in this venture is Cleveland, which begins rocking Monday (7) at 2 p.m. and intends to keep rolling through 6:03 p.m. Friday (11).

That would be 100 hours and three minutes of continuous live rock'n'roll, which would set a new Guinness world record. Listeners are encouraged to drop by the Rascal House during the week to support the band, and a series of prizes will be awarded during that time.



WEEKLY WONDER!

Rick DEES' WEEKLY TOP 40

Faster than a speeding Studebaker... More drawing power than any other personality in radio... Able to leap to the highest day-part ratings in a single bound.

"What's this?" You ask, "some new kind of superhero?"

Well... no. Not exactly. But you're close.

It's Rick Dees, starring in **RICK DEES' WEEKLY TOP 40**, the single most successful long-form program produced today. And while we can't say for sure that Rick can bend steel with his bare hands, his ability to keep listeners coming back, week after week, is nothing short of a super-power.

The **WEEKLY TOP 40** brings you Rick Dees in all his giddy glory, counting down the hits with the help of his entire cast of wacky characters. Between the tunes, the chart-topping artists often drop in to share inside info on their lives, their music, and the latest concerts and videos. It all adds up to a four-hour blockbuster that keeps listeners riveted to the radio.

No wonder **RICK DEES' WEEKLY TOP 40** is the top-rated long-form show in the nation, aired in more major markets than any other.

RICK DEES' WEEKLY TOP 40. It's not a bird. It's not a plane. But it's just about guaranteed to make your ratings soar.

RICK DEES' WEEKLY TOP 40 is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

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



For national sales information, call United Stations Programming Network in New York at (212) 575-6100.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington D.C. at (703) 276-2900.

"ZOUNDS! WHAT GREAT SOUNDS!"

There's one hit four-hour weekly show that hits home with everyone who's ever tapped their feet to Tommy Dorsey . . . or slow-danced to Johnny Mathis . . . or swooned at a love song from one of the legendary crooners.

It's THE GREAT SOUNDS from United Stations Programming Network. Where every week host Ray Otis takes listeners on a sentimental journey through the 30's, 40's, 50's and on into recent years, playing the hits and standards by the greatest performers ever recorded.

Each week on THE GREAT SOUNDS Ray welcomes one of the most important musical stars of our time as a special guest. Listeners are treated to not only the hit songs, but behind-the-scenes stories direct from the artists. Other top

performers appear throughout the show as well, spicing up the almost non-stop music with firsthand accounts of their lives and careers.

And, to top it off, a special segment in every show is devoted to the music of the greatest of them all—
Frank Sinatra.

With all this going for it, it should come as no surprise that THE GREAT SOUNDS is the most successful show of its kind.

THE GREAT SOUNDS. Call United Stations Programming Network to-

day to find out how you can reserve this hit show in your market.

THE GREAT SOUNDS is available on a market exclusive swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For national sales information call our New York office at (212) 575-6150.

For station clearance information call our Washington, D.C. Affiliate Relations office at (703) 276-2900.



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

New Company Will Offer Live U.K. Broadcasts

NEW YORK As more outlets line up for live broadcasts from London, leading album radio consultant Jeff Pollack announces his partnership with Steven Saltzman, president of Rock Over London Inc. here. The new firm will offer stations full production of British remote broadcasts.

Pollack says the company will work in conjunction with WMRS, a London-based broadcast group. Saltzman has already set up British broadcasts for KSRR Houston, as well as last week's morning series for WXRK New York's Howard Stern (Billboard, March 29).

"We will undercut all previous production costs for live remotes from England," Saltzman claims. Pollack's involvement comes under the heading of his Pollack/Hedges Enterprises, a separate entity from his radio consultancy. Pollack says the firm will offer production on shows originating on the European continent and Australia, in addition to London.

The Pollack/Saltzman venture can be contacted at (212) 302-1670.

FCC Gives Nod To Transfer Of Philly Combo

WASHINGTON The FCC approved a settlement agreement last week involving Philadelphia combo WHAT/WWDB.

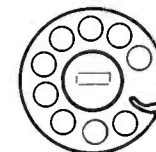
Under the terms of the agreement, Independence Broadcasting Co. Inc. would assign WHAT to Main Line Communications for \$625,000. Banks Broadcasting would assign WWDB to NEW-Systems of Pennsylvania Inc. for \$5.98 million. Independence and Banks are related companies.

In addition, the Commission ruled, a second applicant, American Minority Communications Inc., would receive \$200,000 for dismissing its application, and several former employees of the two stations would receive \$471,101. The employees had filed Equal Employment Opportunity complaints against the two original company owners.

Final approval is conditioned on an okay of the assignment applications by the FCC's Mass Media Bureau.

TOUCH That DIAL!

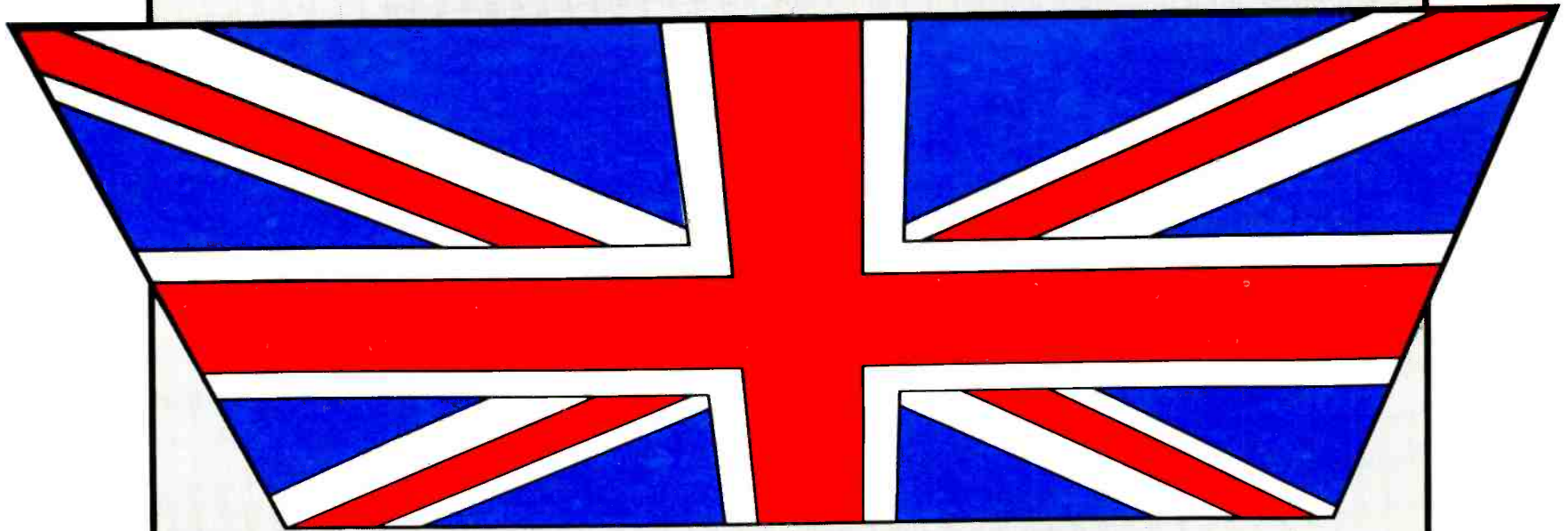
Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

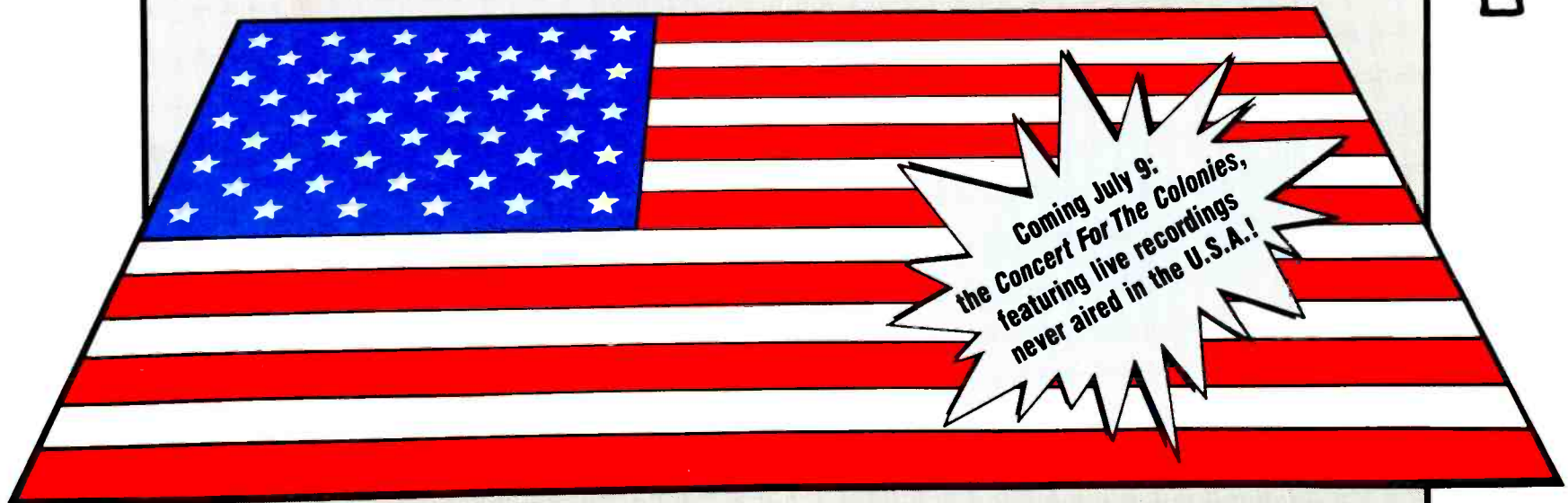
 WESTWOOD ONE PRESENTS

BBC *Concert Classics*



FEATURING

LED-ZEPPELIN



Coming July 9:
the Concert For The Colonies,
featuring live recordings
never aired in the U.S.A.!

Turn back the clock and turn up some great rock 'n' roll as the Westwood One Radio Networks present *BBC Concert Classics*, a new series direct from the BBC archives featuring unforgettable rock concert performances from the '70s and '80s, debuting April 14 with a 1971 concert starring Led Zeppelin.

This 90-minute performance, originally recorded at the BBC's Paris Theater, features all of the great rockers included on the first three albums by one of the world's most popular, influential rock 'n' roll bands.

With Led Zeppelin leading the way, the remaining lineup of *BBC Concert Classics* reads like a veritable rock music Hall of Fame: Pink Floyd, The Faces, Deep Purple, Traffic, The Kinks, Supertramp, Genesis, The Allman Brothers, Queen, Santana, Rod Stewart, Dire Straits, The Police, Jeff Beck and a two-part concert featuring Elton John.

Following the April 14 premiere, *BBC Concert Classics* will air every fourth program as a special addition to Westwood One's *In Concert* series, and will be made available to all *In Concert* affiliates. To be a part of it, call Westwood One at (213) 204-5000 or Telex 4996015 WWONE.

***BBC Concert Classics*, exclusively from Westwood One—it's revolutionary!**



WESTWOOD ONE RADIO NETWORKS



101 Ways to Propose. San Francisco commuters all got a romantic reminder courtesy of KIOI, which erected this billboard marriage message as the grand prize winner in its "What's your sign?" Valentine's Day contest. Happily, contest winner Simmie received a marriage proposal shortly after the roadside sign went up.



For the Love of Country. KVET Austin operations manager Mike Carta, right, personality Tweed Scott, and promotion director Shari Bishop pose with a winning entry in the country station's Valentine's Day creativity contest. The winner baked this cake and ate it, too, while spending a weekend at Austin's Hyatt Regency as a reward for her efforts.



Football Madness. WJMK Chicago general manager Harvey Pearlman, left, talks with sports commentator John Madden about his chalkboard techniques. Madden visited the station recently to record some of his syndicated two-minute shows for the United Stations Radio Network.



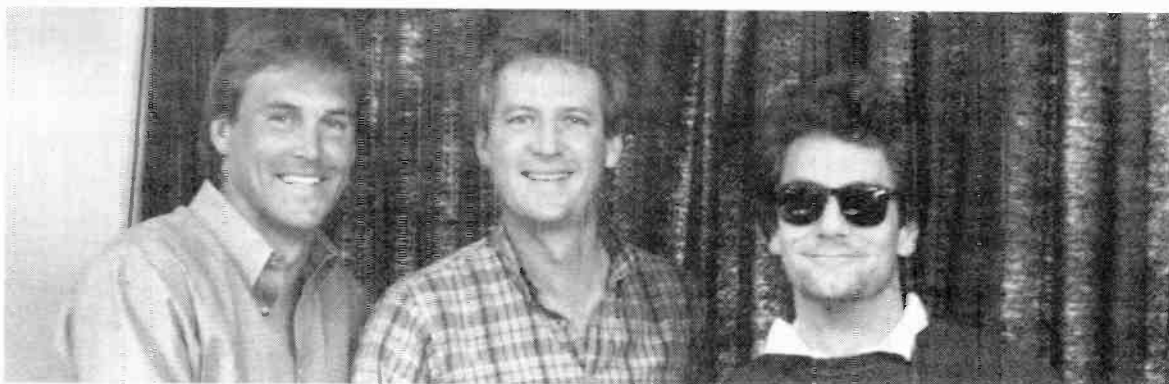
Puttin' on the Hits. WPLJ New York's music director Lisa Tonacci and air personality Jim Kerr, right, present Arista's regional record promoter Jeff Backer with a gold disk for Dionne & Friends' "That's What Friends Are For," which recently reached No. 1 status on the station's power hit survey. WPLJ plans to award a gold record to the appropriate local and national promotion rep each time their song hits No. 1 on the station.



Going in Style. KIL0 Colorado Springs morning personality Jennifer Bell, center, congratulates Richard and Peggy Greenwalt, winners of the station's Grammy Awards package. In addition to tickets to the Grammy show, the two lucky listeners received air fare, hotel accommodations, spending cash, Disneyland passes, and a Universal Studios tour.



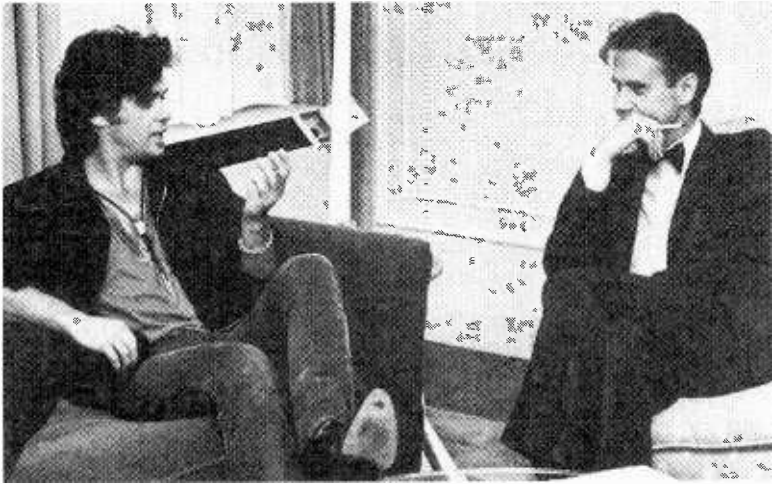
Ribbons Reopen History. NBC chairman and CEO Grant Tinker cuts the ribbon to begin the ceremonies celebrating the renovation of NBC's Studio 9A at 30 Rockefeller Plaza in New York. Once the site of FDR's fireside chats and other historic radio moments, the studio is now the home of WYNY. The station was born there in 1940 as WNBC-FM and pioneered FM stereo out of 9A throughout the '50s. Shown clockwise from left are Tinker; WYNY's engineering manager Mark Oikowski, VP/GM Harry Durando, and maintenance engineer Lloyd Prezant; NBC radio president Randy Bongarten; and "Sexually Speaking" host Dr. Ruth Westheimer.



Queuing Up for Kids. KYUU "The Q" San Francisco personality Don Blue, center, poses with the 49ers' Dwight Clark, left, and local hero Huey Lewis while preparing for the sold-out KYUU/Dwight Clark All-Star Challenge Celebrity Softball Game. Clark and Lewis acted as team captains, and proceeds from the March 16 event went to various missing children's centers in the Bay Area. Team players included Joe Montana, Greg Kihn, Eddie Money, and members of Journey.



Tiring Event. Some of WAFL-FM Milford, Del.'s 28 contestants hang on to a 1986 Mazda B-2000 pickup truck in hopes of being the last person to have his hands on it. The promotion, which was co-sponsored by a local auto dealership, lasted 79 hours before Robert Medd of Lewes, Del., emerged victorious.



Good Talkers. John Cougar Mellencamp, left, talks with journalist/host Timothy White for the kick-off show of "Rock Stars," a series of 12 exclusive 90-minute interviews with top music performers for the ABC Radio Network.

Big Promo Push Tied To Group's 25th Anniversary Sunkist Backs Splashy Beach Boys Tour

BY RUSSELL SHAW

ATLANTA When the Beach Boys kick off a 100-city tour May 29 at the Von Braun Civic Center in Huntsville, Ala., in celebration of their 25th anniversary, the Sunkist name will be everywhere in the arena.

Sunkist has been associated with the Beach Boys since its 1979 use of the group's classic "Good Vibrations" as its advertising theme. Sunkist, a division of Del Monte Franchise Beverage Products, based in Atlanta, is the official sponsor of the upcoming tour.

"We're backing the Beach Boys because they give an image of good times and fun—and Sunkist also has the heritage of being on the

beach," says Charlie Prudhomme, Sunkist senior brand manager. "It's a wholesome tie-in."

The merchandising linkage will be multifold. Radio advertising announcing the concert will roll out in each market approximately 30 days beforehand. The 60-second ads, which will include 15-second local concert information trailers, will announce a sweepstakes awarding all-expense paid trips to Hawaii for a special Beach Boys 25th anniversary beach party and concert, to be held in the fall. One trip will be awarded in each concert market.

Both the tour and the general Sunkist/Beach Boys relationship will be heavily advertised. Beach Boys-related TV and radio ads will alternate with more traditional spots. Foot, Cone & Belding of Chicago is the advertising agency producing the commercials.

At the shows, the concert sponsorship theme line—"A Sunkist Celebration"—will be displayed on

arena and stadium marquees, scoreboards, and stage signs. Before each concert begins, support material—such as Sunkist T-shirts, hats, and drinking cups—will be distributed. Sunkist product samples will be offered from a 20-foot inflatable can.

Beach Boys mementos, including a history book of the band and a 25th anniversary commemorative record album, will be available for purchase at the concerts. The record, which will include Beach Boys classics plus two new releases, will not be sold in stores.

Before each show several inflatable beach balls will be tossed into the audience. They will carry the Beach Boys and Sunkist logos.

Immediately prior to the band taking the stage, a 60-second video teaser will be shown. During the clip, a giant orange sun rises, fills the screen, and after 30 seconds fades away—revealing a Sunkist
(Continued on next page)

Motown Reunites Team With Two Hit Producers Four Tops Turn Back To Their Roots

BY JIM BESSMAN

NEW YORK With Motown preparing to release the group's third album since its return to the label, the Four Tops are not at all content to rest on old laurels. Rather, the durable quartet seeks to re-establish itself as a viable chart act—for professionalism if no other reason.

"For a while it didn't matter that much," acknowledges lead tenor Abdul "Duke" Fakir, who has been with lead singer Levi Stubbs, second tenor Lawrence Payton, and bass Renaldo "Obie" Benson for 32 years and "something like" 35 albums. "But our voices are still there, the motivation is still there, and we feel we're capable of selling records. We just have to find an '80s formula."

Then there are various career benchmarks which have eluded the group. "We've never sold a platinum album or won a Grammy, which people take for granted that we've done," says Fakir. "Those are big motivational factors that we can still attain, because now everyone from 18 to 45 is selling big records. The music is diversified, which means the door is wide open for anything that's good."

In trying to get back on the charts, the Four Tops needed to find the right material and production, both of which Fakir admits have been lacking since the 1981 comeback hit, "When She Was My Girl" from the "Tonight" album on Casablanca. Motown albums that followed, he says, reverted to the "same Motown formula [of] going with what the company says, but it didn't work."

This time, he continues, "We went back to them and said, 'This is the '80s. The artists with the hit albums—like Stevie Wonder, Lionel Richie, and Rick James—bring in what they have and get the budget that they need. The artist is in control.' Berry Gordy said, 'Hey! You're probably right. Let's see what happens.' And we put together a production that we're comfortable with and confident in."

For the new album, the Tops went

back to Dave Wolfert, who produced "When She Was My Girl," and Steve Barri, who cut their 1972 Dunhill album "Keeper Of The Castle," which contained "Ain't No Woman Like The One I Got."

"We returned to what works," says Fakir. "They knew what we needed, and we knew what we could do. It goes back to the Four Tops'

total sound now—not trying to recapture it, but update it."

The current strategy is to "concentrate on one single with a great video to put us in the record market again." Fakir hopes to have the single, "Indestructive," featuring guest vocalist Smokey Robinson, out in advance of the completed but
(Continued on next page)

Pop Veterans Gold, Gouldman Wax Works Well As A Team

BY PAUL GREIN

LOS ANGELES Wax, the RCA duo whose single "Right Between The Eyes" is moving up the Hot 100, is a collaboration between two long-serving pop musicians: Andrew Gold, whose stint in Linda Ronstadt's band led to a late '70s solo career on Elektra/Asylum, and Graham Gouldman, who was formerly in 10cc.

The two were first brought together in 1982 by Warner Bros. Records president Lenny Waronker, who asked Gold to produce a few tracks on a 10cc album: "We really enjoyed working together," Gold recalls, "so we decided to see how far we could get it to go."

Gold says that cutting Wax's album, "Magnetic Heaven," was different from recording his four solo albums. "First and foremost, it's different in that I'm working with somebody else as an honest-to-God collaborator. Also, the kind of music that we're doing is very different from either 10cc or an Andrew Gold record. It's obviously a little more modern.

"It's a lot more fun for both of us, especially me. Graham is used to working with somebody else: Eric Stewart. But I have never been in a band situation for very long."

Gold had two hit singles in the late '70s, but never became a big album seller. "I did lose interest in being a solo artist around 1980," he says. "If my solo records had been selling vast amounts, I might not

have thrown it away so readily, but the main reason wasn't that they weren't selling, but that I felt that I'd rather be in a group situation. I just hadn't met anybody that I really wanted to work with until I met Graham."

Is there any special challenge for veteran musicians who aren't quite on the star level? "To not get discouraged," Gold says. "I really did hardly anything for about three years in the early '80s, except for the odd production job. I became very unambitious for a while. I'd been working very hard from 1973 to 1980, almost constantly. I decided to take a few years and kind of bum around and see what I wanted out of the music business."

Wax was signed to RCA by Peter Robinson of the label's U.K. operation. Gold and Gouldman's first challenge was to overcome an image as '70s holdovers. "Nowadays it's not so bad," Gold says, "but a few years ago it was kind of like an albatross around our neck."

In addition to being back on the radio with the first Wax record, Gold is also on TV every week with "Thank You For Being A Friend," his 1978 hit single, which is being used as the theme song to NBC-TV's smash comedy series, "The Golden Girls."

"They called me up and said they wanted to use it, and I said fine," Gold recalls. "It's great. If I have a stroke or something, that will pay my hospital bill."

N.O. Fest Lineup Grows

NEW ORLEANS Miles Davis, Andrae Crouch, and B.B. King are among the stars set to play at the 17th annual Jazz & Heritage Festival. Shows in the celebration are scheduled to run from April 25 to May 4 on the infield of the Fair Grounds Race Track, and at various clubs and concert halls in New Orleans.

Also set to perform are Jerry Lee Lewis, Jose Feliciano, Burning Spear, and New Orleans' own Neville Brothers.

According to Arthur Pulitzer, president of the Jazz & Heritage

Foundation's board of directors, a dozen corporate sponsors have signed on for this year's event, including Eastern Airlines, MCI, Miller Beer, and Delaware Punch.

Pulitzer adds that the board is conscious of its civic responsibilities. "The board is making sure that the growth and success of the festival has a positive impact on local culture," he says. "Last month we gave away \$100,000 in grants for music and arts projects and presented a series of Education In Jazz concerts at the Orpheum Theatre." JEFF HANNUSCH

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Pop Divas. Veteran singers Dionne Warwick and Anne Murray performed a duet on a recent segment of TV's "Solid Gold," which Warwick hosts. (Photo: Ron Batzdorff.)

Keel's Deal Is Shipshape

BY LINDA MOLESKI

NEW YORK Keel has been on the verge of commercial success for the past year. So it's no wonder members of the Los Angeles-based rock group began to worry when their label, Gold Mountain Records, went through a distribution shake-up recently.

Front man Ron Keel acknowledges the band was concerned about switching distribution from A&M to MCA and what it would do to the group's career.

"But when we met with MCA we wiped the sweat off our brow," Keel says. "MCA wanted us and it's a good feeling. At A&M, we were considered Gold Mountain's baby. They gave us some push but didn't really get involved."

Gold Mountain president Danny Goldberg echoes Keel's comments. "You need the support of a major to go platinum. I see a commitment and campaign from them [MCA] that can break the group all the way," he

says. But Goldberg is quick to add that "MCA is inheriting what A&M already started."

First album under the Gold Mountain/MCA deal is "The Final Frontier," which reportedly shipped 150,000 units. It's the followup to Keel's debut Gold Mountain release, "The Right To Rock," which Goldberg says sold 250,000 copies in the U.S.

Like the first album, "The Final Frontier" was produced by Gene Simmons of Kiss. Recorded over a three-month period in New York and Los Angeles, the album features guest performances by Joan Jett, Gregg Giuffria, Michael Des Barres, and Black 'N' Blue's Jamie St. James.

The group, booked by ICM, is set to go on tour later this month, playing dates in the U.S., Europe, and Japan. A video for the album's first single, "Because The Night," was directed and produced by Peter Lippman, whose credits include clips for Dokken and Motley Crue.

Simple Minds Tours For Human Rights Group Hits The Road In Support Of Amnesty Int'l

BY ETHLIE ANN VARE

LOS ANGELES Simple Minds' 1986 American tour, which kicked off March 26 in Miami, has been designed as a promotional vehicle for Amnesty International. The logo of the global human rights organization appears on ads and promotional material for the trek, as well as on tour merchandise, but vocalist Jim Kerr says the tie-in departs from other recent and pending rock concerts for charity.

"We approached Amnesty International last November and asked them if it would be okay that some dodgy rock band could mention their name," says Kerr. "I approached our agent in London, who had been a member of Amnesty for years, and he was delighted. He suggested a benefit concert, [but] I said I'd rather see it through, not one night, but the next night, and the next album."

The band's support for the international watchdog operation includes the distribution of information to concert-goers on how Amnesty International operates.

"This isn't an attempt to raise money, to repeat Live Aid, or anything like that," says Jack Healey, president of American operations for the 25-year-old Amnesty International. "This is an attempt to raise consciousness among some young Americans."

"The awareness of Europeans about Amnesty, compared to American awareness, is almost 10 to two. We have only 250,000 members in this country. By the time Simple Minds are done with this tour, they will have talked about human rights to over two million people."

During each performance of the 10-week U.S. leg of the Scottish group's year-long tour, leaflets describing Amnesty's work will be placed on venue seats. An Amnesty International booth will be operated at each show, and postcards addressed to the governments of East Timor (Indonesia) and Ethiopia, requesting the release of young political prisoners, will be distributed to ticketholders.

Additionally, proceeds from the band's March 3 London concert at Wembley and a show at the Greek Theatre here slated for April 15 will be donated to Amnesty coffers.

"I knew I could be accused of 'bandwagoning' doing this," notes

Kerr, 26, "but the alternative is to sing about it and not get involved."

Simple Minds, managed by long-time associate Bruce Findlay, booked by FBI, and signed to A&M for U.S. recordings, has already attained RIAA gold stature with its most recent album, "Once Upon A Time." The single "Don't You Forget About Me," from the soundtrack to "The Breakfast Club," brought the band its first No. 1 chart hit. But Kerr maintains that

use it for its entertainment value only, we are only using 60% to 70% of its potential."

"Rock musicians can reach the young," says Healey, "and we don't always reach the young. If the rock industry wants to help us, we welcome them."

That the non-profit Amnesty International has welcomed the rock sector's support has already been apparent in the past, via such fundraising efforts as "The Secret Policeman's Ball." That multimedia fundraising project began in the late '70s in the U.K., where rock performers joined leading British humorists in benefit performances later released in album and theatrical film forms. Now a "caravan" of acts sympathetic to the organization is slated for late June, when Sting and U2 will perform on behalf of Amnesty International, with those performances possibly yielding a charity album.

As for Simple Minds, the band intends to keep printing the Amnesty name on future album releases "to keep awareness high."

'We want to raise consciousness'

the group's newfound popularity is due to a thirst among consumers for music with a message.

"Is it a coincidence that, in terms of sales, the socially conscious bands are also the biggest bands?" he asks. "Look at Sting, U2, Springsteen. People want more than wall-paper music. Rock music is a brilliant vehicle."

"It is trivialized a lot, but in its pure sense, it is really folk music: music to people, about people. If we



Still Great. Gladys Knight & the Pips perform their 1974 smash "I've Got To Use My Imagination" on a recent segment of "Solid Gold." Knight also served as guest host on the episode.

BEACH BOYS

(Continued from preceding page)

drinker.

But why would Sunkist, whose beverages have long appealed to the teen market, find it advantageous from a market-expansion standpoint to work with a group whose fans cover the whole age spectrum? Precisely for those reasons, says Prudhomme.

"We're incorporating a lot of new product into the Beach Boys promotion, like Sunkist Plus, Diet Sunkist Plus, and Sunkist Natural," he says. "Demographically the synergy is strong."

FOUR TOPS

(Continued from preceding page)

untitled album.

If a video is produced on "Indestructable," it will be the Four Tops' first clip—not counting their little-remembered "Grease 2" soundtrack effort, "Back To School Again."

While the Four Tops are hungry for a hit, their career has hardly been hurting. Since appearing on the Emmy-winning "Motown 25" TV special in 1983, the group has teamed with the Temptations in 75% of its concert dates, seven months of its tour schedule last year. "An

Evening Of T'N'T" played on Broadway March 25 thru 30 at the Minskoff Theatre for eight shows.

"We could work 10 months a year with that show if we wanted to," says Fakir. It has "absolutely revitalized" the Tops' career, he notes. "It's almost like having a hit record."

Having stayed intact for more than three decades, Fakir says that the Four Tops "couldn't break up if we wanted to."

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Good Scout. Sheryl Lee Ralph recalls her Girl Scout oath while performing at a special concert at Regine's in New York to raise funds for the New York Girl Scouts. (Photo: Chuck Pulin)

THE MENU this night: headliner Braxton, the most technically accomplished of all the avant-garde jazz saxophonists, and Curlew, a New York-based electric quintet of rising repute.

Not wishing to follow a rather loud five-piece group, Braxton opened the show.

With this quiet man, the act of performance is approached as a studied, dignified event. But within his harmonically complex persona is a cornucopia filled with roaring emotions, all expressed through a horn—Braxton's only partner on a journey through a questing, endless night.

Anyone expecting a Grover Washington Jr. would have felt distinctly out of place with the first notes of this March 14 performance, Braxton's first solo American appearance in more than three years. But the crowd of 200 was perfectly at home, drifting along with every technical feat, mentally painting along with every color.

In a hot jazz club, some 80 minutes of solo saxophone work is hard to sustain without seeming redundant or egotistical. But Braxton's marriage of technique and scope is flawless. In his hands and through his lips, the instrument is as much a human voice as a musical tool.

His first of two major pieces this night, "Language Music," proved the point. Organized in 13 complex movements, the 50-minute work, delivered on alto sax, starts slowly and seductively. Then the tones get faster, with little explosions of sounds. A teasing, briefly quiet respite was offered by a short bridge to a scale-climbing, breathy, gentle passage. Then came subsequent feats of technical virtuosity, highlighted by call-and-response alternating bars and grimed squeaks approaching the top of the register and beyond.

Following a 15-minute intermission, Braxton returned with a 20-minute piece, "113's Mood." Tonight marked the American debut of the moody work, delivered on soprano sax.

For an encore, Braxton delivered a quick rendering of the Johnny Mercer classic "I Remember You."

After a short recess Curlew, an electronic art-fusion quintet with two albums on independent labels, took the stage for a 60-minute performance full of darting but well-structured abandon, happily free of burdensome cliches.

RUSSELL SHAW

THE GOLDEN PALOMINOS
*The Palace, Los Angeles
Tickets: \$12.50*

IT'S A SHAME that the enduring memory of this March 26 show will be something other than music. The music was terrific, but what will be remembered—by performers and fans alike—is that after two-thirds of the set by this ad hoc supergroup, the overcrowded Palace was shut down by the Los Angeles Fire Marshal. Fortunately, the 50 minutes the group was allowed was enough to leave some vivid impres-

sions.

Rather than the kind of ego display generally associated with the term supergroup, this organization comes closer to, as vocalist Syd Straw put it, "a musical think tank." In fact, the person behind this venture really sits *behind* it. Drummer Anton Fier, whose credentials include stints with such arty aggregates as Pere Ubu and the Feelies, is responsible for the Palomino concept, but lets others take the spotlight. On the recent "Visions Of Excess" album, internationally recognized figures (R.E.M.'s Michael Stipe, ex-Cream member Jack Bruce, John "Rotten" Lydon, guitarist Richard Thompson) mix with more obscure members of the New York art/funk/folk/pop community.

This particular concert seemed designed to expose the talents of Straw, a stunning singer with equally commanding stage presence, and—to a lesser extent—English art-popster Peter Dinklage. They were dynamically supported by Fier, ex-dB Chris Stamey on bass, Jody Harris on guitar, Lisa Herman on keyboards and vocals, and the ever-present Bernie Worrell on Hammond organ. The ensemble proved equally strong on vaguely countryish ballads; tight, propulsive modern rock; and Dinklage's quirky, evocative pop.

A mesmerizing two-song guest appearance by Stipe brought the evening to a peak just before the authorities lowered the curtain and cleared the hall. Unfortunately, this meant missing the scheduled set closer of the Moby Grape classic "Omaha" (a highlight of the "Visions" album) and encore of Led Zeppelin's "Misty Mountain Hot," a guaranteed fist-pumper.

Instead, the show moved outside, where the collected throng was herded away by a number of policemen and firemen and even a police helicopter. The positive final note came, though, from the demonstrably upset Straw's stage door suggestion that everybody join her and her mother at Canter's deli. The several dozen who did so greeted the singer at the restaurant with one more well-deserved found of applause.

STEVE HOCHMAN

AB
Amusement Business®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Spectrum Philadelphia	March 23-25	\$800,182 \$14.50	56,316 three sellouts	Electric Factory Concerts/ Monarch Entertainment Bureau
BILLY CRYSTAL, WHOOPI GOLDBERG, ROBIN WILLIAMS, OTHERS	Universal Amphitheater Universal City, Calif.	March 29	\$347,340 \$100/\$50/\$35	6,251 sellout	Moffett-Lee Prods./ HBO/Comic Relief
BARBARA MANDRELL MINNIE PEARL	Fox Theater St. Louis	March 27-28	\$263,753 \$18.90/\$7.90	15,792 18,660 four shows	In-House
GRATEFUL DEAD	Cumberland County Civic Center Portland, Me.	March 27-28	\$234,465 \$12.50	19,000 two sellouts	Frank J. Russo
RUSH MARILLION	Joe Louis Arena Detroit	March 28	\$232,230 \$15	15,482 sellout	Brass Ring Prods.
AEROSMITH TED NUGENT	Pittsburgh Civic Center	March 20	\$202,819 \$13.75	14,852 15,500	DiCesare-Engler Prods.
PAT BENATAR DEL LORDS	Irvine Meadows (Calif.) Amphitheater	March 22	\$192,961 \$17.50/\$12	13,274 15,000	Avalon Attractions
AEROSMITH TED NUGENT	The Omni Atlanta	March 25	\$179,325 \$15	11,955 sellout	Brass Ring Prods.
THE FIRM VIRGINIA WOLF	Providence (R.I.) Civic Center	March 21	\$167,765 \$14.50	11,570 sellout	Frank J. Russo
AEROSMITH TED NUGENT	Sportatorium Hollywood, Fla.	March 28	\$163,905 \$15	10,927 15,532	Cellar Door Prods.
AEROSMITH TED NUGENT	Lakeland (Fla.) Civic Center	March 26	\$151,545 \$15	10,103 sellout	Cellar Door Prods.
NEW EDITION FORCE M.D.'S CHERRELLE	Mobile (Ala.) Municipal Auditorium	March 15	\$147,513 \$13.50/\$12.50	12,000 sellout	Pace Concerts
BLACK SABBATH W.A.S.P. ANTHRAX	Meadowlands Arena East Rutherford, N.J.	March 24	\$146,185 \$15.50/\$13.50	10,448 14,953	Monarch Entertainment Bureau
VAN HALEN BACHMAN-TURNER OVERDRIVE	Barton Coliseum Little Rock, Ark.	March 28	\$140,000 \$14	10,000 sellout	Mid-South Concerts
VAN HALEN BACHMAN-TURNER OVERDRIVE	Mid-South Coliseum Memphis	March 29	\$139,650 \$15	9,310 sellout	Mid-South Concerts/ Pace Concerts
RUSH MARILLION	St. Paul (Minn.) Civic Center Arena	March 25	\$133,755 \$15	8,917 15,406	Rose Prods. Presents
LOVERBOY HOOTERS	Dane County Expo Madison, Wis.	March 28	\$127,150 \$14.50	8,769 10,100	Beaver Prods.
NEW EDITION FORCE M.D.'S UTFO L.A. DREAM TEAM	Savannah (Ga.) Civic Center	March 14	\$108,729 \$13.50	8,532 sellout	Pace Concerts
THE FIRM VIRGINIA WOLF	Pittsburgh Civic Arena	March 27	\$105,989 \$15	7,317 12,500	DiCesare-Engler Prods.
LUTHER VANDROSS ISLEY JASPER ISLEY STARPOINT	Barton Coliseum Little Rock, Ark.	March 22	\$97,215 \$15	6,481 10,000	Stageright Prods.
PAT BENATAR THE ALARM	Seattle Center Arena	March 28	\$89,490 \$15	5,966 sellout	Media One
BEACH BOYS FIREBALL	West Palm Beach (Fla.) Auditorium	March 28	\$85,716 \$16	5,524 6,214	Fantasma Prods.
LOVERBOY HOOTERS	Metro Center Rockford, Ill.	March 17	\$84,084 \$14	6,305 10,070	Pace Concerts/Contemporary Prods.
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Univ. of Tenn. Arena Chattanooga	March 27	\$83,462 \$14.50	5,756 9,100	Brass Ring Prods.
KISS KING KOBRA	Roberts Stadium Evansville, Ind.	March 25	\$82,978 \$13.50	6,220 8,000	Sunshine Promotions
FERRANTE & TEICHER DENVER SYMPHONY ORCHESTRA	Boettcher Concert Hall Denver	March 28-29	\$82,336 \$24/\$6	5,268 two sellouts	Denver Symphony Orchestra
AEROSMITH TED NUGENT	Lee Civic Center Ft. Myers, Fla.	March 29	\$81,315 \$15	5,421 9,000	Cellar Door Prods.
AEROSMITH TED NUGENT	Jacksonville (Fla.) Coliseum	March 30	\$76,922 \$14.50	5,305 11,676	Cellar Door Prods.
STEVEN WRIGHT	Front Row Theater Cleveland	March 15	\$76,449 \$12.75	5,996 6,392	In-House
PAT BENATAR	Compton Terrace Phoenix	March 25	\$72,682 \$15/\$13.50	5,264 10,000	Evening Star Prods.
PAT BENATAR THE ALARM	Spokane Coliseum	March 29	\$69,384 \$14	1,956 8,500	Media One
THE CULT DIVINYLS	Orpheum Theater Boston	March 25-26	\$69,286 \$14.50/\$13.50	4,952 5,526	Don Law Co.
ECHO & THE BUNNYMEN THE CHURCH	Varsity Arena Univ. of Toronto Ontario	March 30	\$60,696 (\$75,780 Canadian) \$18	4,215 4,500	Concert Prods. International/ Molson Music
ANNE MURRAY	West Palm Beach (Fla.) Auditorium	March 30	\$58,215 \$16	4,152 6,046	Fantasma Prods.
BARBARA MANDRELL GARY MORRIS	Dane County Expo Madison, Wis.	March 30	\$57,505 \$15/\$12.50	3,844 9,813	Varnell Enterprises
SIMPLE MINDS THE CALL	Fox Theater Atlanta	March 29	\$56,287 \$13.75	4,518 4,678	Chesapeake Concerts
SAXON ARMORED SAINT HERETIC	Santa Monica Civic Auditorium	March 29	\$56,251 \$15/\$13.50	4,482 sellout	Avalon Attractions

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Military Posturing. MCA artist Colonel Abrams performs at a recent party in his honor at a New York City armory. (Photo: Chuck Pulin)

'Wonderful World' Hits No. 2

Sam Cooking On British Singles Chart

NELSON GEORGE

NEW YORK In what year did Sam Cooke have his highest charting single in Britain? 1957? 1960? Maybe 1963?

The answer to that un-trivial question is 1986. The late crooner's "Wonderful World" has already hit No. 2 on the U.K. singles chart and has sold a reported 250,000 copies in that musically active market.

The inspiration for the revival of the pop standard was its use, sung by a Cooke sound-alike, in an English TV commercial for 501 jeans. Allen Klein, chairman of ABKCO Industries and administrator of Cooke's catalog, says Paul Williams, RCA U.K.'s manager of international a&r and marketing, be-

gan receiving calls for the record shortly after the commercial began airing and released it as a single with a picture sleeve featuring a shot from the ad.

Klein, whose past management clients included the Beatles, the Rolling Stones, and Cooke, applauds the move while at the same time criticizing RCA's domestic operation for failing to capitalize on the same song's placement in the movie "Witness," an Academy Award nominee for best picture. The scene featuring the song was shown on the Academy Award broadcast.

"RCA in England really went after the record, where RCA here has treated Sam like a collector's item, despite the fact the 'Live at the Harlem Square Club' sold over 100,000 copies on its own," Klein says. "They put out a token single, a medley of 'Bring It On Home' and 'Nothing Can Change This Love,' but no effort behind it. Now we've

got the 'Sam Cooke: Man And His Music' album out, and they won't put out a single or a video.

"Sam Cooke should be treated like Elvis Presley. In fact, I don't think the overall quality of what Elvis did at RCA is as good as Sam's work."

The "Man And His Music" album will be released in England this week. Pre-orders there are approximately 20,000, which is half the size of the original U.S. shipment.

Klein says that RCA U.K. helped pay for a "Wonderful World" concept video, but RCA in the U.S. wouldn't help finance a video or place ads in the black press. He does, however, have kind words for RCA a&r vice president Gregg Geller, who he says "did an excellent job putting the two packages together."

ABKCO is working on putting together a Sam Cooke film and is negotiating for a noted black playwright to write the screenplay.

THE RHYTHM & BLUES

by Nelson George



WHAT IS THE KEY to crossover? Some will tell you it's a new video. Some say it's a rock guitar. There are a few folks out there who'll insist it's a new hairdo. And, admittedly, all these techniques have worked for some musicians.

Another, less complicated approach is to write and release a good old-fashioned ballad. There was a long period, from the mid-'70s to the early '80s, when black artists relied on uptempo songs for mass success. This reporter remembers writing stories during that period on the scarcity of black ballads and the troubles ballad-oriented acts were experiencing in the marketplace.

Perhaps it's the country's back-to-the-future conservatism. Perhaps it's the rise of the adult contemporary format and "Quiet Storm" programs. Whatever the reason, ballads are succeeding in the black market and crossing over impressively. Lionel Richie has

don't be surprised if **Rene & Angela's** "Your Smile" and **Gap Band's** "Goin' In Circles" follow "Secret Lover" into the pop top 40.

SHORT STUFF: Rap fans should seek out the 12-inch of **L.L. Cool J's** "Rock The Bells," which has the Queens rapper performing the album's metallic version as well as the same rap accompanied by a percussionist. The Def Jam artist's "Radio" just went gold . . . **Whitney Houston's** "Greatest Love Of All" video was shot at New York's Apollo Theatre . . . **A&M** has two strong new singles with very different messages. **Tramaine Hawkins's** "Child Of The King" is a danceable celebration of the Lord, while **Janet Jackson's** "Nasty" is a funky tale of wayward young men . . . Still-potent soul man **Jay Blackfoot** has a sultry new single on Soundtown Records called "The Girl Next Door" . . . Three Solar acts, the **Deele**, **Cat Miller**, and **Lakeside**, are recording in the company's Galaxy Studio . . . **Dave Orgion** handled production on the **Fat Boys'** remake of **James Brown's** "Sex Machine." It's the first single from the Sutra act's "Big And Beautiful" album . . . **Philip Bailey's** new single, "State Of The Heart," was produced by the prolific studio cat **Nile Rodgers**. By the way, whoever wrote the press release that came with the 12-inch should know that this is Bailey's third, not second, solo album on Columbia . . . **Booker Newberry**, whose career was sidetracked when Boardwalk Records went under, is now on Omni Records with the single "Take A Piece Of Me." The club mix was done by **Timmy Regisford** . . . More **Marvin Gaye** from the Motown vaults is heard on "Motown Remembers Marvin Gaye." The single is "The World Is Rated X," which bears a 1982 copyright date. Hope the album contains the fascinating "Ego Tripping Out," which was released in the late '70s and then pulled off the market.

Despite the powerful influence on hip-hop made by Latins, there has yet to be a consistent record seller to emerge from that community. **Lisa Lisa & Cult Jam** have shown promise, although they are at this point still an extension of the **Full Force** writing/production team. **Tommy Boy** is hoping the first self-contained Latin breakthrough will be **TKA**, a five-member group from the South Bronx whose debut is "One Way Love." Also on the market is the Force M.D.'s "Here I Go Again," a doo-wop/hip-hop ballad in the style of the group's earlier "Tears." **Rob Halpin** produced . . . Reality Records, the label that brought us **Doug E. Fresh & the Get Fresh Crew**, is back with the **Disco Four's** "Get Busy" . . . **The Dramatics**

(Continued on next page)

New Life In Motor City

NEW YORK Can Detroit spawn another viable record operation?

Original Motown bandleader **Choker Campbell** says it can. Along with several other Detroit-based industry figures, Campbell has for more than a year been operating two companies, one of them non-profit, "to recruit musicians who need grooming."

The Detroit Society of Musicians is an non-profit organization with some 85 members in the Detroit area who gather at the Rainbow Road studio to work out musical ideas and attend workshops. The for-profit operation, **Campo Inc.**, manages 15 acts, each of which has recorded two songs that the company is shopping.

The principals in **Campo Inc.**, in

addition to **Campbell**, are **Norman Thrasher**, the Spinners' road manager and former manager of **Joe Tex**; guitarist and former Chess session man **Brice Robinson**; and business manager **Jane Roberts**. The best known of the Campo signees is **Cash McCall**, a young bluesman who has recorded for several labels.

Campbell says Campo's musical direction is "pop music with a blues edge. Ever since **Z.Z. Hill's** 'Down Home' album, that market has sprung alive. There is a market that exists for this music both in the U.S. and Canada." **Campbell** and his associates are currently seeking distribution for their product, but are also considering releasing the records themselves.

The ballad sound is crossing over impressively

known this all along. **Whitney Houston** was broken with ballads. But the top 10 sales of the **Force M.D.'s** "Tender Love," **Klymaxx's** "I Miss You," and **Atlantic Starr's** "Secret Lover" suggest this strategy can work for non-superstar acts as well.

However, as **Atlantic Starr's David Lewis** points out, not just any ballad will do the job. He says "Secret Lover" has "a hymnal chord structure," with the melody leading the audience into the sing-along chorus.

Unlike some of **Atlantic Starr's** other fine ballads over the years, **Lewis** says, "Secret Lover" was written in a style that wasn't too complex for pop taste. The song has few of the vocal swoops and melismas associated with rhythm & blues.

One irony of this success is that **Atlantic Starr's** intention with the "As The Band Turns" album was to establish itself in the dance market. With such singles as "Freakaristic" and "Silver Shadow," the **Mt. Vernon, N.Y.-based** band did just that. Yet not until "Secret Lover" did **Atlantic Starr** finally enjoy the crossover airplay that has introduced the group to white audiences and led to its first gold record. Not surprisingly, **A&M** and the band are hoping to repeat its crossover success with the new ballad "If Your Heart Isn't In It," written by **Hamish Stuart**.

Other hit ballads are on the horizon. **Stevie Wonder's** "Overjoyed" seems a sure pop top 10 single, and

FOR WEEK ENDING APRIL 12, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

89 REPORTERS

			NEW ADDS	TOTAL ON
FIVE STAR	LOVE TAKE OVER	RCA	33	51
STEVE ARRINGTON	THE JAMMIN' NATIONAL ANTHEM	ATLANTIC	23	51
WHITNEY HOUSTON	GREATEST LOVE OF ALL	ARISTA	20	57
PHILLIP BAILEY	STATE OF THE HEART	CBS	20	20
JOHNNY KEMP	JUST ANOTHER LOVER	COLUMBIA	19	48

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

132 REPORTERS

			NUMBER REPORTING
PATTI LABELLE & MICHAEL MCDONALD	ON MY OWN	MCA	22
THE S.O.S. BAND	THE FINEST	TABU	21
MICHAEL HENDERSON	DO IT TO ME GOOD	EMI-AMERICA	19
ANITA BAKER	WATCH YOUR STEP	ELEKTRA	15
SADE	NEVER AS GOOD AS THE FIRST TIME	PORTRAIT	13

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Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	3	4			
1	1			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	3
2	4			GOING IN CIRCLES	THE GAP BAND	2
3	5			KISS	PRINCE & THE REVOLUTION	1
4	3			A LITTLE BIT OF LOVE	NEW EDITION	4
5	2			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	11
6	8			I CAN'T WAIT	NU SHOOZ	5
7	7			LOVE 4/2	TEDDY PENDERGRASS	7
8	12			CRUSH ON YOU	THE JETS	6
9	15			ROCK ME AMADEUS	FALCO	10
10	10			OVERJOYED	STEVIE WONDER	9
11	21			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	8
12	16			PARTY FREAK	CASHFLOW	12
13	17			(NOTHING SERIOUS) JUST BUGGIN'	WHISTLE	17
14	6			YOUR SMILE	RENE & ANGELA	26
15	13			SUGAR FREE	JUICY	20
16	22			I'M NOT GONNA LET	COLONEL ABRAMS	13
17	27			ROCK THE BELLS	L.L. COOL J	19
18	25			BEST FRIENDS	ET (EDDIE TOWNS)	18
19	26			I THINK IT'S LOVE	JERMAINE JACKSON	14
20	11			ANOTHER NIGHT	ARETHA FRANKLIN	28
21	28			NO MORE	SHIRLEY MURDOCK	24
22	9			DIANA	EUGENE WILDE	35
23	20			TENDER LOVE	FORCE M.D.'S	39
24	14			HOW WILL I KNOW	WHITNEY HOUSTON	41
25	18			COMPUTER LOVE	ZAPP	37
26	30			IF YOU SHOULD EVER BE LONELY	VAL YOUNG	21
27	—			LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	16
28	23			DO ME BABY	MELI'SA MORGAN	51
29	—			RESTLESS	STARPOINT	15
30	19			INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	52

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	3	4			
1	1			KISS	PRINCE & THE REVOLUTION	1
2	3			I CAN'T WAIT	NU SHOOZ	5
3	7			CRUSH ON YOU	THE JETS	6
4	9			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	8
5	5			GOING IN CIRCLES	THE GAP BAND	2
6	4			A LITTLE BIT OF LOVE	NEW EDITION	4
7	8			OVERJOYED	STEVIE WONDER	9
8	6			LOVE 4/2	TEDDY PENDERGRASS	7
9	2			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	3
10	12			PARTY FREAK	CASHFLOW	12
11	13			I'M NOT GONNA LET	COLONEL ABRAMS	13
12	14			RESTLESS	STARPOINT	15
13	10			ROCK ME AMADEUS	FALCO	10
14	11			I THINK IT'S LOVE	JERMAINE JACKSON	14
15	16			THE HEAT OF HEAT	PATTI AUSTIN	23
16	17			LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	16
17	23			ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	22
18	26			THE FINEST	THE S.O.S. BAND	27
19	19			HIGH HORSE	EVELYN "CHAMPAGNE" KING	25
20	28			NEVER AS GOOD AS THE FIRST TIME	SADE	30
21	22			IF YOU SHOULD EVER BE LONELY	VAL YOUNG	21
22	18			BEST FRIENDS	ET (EDDIE TOWNS)	18
23	25			UNDER THE INFLUENCE	VANITY	29
24	29			LOVES ON FIRE	ALEEM FEATURING LEROY BURGESS	31
25	15			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	11
26	—			CHIEF INSPECTOR	WALLY BADAROU	33
27	—			IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	36
28	—			DO IT TO ME GOOD (TONIGHT)	MICHAEL HENDERSON	38
29	27			UNSELFISH LOVER	FULL FORCE	34
30	—			(NOTHING SERIOUS) JUST BUGGIN'	WHISTLE	17

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (1)	10
Portrait (3)	
Tabu (3)	
CBS Associated (1)	
Private I (1)	
Scotti Bros. (1)	
WARNER BROS. (5)	9
Paisley Park (2)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL	8
MCA (7)	8
Philly World (1)	
ARISTA (6)	7
Jive (1)	
MOTOWN (2)	7
Gordy (2)	
Tamla (2)	
Motown/Conceited (1)	
A&M	6
ATLANTIC (4)	6
IVA/Island (1)	
Omni (1)	
COLUMBIA (5)	6
Def Jam/Columbia (1)	
RCA (3)	6
Total Experience (3)	
ELEKTRA (4)	5
Asylum (1)	
POLYGRAM	3
Mercury (2)	
Atlanta Artists (1)	
EMI-AMERICA (1)	2
Manhattan (1)	
KMA	2
PROFILE	2
FANTASY	1
First String/Fantasy (1)	
FAST FIRE	1
HOT PINK	1
IN YOUR FACE	1
JAMPACKED	1
MALACO	1
Muscle Shoals Sound (1)	
P.B.T.	1
ROULETTE	1
Domino (1)	
SELECT	1
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

(Baker's Tune, BMI)	
69 WE DON'T HAVE TO TAKE OUR CLOTHES OFF	
(Bellboy, BMI/Chappell, ASCAP)	
72 WEEKEND SPECIAL	
(Colgems-EMI, ASCAP)	
3 WHAT HAVE YOU DONE FOR ME LATELY	
(Flyte Tyme, ASCAP)	
46 WHAT'S MISSING	
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
90 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	
(Zomba, ASCAP)	
50 WHISPER IN THE DARK	
(Maplewood, ASCAP/Boozertunes, ASCAP/Broozertunes, BMI) CPP	
26 YOUR SMILE	
(A La Mode, ASCAP/WB, ASCAP)	
89 ZOOM	
(Framinger, BMI/Friday's Child, BMI)	

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

TITLE	(Publisher - Performance Rights Affiliate)	Sheet Music Agent
54 AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	
28 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	
18 BEST FRIENDS	(Temp Co, BMI)	
96 BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)	
98 BUST THIS RHYME	(Fools Prayer, BMI/Salski, BMI/Plum Place, BMI/Diamond In The Sky, BMI)	
56 CAN YOU FEEL THE BEAT	(MokoJumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	
78 THE CHARACTER	(Ya D Sir, ASCAP/WB, ASCAP)	
33 CHIEF INSPECTOR	(Island, BMI)	
100 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
37 COMPUTER LOVE	(Troutman's/Saja, BMI)	
94 COULD IT BE I'M FALLING IN LOVE	(Assorted, BMI/Bellboy, BMI)	
6 CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM	
35 DIANA	(Philly World, BMI)	
45 DO FRIES GO WITH THAT SHAKE	(Not Listed)	
38 DO IT TO ME GOOD (TONIGHT)	(Shannonlatisse, BMI/American League, BMI)	
51 DO ME BABY	(Controversy, ASCAP)	
55 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
66 DON'T YOU WANT MY LOVE	(ATV, BMI/Les Editions Musicales, PRO) CPP/CLM	
27 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
60 FIRESTARTER	(Future Shock, ASCAP/Warner Bros., ASCAP)	
2 GOING IN CIRCLES	(Por Pete, BMI)	
49 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI)	
58 GUILTY	(Tempco, BMI)	
23 THE HEAT OF HEAT		
25 HIGH HORSE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
99 HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Blackbull, ASCAP/Bertam, ASCAP)	
93 HOT	(Mtume, ASCAP)	
97 HOW COULD IT BE	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP) CPP	
41 HOW WILL I KNOW	(Irving, BMI) CPP/ALM	
5 I CAN'T WAIT	(Poolside, BMI)	
47 I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)	
8 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
14 I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	
80 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
21 IF YOU SHOULD EVER BE LONELY	(Stone City, ASCAP/National League, ASCAP) CPP	
36 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	
32 I'LL BE ALL YOU EVER NEED	(Music Specialists, BMI)	
13 I'M NOT GONNA LET (YOU GET THE BEST OF ME)	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
53 IN THE MORNING TIME	(Almo, ASCAP/Ipm, ASCAP) CPP/ALM	
52 INSATIABLE WOMAN	(WB, ASCAP/JJI, ASCAP) CPP/ABP	
61 JAIL BAIT	(Father Thunder, BMI)	
64 THE JAMMIN' NATIONAL ANTHEM	(Konglather, BMI/Cheyenne, ASCAP/Motor, ASCAP)	
63 JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	
83 JUST ANOTHER SUCKER	(P.M.I., BMI/Controversy, ASCAP)	
71 JUST GETS BETTER WITH TIME	(Irving, BMI/Morning Crew, BMI) CPP/ALM	
1 KISS		
42 LET'S GO ALL THE WAY	(Lifo, BMI)	
4 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
88 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
7 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	
16 LOVE IS JUST A TOUCH AWAY	(Bush Burnin', BMI/Zomba, ASCAP)	
62 LOVE TAKE OVER	(Company, MCPS/Eaton, MCPS)	
31 LOVES ON FIRE	(West Kenya, ASCAP)	
43 LUCY	(Jobete, ASCAP/Libren, ASCAP) CPP	
42 MAY IT	(USA Exotic, ASCAP)	
81 NA NA BEAT	(Happy Stepchild, BMI/Wedot, ASCAP)	
74 NATURAL HIGH	(Crystal Jukebox, ASCAP)	
30 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP	
70 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
24 NO MORE	(Troutman's, BMI/Saja, BMI)	
17 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	
40 OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)	
22 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
75 ON THE SHELF	(Pizzazz, BMI)	
73 ONE WAY LOVE	(T-Boy, ASCAP)	
65 THE ONE YOU LOVE	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP	
82 THE OTHER SIDE OF THE WORLD	(Gold Horizon, BMI/Pun, ASCAP/Golden Torch, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) CPP	
9 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
91 PAIN	(Miami Spice, ASCAP)	
12 PARTY FREAK	(All Seeing Eye, ASCAP)	
79 PLAYER'S BALL	(Mazarati, ASCAP)	
95 RAISE THE ROOF	(De-Sir Rom, BMI)	
15 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
10 ROCK ME AMADEUS	(Colgems-EMI, ASCAP) CPP	
19 ROCK THE BELLS	(Def Jam, ASCAP)	
11 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
57 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
87 SHOW ME HOW IT WORKS	(WB, ASCAP/Warner-Tamerlane, BMI)	
59 SLIDE OVER	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
86 SPECIAL	(Street Sounds, ASCAP/Maurice Starr, ASCAP/Winfield, ASCAP)	
48 STAY	(Zomba, ASCAP/Tyvela, BMI)	
77 STYLE	(Northridge, ASCAP/Arista, ASCAP)	
20 SUGAR FREE	(Tricky-Trac, BMI)	
92 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
39 TENDER LOVE	(Flyte Tyme, ASCAP)	
85 THINKING ABOUT YOU	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
68 TOUCH ME	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
84 TURN ME OUT	(Father Thunder, BMI)	
76 TWIST MY ARM	(Nonpareil, ASCAP/Broozertunes, BMI) CPP	
29 UNDER THE INFLUENCE	(MCA, ASCAP/WB, ASCAP/Ertolajay Musique, ASCAP/Music Corp. Of America, BMI/It's Gonna Rain, BMI)	
34 UNSELFISH LOVER	(Forcelul, BMI/Willesden, BMI)	
44 WATCH YOUR STEP		

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

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



Lost At The Grammys. Ronnie Milsap, center, is congratulated on his recent "Best Country Vocalist Solo Performance Male" Grammy win by RCA/Ariola president/CEO Elliot Goldman, left, and RCA Records U.S./Canada vice president John Ford, right. Milsap won for "Lost In The Fifties."

Slump In Advances, Mechanicals Cited Publishers Slashing Operating Costs

BY ANDREW ROBLIN

NASHVILLE Music publishers here are cutting operating costs to offset stagnant royalty income.

Most Nashville publishers have reacted to sluggish growth in mechanical and performance royalties by trimming the cost of demo sessions. And two of Nashville's biggest publishers have also thinned the ranks of their staff songwriters.

Tree International has cut its roster of writers by nine in the past year. The publisher now has 47 exclusive staff writers. Donna Hilley, Tree's executive vice president, says slow growth in mechanicals—and the end of ASCAP's and BMI's advances to songwriters—led to Tree's staff cut.

"We had too many writers to service," says Hilley. "Writers always need money in addition to what their contracts call for. When we give writers money based on mechanicals, they're not recouping as

fast. And because BMI and ASCAP don't give writers anything, our cost of doing business has gone up."

In spite of the rising cost of doing business, Tree's writers are recording as many song demos as ever, Hilley says. But she adds that the publisher wants demos to be more effective than in the past. "We're getting more cuts per demo than

'Demos must be more effective'

ever before, thanks to our professional managers, Dan Wilson and Walter Campbell," she says. "Our goal is to get three cuts on every album that comes out."

Like Tree, Warner Bros. Music has cut its staff due to slackening mechanicals and the freeze on advances by the performing rights societies. Warner Bros. now has 30 staff writers, down "seven or eight" from last year, according to

Tim Wiperman, the company's vice president and general manager.

"We needed some attrition," Wiperman says. "We just had too many people."

Warner Bros. is also cutting demo costs to reduce overhead. The publisher's professional staff now clears all songs before they are recorded for demo. Often, "work tapes" with just guitar and voice or piano and voice are pitched rather than fully produced demonstrations. "We're more careful now with the number of songs we demo," Wiperman notes.

At the Welk Music Group, however, division manager Bob Kirsch has cut neither his writer roster nor the number of demos recorded. Welk's 24-track in-house studio, which opens in May, should reduce the cost of the company's demos.

"We have about 40 staff writers now," says Kirsch. "We may have added one over last year." But Kirsch doesn't dispute the sobering
(Continued on next page)

NASHVILLE SCENE

Neal Mullins, the guest author, of this week's column is program director of WHN New York.

FOR THE PAST 17 years, members of the country music radio and record business have gathered in Nashville for the Country Radio Seminar. Each year there is an "on everybody's mind" subject that gets brought up at practically every meeting and in every cocktail conversation.

One year, the big topic was long playlists versus short playlists. Another year it was research—should you do it? . . . and if so, how much attention should be paid to it?

Last month, as more than 800 registrants met at Nashville's Opryland Hotel, I heard a lot of discussion about traditional vs. contemporary country music—and which of the two should dominate a station's playlist. From my perspective, the reasons for this becoming the year's "hot" topic are the alleged decline in country station audiences experienced in the spring sweeps of 1985 and the negative media attention country music has received as a whole.

Here's how I would define traditional and contemporary forms of country music.

Traditional Country: Simply constructed songs performed by artists primarily influenced by southern and rural backgrounds. Instrumentation features fiddles, steel guitars, and lacks string sections. Peripheral styles include bluegrass and western swing.

Contemporary Country: More urban influence is seen in the artists. There is less southern background too in the performance of songs featuring fuller orchestration, difficult chord structure, and more sophisticated lyrics. Fringe styles would include country-rock, and country-flavored material recorded by pop-oriented artists.

Ricky Skaggs, George Strait, and Reba McEntire are traditional. Kenny Rogers, Anne Murray, and Crystal Gayle are contemporary. In the middle ground are the Judds, Alabama, Merle Haggard, Exile, and all other country artists whose style may be dominated by either traditional or contemporary

forms of country.

SO WHAT'S NEW?

The history of country music will reveal this brother-sister relationship of traditional-contemporary has existed for years.

In 1958, there were less than 80 full-time country music stations in the U.S.—two of them located in my hometown, Lubbock, Texas. KDAV was founded in 1953 by country radio pioneer Dave Stone as America's first, full-time exclusively country music station. KLLL began in 1958 under the direction of co-owner Glenn "Sky" Corbin, who positioned KLLL as the "modern" country music station opposed to the old-line "hillbilly" station, KDAV.

To facilitate this modern approach, Sky would not

What goes between disks wins wider radio audiences

play Kitty Wells, Ernest Tubb, or Loretta Lynn and others of their ilk. They were too traditional, or what was referred to then as "hard" country. Hell, he didn't even play cheatin' songs. Now I wanna tell you, in 1958 that limited your country library.

But, he did play a lot of the modern sounds, artists like Jim Reeves, Don Gibson, and Eddy Arnold mixed with rockabilly songs by Elvis Presley, Buddy Holly, Roy Orbison, and other crossover types.

KLLL won and won big. KDAV struggled for years as the No. 2 country station. In the '60s, as KLLL secured its No. 1 position in the country marketplace, Tubb, Lynn and even cheatin' songs found their way on to the lists, but were always presented in a carefully balanced form. Wells never did make it. Sky had his limits.

THERE'S PLENTY OF ROOM for both forms of country music as long as they are balanced according to the market's individual demand.

Which songs from the traditional and contemporary modes should country outlets play? If they have no experience, then perhaps they should conduct one of
(Continued on next page)

Masters Award Presentation

NEA Honoring Billy Sherrill

NASHVILLE The Nashville Entertainment Assn. will honor producer/songwriter Billy Sherrill with its annual Masters Award Saturday (12) at the Vanderbilt Plaza Hotel here. The award is conferred on local entertainment figures who are deemed to have made extraordinary creative contributions to the business.

Among the dozens of acts Sherrill has produced are Barbara Mandrell, Andy Griffith, Bobby Vinton, Tammy Wynette, David Houston, Charlie Rich, Janie Fricke, Ray Charles, George Jones, Tanya Tucker, Kris Kristofferson, Lacy J. Dalton, Andy Williams, David Allan Coe, and Elvis Costello.

Sherrill has written or co-written

such hits as "Stand By Your Man," "Almost Persuaded," "Most Beautiful Girl," "Too Far Gone," "A Very Special Love Song," "I Don't Wanna Play House," and "Takin' It Easy." He has 83 BMI writer performance awards and five million-performance honors.

Tickets for the black-tie event are \$100 each for "gold circle" seating and \$50 each for "silver circle." BMI will host a cocktail reception at 7 p.m. Dinner will start at 8. Advance tickets are available from the NEA at the Warner Bros. building, 1815 Division St., third floor.

Previous Master Award recipients are guitarist Grady Martin and the Jordanaires.

FOR WEEK ENDING APRIL 12, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

		NEW ADDS	TOTAL ON
DAN SEALS	EVERYTHING THAT GLITTERS EMI-AMERICA	43	85
EXILE	SUPER LOVE EPIC	36	57
ED BRUCE	NIGHTS RCA	32	32
JUICE NEWTON	OLD FLAME RCA	32	72
MARIE OSMOND	READ MY LIPS CAPITOL/CURB	30	86

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

46 REPORTERS

		NUMBER REPORTING
GENE WATSON	CARMEN EPIC	16
JOHN CONLEE	HARMONY COLUMBIA	15
RONNIE MILSAP	HAPPY, HAPPY BIRTHDAY BABY RCA	14
NITTY GRITTY	PARTNERS, BROTHERS & FRIENDS WARNER BROS.	13
CONWAY TWITTY	YOU'LL NEVER KNOW . . . WARNER BROS.	8

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PUBLISHER CUT BACKS

(Continued from preceding page)

state of mechanical royalties for country publishers. "They're down substantially from the height of the 'Urban Cowboy' fad," he says.

Almo/Irving has added one writer, bringing its roster to five. While general manager David Conrad says "no austerity diet" is in the works, he admits to holding demo costs down by using fewer session musicians and less studio time.

Conrad says royalties are improving steadily for Almo/Irving. "They're approaching the level of three years ago," Conrad says. "New a&r people at the labels are actively developing new acts. This can't help but start a new cycle."

Jody Williams, the new director of Nashville operations for Dick James Music, has also increased his staff of writers by one. Like other publishers, he sings the praises of work tapes.

"Everybody doesn't need a full demo," Williams says. "Sometimes work tapes are more effective. They sell the song instead of the production and singer."

MCA Music's Eugene Epperson has the most upbeat appraisal. The company has added three writers in the past year, bringing its roster to 12, which Epperson says is a high for MCA. "We're going for a larger piece of the market."

NASHVILLE SCENE

(Continued from preceding page)

those famous auditorium tests.

Any decent consultant or research firm will know how to frame the screening process and design the test properly. When completed, the outlet can be assured as much as possible it has put together a library of oldies and recurrent acts that are a blend of the best accepted traditional and contemporary hits. And, most important, it will find traditionally styled songs the "contemporarists" in the audience will accept.

Most traditionalists will enjoy practically all contemporary forms of country. However, the listener with a predisposition for contempo-

rary country will dislike many forms of traditional music—what sometimes is referred to as "twang."

Remember there's no extreme in either the traditional or contemporary form that any given audience will not accept from time to time.

The traditionalists accepted **Lionel Richie** and the modernists love some Skaggs.

TOO MUCH EMPHASIS is being placed on this situation. Country stations that succeed—and will continue to succeed—are the ones that "play the hits" and pay more attention to what goes between the re-

ords than the records themselves.

DJ personalities, local news, weather, time checks, reflecting the target audience, positioning, and marketing should supersede deciding whether the latest **Eddie Rabbit** record is too pop.

Country radio and country records will do quite well in the years to come as long as the industry doesn't age with the audience. Nashville must realign itself to the increasing 25-34 demographics needed for country. That is where our future lies.

FOR WEEK ENDING APRIL 12, 1986

Billboard TOP COUNTRY ALBUMS

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		Compiled from a national sample of retail store and one-stop sales reports.					
	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	1	2	7		ALABAMA RCA AHL1-7170 (8.98) (CD)	4 weeks at No. One	GREATEST HITS
2	2	3	10		JOHN SCHNEIDER MCA 5668 (8.98)		A MEMORY LIKE YOU
3	4	5	26		SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)		SHAKIN'
4	5	4	24		EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)		GREATEST HITS
5	8	11	7		ANNE MURRAY CAPITOL SJ 12466 (8.98)		SOMETHING TO TALK ABOUT
6	6	8	31		GEORGE JONES EPIC FE 39598		WHO'S GONNA FILL THEIR SHOES
7	7	9	46		HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)		FIVE-O
8	10	7	21		THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)		ROCKIN' WITH THE RHYTHM
9	3	1	21		RICKY SKAGGS EPIC FE-40103		LIVE IN LONDON
10	12	16	5		EMMYLOU HARRIS WARNER BROS. 25352 (8.98)		THIRTEEN
11	16	21	6		REBA MCENTIRE MCA 5691 (8.98)		WHOEVER'S IN NEW ENGLAND
12	13	12	20		JUICE NEWTON RCA 5493 (8.98) (CD)		OLD FLAME
13	14	13	28		DAN SEALS EMI-AMERICA ST-17166 (8.98)		WON'T BE BLUE ANYMORE
14	15	14	28		GEORGE STRAIT ● MCA 5605 (8.98)		SOMETHING SPECIAL
15	11	6	26		RAY STEVENS MCA 5635 (8.98)		I HAVE RETURNED
16	9	10	46		W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056		HIGHWAYMAN
17	17	15	30		EXILE EPIC FE40000		HANG ON TO YOUR HEART
18	30	35	5		JOHN CONLEE COLUMBIA FC-40257		HARMONY
19	18	18	41		ROSANNE CASH COLUMBIA FC 39463		RHYTHM AND ROMANCE
20	20	34	48		RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)		GREATEST HITS VOL. 2
21	22	24	21		HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)		GREATEST HITS-VOLUME II
22	19	17	26		LEE GREENWOOD MCA 5622 (8.98)		STREAMLINE
23	25	23	47		THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)		PARDNERS IN RHYME
24	26	19	32		MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)		THERE'S NO STOPPING YOUR HEART
25	29	30	73		THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)		WHY NOT ME
26	24	25	26		WILLIE NELSON COLUMBIA FC 39990		HALF NELSON
27	21	20	23		KENNY ROGERS ● RCA AJL1-7023 (8.98) (CD)		THE HEART OF THE MATTER
28	23	22	35		GARY MORRIS WARNER BROS 25279 (8.98)		ANYTHING GOES
29	28	29	60		ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)		40 HOUR WEEK
30	38	39	5		EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)		BORN YESTERDAY
31	32	28	38		THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)		HOWARD & DAVID
32	33	26	55		GEORGE STRAIT ● MCA 5567 (8.98) (CD)		GEORGE STRAIT'S GREATEST HITS
33	41	42	6		DON WILLIAMS CAPITOL ST-12440 (8.98)		NEW MOVES
34	35	38	27		BARBARA MANDRELL MCA 5619 (8.98)		GET TO THE HEART
35	36	37	19		JIMMY BUFFETT SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S) MCA 5633 (8.98)		
36	37	33	16		THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)		GREATEST HITS
37	34	36	17		STEVE WARINER MCA 5672 (8.98)		LIFE'S HIGHWAY
38					NEW WAYLON JENNINGS MCA 5688 (8.98)		WILL THE WOLF SURVIVE

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	39	40	48		LEE GREENWOOD ● MCA 5582 (8.98) (CD)		GREATEST HITS
40	40	59	3		CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249		WHEN LOVE IS RIGHT
41	47	41	18		LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195		SMILE
42	56	67	3		MERLE HAGGARD EPIC 40286		A FRIEND IN CALIFORNIA
43	31	32	30		THE FORESTER SISTERS WARNER BROS 25314 (8.98)		THE FORESTER SISTERS
44	46	47	104		ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)		ROLL ON
45	43	44	13		GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)		IT'S JUST A MATTER OF TIME
46	42	43	24		JANIE FRICKE COLUMBIA FC 40165		THE VERY BEST OF JANIE
47	51	51	4		MICHAEL MARTIN MURPHEY WARNER BROS 25369 (8.98)		TONITE WE RIDE
48	48	49	5		MARK GRAY COLUMBIA FC-40126		THAT FEELING INSIDE
49	49	52	26		MEL MCDANIEL CAPITOL ST-12437 (8.98)		STAND UP
50	50	45	19		CHARLY MCCLAIN EPIC FE 40186		BIGGEST HITS
51	27	27	20		THE CHARLIE DANIELS BAND EPIC 39878		ME & THE BOYS
52	44	31	23		SOUNDTRACK MCA 6149 (8.98) SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE		
53	53	63	34		GENE WATSON EPIC FE-40076		MEMORIES TO BURN
54	52	48	238		WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)		GREATEST HITS
55	45	46	25		MICKEY GILLEY EPIC FE-40115		I FEEL GOOD (ABOUT LOVIN' YOU)
56					NEW RONNIE MILSAP RCA AHL1-7194 (CD) (8.98)		LOST IN THE FIFTIES TONIGHT
57	64	—	2		TANYA TUCKER CAPITOL ST-12474 (8.98)		GIRLS LIKE ME
58	59	60	160		ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)		THE CLOSER YOU GET
59	57	53	213		ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)		MOUNTAIN MUSIC
60	58	58	23		CONWAY TWITTY WARNER BROS 25294 (8.98)		CHASIN' RAINBOWS
61	54	54	38		NITTY GRITTY DIRT BAND WARNER BROS. 25304 (8.98)		PARTNERS, BROTHERS AND FRIENDS
62	55	55	414		WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)		STARDUST
63	60	57	39		JIMMY BUFFETT MCA 5600 (8.98)		THE LAST MANGO IN PARIS
64	65	—	2		JUDY RODMAN MTM 71050 (8.98)		JUDY
65	61	56	100		THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)		ATLANTA BLUE
66	63	61	212		WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)		ALWAYS ON MY MIND
67	66	64	17		ORIGINAL BROADWAY CAST MCA 6147 (8.98) BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN		
68	69	66	52		THE OAK RIDGE BOYS MCA 5555 (8.98)		STEP ON OUT
69	68	68	93		THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)		TODAY
70	70	70	3		THE SHOPPE MTM ST-71051/CAPITOL (8.98)		THE SHOPPE
71	71	72	13		TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)		TENDER LOVING CARE
72	67	69	11		THE KENDALLS MERCURY 826 307-1/POLYGRAM (8.98) THANK GOD FOR THE RADIO...AND ALL THE HITS		
73	72	71	6		CHANCE MERCURY 826 029-1/POLYGRAM (8.98)		CHANCE
74	74	65	39		JANIE FRICKE COLUMBIA 39975		SOMEBODY ELSE'S FIRE
75	75	73	7		JOHN DENVER RCA AFL1-5458 (8.98)		DREAMLAND EXPRESS

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.

HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	12	SHE AND I H.SHEDD,ALABAMA (D.LOGGINS)	1 week at No. One ♦ ALABAMA RCA 14281
2	3	4	14	CAJUN MOON R.SKAGGS (J.RUSHING)	RICKY SKAGGS EPIC 34-05748
3	4	5	13	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS,G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
4	5	6	13	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN,G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
5	7	8	12	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
6	9	10	11	ONCE IN A BLUE MOON N.LARKIN,E.T.CONLEY (T.BRASFIELD, R.BYRNE)	EARL THOMAS CONLEY RCA 14282
7	11	13	10	FEELIN' THE FEELIN' E.GORDY,JR.,J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
8	10	12	12	I HAD A BEAUTIFUL TIME M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
9	6	7	16	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
10	13	15	9	GRANDPA (TELL ME 'BOU THE GOOD OLD DAYS) B.MAHER (J.O'HARA)	♦ THE JUDDS RCA/CURB 14290/RCA
11	8	9	14	SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM
12	15	17	11	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
13	16	18	8	AIN'T MISBEHAVIN' J.BOWEN,H.WILLIAMS, JR. (F.WALLER)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
14	17	21	9	WORKING WITHOUT A NET J.BOWEN,W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
15	18	23	8	TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
16	20	24	9	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
17	22	28	8	WHOEVER'S IN NEW ENGLAND J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 52767
18	21	27	10	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
19	23	29	9	HOLD ON R.CROWELL,D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
20	1	2	14	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	♦ GARY MORRIS WARNER BROS. 7-28823
HOT MOVER/SALES					
21	24	30	11	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
22	25	31	6	HAPPY, HAPPY BIRTHDAY BABY R.MILSAP,T.COLLINS,R.GALBRAITH (M.SYLVIA, G.LOPEZ)	RONNIE MILSAP RCA 14286
23	14	16	11	HEART DON'T FALL NOW R.SCRUGGS (B.LAUBOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
24	27	33	7	PARTNERS, BROTHERS & FRIENDS M.MORGAN,P.WORLEY (J.BIBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
25	28	34	8	HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
26	12	14	13	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
27	30	38	5	LIFE'S HIGHWAY T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786
28	31	36	7	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY C.TWITTY,D.HENRY,R.TREAT (J.C.VINSON, P.LINTHICUM, J.BENTON)	CONWAY TWITTY WARNER BROS. 7-28772
29	33	40	5	MAMA'S NEVER SEEN THOSE EYES J.L.WALLACE,T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
30	19	1	16	DON'T UNDERESTIMATE MY LOVE FOR YOU J.CRUTCHFIELD (S.DIAMOND, S.DORF,F.D.LOGGINS)	LEE GREENWOOD MCA 52741
31	35	41	7	HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	♦ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
32	34	39	7	CARMEN G.WATSON,L.Booth (S.SPURGIN)	GENE WATSON EPIC 34-05817
33	37	43	4	REPETITIVE REGRET R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
HOT MOVER/AIRPLAY					
34	38	47	4	JULIET R.CHANCEY (L.HOPPEN, J.HALL)	THE OAK RIDGE BOYS MCA 52801
35	39	44	7	BORN YESTERDAY D.EDMONDS (D.EVERLY)	EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
36	26	11	18	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN,J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
37	29	22	12	SHOE STRING J.KENNEDY (S.HOGIN, D.GILLON)	MEL MCDANIEL CAPITOL 5544
38	40	46	7	I THINK I'M IN LOVE K.LEHNING,S.BUCKINGHAM (K.STEGALL, C.CRAIG)	KEITH STEGALL EPIC 34-05815
39	43	48	5	TIL I LOVED YOU T.DUBOIS,S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
40	46	59	3	LIVING IN THE PROMISELAND W.NELSON (D.L.JONES)	WILLIE NELSON COLUMBIA 38-05834
41	36	26	10	TONIGHT WE RIDE J.E.NORMAN (M.MURPHEY, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28797
42	32	20	13	EVERY NIGHT M.WRIGHT (L.MARTINE, JR.)	PAKE MCENTIRE RCA 14220
43	48	56	4	YOU CAN'T KEEP A GOOD MEMORY DOWN J.ANDERSON,J.E.NORMAN (R.MURRAH, M.MURRAH, B.BURCH)	JOHN ANDERSON WARNER BROS. 7-28748
44	52	57	4	DRINKING MY BABY GOOD-BYE J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
45	51	53	4	THAT'S ONE TO GROW ON H.SHEDD (J.FULLER)	DOBIE GRAY CAPITOL 5562
46	47	52	5	BABY WANTS T.CHASTE,D.WILSON (J.GILLESPIE, S.WEBB)	THE OSMONDS EMI-AMERICA/CURB 8313/EMI-AMERICA
47	54	71	3	WHEN YOU GET TO THE HEART T.COLLINS (N.WILSON, T.BROWN)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
48	49	55	6	BACK HOME B.SANFORD,A.J.MASTERS (A.J.MASTERS, J.LANSDOWNE)	A.J.MASTERS BERMUDA DUNES 112
49	58	73	3	READ MY LIPS P.WORLEY (M.BLATTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
50	55	65	3	WHEN IT'S DOWN TO ME AND YOU SNEED BROTHERS (D.MORGAN, S.DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	65	—	2	EVERYTHING THAT GLITTERS (IS NOT GOLD) K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
52	56	61	4	HILLBILLY HIGHWAY E.GORDY,JR.,T.BROWN (S.EARLE, J.HINSON)	STEVE EARLE MCA 52785
53	66	—	2	OLD FLAME R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
54	42	25	16	IN OVER MY HEART R.HALL (W.ALDRIIDGE, T.BRASFIELD, J.RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
55	79	—	2	SUPER LOVE B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-05860
56	44	32	16	ARLENE C.ALLEN (C.ALLEN)	MARTY STUART COLUMBIA 38-05724
57	64	69	3	I'LL TAKE YOUR LOVE ANYTIME J.MORRIS (C.BLACK, T.ROCCO)	ROBIN LEE EVERGREEN 1039
58	45	35	19	YOU SHOULD HAVE BEEN GONE BY NOW P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS, PFRIMMER)	EDDY RAVEN RCA 14250
59	76	—	2	UNTIL I MET YOU T.WEST (H.RIDDLE)	♦ JUDY RODMAN MTM 72065/CAPITOL
60	41	19	17	YOUR MEMORY AIN'T WHAT IT USED TO BE N.WILSON (K.MORRISON, M.FIELDER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
61	67	72	3	I NEED SOME GOOD NEWS BAD B.ARLIDGE (C.WHITSETT, B.ARLIDGE)	CHANCE MERCURY 884 545-7/POLYGRAM
62	75	—	2	I COULD GET USED TO THIS B.BECKETT (J.BUCKINGHAM, B.MILLER)	JOHNNY LEE & LANE BRODY FULL MOON/WARNER BROS. 7-28747/WARNER BROS.
63	50	37	19	I COULD GET USED TO YOU B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-05723
64	78	—	2	HEY DOLL BABY S.BUCKINGHAM,H.DEVITO (T.TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
65	53	42	18	DREAMLAND EXPRESS R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
66	60	62	5	YOU'RE NOBODY TILL SOMEBODY LOVES YOU R.PENNINGTON (R.MORGAN, L.STOCK, J.CAVANAUGH)	RAY PRICE STEP ONE 352
67	63	67	4	LET ME BE THE FIRST E.GORDY,JR.,T.BROWN (K.BROOKS, D.ALLEN, R.VAN HOY)	NICOLETTE LARSON MCA 52797
HOT SHOT DEBUT					
68	NEW			LOVE AT THE FIVE AND DIME A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
69	NEW			NIGHTS E.BRUCE,B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
70	73	84	3	I'VE CHANGED MY MIND J.CHAMBERS (D.STEEN)	THE 'BAMA BAND COMPLEAT 152/POLYGRAM
71	74	83	3	CELEBRITY K.MANSFIELD (A.HARVEY)	DAVID FRIZZELL NASHVILLE AMERICA 1002
72	59	60	5	DANGER ZONE J.KENNEDY,R.PEOPLES,MAINES BROS. (J.L.WALLACE, T.SKINNER)	THE MAINES BROTHERS BAND MERCURY 884 483-7/POLYGRAM
73	85	—	2	OH YES I CAN L.ROGERS (S.CLARK, J.REID)	TARI HENSLEY MERCURY 884 484-7/POLYGRAM
74	NEW			TOBACCO ROAD B.MILLSAP,R.DILLARD (J.D.LOUDERMILK)	ROY CLARK SILVER DOLLAR 7001
75	61	51	7	RADIO ROMANCE N.LARKIN (K.BELL, M.BUCKINS)	TOMMY ROE MCA/CURB 52778/MCA
76	86	—	2	BACK ON THE RADIO AGAIN M.DANIEL (J.WILLIAMS, M.WILLIAMS, D.CLARK, M.DANIEL)	JAMES AND MICHAEL YOUNGER AIR 102
77	84	—	2	LOVE ON A BLUE RAINY DAY N.WILSON (K.ROBBINS, R.CARPENTER)	CHARLEY PRIDE RCA 14296
78	NEW			SUGAR SHACK R.RUFF (K.MCCORMICK, F.VOSS)	CARLETTE LUV 118
79	NEW			THE LOOK OF A LADY IN LOVE K.LAXTON (L.ANDERSON, B.MASON)	JOHNNY DUNCAN PHAROAH 2502
80	82	—	2	WHAT IF IT'S RIGHT S.DURRENCE (B.BROWN)	FAMILY BROWN RCA 50851
81	57	45	20	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
82	NEW			BACK WHEN LOVE WAS ENOUGH S.BUCKINGHAM,M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
83	81	70	22	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
84	71	75	5	ALL WE HAD WAS ONE ANOTHER D.KING (D.KING, M.SAMETH)	DON KING BENCH MARK 8601
85	NEW			MODERN DAY COWBOY B.WALKER (J.CLARK)	JAY CLARK CONCORDE 302/NSD
86	69	64	21	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
87	83	81	5	ONLY ONE J.TAYLOR,F.FILIPETTI (J.TAYLOR)	JAMES TAYLOR COLUMBIA 38-05785
88	70	68	4	IT'S ONLY LOVE AGAIN V.GOSDIN,R.J.JONES (T.KREKER)	VERN GOSDIN COMPLEAT 153/POLYGRAM
89	68	49	19	FAST LANES & COUNTRY ROADS T.COLLINS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
90	72	63	22	YOU CAN DREAM OF ME T.BROWN,J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
91	88	50	10	IN LOVE WITH HER H.HAYNES (A.BAKER)	ADAM BAKER AVISTA 8610/NFD
92	62	54	5	WHAT WOULD YOU DO B.BECKETT (M.FOSTER, D.THOMPSON)	SHELLY WEST WARNER BROS. 7-28795
93	87	78	4	IF YOU WANNA TALK LOVE R.HAFFKINE (R.BRANNAN, M.BROWN)	BENNY WILSON COLUMBIA 38-05829
94	90	77	26	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
95	80	58	21	PLEASE BE LOVE S.BUCKINGHAM,M.GRAY (J.D.MARTIN, J.PHOTOGL0)	MARK GRAY COLUMBIA 38-05695
96	96	96	13	DON'T FALL IN LOVE WITH ME M.MORGAN,P.WORLEY (L.J.DALTON, M.MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
97	95	93	23	HURT R.LANDIS (J.CRANE, A.JACOBS)	♦ JUICE NEWTON RCA 14199
98	77	66	21	OKLAHOMA BORDERLINE E.GORDY,JR. (V.GILL, R.CROWELL, G.CLARK)	♦ VINCE GILL RCA 14216
99	92	86	25	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	♦ DAN SEALS EMI-AMERICA 8289
100	97	91	22	DOWN IN TENNESSEE J.ANDERSON,L.BRADLEY,J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	SHE AND I	ALABAMA	1
2	2	CAJUN MOON	RICKY SKAGGS	2
3	6	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	3
4	5	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	4
5	8	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	5
6	9	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	6
7	4	1982	RANDY TRAVIS	9
8	10	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	8
9	11	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	7
10	13	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	10
11	7	SWEETER AND SWEETER	THE STATLER BROTHERS	11
12	16	EASY TO PLEASE	JANIE FRICKE	12
13	17	WORKING WITHOUT A NET	WAYLON JENNINGS	14
14	15	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	13
15	18	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	21
16	21	MIAMI, MY AMY	KEITH WHITLEY	18
17	25	ONE LOVE AT A TIME	TANYA TUCKER	16
18	23	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	15
19	24	HOLD ON	ROSANNE CASH	19
20	1	100% CHANCE OF RAIN	GARY MORRIS	20
21	28	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	17
22	20	WHAT'S A MEMORY LIKE YOU . . .	JOHN SCHNEIDER	36
23	14	HEART DON'T FALL NOW	SAWYER BROWN	23
24	27	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	24
25	29	HARMONY	JOHN CONLEE	25
26	26	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	22
27	12	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	26
28	19	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	30
29	—	EVERY NIGHT	PAKE MCENTIRE	42
30	—	BORN YESTERDAY	EVERLY BROTHERS	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	1	SHE AND I	ALABAMA	1
2	3	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	3
3	4	CAJUN MOON	RICKY SKAGGS	2
4	5	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	4
5	6	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	5
6	10	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	7
7	8	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	6
8	11	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	8
9	12	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	10
10	7	1982	RANDY TRAVIS	9
11	15	EASY TO PLEASE	JANIE FRICKE	12
12	16	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	13
13	9	SWEETER AND SWEETER	THE STATLER BROTHERS	11
14	17	WORKING WITHOUT A NET	WAYLON JENNINGS	14
15	18	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	15
16	19	ONE LOVE AT A TIME	TANYA TUCKER	16
17	21	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	17
18	22	HOLD ON	ROSANNE CASH	19
19	2	100% CHANCE OF RAIN	GARY MORRIS	20
20	14	HEART DON'T FALL NOW	SAWYER BROWN	23
21	24	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	22
22	23	MIAMI, MY AMY	KEITH WHITLEY	18
23	13	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	26
24	25	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	21
25	26	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	24
26	27	HARMONY	JOHN CONLEE	25
27	29	LIFE'S HIGHWAY	STEVE WARINER	27
28	—	YOU'LL NEVER KNOW . . .	CONWAY TWITTY	28
29	—	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	29
30	—	HONKY TONK MAN	DWIGHT YOAKAM	31

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (18)	19
RCA/Curb (1)	
MCA (12)	14
MCA/Curb (2)	
COLUMBIA	13
WARNER BROS. (9)	12
Full Moon/Warner Bros. (1)	
Reprise (1)	
Warner/Curb (1)	
CAPITOL (6)	10
Capitol/Curb (2)	
MTM (2)	
EPIC	10
POLYGRAM	8
Mercury (6)	
Compleat (2)	
EMI-AMERICA (2)	3
EMI-America/Curb (1)	
AIR	1
BENCH MARK	1
BERMUDA DUNES	1
EVERGREEN	1
LUV	1
NFD	1
Avista (1)	
NSD	1
Concorde (1)	
NASHVILLE AMERICA	1
PHAROAH	1
SILVER DOLLAR	1
STEP ONE	1

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
100% CHANCE OF RAIN	Chappell, ASCAP/Chriswald, ASCAP/Hop, ASCAP/MCA, ASCAP	
1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
AIN'T MISBEHAVIN'	(Infersong, ASCAP/Mills & Mills, BMI) CPP	
ALL WE HAD WAS ONE ANOTHER	(King's X, ASCAP/Multimuse, ASCAP/Loose Ends, ASCAP)	
ARLENE	(Fruit, BMI)	
BABY WANTS	(Somebody's, SESAC)	
BACK HOME	(Desert Sands, BMI/Desert Breeze, ASCAP)	
BACK ON THE RADIO AGAIN	(Jack & Bill, ASCAP/Hall-Clement, BMI/Laurel Mountain, BMI/Ricky Skaggs, BMI)	
BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Songs, ASCAP/Lodge Hall, ASCAP)	
BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
BORN YESTERDAY	(Tropicbird, BMI)	
CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)	
CELEBRITY	(Preshus Child, BMI)	
DANGER ZONE	(Hall-Clement, BMI)	
DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM	
DRINKING MY BABY GOOD-BYE	(Hat Band, BMI)	
EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
EVERY NIGHT	(Ray Stevens, BMI)	
EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)	
FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP	
FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
HARMONY	(Silverline, BMI/Goldline, ASCAP)	
HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
HEY DOLL BABY	(Rightsong, BMI)	
HILLBILLY HIGHWAY	(Goldline, ASCAP)	
HOLD ON	(Chelcalt, BMI/Atlantic, BMI)	
HONKY TONK MAN	(Cedarwood, BMI)	
HURT	(CBS, ASCAP) CPP/B-3	
I COULD GET USED TO THIS	(Warner-Tamerlane, BMI/Duck Songs, BMI/Blue Cheese, BMI)	
I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
I LOVE YOU BY HEART	(Somebody's, SESAC)	
I NEED SOME GOOD NEWS BAD	(Acuff-Rose-Opryland, BMI/Marledge, ASCAP)	
I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI) CPP/ABP	
IF YOU WANNA TALK LOVE	(Mallven, ASCAP/Cotton Patch, ASCAP) CPP	
I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)	
IN LOVE WITH HER	(Adam Baker, BMI)	
IN OVER MY HEART	(Rick Hall, ASCAP)	
IT'S ONLY LOVE AGAIN	(Combine, BMI)	
I'VE CHANGED MY MIND	(Chappell, ASCAP)	
JULIET	(Lyndelane, BMI/Siren Songs, BMI)	
LET ME BE THE FIRST	(Golden Bridge, ASCAP/Posey, BMI/Unichappell, BMI) CPP	
LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
THE LOOK OF A LADY IN LOVE	(Monk Family, BMI/19th Street, BMI/Old Friends, BMI)	
LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI)	
LOVE ON A BLUE RAINY DAY	(Kent Robbins, BMI/Let There Be Music, ASCAP)	
LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)	
MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
MODERN DAY COWBOY	(MCS, ASCAP/Wijex, ASCAP)	
NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP) CPP/ALM	
OH YES I CAN	(Chappell, ASCAP/Reidem, ASCAP)	
OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP	
DLD FLAME	(Englishtown, BMI)	
ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
ONLY ONE	(Country Road, BMI)	
PARTNERS, BROTHERS & FRIENDS	(Unam, ASCAP/Le-Bone-Aire, ASCAP)	
PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
RADIO ROMANCE	(Hall-Clement, BMI)	
READ MY LIPS	(MCA, ASCAP)	
REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)	
SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP) CPP	
SUGAR SHACK	(Dundee, BMI)	
SUPER LOVE	(Tree, BMI/Pacific Island, BMI)	
THAT'S ONE TO GROW ON	(Blackwood, BMI/Wingtip, BMI) CPP/ABP	
THINK ABOUT LOVE	(Mallven, ASCAP/Cotton Patch, ASCAP/Bibo, ASCAP) CPP	
TIL I LDVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
TOBACCO ROAD	(Cedarwood, BMI)	
TOMB OF THE UNKNOWN LDVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandler Family, ASCAP/R.L.August, ASCAP)	
TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)	
UNTIL I MET YOU	(King Coat, ASCAP)	
WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)	
WHAT IF IT'S RIGHT	(Sunbury, CAPAC)	
WHAT WOULD YOU DO	(Silverline, BMI/AMR, ASCAP)	
WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
WHEN IT GETS DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI)	
WHEN YOU GET TO THE HEART	(April, ASCAP/Ideas Of March, ASCAP/Silverline, BMI)	
WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
YOU CAN DREAM OF ME	(Steve Warner, BMI/Siren Songs, BMI)	
YOU CAN'T KEEP A GOOD MEMORY DOWN	(Tom Collins, BMI/Ensign, BMI) CPP	
YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
YDULL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP/Lowery, BMI) CPP	
YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP	
YOU'RE NOBODY TILL SOMEBODY LOVES YOU	(Shapiro Bernstein, ASCAP/Southern, ASCAP) CPP	
YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)	

SHEET MUSIC AGENTS

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

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

Nine Singles Pave Way For Robin Lee LP

BY EDWARD MORRIS

NASHVILLE After three years of plugging away, Evergreen Records' Robin Lee is finally gaining the national recognition that too often eludes artists on small indies. She is a nominee for the top new female vocalist award in the upcoming Academy of Country Music show and was one of the "New Faces" at the recent Country Radio Seminar showcase.

Her ninth single for Evergreen, "I'll Take Your Love Anytime," debuted last month, hitting the charts two weeks ago. And this week she releases her first album, "Robin Lee," a project that features contributions from several of the top songwriters in Nashville, a rare circumstance for such a relative newcomer.

Writers contributing to the album are Bob McDill, Tommy Rocco, Bucky Jones, Jerry Foster, Roger E. LaVoie, Dickey Lee, Terry Skinner, J. L. Wallace, Charlie Black, Don Goodman, Jerry Foster, and Johnny Morris, Lee's producer and co-manager.

"More than half the songs were written for me," Lee says. "It took a while to convince the writers to give us some of their better product," she adds, "because we don't sell many records." The back of the new album features color snapshots of Lee with the writers, with laudatory notes from them about the singer.

To determine the strongest radio cuts on the album, Morris sent out more than 200 advance cassettes to music directors with a request for feedback. Based on this survey, Morris explains, the followup single to "I'll Take Your Love" will either be "You Shouldn't Know Her That Well," by Rocco, Skinner, and Wallace, or "If You're Anything Like Your Eyes" by Skinner and Wallace.

Morris says he has hired three marketing reps to boost the album and that he will turn to publishers involved for promotional support. "We're totally committed to doing whatever it takes," he insists. Besides Lee, Evergreen's roster includes Freddy Weller and Narvel Felts.

Lee has signed to World Class Talent for booking and will soon be doing a series of club dates with Felts. She says she plans to continue visiting radio stations to support the new album, a practice she began last fall with stops in the Midwest and South.

According to Morris, the album will be distributed through a network that includes Mobile, MSK, MS, Bib, and Big State.

FOR THE RECORD

In the March 29 Nashville Scene, radio station WSCG Corinth, N.Y., was incorrectly identified as WSOC Grandville, N.Y.

New... List of Top U.S. Executives

Top
Top
Top
Top
Top

And, we can slice it any way you like, by . . .

Company type, including 48 primary markets,
Individuals by title—over 16,
Four digit SIC code,
Annual Sales Volume,
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Our selection capability is so extensive you can customize a list to fit your precise needs. You can select from over 50,000 executives with proven purchasing responsibility at over 40,000 U.S. corporations and their subsidiaries. In fact, you can reach key executives at every company type within the corporate family including affiliates and divisions.

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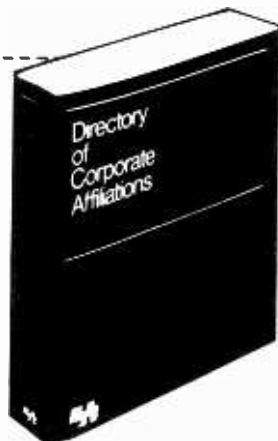
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ASCAP SINGS HIGH PRAISE

CONGRATULATIONS TO ASCAP 1986 DOVE AWARD NOMINEES

DOVE NOMINEES FOR SONGWRITER OF THE YEAR



Niles Borop



Gloria Gaither



Jon Mohr

DOVE NOMINEES FOR GOSPEL SONG OF THE YEAR

Do Something Now
Steve Camp/Phil Madeira
Birdwing Music

I've Just Seen Jesus
Bill and Gloria Gaither/Danny Daniels
Gaither Music Company/
Ariose Music Group, Inc.

Via Dolorosa
Billy Sprague/Niles Borop
Edward Grant, Inc./Meadowgreen
Music Company/Word Incorporated

Strength of My Life
Leslie Phillips
Word Incorporated

Find A Way
Amy Grant/Michael W. Smith
Bug & Bear Music/
Meadowgreen Music Company

How Excellent is Thy Name
Dick and Melodie Tunney/Paul Smith
Imperial Music Group, Inc.
(Marquis III Division)/
Lorenz Creative Services
(Laurel Press Division)

The King of Who I Am
Tanya Goodman/Michael Sykes
Prime Time Music/
Word Incorporated
(First Monday Music Div.)

He Holds The Keys
Jon Mohr
Jonathan Mark Music/
Birdwing Music

ascap
American Society of Composers, Authors & Publishers

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TOP CLASSICAL ALBUMS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	26	BLUE SKIES	LONDON 414-666 (CD)	20 weeks at No. One KIRI TE KANAWA (RIDDLE)
2	5	8	HOROWITZ: THE LAST ROMANTIC	DG 419-045 (CD)	VLADIMIR HOROWITZ
3	2	18	PASSIONE	LONDON 417-117 (CD)	LUCIANO PAVAROTTI
4	3	50	BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
5	4	74	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
6	6	42	GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
7	7	58	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
8	NEW		SONGS FROM LIQUID DAYS	CBS FM-39564 (CD)	PHILIP GLASS
9	10	6	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
10	8	10	SPIRITUALS	PHILIPS 412-631 (CD)	SIMON ESTES
11	9	14	VIVALDI: THE FOUR SEASONS	ANGEL DS-38123 (CD)	ITZHAK PERLMAN
12	12	36	GLASS: SATYAGRAHA	CBS I3M-39672	PHILIP GLASS
13	22	6	BACHBUSTERS	TELARC 10123 (CD)	DON DORSEY
14	24	4	PLEASURES OF THEIR COMPANY	ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
15	11	42	MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
16	NEW		SWING, SWING, SWING	PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
17	14	6	ROSSINI: IL VIAGGIO A REIMS	DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)
18	15	140	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
19	19	20	BRAHMS: SONATAS FOR CELLO AND PIANO	RCA ARC1-7022	YO-YO MA, EMANUEL AX
20	16	28	THE DESERT MUSIC	NONESUCH 79101 (CD)	STEVE REICH
21	17	32	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205 (CD)	NEVILLE MARRINER
22	27	4	MOZART: CLARINET & OBOE CONCERTO	L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
23	13	36	SAVE YOUR NIGHTS FOR ME	CBS FM-39866 (CD)	PLACIDO DOMINGO
24	21	330	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
25	25	78	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
26	NEW		TOMASI/JOLIVET: TRUMPET CONCERTOS	CBS IM-42096	WYNTON MARSALIS
27	31	4	STRAUSS: DON QUIXOTE	CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
28	20	22	BLANCHARD: NEW EARTH SONATA	CBS M-39858	HUBERT LAWS, QUINCY JONES, CHICK COREA
29	29	22	ADAMS: HARMONIELEHRE	NONESUCH 79115 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
30	30	78	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
31	28	58	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
32	18	28	MISHIMA SOUNDTRACK	NONESUCH 79113 (CD)	PHILIP GLASS
33	23	12	PUCCINI: TOSCA	ANGEL AVB-34047 (CD)	MARIA CALLAS
34	NEW		BEETHOVEN: PIANO CONCERTO 3 & 4	CBS IM-39814 (CD)	MURRAY PERAHIA
35	35	8	RESPIGHI: THE PINES OF ROME	ANGEL DS-38219 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
36	26	12	OFFENBACH: LA BELLE HELENE	ANGEL DSB-3981	JESSYE NORMAN
37	32	520	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
38	33	6	PACHELBEL: CANON & GIGUE	ARCHIV 415-518 (CD)	THE ENGLISH CONCERT (PINNOCK)
39	39	20	VAUGHAN WILLIAMS: SINFONIA ANTARTICA	ANGEL DS-38251	LONDON PHILHARMONIC (HAITINK)
40	34	14	STAR TRACKS	TELARC 10094 (CD)	CINCINNATI POPS (KUNZEL)

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

CLASSICAL KEEPING SCORE

by Is Horowitz



ANOTHER HISTORIC RETURN: In a technical tour de force, CBS is planning a live telecast of the recital **Vladimir Horowitz** will give in Moscow next Sunday (20), during the pianist's first visit to the Soviet Union since he left the country 62 years ago. Three satellites will be required to do the job, it's said, to accommodate hi fi sound, picture, and interviews. The afternoon concert (5 p.m. Moscow time), including some documentary footage, will be heard and seen at 9 a.m. in the eastern part of the U.S.

Will there be a soundtrack album? Well, perhaps. In

Live from Moscow, it's Horowitz in concert

any case, all preparations are being made for that possibility. Horowitz's record producer, **Tom Frost**, is going along on the junket to handle audio for the telecast (and the album), and will be met in Moscow by an engineering crew from **Deutsche Grammophon**, the pianist's current label affiliation.

DG has an option to release the TV track, but a final decision has yet to be made. Much of the repertoire Horowitz will play in Moscow duplicates what DG already out in the track album from his recent "Last Romantic" film—Mozart, Chopin, Rachmaninoff, Scriabin, etc.

The pianist's first studio album under his DG deal is expected to hit the domestic market in the fall. But the

second has already been recorded by Frost. It features lots of Schubert, including one of the major sonatas.

NEW AWARDS PROGRAM: The first **Toscanini Assn. Awards**, slated to become an annual event, were handed out last week at a special luncheon in New York that brought together many of the area's top classical music personalities. Performers in seven different categories were cited for career achievements that best personify the artistic standards exemplified by **Arturo Toscanini**.

Winners were **James Levine, Jon Vickers, Marilyn Horne, Nathan Milstein, Rudolf Serkin, Janos Starker**, and the **Juilliard String Quartet**. Keynote speaker was composer/conductor **Morton Gould**, who insiders predict will assume the presidency of the **American Society of Composers, Authors & Publishers** when incumbent **Hal David** steps down from the post later this month. Presenters included **Robert Merrill** and **Licia Albanese**.

Allan Steckler, long active in the Toscanini Assn., says that the organization hopes in future years to broaden its awards scope to include recordings. Some feel that this might provide a strong alternative to the Grammys, where the classics are thought to ride to recognition far back in the promotional bus.

More than 300 music critics across the country participated in the nomination of award candidates. A select panel of scholars and critics made the final choices.

LATIN NOTAS

by Enrique Fernandez



SIX YEARS AGO the **Caribbean Music Festival** was a fantasy in the heads of a handful of friends in the Caribbean city of Cartagena, Colombia. Last month, the festival celebrated its fifth successful year, in spite of a plague of political and financial problems that nearly kept it from taking place.

"It's been incredible," said festival director **Paco De Onís** on opening day, March 27, "like a **García Márquez** novel. This morning we still didn't know if we were going to be able to open."

But open they did, on a Thursday night as scheduled. And by Saturday night Cartagena's bull ring was packed with a wildly energetic yet well-behaved crowd that had come to listen to hot dance music from all over the Caribbean.

West Indian soca, Dominican merengue, Puerto Rican salsa, and beats from Haiti, Jamaica, and, of course, Colombia segued into each other at the bull ring. The crowd, nearly all Colombian, took it all in enthusiastically. This is a public that makes no language and rhythm distinction when it comes to party music; if it's hot, they like it.

But they do have favorites. And one of them is violinist **Alfredo De La Fé**, a Cuban-born salsa artist who migrated to Colombia from New York a few years ago. Alfredo's violin playing ranges from wild electronic riffs to a funky, straight-ahead dance beat. At Cartagena, playing with a group of musicians that included master *salsero* **Larry Harlow** on keyboards, Alfredo jumped down from the stage into the packed arena with his cordless violin and danced with his fans.

That was Saturday night. For the closing on Sunday, Alfredo, Harlow, guest percussionist **Daniel Ponce**, and a handful of Colombian musicians joined the **Cali Charanga** for a jam, matching licks with

Ponce's virtuoso handling of the congas.

So far the Caribbean Music Festival has attracted little international attention. It's been a mixed blessing, for music fans used to the slick organization of big-name music festivals may get disoriented by some of the chaos and makeshift arrangements of the Cartagena affair. Still, this is the only showcase for the wide range of Caribbean musical expressions, much of which isn't exported from the region. And it's hard to resist the feel-good spirit of the Colombian public.

It may be time for the Caribbean Music Festival, its

Feel-good sounds at the Caribbean Festival

organizers, and its backers to find a way of tightening up the organization of the affair—and to find a larger, international public for this singular music blast.

MIAMI SOUND MACHINE won the Grand Prize at the 15th **Tokyo Music Festival** last month . . . **El Gran Combo, Celia Cruz, Wilfrido Vargas**, and **Lucha Villa** will headline Chicago's **Pan-American Music Festival**, Aug. 8-10 . . . **Juan Gabriel, Los Bukis, Los Solitarios, Chayito Valdez, Juan Valentin, Los Humildes**, and **Yolanda del Río** are among the artists featured in Spanish-language videocassette movies from California's **Vid-Dimension Inc.** . . . The Spanish group **Mocedades**, whose song "Eres Tú" was a major crossover hit in the '70s, has renewed its contract with CBS . . . New from **Bluebonnet**: "El Disco Tuyo Y El Mío" by **Javier Gato Santos**.

JAZZ BLUE NOTES

by Peter Keepnews



NEW YORK will have a jazz festival this June after all. Ever since **Kool Cigarettes** severed its financial ties with promoter **George Wein** and his worldwide festival operation, the fate of Wein's Gotham flagship event was in some doubt. That doubt has now been wiped out by **JVC**, the Japanese audio equipment giant that has been working with Wein for a few years.

JVC has assumed sponsorship of the former **Kool** (and before that **Newport/New York**) **Jazz Festival**, now renamed—surprisingly enough—the **JVC Jazz Festival New York**. The Japanese firm—which first

New York festival update: one sponsor found, one lost

hooked up with Wein in 1983 when he returned to **Newport, R.I.**, the site of his original jazz bash—had been considered the likely successor to **Kool** all along. However, **Playboy Enterprises**, which sponsors Wein's highly successful **Hollywood Bowl** festival, had also been in the running—and there were reportedly a few anxious moments when it appeared the festival wouldn't have a sponsor at all.

Despite the financial uncertainty, Wein kept June 20-29 pencilled in on his calendar, and that is indeed when this year's bash will take place. At the moment, unfortunately, that's about all we can tell you about the **JVC Festival**; although it's a safe bet that the

schedule will include the usual helping of familiar names and inventive one-time-only events, we have no other specifics to offer, except for the fact that there will definitely *not* be any concerts at **Carnegie Hall**. That's because that venerable venue will be closed for alterations.

We hear that that many of the events will take place at a location or locations not previously used for the festival, but that may be all we learn before the official announcement of the schedule next Thursday (17).

ANOTHER NEW YORK FESTIVAL is searching for a sponsor. The **Greenwich Village Jazz Festival** had the financial rug pulled out from under it rather suddenly by the makers of **Dewar's White Label**, who had been co-sponsoring the late summer bash with most of the area's jazz nightclubs. The reason given was that all of the whiskey manufacturer's 1986 promotional budget is being spent on the 100th anniversary celebration of **Dewar's**.

At the moment, the fate of the **Village festival**—which, unlike the more elaborate **JVC extravaganza**, takes place primarily in the clubs—is up in the air. Festival organizers **Mel Litoff** and **Horst Liepolt** promise to do everything they can to get the money together, and they're very much interested in hearing from anyone who can offer help or suggestions. They can be reached at (212) 242-1785, which happens to be the phone number of **Sweet Basil**, the excellent **Village jazz club** where they work.

GOSPEL LECTERN

by Bob Darden



This is the second of two columns on contemporary Christian music superstar **Amy Grant**, who is currently on tour.

LECTERN: Have you started on the followup to "Unguarded" yet?

GRANT: We'll start talks for the next album about July 11. I've already written a couple of songs, some I hope that are keepers. I have to submit mine to the committee process with **Gary (Chapman)**, **Brown (Bannister)**, and **Mike (Blanton)**, just like everybody else. Sometimes they get axed, sometimes not.

At this point, we're not talking about music or styles yet. All I'm doing is writing as much as I can, and we'll see what develops.

I'd like to stay with **Brown** as producer. We've talked about possibly **Brown** doing a couple of tracks with other producers, but nothing's settled. So much of what comes out on an album is based on relationships. It's the same in concert; it doesn't matter if you've got incredible players if it doesn't work personally.

LECTERN: Since you use so many of the same songwriters on each album, is there a chance your music could become too insular?

GRANT: Well, with 'Unguarded,' we went hunting new people, new songwriters. And really, I believe we took the best available songs at the time. With every album, we always hunt for those songs.

What's different now is that people with no connection to us now come up to us with songs. When I did the **Martin Luther King** special on TV, there was an incredible camaraderie. Afterwards, we were all having our pictures taken with **Stevie Wonder**, who had hosted the evening. All of a sudden, between the pictures, he leaned over and whispered, 'Amy, I've really got a song for you.' I almost screamed. That's a door that's never opened to me before.

I think we've been very careful about what we cut. If the song is there, we use it. On the other hand, there was one song that we'd already cut, spent a couple of thousand dollars on, one that **Gary** and **Michael W. Smith** had written. At the very last minute we cut it out and put a **Pam Mark Hall** tune in its place.

Being my husband, naturally, **Gary** sputtered a little. There have to be feelings involved on anything like this. Still, there are these four or five voices on every song we select. I get shot down just like everybody else.

LECTERN: Are you headed in a certain direction stylistically with your music?

GRANT: I think we'll let songs themselves dictate

Amy Grant talks about songs and songwriters

the style and the slant. If we wrote songs based on what is happening right now in the pop realm for an album that won't come out until November, we'd really be in trouble. Who would have figured that the European influence would be so strong right now? But will it be there in the next six months? I'd just rather collect good songs and good ideas until it is time to record and stay current.

Live, the music continues to evolve onstage. The order of the songs always changes. About the time I thought we really got it together last year, everybody wanted to go home for Christmas. I'd still like to add a couple of songs, including one I just wrote called "Faithless Heart."

TOP JAZZ ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	57	STANLEY JORDAN	BLUE NOTE BT 85101 CAPITOL (CD)	45 weeks at No. One MAGIC TOUCH
2	2	27	WYNTON MARSALIS	COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
3	3	43	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
4	15	5	GEORGE HOWARD	TBA TB 210 PALO ALTO	LOVE WILL FOLLOW
5	5	37	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
6	6	15	DAVID GRISMAN	ZEBRA ACOUSTIC ZEA 6153 MCA	ACOUSTICITY
7	4	15	SADE ▲ ²	PORTRAIT FR 40263 EPIC	PROMISE
8	11	15	PAUL WINTER	LIVING MUSIC LMR 6 (CD)	CANYON
9	9	13	VARIOUS ARTISTS	GRP A 1023	GRP LIVE IN SESSION
10	10	19	DIANE SCHUUR	GRP A-1022 (CD)	SCHUUR THING
11	8	21	HIROSHIMA	EPIC BFE 39938	ANOTHER PLACE
12	12	9	ROB MULLINS	RMC 1005	SOULSCAPE
13	7	45	MICHAEL FRANKS	WARNER BROS 25272	SKIN DIVE
14	29	13	JOHN BLAKE	GRAMAVISION 18 8501 1 POLYGRAM	TWINKLING OF AN EYE
15	17	51	GEORGE HOWARD	TBA TB 205 PALO ALTO	DANCING IN THE SUN
16	13	41	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
17	20	7	PERRI	ZEBRA MCA 5684 MCA	CELEBRATE
18	18	21	MIKE MARSHALL/DAROL ANGER	WINDHAM HILL WH 1043 A&M	CHIARUSCURO
19	26	5	VARIOUS ARTISTS	WINDHAM HILL WH 1048 A&M (CD)	WINDHAM HILL RECORDS SAMPLER '86
20	14	176	GEORGE WINSTON ▲	WINDHAM HILL C-1025 A&M (CD)	DECEMBER
21	19	59	ANDREAS VOLLENWEIDER	CBS MASTERWORKS FM 39963 (CD)	WHITE WINDS
22	38	5	JOHN SCOFIELD	GRAMAVISION 18 8508-1 POLYGRAM	STILL WARM
23	23	19	ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
24	16	57	SADE ▲	PORTRAIT BFR 39581 EPIC (CD)	DIAMOND LIFE
25	30	7	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.	COLUMBIA FC 40270	A HOUSE FULL OF LOVE
26	25	63	DAVID SANBORN	WARNER BROS 25150 1	STRAIGHT TO THE HEART
27	NEW ▶		CABO FRIO	ZEBRA MCA 5685 MCA	RIGHT ON THE MONEY
28	32	5	ERROLL GARNER	EMARCY 826224-1 POLYGRAM (CD)	ERROLL GARNER PLAYS GERSHWIN & KERN
29	33	5	O.T.B.	BLUE NOTE BT 85118 CAPITOL	OUT OF THE BLUE
30	22	86	GEORGE WINSTON ●	WINDHAM HILL C 1012 A&M (CD)	AUTUMN
31	21	29	AL DIMEOLA	MANHATTAN ST-53011 CAPITOL	SOARING THROUGH A DREAM
32	24	21	VARIOUS ARTISTS	WINDHAM HILL WH 1040 A&M	PIANO SAMPLER
33	39	5	SOUNDTRACK	QWEST 25389 WARNER BROS	THE COLOR PURPLE
34	34	7	TONY WILLIAMS	BLUE NOTE BT 85119 CAPITOL	FOREIGN INTRIGUE
35	36	7	MCCOY TYNER/JACKIE MCLEAN	BLUE NOTE BT 85102 CAPITOL	IT'S ABOUT TIME
36	28	47	SKYWALK	ZEBRA MCA ZEB 5680 MCA	SILENT WITNESS
37	31	35	AHMAD JAMAL	ATLANTIC 81258 1-G	DIGITAL WORKS
38	NEW ▶		BENNIE WALLACE	BLUE NOTE BT 85107 CAPITOL	TWILIGHT TIME
39	NEW ▶		LARRY CARLTON	MCA 5689	ALONE/BUT NEVER ALONE
40	40	5	PAQUITO D'RIVERA	COLUMBIA FC 40156	EXPLOSION

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

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER	DISTRIBUTING LABEL
1	3	6	6		KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0 20442 WARNER BROS 1 week at No. One ◆	PRINCE & THE REVOLUTION
2	2	3	9		WHAT HAVE YOU DONE FOR ME LATELY A&M SP 12167 ◆	JANET JACKSON
3	7	9	5		WHENEVER YOU NEED SOMEBODY MERCURY 884 572 1 POLYGRAM ◆	O'CHI BROWN
4	8	11	5		WEST END GIRLS (REMIX) FMI AMERICA V 19206 ◆	PET SHOP BOYS
5	1	1	9		I CAN'T WAIT ATLANTIC 0 86828	NU SHOOZ
6	4	5	7		ANOTHER NIGHT (REMIX) ARISTA AD1 9454 ◆	ARETHA FRANKLIN
7	5	4	12		ROCK ME AMADEUS/VIENNA CALLING A&M SP 12170 ◆	FALCO
8	12	15	5		CRUSH ON YOU MCA 23613 ◆	THE JETS
9	11	12	8		(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX 17	JOYCE SIMS
10	13	14	5		HIT THAT PERFECT BEAT MCA 23605 ◆	BRONSKI BEAT
11	10	10	9		DON'T YOU WANT MY LOVE PORTRAIT 4R9 05331 EPIC	NICOLE
12	17	23	4		LIVING FOR THE CITY MEGATONE MT 138	SYLVESTER
13	6	2	6		I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
14	9	8	9		WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0 20404 WARNER BROS ◆	ERASURE
15	21	38	3		UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG ◆	VANITY
16	16	18	5		TWIST MY ARM (REMIX) RCA PW 14196 ◆	THE POINTER SISTERS
17	20	22	9		SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957 1 POLYGRAM ◆	LEVEL 42
18	18	19	6		(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
19	22	28	4		HIGH HORSE (REMIX) RCA PW 14309	EVELYN "CHAMPAGNE" KING
20	28	47	3		HARLEM SHUFFLE (REMIX) ROLLING STONES 44 05365 COLUMBIA ◆	THE ROLLING STONES
21	25	30	5		RHYTHM OF LOVE POW WOW WOW 408	JOHNNY DYNELL
22	23	24	6		LIFE'S WHAT YOU MAKE IT (REMIX) EMI AMERICA V 19203 ◆	TALK TALK
23	34	—	2		SAY IT, SAY IT A&M SP 12175 ◆	E.G. DAILY
24	29	37	3		LOVE HONEY, LOVE HEARTACHE VINYL MANIA VMR 002	MAN FRIDAY
25	19	16	7		A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
26	26	33	5		MR. RIGHT NOW (REMIX)/ELECTRICITY (REMIX) QWEST PROMO WARNER BROS	RORI
27	31	34	4		I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433 1 POLYGRAM ◆	ANIMOTION
28	40	—	2		LOVE'S ON FIRE ATLANTIC 0 86825	ALEEM FEATURING LEROY BURGESS
29	24	25	6		SANCTIFY YOURSELF A&M SP 12172 ◆	SIMPLE MINDS
30	39	50	3		RESTLESS ELEKTRA 0 66860	STARPOINT
31	37	46	4		HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
32	38	40	5		YOU NEED MORE CALYPSO (REMIX) POLYDOR 883 753 1 POLYGRAM	RALPH MACDONALD
33	48	—	2		ALBUM (LP CUTS) ELEKTRA 1 60438	PUBLIC IMAGE LTD
34	14	13	8		SATURDAY LOVE (REMIX) TABU 429 05332 EPIC ◆	CHERRELLE WITH ALEXANDER O'NEAL
35	15	7	9		THE RIVER/SUNSHINE LONDON 886 032 1 POLYGRAM	TOTAL CONTRAST
36	49	—	2		ROCK THE BELLS DEF JAM 44 05349 COLUMBIA	L.L. COOL J
37	27	29	6		NO MORE ELEKTRA 0 66865	SHIRLEY MURDOCK
38	42	—	2		WAR BOYS RCA PW 14288	ANNABELLA
39	43	—	2		PRISONER OF LOVE 4TH & B WAY BWAY 421 ISLAND	MILDRED SCOTT
40	33	35	5		GOTTA FIND A WAY JUMP STREET JS 1001	RUSS BROWN
41	NEW				ONE WAY LOVE TOMMY BOY TB 866	TKA
42	44	45	4		SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
43	NEW				BAD BOY (REMIX) EPIC 49 05338 ◆	MIAMI SOUND MACHINE
44	46	49	4		MIND GAMES SOUND PAK PL 5112	QUEST
45	45	—	2		HE'S NUMBER ONE SPRING SPR 12 418	FANTASY
46	36	26	6		CHIEF INSPECTOR/NOVELA DAS NOVE IVA ISLAND 0 96829 ISLAND	WALLY BADAROU
47	NEW				SHELL SHOCK A&M SP 12174	NEW ORDER
48	NEW				WHAT I LIKE WARNER BROS 0 20449	ANTHONY AND THE CAMP
49	NEW				POWERDRILL EPIC 49 05297	GOON SQUAD
50	NEW				ALL PLAYED OUT DANCE SING DS 802	L.I.F.E.

BREAKOUTS

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

1. I LOVE MY RADIO (MIDNIGHT RADIO) TAFFY EMERGENCY
2. SECRETS (I WON'T TELL)/WE ARE THE BOYS UNTIL DECEMBER 415 COLUMBIA
3. ONE YEAR LATE THE VOICE ORPHAN
4. DON'T WASTE MY TIME (REMIX) PAUL HARDCASTLE CHRYSALIS
5. RAZZLE DAZZLE MICHAEL JEFFRIES WARNER BROS
6. ALL I NEED IS A MIRACLE MIKE & THE MECHANICS ATLANTIC
7. MEDICINE SHOW (REMIX)/THIS IS BIG AUDIO DYNAMITE BIG AUDIO DYNAMITE COLUMBIA

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER	DISTRIBUTING LABEL
1	1	7	4		KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0 20442 WARNER BROS 2 weeks at No. One ◆	PRINCE & THE REVOLUTION
2	2	3	8		I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
3	4	4	10		I CAN'T WAIT ATLANTIC 0 86828	NU SHOOZ
4	6	2	8		WHAT HAVE YOU DONE FOR ME LATELY A&M SP 12167 ◆	JANET JACKSON
5	3	1	10		SATURDAY LOVE (REMIX) TABU 429 05332 EPIC ◆	CHERRELLE WITH ALEXANDER O'NEAL
6	5	6	9		I'LL BE ALL YOU EVER NEED JAMPACKED JPI 20001 MUSIC SPECIALISTS	TRINERE
7	7	5	16		ROCK ME AMADEUS/VIENNA CALLING A&M SP 12170 ◆	FALCO
8	10	13	5		WEST END GIRLS (REMIX) EMI AMERICA V 19206 ◆	PET SHOP BOYS
9	16	—	2		HARLEM SHUFFLE (REMIX) ROLLING STONES 44 05365 COLUMBIA ◆	THE ROLLING STONES
10	11	12	9		(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX 17	JOYCE SIMS
11	8	8	10		IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4575GG MOTOWN	VAL YOUNG
12	9	11	9		DON'T YOU WANT MY LOVE PORTRAIT 4R9 05331 EPIC	NICOLE
13	12	10	8		HIT THAT PERFECT BEAT MCA 23605 ◆	BRONSKI BEAT
14	23	27	3		BAD BOY (REMIX) EPIC 49 05338 ◆	MIAMI SOUND MACHINE
15	15	16	12		HE'S NUMBER ONE SPRING SPR 12 418	FANTASY
16	27	49	3		WHENEVER YOU NEED SOMEBODY MERCURY 884 572 1 POLYGRAM	O'CHI BROWN
17	22	30	3		CRUSH ON YOU MCA 23613 ◆	THE JETS
18	13	17	4		COMPUTER LOVE WARNER BROS 0 20440	ZAPP
19	17	20	7		SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
20	NEW				ON MY OWN MCA 23607 ◆	PATTI LABELLE & MICHAEL MCDONALD
21	14	15	7		A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
22	18	18	9		WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0 20404 WARNER BROS ◆	ERASURE
23	19	14	7		ANOTHER NIGHT (REMIX) ARISTA AD1 9454 ◆	ARETHA FRANKLIN
24	26	26	5		SECLUSION TSR 1SR843	SHAWN BENSON
25	24	22	5		I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433 1 POLYGRAM ◆	ANIMOTION
26	25	23	5		TWIST MY ARM (REMIX) RCA PW 14196 ◆	THE POINTER SISTERS
27	20	21	7		(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
28	33	48	3		LOVE'S ON FIRE ATLANTIC 0 86825	ALEEM FEATURING LEROY BURGESS
29	30	28	5		HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
30	21	25	7		THE RIVER/SUNSHINE LONDON 886 032 1 POLYGRAM	TOTAL CONTRAST
31	36	—	2		SHELL SHOCK A&M SP 12174	NEW ORDER
32	29	9	12		HOW WILL I KNOW (REMIX) ARISTA AD1 9449 ◆	WHITNEY HOUSTON
33	28	29	5		NO MORE ELEKTRA 0 66865	SHIRLEY MURDOCK
34	49	45	3		MIND GAMES SOUND PAK PL 5112	QUEST
35	31	39	4		UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG ◆	VANITY
36	NEW				GETTING CLOSER (REMIX) PORTRAIT 4R9 05347 EPIC	HAYWOODE
37	48	—	2		ROCK THE BELLS DEF JAM 44 05349 COLUMBIA	L.L. COOL J
38	40	47	3		LIVING FOR THE CITY MEGATONE MT 138	SYLVESTER
39	35	40	4		LOVE HONEY, LOVE HEARTACHE VINYL MANIA VMR 002	MAN FRIDAY
40	NEW				THE FINEST TABU 429 05364 EPIC	THE S.O.S. BAND
41	37	37	4		BEST FRIENDS TOTAL EXPERIENCE TED1 2631 RCA	ET (EDDIE TOWNS)
42	47	50	3		OCHO RIOS WARNER BROS 0 20409	PAUL JABARA
43	46	19	10		NEW TOY CBS ASSOCIATED 429 05334 EPIC	THE FLIRTS
44	32	32	14		DON QUICHOTTE BAJA B 54 1SR	MAGAZINE 60
45	50	—	2		POWER DRILL EPIC 49 05297	GOON SQUAD
46	NEW				SECRETS (I WON'T TELL)/WE ARE THE BOYS 415 COLUMBIA 44 05341	UNTIL DECEMBER
47	43	44	4		SUGAR FREE PRIVATE I 429 05337 EPIC	JUICY
48	42	24	11		YOUR SMILE/DRIVE MY LOVE MERCURY 884 271 1 POLYGRAM	RENE & ANGELA
49	NEW				SAY IT, SAY IT A&M SP 12175 ◆	E.G. DAILY
50	NEW				ABSOLUTE BEGINNERS EMI AMERICA V 19205 ◆	DAVID BOWIE

BREAKOUTS

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

1. BEAT'S SO LONELY (REMIX) CHARLIE SEXTON MCA
2. RESTLESS STARPOINT ELEKTRA
3. ONE WAY LOVE TKA TOMMY BOY
4. I WAS BORN THIS WAY (REMIX) CARL BEAN NEXT PLATE AU

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

Closed-Door Summits Slated Symposium Sets Its Sked

BY SAM SUTHERLAND

LOS ANGELES An open panel discussion on the controversy over independent record promotion and a series of closed-door summits between a&r executives and music publishers are among the spotlight events of the second annual Music Business Symposium, slated for the Ambassador Hotel here May 2-4.

Those are just a few of the elements that will be addressed in an ambitious agenda as the music trade conference makes its first bid for national prominence. Last year's presentation of the first MBS was directed at the industry community here via ten evenings of seminars and panels held on consecutive Thursdays.

This year, the BAM magazine and MBS Productions presentation hopes to attract upwards of 1,000 attendees from across the country, according to director William Gladstone. "Last year, we had no credibility, so we did it over ten nights. We got about 150 people a night, and 80% of the people who came on following Thursdays were new attendees," he says.

Overall, the first MBS drew an estimated 675 registrants. For the second edition, planners are enlisting sponsors and panel participants from major national and independent record companies, performing rights associations, music publishers, radio stations, and law firms. More than 100 speakers and panelists are already confirmed.

In addition to a keynote address by Arista Records chief Clive Davis, Gladstone says the symposium's business sessions will be augmented with an exhibition area, an on-

site recording studio for a studio workshop, and meetings spotlighting L.A. Women In Music, an MBS spinoff, and a new association of independent labels.

The schedule will also feature conceptual segments. These include the opening day's BMI-sponsored program, "From Demo To Platinum," covering recording trends, songwriters, publishers, and producers; and an ASCAP-sponsored program on music in film.

Gladstone sees independent promotion as a potentially explosive topic. Panelists have yet to be set for the May 4 segment, although Gladstone hints he'll bring major independent promoters to state their position in the ongoing controversy.

As for closed-door sessions, he says the two key events will be a private meeting between a&r executives from major and indie labels, and a day-long series of private huddles between label a&r staffs and key publishers. These caucuses were suggested by creative staffers at various labels who were polled prior to setting the agenda.

Gladstone also notes that the program has been segmented to give industry newcomers their own seminar Saturday, May 3, devoted to music industry careers. That program will run concurrently with panels aimed at trade professionals.

Complete schedules and registration information are available from the symposium's offices at 8961 Sunset Blvd., Los Angeles, Calif. 90069. Registration is \$175 until April 7, or \$205 after that date. A single day registration will be available at \$100.



by Brian Chin

PRINCE'S "Parade" album (Paisley Park/Warner Bros.) isn't so much a return to roots as a return to form. Better edited and less indulgent than "Around The World In A Day," even its left-fielders are far easier to take because they are less determined to be grand narrative statements or mood-setters, and therefore are more worthwhile as songs, cut for cut. We know from the last album that Prince will go to any length to remix tracks, so we're confident in recommending even the shortest cuts here for examination: "New Position," "Girls And Boys," and "Mountains" are all club possibilities, while "Christopher Tracy's Parade" should satisfy those who want more of the psychedelic "Around The World." But our personal fave is the segue of the chart-topping "Kiss" into "Anotherloverholenyohead," which to us seems an even better full-length jam than the extended version of "Kiss" itself.

BRIEFLY: The usual avalanche of singles, starting with indies. **The Fat Boys'** revival of **James Brown's** "Sex Machine" (Sutra) has a lot of kid appeal—not the freshest or flashiest thing, but quite catchy . . . **Brenda Brayton's** "Shake" (Twin Towers) is best as a bare vocal-and-bass dub, its phrases cut off and fragmented out of the speakers . . . Clearly, the emulator break has been revived by Phyllis Nelson and Nu Shooz: **Pamel'la's** "Make U-Mine" (Treasure, 305-944-0700) sports a good, snappy production with a clear sense of boldness, though the lyrics are average. **Betty Wright** did the vocal arrangement . . . **Tanya Wynne's** "Dreams" (Panic 718-693-8238) comes from the executive producers behind "Set It Off." Though this is a more conventional dance record, it has a similar trance-like approach, and an amusing Tempts-like bass voice; the dub is raw and good.

After two independent singles, the **Jamaica Girls** are a major-label act, now helmed vocally (it sounds like) by Faith, Hope &

Charity lead **Brenda Hilliard**. "On The Move" (Warner Bros.), produced by **Bert Reid** and **Francois Kevorkian**, is a dance-themed workout, with good production touches . . . **Frankie Johnson Jr.'s** "Whenever You Call Me" (Debut/U.K.) combines Kashif's melodicism with the typical British production elegance and eclecticism; here, too, there are a lot of neat details in the overall sound mix . . . **Isabel Roberts'** "Rhythm Of Your Love" (Hot Vinyl U.K.) proves again that less can be more, with its spare, attractive flow.

POP IMPORTS: **Bronski Beat's** new U.K. single is "C'Mon! C'Mon!" (Forbidden Fruit/London), another high-tempo cut, but with a festive, pop-calypto feel—

Prince returns to his old form

their most cheerful record so far . . . **Samantha Fox's** "Touch Me (I Want Your Body)" (Jive/U.K.) has zoomed into the British top 10. It's in the Alisha/Madonna mode, an interesting cross of rock production and Hi-NRG attitude.

Former imports: The latest **Five Star** single, "Love Take Over" (RCA), gets a heavy-duty, spare remix and should perform equally well on clubs and radio . . . **Blow Monkeys'** "Diggin' Your Scene" (RCA) sounds like a strong rock-funk crossover, possibly even of the magnitude of "Let Me Go," as it's pulled off with even more opulence and attitude, and a rollicking late break passage . . . We don't care how unhip **Baltimora** seems; we like his records. "Living In The Background" (Manhattan promo) is a better-targeted pop record than his first; **John Luongo's** mix and edit give this MTV-rocker dance punch.

LINER NOTES: **Lew Hahn** should have been credited here as producer of the **Culture Club** single, "Move Away," along with **Arif Mardin**. Hahn tells us that the cut

was in fact the last recorded for the upcoming album during the Swiss sessions, and originally intended as a B side . . . We're pleased to give credit, too, to **VIP Record Pool**, which is cited by New York's **Encore Distributors** as contributing to the local breakout of **Information Society's** "Running."

Also, one of our favorite folks, **Larry Patterson**—whose work always seems to reach us on non-labeled advances—should be credited for the mix on **Tammy Lucas'** "Hey Boy" on Supertronics. And uncredited on the label of **Steve Arrington's** latest is **Timmy Regisford**, who mixed both long versions of "The Jammin' National Anthem" . . . Rude question of the week, asked by many DJs out here: How can A&M be considering anything but "When I Think Of You" for the next single from **Janet Jackson's** "Control" album? . . . **Colonel Abrams** sure gets carried away when he performs, even to a taped track . . . The new **Force M.D.'s** single on Tommy Boy is another ballad, "Here I Go Again," the 12-inch to be distributed through independents. A flute-led jazz instrumental is on the flip side.

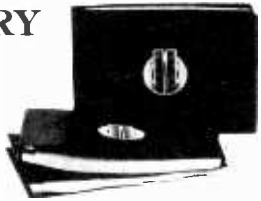
THIS WEEK IN DANCE . . . 1976: With a trade ad that shouts, "Already a smash!"—on the basis of British pop chart success (sound familiar?)—Motown releases **Yvonne Fair's** "It Should Have Been Me" as a single . . . Even more significantly, "Ten Percent," by Philadelphia quartet **Double Exposure**, is announced as the first commercial 12-inch single, by independent Salsoul Records. The song was mixed to seven- and nine-minute versions by New York DJ **Walter Gibbons**, who, it was reported at the time, did the job for not much more upfront money than a guarantee for the equivalent of his nightly DJ-ing fee. This curious 45 r.p.m., album-sized, one-cut format would eventually absorb significant singles market share the world over, but is treated as something of a mutant child by the U.S. industry.

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Aint No Mt. (48 tr.mtx)—B. Gang
Baby You & Me—Suzanne Stevens
Tell Me (mx)—Vanelle
Journey To Cybertron—Nitro D.
Do The Fla—McBoob
Shy D Is Back—McShy D
Jetsons (TV Toones)—Various
Snake—Brenda Brayton
I'm Losing You—Uptown
Love Is The Message—1 Plus 1
Dancing In My Sleep—S. Ties
Techno Color—Channel One

Hot Box—The Preps
Time Bomb—A. Ribeiro
In The Heat—Tapps
Party Girl—Karen Silver
Make Up Your Mind—Teen Rock
Dancing In Heaven—Tony Caso
Boys—Robert David
All Played Out—L.I.F.E.

EUROPEAN 12"

Lazer Dance—Humanoid Invasion
Love Education—E. Johnson (mx)
Andromeda—Dr. Cat
What's Your Name (Rmx)—Zinno
Keep On Rockin—Henry
Aint No Rockin—Black Britan
Bambina—David Lyne
This Love—2 Nations
Lady-O—Paul Rein
Anikano-O—Africa System
You're A Beat—Eastbound Exp.

Love Hostage—Jessica Williams
Never Can Say Goodbye—Sonia
Excessive Love—Novecento
Down Down Romeo—Meccano
Baby Love—Regina (Remix)
Hi Tension—Nancy Dee
You're Wrong—Gotcha

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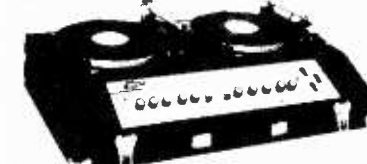
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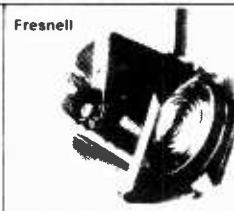
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NEW JERSEY

New York's Independent Distributors Offer Optimistic Forecast

BY JIM BESSMAN

NEW YORK Independent record distributors in New York are forecasting particularly robust business in the months ahead.

Firms with exclusive rights to distribute client labels here find that new companies and artists continue to crop up, filling the void left in recent years by the indie labels that have opted for distribution by majors—the latest being Tommy Boy, which chose partial distribution through Warner Bros. (Billboard, Dec. 28).

Further optimism is offered in the opening in New York of Landmark Distributors Inc., which has emerged to fill the hole left by the exit of Sunshine Distributors.

The Compact Disc configuration is also having a positive impact on independent distribution. And even the current suspensions by the major labels of most independent promotion is seen as increasing the opportunities for independently distributed product.

"In view of the last couple of weeks, radio is being very careful of adds," says Freddie Taylor, who heads Pearl Distributors Inc., the indie distribution partner of her Manhattan-based one-stop, Pearl Music Inc. "We have two promotion people on staff here, and it's been frustrating for them to come back from Kiss [New York urban contemporary FM station WRKS] see-

ing just major records added every week. But now it should be easier to get indie records on if they're worthwhile."

Taylor suggests that the attention focused on independent promoters has made radio programmers more receptive to songs beyond the major label fold. She adds that during a recent week the only

'CDs are giving new life to indies'

two records added by Kiss were from the independent label camp: "Pee-wee's Dance" by Joeski Love on the Vintertainment label, a "really hot New York record" for Pearl which Taylor says sold between 10,000 and 15,000 copies in two weeks; and Chapter 8's "How Can I Get Next To You" on Beverly Glen, handled by another indie conduit, Malverne Distributors.

For Taylor, who exclusively distributes some 20 labels, "mostly black-owned and hip-hop," independent record distribution is "beginning a good period again" following a two-year slump. This, she says, is thanks to "the new music coming up from the street," primarily the "still evolving" rap genre. "Every week I get calls from new labels formed by young people coming into the business, keeping it vital and alive."

Nick Campanella, president of

Encore Distributing Corp. of Long Island City, similarly observes that the independent distribution climate is "getting better all the time." He likens the current emergence of "new, young, exciting companies" to significant indie labels like A&M, Motown, and Casablanca, which have since gone on to major label distribution.

"There's that same feeling now, that groundswell of talent," notes Campanella, who started Encore in 1984 after his former employer, Alpha Distributing Corp., gave up its independent distribution arm. Encore handles approximately 40 dance, catalog, classical, jazz, black, and oldies lines.

"The product is getting better," Campanella says, hailing many small labels for "getting more professional" and developing into "major companies." He also points to "great" established artists who have successfully exploited indie distribution, among them Gene

Chandler and his Fast Fire label.

Alan Marker, sales manager of Malverne Distributors—the 40-year-old "grandfather" of New York indie distribution—says that 1985 was the Long Island City company's best year since "the majors picked apart the big [indie] labels."

Marker, who has between 75 and 100 labels in his company's stable, admits he was "down in the dumps" several years ago when the big indies shifted to major distribution and "everybody missed that big chunk." But he has since seen his extensive catalog and dance label holdings take up the slack, and is currently euphoric, having "just come off of breaking Alisha on Vanguard out of this marketplace."

In addition, Marker says, he's especially pleased that jazz labels like Fantasy and GRP "are giving us pop records"; that reggae, via the Mango/Antilles line, is also doing "very well"; and that Compact Discs are coming on strong.

"CDs are giving new life to indie labels and have regenerated a lot of product that people said was just catalog," he says, singling out Concord, Pablo, and Fantasy as jazz labels experiencing a "turnaround" because of the digital format, and the Varese Sarabande soundtrack label for its shrewd pick of CD titles.

The newest player in New York indie distribution—and perhaps the most optimistic—is Landmark Distributors, opened last December in Long Island City by Pat Monaco, former vice president of operations at Sunshine. Monaco, who worked at Profile Records during the three-month interim between Sunshine and Landmark, owns one-third of Landmark; the rest is shared by Profile owners Cory Robbins and Steve Plotnicki.

Not surprisingly, Profile was Monaco's first client. In Landmark's three months of operation, (Continued on page 44)



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ON TARGET

by Mike Shalett

CONTRARY TO popular belief, music videos are not the only thing that record buyers and concert-goers watch on TV. We're dealing with some pretty sophisticated people here, with some pretty sophisticated tastes.

If you talk to the Aerosmith crowd, you'll find out that when it comes to late night television, "Saturday Night Live" reruns take the cake. Nearly 25% say it's their favorite late night program. Speaking of "Late Night," David Letterman and his earlier counterpart, Johnny Carson, also score with these intense hard rockers. Nine percent indicate that MTV is their favorite late night TV exercise.

If you break these folks down by age, you'll find that the younger fans mention "Saturday Night Live" reruns more often and the older fans cite Letterman. It's interesting to note that Aerosmith has an audience old enough to stay up to watch Letterman. Of course, it's possible that, with the heavy use of VCRs, many of these fans may be time shifting—that is, taping at night and watching in the morning or at some later date. Letterman, aware of that fact, has even done a special "morning show" late at night.

When we asked the Firm's audience the same question, the answers we got were different. David Letterman was the favorite among more than 40% of the people we queried. An older audience is the primary reason, but not that much older by percentage. Carson was a distant second, with "The Honeymooners" third.

How about an esoteric band like X? What does its faithful watch late at night? If you said Letterman, you're right. Almost all those who said they watched late night television said that catching the

"Indiana Flash" was the hip thing to do.

What about prime time? Record consumers were asked in a recent Street Pulse Group survey to tell us their three favorite prime time television programs. "The Cosby Show" came in No. 1 with our consumer sample. Numbers were highest among teens and fell off in popularity, surprisingly, by age. "Miami Vice" was the second most popular show, followed by "Family Ties" and "Cheers," which tied for third.

Music and TV: sophisticated mix

A surprise at No. 4 was "St. Elsewhere." This continues a trend we've seen among record buyers, who tend to show a "yuppie" streak in their television taste. B.C., or before Cosby, "Hill Street Blues" had been our consistent No. 1 show among record buyers. The Hill now ties for fifth with "Dynasty."

Does radio format affect the type of television consumers favor? "Miami Vice" scores the No. 1 slot among fans of top 40 radio stations. Cosby is numero uno among AOR fans, with "Family Ties," "St. Elsewhere," and David Letterman showing significant increases over their total sample scores here. Trying to sell some jazz music? Try the evening soaps like "Dynasty," or the evening news.

How many times do the publicity folks try to get an act visibility on morning or breakfast television shows such as "Today" or "Good Morning America"? Is it an effective tool with record consumers and concert fans? At an Air Supply show, more than half of the sample surveyed said they didn't watch

morning programs. The most popular show was "G.M.A.," followed by "Donahue."

When we asked the same question to a crowd at a Howard Jones show, we found that an even higher percentage said they didn't watch breakfast television. Again, the most popular show among these fans was "G.M.A."

Want to try your hand at game shows? Concert fans, asked whether they watched game shows and, if yes, which one, overwhelmingly said "Wheel Of Fortune." Wow, what a surprise! Where would we be without Pat Sajak and Vana White? Word has it that the show is going on the road: Is that called re-inventing the wheel? Whatever it's called, be sure that promoters will put down big dough to bring Sajak and White to town. Leading road contestants are said to be the Iron Sheik and Ivan Koloff.

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

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

New Marketing Firm DMM Takes The Direct Approach

BY GEOFF MAYFIELD

NEW YORK "We're not inventing the wheel here, but we do a better job of targeting our effort," says Direct Music Marketing's Mitchell Fox, explaining the concept of the new direct mail and promotion service.

Unlike the mass mailing campaigns employed by such chains as Musicland Group and Camelot Music, which blanket geographic clusters via zip code, the Miami-based

Direct Music Marketing (DMM) aims to improve the yield of its customers by zeroing in on specific demographics.

"A lot of the information for our lists comes from school files, driver's license files, and other sources," says Fox, DMM's vice president of sales and marketing. "Basically what you do is overlay those lists on top of each other and you come up with things like sex, age, and geographic location. For music marketing, those are the

three basic demographics. "The bottom line is the list. You can do whatever kind of piece you want, but where you send it is the key. It's a very calculated process."

Fox credits DMM president Frank Udonn, a 15-year mail marketing veteran, with developing the company's premise. Udonn's conventional direct mail expertise is enhanced by the music experience of two of his staffers. Fox, based in New York, worked six years for the Swan Song label; West Coast general manager Karen Sargent, based in Los Angeles, spent four years in merchandising as a member of Kenny Rogers' staff.

Fox says that three major labels are exploring the use of DMM, and five retail chains, including two that run one-stop operations, are also making inquiries. While the company boasts of flexible strategies, Fox says its best chance for success is to involve all areas of the industry—radio, racks, one-stops, retailers, and especially labels, since most retailers' advertising efforts are cooperatively funded.

"It's interesting to see the record industry getting creative again, to find new ways of bringing in business," says Fox.

DMM offers several marketing

options. Fox says the piece engendering the most interest from prospects is an oversized postcard either five and a half by seven inches or six by nine inches in size. Available in one-, two-, three-, or four-color printing, the postcards will largely be used for couponing.

"Let's say somebody did a mailing of 25,000 pieces with four perforated coupons," he explains. "You could tell the addressee, 'Use two, and give two to your friends.' That gives you the potential to double or triple your outreach. Even if the customer uses all of their coupons himself, the retailer still comes out ahead, because you've still initiated those transactions."

Fox says the most common coupon approach may be to offer \$1 off the purchase of a second record. But, he adds, "With laser printing methods, we can actually put the customer's name on the coupon and use it for a contest."

DMM calls the postcard its "primary piece." Other vehicles include catalogs and sound sheets, the latter possessing greater sound quality than past sheets could deliver. The company also plans to assemble coupon packages involving more than one entity, which will be mailed monthly to three million peo-

ple in the 14-34 age group. For any of these options, DMM promises a complete package. Says Fox: "We do the whole job: finding your market, producing the materials, bagging it, and sending it."

In most advertising media, the more targeted the audience, the more expensive the cost per thousand. But Fox claims that DMM can compete, even when compared to mass mailing specialists: "For the mailings themselves, the lists are all the same price. I mean, a thousand names is a thousand names. We're as competitive listwise as anyone in the business."

Fox says the company looks for other cost-cutting measures to pass along to its customers, including printing costs. "We do our printing in South Florida, and it's much cheaper than doing it here in New York. I told the rate I'm getting to one printer and he said, 'I can't even buy the paper for that.'"

As is standard in the industry, DMM's cost per piece goes down as the order gets larger. For example, a 25,000-piece, two-color run costs \$1,200—close to a nickel per piece—while a million-copy run of that same mailer would cost \$14,500, or less than one and a half cents per piece. Other costs, including perforation die-cutting, postage, handling, and the mailing list, are added on to that basic cost, again with the per-unit charge decreasing as the order gets larger.

Also on the drawing board is a music magazine to be mailed nationally to a quarter-million homes. Fox expects that medium to be used mostly by manufacturers.

Fox says DMM doesn't plan to limit itself to music product, mentioning video and computer software manufacturers as ideal customers for DMM's methods. In the case of video, Fox says the company has compiled a list of VCR owners through warranty lists.

"As far as we're concerned, we're dealing with home entertainment centers," he says.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

BIG TIME is celebrating its first year of U.S. operations with a big bang of a release schedule. The label's roster leaders, the **Hoodoo Gurus**, have enticed Elektra to pick up their "Mars Needs Guitars" album for distribution, marketing, and promotion. That's after Big Time sold some 50,000 albums on

the former A&M act, says Big Time chief **Fred Bestall**.

The Elektra/Big Time deal applies only to the Hoodoos' U.S. releases, and the Australian-born indie retains 100% creative control on future product. According to Bestall, the deal represents a happy marriage of interests. "We'd taken it about as far as we could on the alternative level," he says. Still an avid supporter of the independent distribution network, Bestall says that Big Time holds CD rights to the
(Continued on next page)

FOR WEEK ENDING APRIL 12, 1986

Billboard TOP COMPUTER SOFTWARE

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
ENTERTAINMENT	1	1	23	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	•			
	2	3	5	HARDBALL	Accolade	Baseball Game				•					
	3	2	50	GATO	Spectrum HoloByte Inc.	Strategic Game		•			•	•			
	4	5	126	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	5	9	118	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	6	15	9	KUNG FU MASTER	Data East	Action Arcade Game		•		•					
	7	7	23	SILENT SERVICE	MicroProse	Submarine Simulation Game		•	•	•	•				
	8	4	7	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game		•		•					
	9	6	31	JET	Sublogic	Flight Simulation		•	•	•					
	10	17	13	ALTERNATE REALITY	Datasoft	Adventure Game		•	•	•					
	11	8	29	WINTER GAMES	Epyx	Arcade Style Sports Game		•		•					
	12	20	5	ALTER EGO	Activision	Role-Playing Game		•		•		•			
	13	13	27	HACKER	Activision	Mystery Adventure Game		•	•	•	•				
	14	14	13	KARATE CHAMP	Data East	Action Arcade Game		•		•					
	15	12	58	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•				
	16	11	11	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.		•	•	•					
	17	16	56	KARATEKA	Broderbund	Action Arcade Game.		•	•	•					
	18	18	5	BATTLE OF ANTIETAN	SSI	Simulation Game		•	•	•					
	19	NEW		PSI-5 TRADING COMPANY	Accolade Software	Action Adventure Game		•		•					
	20	NEW		WIZARDS CROWN	SSI	Action Adventure Game		•							

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New Releases

ALBUMS

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

POP/ROCK

BOOK OF LOVE
LP Sire 1-25355/WEA/\$8.98
CA 4-25355/\$8.98

LIFELINE
Never Stop
EP Lifeline 001/Women's Independent Label
Distributors/\$6.00

VARIOUS ARTISTS
East Coast 60's Rock & Roll Experiment
LP Performance Records PERF-383/\$8.98

WHEELER, CHERYL
LP North Star Records W0001/\$8.98
CA W0001/\$8.98

BLACK

COUSIN JOE
Relaxin' In New Orleans
LP Great Southern Records GS 11011/\$8.98

COUNTRY

BODEANS
Love & Hope & Sex & Dreams
LP Warner Bros. 1-25403/WEA/\$8.98
CA 4-25403/\$8.98

THROCKMORTON, SONNY
Southern Train
LP Warner Bros. 1-25374/WEA/\$8.98
CA 4-25374/\$8.98

JAZZ

ABERCROMBIE, JOHN
Current Events
LP ECM 1-25044/WEA/\$9.98
CA 4-25044/\$9.98

JOLE BLON & OTHER CAJUN HONKY TONK SONGS
LP Great Southern Records GS 11012/\$8.98
CA GS 11012/\$8.98

METHENY, PAT/ORNETTE COLEMAN
Song X
LP Geffen GHS 24096/WEA/\$9.98
CA MSG 24096/\$9.98

THE PFISTER SISTERS
LP Great Southern Records GS 11010/\$8.98
CA GS 11010/\$8.98

JUSTIN WILSON'S OL' FAVORITES
LP Great Southern Records GS 11013/\$8.98
CA GS 11013/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
Crossroads
The Original Motion Picture Soundtrack
LP Warner Bros. 1-25399/WEA/\$9.98
CA 4-25399/\$9.98

CLASSICAL

RAVEL
Bolero
London Symphony Orchestra, Yan-Pascal Tortelier
LP Jem Classics JC 101LP/n/a
CA JC 101MC/n/a

SIBELIUS
Finlandia
London Symphony Orchestra, Gennadi Rozhdestvensky
LP Jem Classics JC 100LP/n/a
CA JC 100MC/n/a

COMPACT DISC

HONEYMOON SUITE
The Big Prize
CD Warner Bros. 2-25293/WEA/\$15.98

RAVEL
Bolero
London Symphony Orchestra, Yan-Pascal Tortelier
CD Jem Classics JC 101CD/n/a

SIBELIUS
Finlandia
London Symphony Orchestra, Gennadi Rozhdestvensky
CD Jem Classics JC 100CD/n/a

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

HOME VIDEO

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

FILMS

WILLIAM ALEXANDER'S OIL PAINTING TECHNIQUES
♠♥ Simitar Entertainment 8053/\$19.95

AMERICAN FLYERS
Steve Tesich, John Badham
♠♥ Warner Home Video 11520/WEA/\$79.95

BASICS OF PITCHING
Mel Stottlemyre, New York Mets
♠♥ Simitar Entertainment 8027/\$19.95

BASICS OF HITTING
Bill Robinson, New York Mets
♠♥ Simitar Entertainment 8014/\$19.95

BENEATH THE 12-MILE REEF
Robert Wagner, Terry Moore, Richard Boone
♠♥ Hal Roach Studios Film Classics HR 057/\$14.95

BLUE HEAVEN
Leslie Denniston, James Eckhouse
♠♥ Vestron Video 4416/\$69.95

CITY LIMITS
John Stockwell, Kim Cattrall, Darrell Larson
♠♥ Vestron Video 5112/\$79.95

DEVIL BAT
Bela Lugosi, Dave O'Brien
♠♥ Hal Roach Studios Film Classics HR 068/\$14.95

D.O.A.
Edmond O'Brien, Neville Brand, Pamela Britton
♠♥ Hal Roach Studios Film Classics HR 065/\$14.95

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

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GRASS ROUTE

(Continued from preceding page)

Hoodoo's releases, an obvious benefit to distributors.

Meanwhile, the Los Angeles label continues to fill the indie pipeline with releases. Of special interest is a three-song 12-inch by **Alex Chilton**. All the songs are original tracks, and the disc carries a \$4.98 list. You might have caught Chilton on "The Cutting Edge" last month on MTV or during his tour last year supporting the "Feudalist Tarts" album.

You can also expect **Dumptruck's** Don Dixon-produced "Positively Dumptruck" to hit the streets soon. Later this spring, Big Time will issue a compilation from **Love Tractor**, a former **DB/Landslide** act. Dubbed "Success Through Laziness and Bad Attitude," the album features highlights from the Tractor's last three albums. That ought to keep you satisfied until the band plows out new product for release later this year.

For more details on Big Time's

extensive release schedule, call **Mark Kates** at (213) 460-4033.

EMERGENCY RECORDS of New York has been eying Europe for a while, and the glance has paid off in the form of a 12-inch titled "P. Machinery/Medley with Relax." Yes, that's "Relax" as in Frankie Goes to Hollywood, and the act performing the Emergency track is **Propaganda For Frankie**. The song is licensed from Ibiza Records of Italy.

IN OUR March 29 column, we erred in telling you that **Living Music's** first non-Paul Winter releases were already available. You'll have to wait another month for solo albums by cellist **Eugene Friesen** and keyboardist **Paul Halley**. For exact release dates, call **John Azzaro** at **Living Music's** California office: (707) 468-5559.

#1 IN SALES **ALFA-MASERATI OF SANTA MONICA** #1 IN SERVICE

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GRADUATE
GTV-6

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BITURBO 425
ZAGATO CONVERTIBLE

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9-7
WEEKEND 10-5

1115 WILSHIRE BLVD.
SANTA MONICA, CA 90401
TEL: (213) 393-0493

SERVICE-PARTS
MON-FRI
7:30-5:30

NEW YORK'S INDIE DISTRIBUTORS ARE OPTIMISTIC

(Continued from page 42)

Monaco has added another score of mostly dance labels, the most significant being **Emergency**, **TSR**, and **Next Plateau**.

In New York, "the hub of record retail, where 20%-25% of all indie records are sold," Monaco is currently hot with **Man Friday's** "Love Heartache" on **Vinyl Mania** and **Russ Brown's** "Gotta Find A Way" on **Jump Street**. He says that even though "a look at the charts shows that the cycle of major labels picking up indie acts is starting again," he's "doing better every month," trying to combine **Sunshine's** reputation for aggressiveness and market savvy with **Malverne's** "payment ability."

Like **Malverne's** Marker, Monaco says that he is happy to assist needy young labels with potential, in his case by offering "front money" to enable sufficient cash flow to cover initial pressing costs.

Monaco is also looking to expand his repertoire beyond the dance genre to include rock, jazz, catalog, and classical lines. On the rock end, he already has the **Minneapolis** labels **Blackberry Way** and **Fat City**,

and is now scouting a "garage band rock scene coming out of New York, untouched by legitimate distributors."

According to Monaco, there is room for more competition in the New York indie record scene. "The best thing is what's going on now," he says. "No longer can anyone take things for granted. I have to go after a record and wheel-and-deal, no matter what lines I already have. There are always holes in the market, and New York is a good market."

But **Marker** disagrees with Monaco's prediction that this market will support another distributor: "The odds are good that a new label will want to go with someone who they can get on the phone—who will tell them that he can get his records into the store immediately."

"New York is one marketplace where everyone wants things yesterday—where you have to be able to talk about past experience with records, stations, pools, and stores. You can't just walk into the store as a salesman and b.s. the account."

Spec's Stock Offering Capitalizes The Chain's Video Changeover

BY EARL PAIGE

LOS ANGELES An infusion of capital gained by "going public" is fueling dramatic expansion for Miami-based Spec's Music Inc. Among the company's drastic changes is a swing to full-line video departments in all of the chain's stores.

Since making its offering of 600,000 shares (NASDAQ SPEK) last October 10, the 38-year-old firm has opened four new branches. It operates 21 stores, 10 of which have full-line video departments. Company officials interviewed at the recent National Assn. of Recording FOR WEEK ENDING APRIL 12, 1986

Merchandisers (NARM) convention forecast a total of 29 stores by year's end, major expansion coming in upstate Florida.

President and CEO Ann Lief expressed delight for herself and the Spec's management staff that the capitalization allowed "for centralizing our operation." Adoption of two new automated systems is credited with aiding expansion—calling not only for more stores, but also for establishment of larger stores. One automated procedure utilizes Telxon terminals in each store for automatic replenishment, among other features.

The other system is described by Joe Andrules, vice president and general manager, as IVIS (Integrated Video Inventory System), which will spearhead the video side.

Actually, going public turned the whole company around, say Andrules, Ann Lief and executive president of development Bill Lief. Among other key executives are Rosalind Spooner, executive vice president and treasurer; Peter Blei, chief financial officer; and Martin Spector, founder and board chairman.

Other elements key to Spec's expansion include construction of a

new 30,000-square-foot warehouse with 10,000 square feet of headquarters space in a location at the Miami International (Airport) Commerce Center. A vital component will be a training center supervised by Vicki Carmichael, assistant to the president.

Though modest compared to the "universities" larger chains are developing, Spec's management school will feature a training curriculum "that allows Vicki to take training videotapes out to the stores every month," according to Ann Lief.

As the state's largest indigenous

chain, with 12 units in greater Miami, Spec's is staking out territory in two larger upstate markets, Orlando and Tampa/St. Petersburg. It's the first time the chain is clustering more distant stores into what Bill Lief calls "hubs." Previously, isolated stores have existed as far north as Gainesville and Daytona.

The inclusion of video departments points Spec's toward drafting larger stores of 3,000 to 4,000 square feet. While two recently opened stores don't have video departments, due to earlier lease agreement limitations, the success (Continued on page 50)

Billboard®

TOP COMPACT DISCS

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				POP					
				Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE				
				LABEL & NUMBER/DISTRIBUTING LABEL					
1	1	1	45	DIRE STRAITS	WARNER BROS. 2-25264	30 weeks at No. One	BROTHERS IN ARMS		
2	2	3	30	WHITNEY HOUSTON	ARISTA ARCD 8212		WHITNEY HOUSTON		
3	3	2	14	SADE	PORTRAIT RK 40263/EPIC		PROMISE		
4	4	4	16	BARBRA STREISAND	COLUMBIA CK40092		THE BROADWAY ALBUM		
5	5	5	46	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED		
6	6	6	25	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM		SCARECROW		
7	8	10	10	HEART	CAPITOL 46157		HEART		
8	7	8	14	MR. MISTER	RCA PCD 1-7180		WELCOME TO THE REAL WORLD		
9	11	11	19	ZZ TOP	WARNER BROS. 2-25342		AFTERBURNER		
10	9	9	46	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.		
11	10	7	13	THE CARS	ELEKTRA 9-60464-2		GREATEST HITS		
12	15	12	33	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES		
13	13	14	46	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON		
14	14	13	37	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES		
15	16	15	9	PETE TOWNSHEND	ATLANTIC 2-904736		WHITE CITY A NOVEL		
16	21	22	23	STEVIE WONDER	TAMLA 6134TD/MOTOWN		IN SQUARE CIRCLE		
17	27	—	2	ROBERT PALMER	ISLAND 2-90471/ATLANTIC		RIPTIDE		
18	NEW ▶			THE ROLLING STONES	COLUMBIA CK 40250		DIRTY WORK		
19	12	16	46	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE		
20	18	19	21	STARSHIP	RCA PCD 1-5488		KNEE DEEP IN HOOPLA		
21	19	21	4	INXS	ATLANTIC 2-81277		LISTEN LIKE THIEVES		
22	17	17	21	SOUNDTRACK	MCA 2-6150		MIAMI VICE		
23	22	18	35	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES		
24	20	20	9	STEVIE NICKS	MODERN 2-90479/ATLANTIC		ROCK A LITTLE		
25	23	27	3	FLIM & THE BB'S	DMP 454		BIG NOTE		
26	29	28	11	JAMES TAYLOR	COLUMBIA CK 40052		THAT'S WHY I'M HERE		
27	NEW ▶			TOM PETTY AND THE HEARTBREAKERS	MCA 2-8021		PACK UP THE PLANTATION		
28	28	—	42	BRYAN ADAMS	A&M CD 5013		RECKLESS		
29	30	25	14	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M		ONCE UPON A TIME		
30	24	29	3	STEELY DAN	MCA MCAC 5570		DECADE		

				CLASSICAL					
				Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST				
				LABEL & NUMBER/DISTRIBUTING LABEL					
1	1	1	46	AMADEUS SOUNDTRACK	FANTASY WAM-1791	21 weeks at No. One	NEVILLE MARRINER		
2	3	3	46	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)		
3	2	2	46	BERNSTEIN: WEST SIDE STORY	DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)		
4	4	5	46	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)		
5	5	4	24	BLUE SKIES	LONDON 414-666		KIRI TE KANAWA (RIDDLE)		
6	7	8	10	BACHBUSTERS	TELARC 80123		DON DORSEY		
7	6	6	46	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)		
8	8	7	46	BEETHOVEN: SYMPHONY # 9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)		
9	9	9	46	TELARC SAMPLER # 1	TELARC 80101		VARIOUS ARTISTS		
10	10	11	46	WEBBER: REQUIEM	ANGEL CDC-47146		DOMINGO, BRIGHTMAN (MAAZEL)		
11	11	10	46	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER		
12	12	12	35	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		LOS ANGELES PHILHARMONIC (THOMAS)		
13	13	13	12	PASSIONE	LONDON 417-117		LUCIANO PAVAROTTI		
14	14	15	11	ORCHESTRAL SPECTACULARS	TELARC 80115		CINCINNATI POPS (KUNZEL)		
15	15	14	46	TELARC SAMPLER # 2	TELARC 80102		VARIOUS ARTISTS		
16	16	17	17	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894		DETROIT SYMPHONY (DORATI)		
17	17	16	46	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY		
18	18	18	46	BEETHOVEN: SYMPHONIES # 5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)		
19	19	19	46	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA		
20	21	21	9	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205		NEVILLE MARRINER		
21	20	20	46	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
22	23	26	4	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338		ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
23	22	23	25	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187		ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
24	27	30	3	HOROWITZ: THE LAST ROMANTIC	DG 419-045		VLADIMIR HOROWITZ		
25	24	22	46	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)		
26	26	24	36	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)		
27	25	25	5	VIVALDI: THE FOUR SEASONS	ANGEL CDC-47319		ITZHAK PERLMAN		
28	30	—	2	SPIRITUALS	PHILIPS 412-631		SIMON ESTES		
29	28	27	46	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
30	NEW ▶			SWING, SWING, SWING	PHILIPS 412-626		BOSTON POPS (WILLIAMS)		

Dealers Re-Evaluate The Rental Club Concept

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

LOS ANGELES The role of the video rental club—once the *sine qua non* of the early video specialists—is changing, as more and more dealers leap into the marketplace.

While a core of established retail-

'I never saw any reason to charge'

ers remain faithful to the concept, there is now a trend toward less formal plans. Many retailers have either eliminated or greatly reduced membership fees, while others have completely scrapped the club concept.

Some store owners have been dead set against clubs from the beginning. "I never saw any reason to charge people to do business with me," says John Pough, head of Orange County, Calif.-based Video Cassettes Unlimited and national

president of the Video Software Dealers Assn. (VSDA).

The same is true for Atlanta-based Turtles Records & Tapes, which has an 18-month-old rental program and now has video departments in 60 of its 61 stores. "We don't have any membership fee at all," says Wyn King, vice president of operations. "All you have to do is fill out an application, have a Visa or MasterCard and a driver's license."

Others that once charged member fees have done away with them. Steve Garvin, vice president of operations for Network Video, says the 185-store chain "dropped membership for new stores two years ago."

Still, some proponents maintain full-fledged clubs. Veteran Florida dealer Art Ross, a VSDA director, says, "It keeps out the riff-raff. It allows us a better type of customer: They're conscientious, there's no hassle over late charges, and best of all, no bad checks." But Ross acknowledges that "clubs are rare these days," and that the membership rates at his Tampa Video Sta-

tion—a first-year \$50 fee and \$25-per-year renewal—are "the highest in town."

Ron Bryant, vice president of franchise marketing for the Detroit-based 45-store Discount Video, is another staunch supporter of the club concept.

"Our contention is that places that don't charge a membership fee don't offer the same level of commitment to the customer as those that do," says Bryant. "By charging a fee, I'm guaranteeing good service for the life of the contract. We will commit to the customer."

Bryant adds that funds made

from membership fees allow stores to maintain a stronger inventory of titles. And to sweeten the pot, Discount Video offers incentives to buy into its club.

Standard rate for a first-year membership is \$50, but Bryant says during grand openings and other specials, that fee can be reduced by as much as 50%. In return, the member receives a sheet of discount coupons worth "upwards of \$60." Renewals cost \$25. The chain also offers a \$100 one-time fee, sometimes discounted to \$50, with a double sheet of discount coupons added as a bonus.

Another chain that still believes in membership clubs is 25-store Movies To Go, based in St. Louis. However, according to vice president John Ellis, the chain has just revamped the structure of its club.

"We had some experiments and found we were keeping a lot of customers away at \$25 a year," he says, "so we're reducing it to \$12.50 for one-time membership. We're doing a lot of half-price rentals and giving away free coupons, and though we don't tie these offers into membership, they do effectively allow a quick payoff to customers."

(Continued on page 51)

FOR WEEK ENDING APRIL 12, 1986

Billboard

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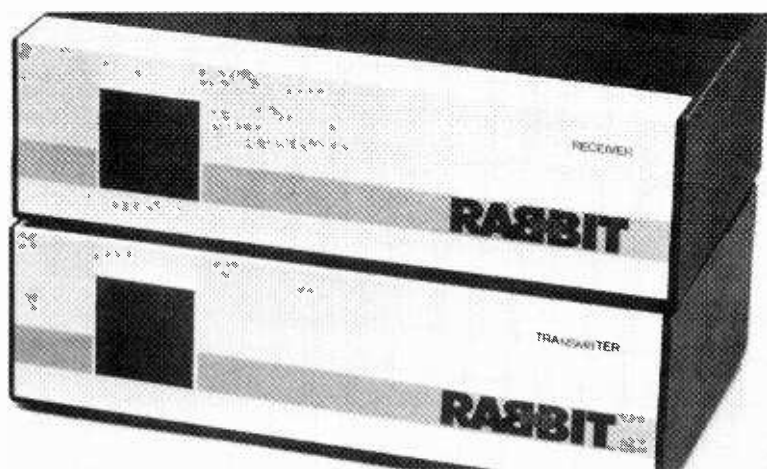
TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	28	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	28	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	23	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	7	24	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
5	9	5	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
6	4	28	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
7	10	4	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
8	11	4	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
9	RE-ENTRY		SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
10	RE-ENTRY		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
11	23	4	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
12	5	19	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
13	12	5	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
14	15	3	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Snoopy's Home Video Library Media Home Entertainment M343	1974	14.95
15	NEW ▶		THUNDERCATS: TROUBLE WITH TIME	Family Home Entertainment F1169	1985	14.95
16	24	8	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983	29.95
17	16	11	RAINBOW BRITE-PERIL IN THE PIT ▲	Children's Video Library Vestron 1507	1985	29.95
18	8	25	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
19	13	28	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
20	19	3	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
21	NEW ▶		THUNDERCATS: SPITTING IMAGE	Family Home Entertainment F1168	1985	14.95
22	20	17	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
23	18	28	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
24	14	28	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
25	17	2	G.I. JOE: THE FUNHOUSE	Family Home Entertainment F1164	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.

Video Plus



The VCR-Rabbit's "multiplying system," including receiver (above unit) and transmitter, allows every television in the house to share the same video recorder.

BY EDWARD MORRIS

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

Video buffs will find an evening well spent sifting through the new RCA Video Accessories catalog (from RCA Distributor and Special Products division, 609/853-2465). The 42-page volume covers items for use with TVs, VCRs, camcorders, video cameras, video games, and home computers. In all, more than 200 accessories are listed. The catalogs are free on request.

Rabbit Systems (213/393-9830) has just released for spring stocking the VCR-Rabbit and the VCR-Rabbit Remote, items that transmit the video/audio signal from a single VCR source to other nearby television sets. Each system consists of a

transmitter to be placed on the VCR, a receiver for the receiving television set, and a "mini-thin" connecting wire. Signals can be transmitted for as much as 300 feet, according to the manufacturer.

The VCR-Rabbit sells for a suggested \$49.95 for the initial transmitter/receiver system. Additional receiving units for multi-television setups are \$29.95 each. The VCR-Rabbit Remote permits the user to control all functions of the remote VCR—fast forward, review, play—at the secondary TV location, utilizing the same remote command "wand" used by the main VCR unit. Price tag for the Remote system is \$79.95 and \$39.95 for each additional receiver.

Bay Pacific Trading's open plastic videocassette rack (Model 633US) holds 12 VHS or Beta tapes in their containers. It is designed to sit on a flat surface or be wall-mounted. Suggested retail price is \$9.95, and dealer price is \$5.49. Contact 415/981-3930.

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three of us
this happen.
who made
World" a
Grammys go**

**In Unity
Michael
Quincy
Lionel**

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reality, the
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April Meet Offers 'Inside' View NAG To Cover Rental Field

BY JIM BESSMAN

NEW YORK The 7-Eleven chain is not the only convenience store operation with an eye on the home video boom.

The video rental business comes up for discussion again at the sixth semi-annual convention of the National Advisory Group, Convenience Stores/Petroleum Companies (NAG), this week (7-10) at the Sheraton Sand Key Resort Hotel in Clearwater Beach, Fla.

The Jacksonville, Fla.-based national buying, marketing, and service organization broached the topic at its last convention, but, according to NAG president Hugh Howton, there was then insufficient information specific to the membership. NAG consists of upper-level management personnel from small convenience store chains and petroleum marketers and their suppliers.

Says Howton, "This time we want to tell out owners the inside story about videotapes: What are they, problems in renting and storing, whether they should buy, how to

get rid of them, the costs, percentage of rentals, establishing a library, who controls what, should they own or lease or put them in on consignment—all the requirements to ensure a good job."

To help answer these concerns, Howton is bringing in former VSDA staffer Risa Solomon, now head of the Dallas-based Videodome video consulting firm. Solomon says that aside from explaining the differences in available video marketing programs and describing the video industry's potential in general, her presentation will emphasize that convenience stores should rent only, and be especially "conscious" of its specific clientele.

"Convenience stores should not be video stores," adds Solomon. "I'm very pro sales, but the convenience store is not the place to display a sale tape. It's definitely a rental market."

These outlets, she continues, "can't just go with a top 40 mix if they want to get maximum profits. They have to gear toward their type

(Continued on next page)

SPEC'S EXPANSION

(Continued from page 45)

of video in other units stuns management. "Three months after we opened in Plant City we had to refixure," says Bill Lieff, "and there are two video stores in the same strip with us."

He notes the firm has yet to experiment with video in its mall locations. Of Spec's 21 present stores, 10 are in strips, nine are in malls, and two are free-standing.

Spec's present rental fee structure starts with a \$2 nightly charge and offers Monday-Wednesday \$1 traffic specials. Half the stores carry Beta.

As the time of the prospectus publication last fall, video was for sale in all 16 stores and rental was available in just seven. Video contributed 11% of total revenue for the fiscal year ended July 31, 1985, based on net sales of \$16,638,000.

Spec's considers itself a continuing serious player in prerecorded music, and management continues

to be pleased with the chain's performance in personal stereo with items under \$100. However, Bill Lieff warns, "We're coming to less and less capability in personal stereo. There's pro and con. The upside is accelerated sales and sales of software you might have missed if you didn't sell the players. But the downside is the demo time. We feel we'll keep personal stereo in three-fourths of the stores."

A breakthrough for Spec's, say both Ann and Bill Lieff, was a visit last fall to Southern California to examine combo stores (audio and video software). "We made modifications and upgraded our stores accordingly," they report.

Of Spec's total thrust, Ann says, "Florida is the hottest state in the country. With the growth seen for video and Compact Disc, our thinking in taking the company public was that we'd be crazy if we didn't go for it."

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
2	3	4		SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
3	2	9		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
4	4	11		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
5	7	4		PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
6	6	4		NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
7	5	11		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
8	8	9		ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
9	10	4		SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
10	11	7		WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
11	9	8		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
12	13	5		VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
13	12	10		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
14	14	4		REAL GENIUS	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG
15	16	22		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
16	17	14		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
17	15	18		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
18	18	9		MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
19	23	27		THE BREAKFAST CLUB ▲ ♦	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
20	NEW ▶			YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
21	25	27		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
22	20	23		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
23	22	7		THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG
24	19	16		FLETCH ▲ ♦	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
25	21	7		CREATOR ●	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R
26	26	19		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
27	NEW ▶			THE GOONIES	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
28	24	8		RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13
29	35	20		BREWSTER'S MILLIONS ▲ ♦	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
30	27	6		THE COCA-COLA KID ●	Film Gallery Vestron 5099	Eric Roberts	1985	R
31	28	12		D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG
32	NEW ▶			BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG
33	30	18		CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
34	33	16		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
35	32	12		EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
36	29	3		CREEPERS	Media Home Entertainment M831	Donald Pleasence	1985	R
37	31	12		BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
38	39	19		VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
39	36	13		LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
40	37	13		THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13

● 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.

Uncharted Sees



125,000 150,000 175,000 200,000

Congratulations Bob Mann. Automatic Golf - Certified Platinum **168,000 Units Sold.** (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"

RENTAL CLUBS

(Continued from page 46)

A more prevalent pattern today is seen in the way National Video advises its 660 franchisees. "We use a VIP card which is reissued each year," says executive vice president Troy Cooper. "We suggest our franchisees absorb the cost and issue the cards free, but many do charge a nominal \$2 or so for the initial processing and for renewal." Cooper adds that renewal allows stores to update credit status.

Taking the middle ground on the club issue is the Camelot Music chain, with video departments in 86 of its 178 stores. The club's original membership program costs \$19.95, and benefits include reduced rental rates, a 10% discount on all regularly priced video merchandise, club mailings, and special sale programs. Recently, however, a \$5 rental-only program has been added.

The latter, called a "standard" membership, requires a major credit card for enrollment. "That secures the membership," says video director Carol Babeli, adding that unlike other lower-priced programs, Camelot's \$5 plan doesn't include renewal fees.

The original program is now referred to as a "de luxe" membership, and Babeli says, "It looks to be that's going to be the stronger of the two. The interesting thing is that we still haven't seen a decline in our de luxe membership. I think that's a credit to the salesmanship of our people. I think the discount means something to people; there's a lot of collectors out there."

Babeli says that standard club members may upgrade to de luxe status by paying the difference between the two rates.

Another indication of the trend toward lower club fees is the fact that the same Camelot program that now costs \$19.95 sold for \$50 when the club was launched in 1981. But Don Morstad, advertising and public relations specialist for 94-store Video Update, perceives a problem in reducing club rates.

"We can't seriously lower the price without causing problems among our current customers who bought in at the higher rate," he says. "The minute you begin lowering the price, you begin to offend your existing members."

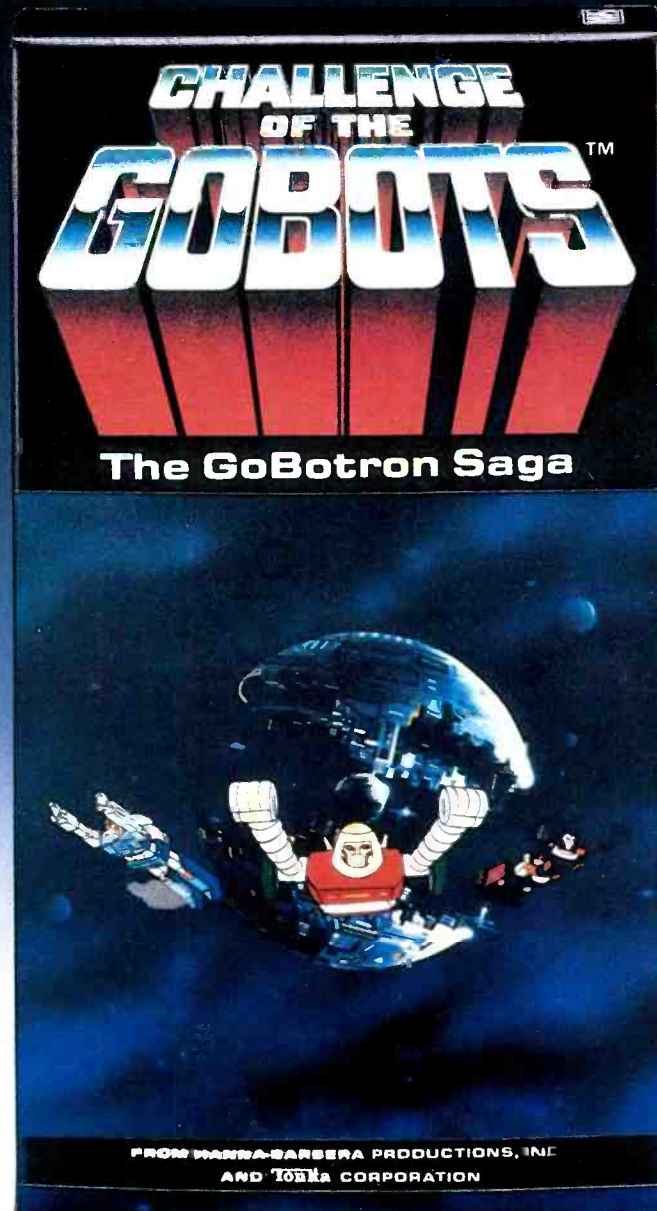
NAG CONFERENCE

(Continued from preceding page)

of clientele—to narrow-target according to whether it's a blue collar location, a strip or shopping center, hours of operation, cross-merchandising, and other criteria. Careful selection of titles is the most important problem to be faced in getting into video for them."

Howton says that following the convention, detailed minutes of the video session will be disseminated to 900 retail companies, mostly non-members, as a means of "proselytizing" prospective joiners. Currently, the 2-1/2-year-old NAG is made up of 212 members, including 100 rental companies representing 3,000 convenience stores and gas stations. The rest are suppliers. Howton says that the largest member company owns 371 stores. The average holds 18-20 locations.

**THE TOY SENSATION
IN A FULL 101-MINUTE MINI-SERIES
NOW ON HOME VIDEO!**



The action toy sensation that's sweeping the nation now comes to home video in a full 101-minute mini-series! TONKA CORP. and animators HANNA/BARBERA PRODUCTIONS, INC. bring all the action and excitement of The GoBots to this fully-animated saga of the creation of The GoBotron World.

NATIONAL RELEASE DATE:

May 14, 1986

VHE VA4434; Beta: VB4434; 101 Minutes



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Creative Marketing Company of the Year (as voted by the readers of VIDEO INSIDER)

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Prices Tumble As Disney Enters Its 'Wonderland' Campaign

BY TONY SEIDEMAN

NEW YORK Walt Disney Home Video is releasing "Alice In Wonderland" at \$29.95 as part of its annual summer sale—the first time the company debuted one of its animated classics at a sell-through price.

"Alice In Wonderland" is the headline package in Disney's annual promotion, this year titled "Disney's Wonderland Sale." Other firsts featured in the Disney promotion include:

- Fully animated Disney cartoons offered at less than \$15.
- Disney's release of its first Colorized title—"The Absent Minded Professor" going from black-and-white to full spectrum.
- An extended duration to make this the company's longest running "summer" promotion. "Wonderland" is slated to go on through Christmas; Disney's previous drives all ended with the beginning of fall.

Order closing date on the sale is May 6; street date for the product May 28.

Disney Home Video head Ben Tenn describes the pricing of "Alice In Wonderland" as "one-tier vs. two-tier." In 1985 Walt Disney Home Video released "Pinocchio"

at \$79.95 and several months later dropped the price to \$29.95, greatly distressing many retailers and distributors who had had the program in stock. Sales of the program proved strong at the lower price, however, and the "response at retail" led to the \$29.95 "Alice," says Tenn.

Coming out at \$14.95 are three "Winnie The Pooh" titles, one Mickey Mouse, and one Donald Duck program.

The Mickey and Donald packages, each running 30 minutes, are "Mickey Knows Best" and "The Importance Of Being Donald." Previous collections of high-powered Disney animated characters ran 45 minutes and retailed for \$29.95.

The "Pooh" programs are "Winnie The Pooh & The Honey Tree," "Winnie The Pooh & The Blustery Day," and "Winnie The Pooh & Tigger Too." These will also run for 30 minutes. The Mickey and Donald programs have never before been released on videocassette; the Pooh programs were out three years ago in a single package that sold for \$79.95.

Six other movies join "Alice In Wonderland" and "The Absent-Minded Professor" in the "Wonderland" sale. At \$29.95, features

include: "Bedknobs & Broomsticks," "20,000 Leagues Under The Sea," "The Happiest Millionaire," "The Parent Trap," "Davy Crockett, King Of The Wild Frontier," and "Davy Crockett & The River Pirates."

'Chains that have a rental business, have a direct mail business'

As before, Disney's summer promotion will be backed by strong co-op funds, p-o-p material, and a consumer advertising campaign. The company claims the costs of the marketing campaign will top \$1.5 million. A large amount of spot television buys is planned, with coverage planned so that 80% of potential purchasers in the nation's top 10 markets will see

"Wonderland" spots at least four times. An average of 35 spots will run weekly.

Disney will use a "scatter plan" approach with its television buys, going into locally targeted and produced programs and into shows airing just before prime time. Spots will also appear on daytime game shows such as "Let's Make A Deal," "The Price Is Right," "Hot Streaks," and "Wheel Of Fortune."

Print ads will run in TV Guide, People, Time, and in major newspapers.

A heavy selection of point-of-purchase material is also available. Stores will get 21 pieces of material including a single convertible unit which can be turned into a floor display, two floor displays, a floor and a counter display, and a canopy.

In addition to lowering the prices for its promotion, Disney is also raising dealer margins. "If we're going to ask retailers to bring in inventory in quantity and use some of their advertising for

sales, then they have to have a reasonable margin. Twenty-five percent is not going to do it any more," he says.

Direct mail is another potential sell-through avenue, says Tenn. "The chains that have a rental business have a direct mail business," through their rental club lists, he says. Dealers can start "using that direct mail business and allow his consumers to order the product," he suggests.

Tenn is not worried about the impact of the large number of current promotions on "Wonderland." "Just as there has been a glut of product for rental, there's going to be a glut of product for sale," he says. Even so, he claims, "There's never too much good product. Product that sells there's never too much of; product that performs, there's never too much of." And that, he feels, is the category into which Disney's material falls.

"What the dealer's going to do, as dealers traditionally have had the responsibility of doing, is pre-selecting the product," Tenn says.

FOR WEEK ENDING APRIL 12, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.							
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price	
1	1	7		JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95	
2	2	19		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98	
3	3	19		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95	
4	7	23		NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98	
5	5	49		WHAM! THE VIDEO ●	CBS Music Video Ent. CBS-Fox Video 3048	Wham!	1985	SF	19.98	
6	6	13		LIVE AFTER DEATH	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95	
7	15	21		THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95	
8	8	13		WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95	
9	9	11		THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello & The Attractions	1985	LF	24.98	
10	11	3		PACK UP THE PLANTATION LIVE	Tom Petty Inc. MCA Dist. Corp. 80328	Tom Petty And The Heartbreakers	1986	C	29.95	
11	4	7		PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95	
12	10	11		SCENES FROM THE BIG CHAIR	Polygram Music Video MusicVision 6-20534	Tears For Fears	1985	LF	29.95	
13	17	45		ANIMALIZE LIVE UNCENSORED ●	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95	
14	NEW ►			LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95	
15	NEW ►			STATE OF GRACE	MusicVision 6-20500	Grace Jones	1986	LF	29.95	
16	14	33		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95	
17	NEW ►			ALABAMA	MusicVision 6-20575	Alabama	1986	SF	19.95	
18	12	33		TINA LIVE PRIVATE DANCER TOUR ▲	Picture Music Intl. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95	
19	18	17		ARENA	Picture Music Intl. Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95	
20	13	5		NERVOUS NIGHT	CBS Music Video Ent. CBS-Fox Video 7085	The Hooters	1985	LF	19.98	

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Fonda Feels Like A Million In Sales For Karl/Lorimar

LOS ANGELES "Jane Fonda's Workout" has gone over the million-unit sales mark domestically and has sold more than 300,000 units in foreign markets.

The only other two home videocassettes that have reached that plateau are Paramount's "Beverly Hills Cop" and "Raiders Of The Lost Ark," both theatrical hits. The Fonda title is the only made-for-video million-seller to date.

Court Shannon, executive vice president of Karl/Lorimar Home Video, revealed those sales figures during a March 22 home video symposium here sponsored by the Los Angeles County Bar Assn.

Karl/Lorimar continues to pursue "video publishing" aggressively, Shannon said. He predicted that the industry will see more corporate sponsorship arrangements such as those Karl has already put together, notably Robert Haas' "Eat To Win" program and the more recent "Mr. Boston's Bartender Guide."

An ambitious program for "The Baseball Bunch" will be launched this spring by Karl. Its sponsors will be Major League Baseball and Kool-Aid. The latter company, Shannon indicated, has already committed \$250,000 to the program, in essence covering its cost before the home video release. The instructional tape will feature former baseball players Johnny Bench and Lou Piniella.

A critical portion of Shannon's presentation had to do with how the economics of made-for videos

are broken down.

He explained that a \$39.95 tape is sold to distributors for \$25. After a duping cost of \$5 per tape, a \$5 royalty payment, and \$4 in marketing, the per-tape profit comes out to be \$11.

For \$19.95 tapes, the wholesale cost is \$12.50, the duping cost is \$4.40, the royalty is \$2, and marketing costs range between \$1 and \$2. The remaining profit is \$5. Profit on \$9.95 product is usually \$1.30 per tape.

During an earlier session, Robert Blattner, president of RCA/Columbia Pictures Home Video, and Arthur Morowitz, president of Metro Video Distributors, staged a mock vendor/distributor negotiation to show attendees how that side of the business works.

However, Blattner suggested that in two or three years, his company and others may set up direct sales forces, which he called "something we really don't want to do." That action would be necessary, he said, if distributors become mere "pipeline fillers."

Morowitz contended that he can't be "RCA/Columbia's merchandising arm or the guy who promotes everything you put out." He also asserted that giving financial incentives to distributors for achieving what he called "quotas" and Blattner called "goals" is a practice that should be discontinued, because it forces many distributors to buy too many copies of some titles.

JIM McCULLAUGH

Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry

IN A RECENT COLUMN we discussed VCR heads, the internal components that "read" audio and video signals onto and from videotape. This time we look at the analogous component in video cameras—the image pickup tube or imaging microchip. As cameras and camcorders continue to shrink in size, some background on this element can help you understand size reductions.

All video cameras and camcorders use either a tube or a chip to turn light into electronic video signals. The type of TV picture that results depends on the type and size, all else being equal.

Tubes rather than chips have been the standard since the beginnings of TV cameras in the '20s and '30s; microchip imagers weren't introduced to consumer cameras until 1982, with Hitachi's model VK-C1000. We'll look at tubes first. In a sentence, they work like TV sets, but backwards.

Image pickup tubes are transparent glass cylinders that lay horizontally inside the camera. In consumer equipment, they're either 1/3-, 1/2- or 2/3-inch in diameter. The end closest to the camera lens has a flat, photosensitive surface called, among other things, the "signal plate" or "target plate." This is where light passing through the lens falls. In color cameras, the light first passes through a striped filter that helps produce video's primary colors of red, green, and blue.

At the tube's other end is an electron "gun" that produces an electron scanning beam. This beam scans the signal plate where light energy is being stored. The beam then transfers the energy through the vacuum of the tube, past various electronic tweaking devices, and finally through a "signal electrode" that, in conjunction with other internal components, produces video signals. This is a simplified explanation.

Until they were phased out in 1983, the standard video camera tube was the Vidicon. (Tube names are capitalized trade names; the "con" ending they all share comes from one of the two earliest tubes, scientist Vladimir Zworykin's "iconoscope.") The Vidicon was developed by RCA about 1951, and was intended to be the centerpiece of the relatively light, low-cost industrial/educational cameras. Video cameras—from the '60s "portapaks" to the late-'70s home-consumer models—each used a Vidicon tube.

Since it was designed for industrial use, the Vidicon was a fairly rugged, no-nonsense tube. It wasn't, however, particularly low-light sensitive. Most had "minimum illumination" requirements of about 100 lux, more than 10 times the amount required by most consumer cameras today.

Japan's NHK (Nippon Broadcasting Corp.) developed the next tube introduced to consumer cameras,

(Continued on page 56)

\$29.95

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TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	5	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98	
2	2	23	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
3	3	22	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
4	5	10	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95	
5	6	36	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95	
6	4	204	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
7	9	23	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95	
8	7	4	SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95	
9	8	71	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
10	14	56	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
11	11	19	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	
12	15	13	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95	
13	13	4	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95	
14	12	11	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95	
15	19	14	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95	
16	10	22	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
17	18	7	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95	
18	32	19	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95	
19	NEW▶		YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95	
20	16	8	FRANK SINATRA- PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95	
21	26	11	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95	
22	17	19	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
23	RE-ENTRY		CADDYSHACK ▲	Warner Bros. Inc. Warner Home Video 2005	Chevy Chase Rodney Dangerfield	1980	R	24.98	
24	20	23	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
25	21	93	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95	
26	24	9	ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95	
27	35	2	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13	79.95	
28	36	106	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
29	23	20	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
30	22	18	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95	
31	25	3	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG	79.95	
32	RE-ENTRY		NATIONAL LAMPOON'S ANIMAL HOUSE ▲◆	Universal City Studios MCA Dist. Corp. 66000	John Belushi Karen Allen	1978	R	29.95	
33	RE-ENTRY		RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	24.98	
34	29	107	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
35	NEW▶		SESAME STREET PRESENTS: FOLLOW THAT BIRD	Children's Television Workshop Warner Home Video 11522	Carroll Spinney Jim Henson	1985	G	79.95	
36	37	7	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	79.95	
37	38	28	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
38	27	5	VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	79.95	
39	30	3	2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95	
40	28	7	WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	79.95	

● 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.

...newsline...

"KISS OF THE SPIDER WOMAN" has had a successful launch via Charter Entertainment, an Embassy Home Entertainment division, shipping 110,000 units on pre-order. The program hit video stores on April 2, a little more than a week after William Hurt won an Academy Award for best actor.

A VIDEO MAGAZINE is coming from Paramount Home Video. The company is creating the "Fangoria Video Magazine Series" to focus on horror and supernatural topics. First program, due in May, is "Scream Greats—Volume One." It will profile special effects maven Tom Savini. Paramount licensed the "Fangoria Video Magazine Series" from O'Quinn Productions, a subsidiary of the Starlog Publishing Group, which publishes the Fangoria magazine on which the video will be based.

BOX-OFFICE HIT "Rocky IV" will be hitting the home video marketplace in May, when the title is released by CBS/Fox Video with a list of \$79.98.

VIDAMERICA is price-promoting six titles in tandem with the release of four new programs. All the titles are part of its "Koala Family Collection." The four new programs are "The Phantom Treehouse," "Doctors & Nurses," "Mystery At Castle House," and "Lincoln County Incident." Purchase of any one of these new \$29.95 titles between May 12 and 20 will enable consumers to purchase two already-released "Koala" titles at \$19.95, a reduction from the line's standard \$29.95. The company offers six discount programs to choose from: "Mystery Island," "Smuggler's Cove," "Fatty Finn," "Nutcase," "Save The Lady," and "Run Rebecca Run."

KARL/LORIMAR HOME VIDEO has signed on toy-store representative Lewco to help move its product into child-oriented retail outlets. The move is part of Karl/Lorimar's campaign to penetrate certain specific industries. The company says it is using the concept of "industry" dissection—using an existing distributor within a business to help boost the penetration of a new product line. Lewco's biggest claim to fame is its ownership of the toy licensing rights to Gumby and Pokey.

DELOREANS are proving popular in the home video industry this season. Ingram Video is offering retailers an opportunity to win a 1982 machine in a promotion of MCA Home Video's "Back To The Future." Distributor Sight & Sound has also sponsored a contest offering one of the stainless-steel-skinned sports cars (Billboard, March 29). Ingram customers who purchase 15 units of "Future" will also get a Sony Walkman radio/cassette player, a life-size "Future" standup, and a motorized counter display. The drawing for Ingram's DeLorean will be held by an independent firm 30 days after the movie's street date.

MCA HOME VIDEO'S latest music release is "Triumph—Live At The US Festival," a 60-minute program list-priced at \$29.95. Street date for the title is April 17.

MORE CLOSE-CAPTIONED titles are due from Media Home Entertainment. Coming shortly are "Nightmare On Elm Street, Part 2" and "The Delta Force." Six more titles are scheduled for close-captioned release by the end of the year, and others are planned for 1987. Before its new commitment, "Creature," a 1985 release, was the only MHE title available with close-captioning.

AUSTRALIAN FIRE OPALS are at the heart of "The Fire In The Stone," an upcoming Scholastic-Lorimar release. The plot tells the story of a youth's chase after some stolen stones. The film runs 97 minutes and retails for \$39.95.

RIGHTS TO "Buster's World," winner of a 1985 Berlin Film Festival award, have been purchased by Specialty Cassettes. The program was nationally broadcast as part of PBS' "Wonderworks" series. Specialty plans home video release for the title in the second quarter of this year.

CONSUMER REPORTS has chosen two titles for the initial releases in its video line. First out are "Cars: How To Buy A New Or Used Car And Keep It (Almost Forever)" and "Home, Safe Home: The Essential Guide To Keeping Your Home Safe And Secure." Scheduled for release in the next 18 months are "How To Buy A House, Condo Or Co-op," "A Guide To Personal Money Management," and two other programs. Release date for the first two titles is May 30. List price is \$19.95 for each of the 50-minute programs. Karl/Lorimar Home Video will be handling distribution of the titles.

BILINGUAL MAGAZINE "Video Vision" is celebrating its second anniversary. The publication debuted in 1984 as a Miami-based tabloid. It is now distributed nationally on glossy stock.

FAST FORWARD

(Continued from page 53)

the still-popular Saticon. Also originally an industrial/educational-level tube (with some light broadcasting applications), the Saticon was a step up. One of the primary reasons is that its photosensitive surface is coated, generally, with selenium arsenic tellurium. This chemical formulation helps lessen image "lag" (streaky images) and needs less light than the antimony trisulfide coating of Vidicon tubes. Sony's "SMF (Saticon Mixed Field) Trinitron" is basically a Saticon variant with proprietary color processing.

The next generation of image pickup tubes is made up of two closely related types: the Newcosvicon and the Newvicon. The latter, more prevalent, is essentially a product resulting from minor evolutionary changes in the former. Coated with zinc selenium and a band of zinc tellurium/cadmium tellurium,

the Newvicon's prime strength is its low-light sensitivity.

The latest development in video camera tubes is "high-band" technology. High-band tubes incorporate a variety of electronics that provide, among other things, better scanning of smaller image particles than previous tubes. High-band Saticons, for instance, provide better horizontal resolution, one standard measurement of image quality, than do conventional Saticons—all else being equal, of course.

Tubes in radios, amplifiers, et al. were supplanted by solid-state, integrated-circuit technology. So, video camera tubes, while in no immediate danger, are being challenged by image-sensing microchips. These come in two types: the original MOS (metal-oxide semiconductor) and the later CCD (charge-coupled device).

Both MOS and CCD imaging

chips have the familiar advantages over vacuum tubes: durability, quick warmup, and compactness. The fingernail-sized chips also have it over tubes in that they are virtually free of image-lag, and do not "burn." (Tubes, when pointed at extremely bright objects such as the sun, can be ruined by a "burn-in" spot.) The primary disadvantage is that most imaging chips are far less light-sensitive than most tubes—although, significantly, there are exceptions. One final point: chips also tend to be found in the most expensive cameras and camcorders.

Whether tubes or chips are used, a video camera imaging device is not an isolated component. Its performance depends somewhat on the support electronics.

Chips may eventually replace tubes, if past trends apply, but for now, both peacefully coexist.

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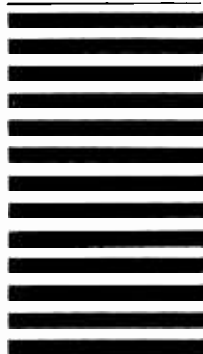
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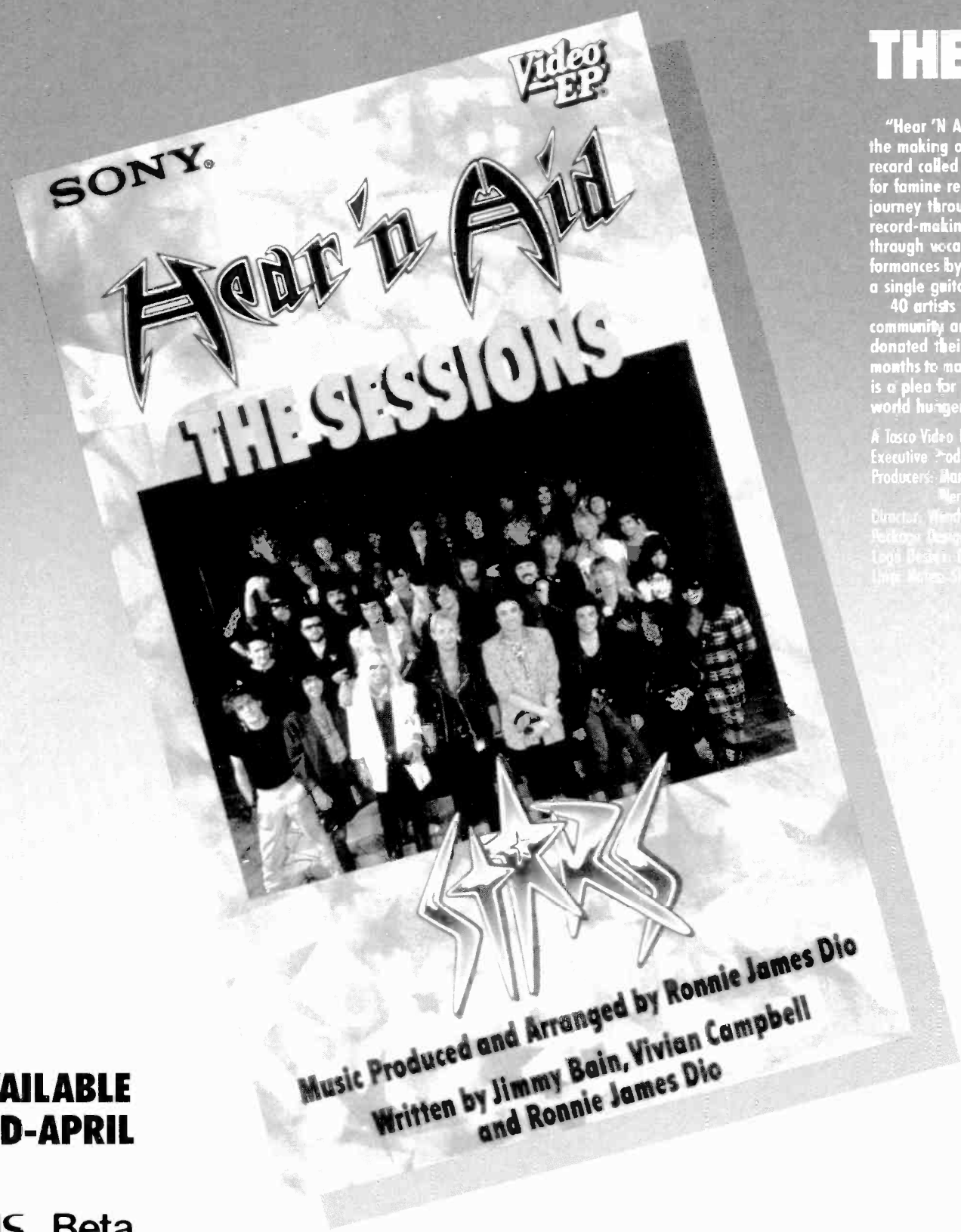
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Hear 'n Aid

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"Hear 'N Aid: The Sessions" documents the making of a record, a very special record called "Stars," that will raise money for famine relief. It is a behind-the-scenes journey through the process of rock 'n roll record-making, from the basic tracks through vocal solos and chorus to performances by 11 stellar guitarists that form a single guitar solo.

40 artists from the hard rock music community and hundreds of volunteers donated their time and talent over four months to make Hear 'N Aid a reality. "Stars" is a plea for unity in the fight against world hunger.

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 Production Designer JACKSON DE GOVIA Director of Photography ANDREW LASZLO, A.S.C. Based on "THE DESTROYER" Series by RICHARD SAPIR & WARREN MURPHY Music Composed by CRAIG SAFAN
 Executive Producers DICK CLARK - MEL BERGMAN Co-Producer JUDY GOLDSTEIN Written by CHRISTOPHER WOOD Produced by LARRY SPIEGEL Directed by GUY HAMILTON
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Delia Diversification Is Designed To Put Wolfe At The Fore

NEW YORK Music video director Francis Delia has expanded his Hollywood-based production company to facilitate its diversification into other markets, while continuing to develop its interests in music video.

A year ago, the director said that he was eager to develop projects in areas such as commercials, feature films, and television; but that the "very proliferation" of work in music clips was making that goal difficult to achieve (*Billboard*, Jan. 19, 1985).

Now, Delia has beefed up his administrative and directorial staffs in his attempt to branch out—a move that has been considered or accomplished in the past year by other music video directors including Russell Mulcahy, Brian Grant, and Martin Kahan.

Some of the key new appointments and promotions at Delia's Wolfe Company Inc., are:

- On the talent side, documentarian Jean Pierre Dutilleux and music video director Yuri Sivolop have been brought into the firm.

- Louis Rapage, former vice president of marketing and promotion at Exit/A&M Records, and director of music video programming development at Alan Landsburg Productions, has been named chief executive officer.

- Emily Cherniss, formerly with Playboy Channel's ancillary marketing division, has been appointed

director of operations.

- Wendy Ferris, previously director of public relations at Krage & Co., has assumed the same role at Wolfe.

According to Delia, his company's expansion is a "natural progression" from its music video roots. "The name of the game is diversification," says the director, who has directed 40 clips in the past four years since Wall of Voodoo's "Mexican Radio," a \$13,000 visual smorgasbord which established him as a cutting-edge director. "The basic idea is to keep our music video strength, and build up the commercial end of the company."

Delia says, though, that "music video is our primary source of income, and will continue to be."

The Wolfe Co. has just completed its first commercials—a series of four 30-second public service spots for the AIDS Project Los Angeles' "Fight the Fear With the Facts" campaign. The project was commissioned by the Wexler & Shalek ad agency.

Other projects being developed include a 12-part TV documentary that Delia is working on with Dutilleux (who directed the 1979 Oscar-nominated "Raoni" documentary about Amazon Indians, as well as Stewart Copeland's recent "The Rhythmist" home video); a feature film screenplay Delia hopes to produce independently; and fashion

video projects.

"In terms of career longevity, you have to diversify and broaden the market areas you can go into," says Delia. Particularly because of the "ebb and flow" of the music business, it is important to "effectively develop other markets."

This process, he says, "is not a matter of just signing on directing talent in volume, or creating a run-amok overhead situation," but one that "requires selectivity" in terms of projects undertaken and talent enlisted.

As with other veteran directors, Delia has noticed a "certain contraction" in the music video business, with record companies exercising greater caution in budgeting production planning, and hoping for a "tangible" return on investment.

But Delia notes that Wolfe Co.'s video output over the past three months remains "healthy" and diverse, with clips such as Starship's "Sara" and "Tomorrow Doesn't Matter Anymore"; Blue Oyster Cult's "Dancin' In The Ruins," and Ry Cooder's "Crossroads."

Chief executive officer Rapage feels that Wolfe's charge is now to develop the music video market and help give it direction. "We must not only present [music video] product to the record buying public, but should also shape the market itself," he says.

Rapage notes the development of a "move from independent video directors to production companies," and says he hopes to position The Wolfe Co. at the front of that trend.

JIM BESSMAN



Raiding The Ranks Of Daytime. WABC-TV's "New York Hot Tracks" went to the soap bin for its two new hosts: Debbi Morgan and Darnell Williams, stars of ABC's "All My Children." Shown, from left, are David Novarro, the show's producer; Williams; Morgan; and associate producer Vinnie Rubino.

Performer/Writer Been Gets The Call To Direct

BY JIM BESSMAN

NEW YORK Despite Elektra Records' initial reluctance, Michael Been—lead singer, bassist, and principal songwriter of the Call—has been given a shot at directing the group's first video for the label.

Filmed for "well under \$50,000" in two San Francisco area clubs and a quonset hut in Santa Cruz, the "Everywhere I Go" clip is a departure from the Call's two previous black-and-white performance clips. Shot almost exclusively in color, the clip contains off-stage documentary footage as well.

"There were three schools of thought on me being allowed to do it," says Been of his directorial debut. "Some were skeptical, and didn't like the idea at all. Some thought it was great. The rest were pretty nervous. I guess they would've felt more secure with someone who's done it before."

Still, when the work was finished, the label seemed satisfied. "I just sent them the rough cut, and they liked it," Been says. "Of course, with all the different opinions, each of them had a couple of scenes they didn't like."

Admitting the band has a "heavy gloom-and-doom image," he says he wanted to show that there's another side to the band, one that "doesn't take ourselves so seriously."

Been says he also tried to present the band members as distinct characters. "When I like a band, I get into knowing the different people as indi-

viduals," he explains. "This creates more of a relationship and a bond between the band and its audience. The Beatles were the best example; they weren't just a band performing a song."

To personalize his band—comprised of drummer Scott Musick, guitarist Tom Ferrier, and keyboardist Jim Goodwin—Been mixed performance segments filmed at San Francisco's Oasis and Berkeley's Berkeley Square with unscripted "cinema vérité" footage. This was shot by a three-person crew which followed the band around in the Santa Cruz rehearsal setting.

"With this band, if you have us perform a song where we put ourselves into it and enjoy it, there's something very real and credible," says Been. "But if you sit us down and pose us for a picture, we look terrible. Same thing if you try and make us act—very wooden."

Been admits that, from a label viewpoint, one of the Call's problems is that "as far as being commercial, we're not good at show biz." Nevertheless, he says that "good videos can be done simply and honestly, without the phony trappings and the personality cult that arises from a silly fantasy that someone then decides to idolize. That's not healthy, and anyone can see it's wrong."

To keep "Everywhere I Go" simple and low-budget, Been avoided reliance on "a lot of tricks," keeping all the effects within "the confines of taste." Although all but the Super

(Continued on next page)

Video Track

NEW YORK

A VIDEO FOR "Be Fair To Yourself," an anti-drug song performed by the NHL Buffalo Sabres, is scheduled to be screened soon in schools throughout western New York. It was produced by Lynn Ann Helmsteadt for Select Sound Studio and WGRZ-TV. The song was written by Dick Bauerle and Ron Lombardo.

The popular nightclub Private Eyes is expanding its video production wing, Private Eyes Productions, to include a new state-of-the-art editing system. The company's most recent project is a video for Karl Lagerfeld's *Homme*, a new men's cologne. It will premiere at the product launch party later this month.

Simmeon Soffer directed Select Records recording group Whistle's video for "(Nothing Serious) Just Buggin'," the first single from the act's debut album. It's a conceptual piece that was shot at Nexus Studios and employs animation and superimposition effects. Julie Pantelech produced.

The governor's motion picture and television office will hold a two-

day seminar for state agencies and departments on the needs of the film and video industries and ways to handle location and production requests. It will take place April 22 and 23 in Saratoga Springs, N.Y., and will feature guest speakers from the motion picture, TV, commercial, and music video production industries.

LOS ANGELES

UNITEL HOLLYWOOD has been busy editing music video programming for Lynch/Biller Productions, in the form of three Turner Broadcasting System video shows: the one-hour "Chartbusters" and "Power Play" programs, directed by Steve Uhlenberg and produced by Tom Lynch and Gary Biller; and "Night Tracks." Unitel's Keith Cook and John Bellis provide on-line editing for the shows.

New York-based Greg Dougherty recently went to Hollywood to edit Columbia recording act Loverboy's video for "This Could Be The Night," which is in heavy rotation on MTV. It revolves around a street scenario that was lensed in Vancouver under the direction of Dominic

Sena. Beth Broday and David Warfield produced for N. Lee Lacy. Dougherty used the facilities of The Editing Co. and Unitel.

OTHER CITIES

IRS' "THE CUTTING EDGE" recently went to Mardi Gras to soak up some of New Orleans' cajun and jazz offerings. Hosted by Peter Zarella, the rock show featured several acts, including the Dirty Dozen Brass Band, Beausoleil, Mamou, Bayou Rhythm, and the Radiators.

Michael Damian's new video for "What Are You Looking For" is a romantic clip that is said to put the artist in an "unending game of cat and mouse" with a "beautiful yet elusive woman." Directed by Deborah Samuel and produced by Allan Weinrib, the clip is Damian's first from his self-titled album.

Edited by LINDA MOLESKI

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

New Video Clips

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

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In My Head/SST
J.R. Johnson
J.R. Johnson

DAVID BOWIE
Absolute Beginners
Absolute Beginners (Motion Picture Soundtrack)/EMI
Julien Temple

JOE COCKER
Shelter Me
Cocker/Capitol
Faith Dektor/Petermann Dektor
Leslie Dektor

THE FIRM
Live In Peace
Mean Business/5 From The Firm/Atlantic
Aubrey Powell/Aubrey Powell Productions
Peter Christopherson

HUSKER DU
Diane
SST
Joe Rees/Target Video
Joe Rees

KATRINA & THE WAVES
Is That It?
Waves/Capitol
Annie Croft/PMI Productions
Mick Kleber

KROKUS
Burning Up The Night
Change of Address/Arista
Fiona Fitzherbert/Razor Productions
John House

LATIN QUARTER
Modern Times
Modern Times/Arista
Paul McNally/M-Ocean Productions
Steve Martin

JULIAN LENNON
Stick Around
The Secret Value of Daydreaming/Atlantic
Jerry Kramer/Michael/Jerry Kramer & Associates
J. Kramer/Douglas Martin

BARRY MANILOW
He Doesn't Care (But I Do)
In Search of Love/RCA
No Pictures/Ria Images
Moshe Brakha

MARILLION
Lady Nina
Brief Encounter/Capitol
Annie Croft/PMI Productions
Julian Caidan

MEAT PUPPETS
Little Wing
SST
Joe Rees/Target Video
Joe Rees

MIKE + THE MECHANICS
All I Need Is A Miracle
Mike + the Mechanics/Atlantic
Paul Flattery/Split Screen Productions
Jim Yukich

MINUTEMEN
Ack Ack Ack Ack
3 Way Tie (For Last)/SST
John Talley Jones
John Talley Jones

MINUTEMEN
Beacon Sighted Through Fog/Only Minority
SST
Joe Rees/Target Video
Joe Rees

TED NUGENT
Little Miss Dangerous
Little Miss Dangerous/Atlantic
Joni Sigvatsson/N. Lee Lacy/Greenbriar Productions
Mick Haggerty

QUEEN
Princes Of The Universe
Highlander (Motion Picture Soundtrack)/Capitol
Chrissy Smith
Russell Mulcahy

SMOKEY ROBINSON
Sleepless Nights
Smoke Signals/Motown
Pancho Makzoumé

JUDY RODMAN
Until I Met You
Judy/MTM
The Nashville Network
Byron Binkley

SIMPLE MINDS
All The Things She Said
Once Upon a Time/A&M
Kris P./Zbig Vision
Zbigniew Rybczynski

SLY FOX
Let's Go All The Way
Let's Go All the Way/Capitol
George Bloom/Georgian Communications
Mick Kleber

STARPOINT
Restless
Restless/Elektra
Ellan Charles
Georgia Sullivan

SWA
Myth
SST
Joe Rees/Target Video
Joe Rees

JOHN TAYLOR
I Do What I Do
Capitol
Joe Bilella/Music Graphics Inc.
John Taylor/Tony Mitchell

PETE TOWNSHEND
Secondhand Love
White City-A Novel/ATCO
Richard Lowenstein/Midnight Films
Richard Lowenstein

TRIPLETS
Translate
Break the Silence/Elektra
Michael Pillot/Michael Pillot Productions
Julia Heyward

BONNIE TYLER
If You Were A Woman (And I Was A Man)
Secret Dreams & Forbidden Fire/Columbia
Martin Wynn Griffith & Ruth Orme/AWGO
Jim Steiman & Stuart Orme

UFO
UFO Live
Misdemeanor/Chrysalis
Phillip Goodhand-Tait/Trillion Films
Madeleine French
Wayne Isham

PLAY LIST April 9 - 15, 1986



The only trans-European all day music TV channel

LIGHTS CAMERA ACTION MUSIC BOX REPORTS FROM THE SET OF "ABSOLUTE BEGINNERS" Sunday, April 13, 11 00, 17 00, 23 00

SURE SHOT - 30 PLAYS

QUEEN
"A Kind Of Magic"

HEAVY ACTION 15-24 PLAYS

Huey Lewis "Do You Believe In Love"
Bronski Beat "C'mon C'mon"
Culture Club "Move Away"
Hig List "Into The Fire"
Big Audio Dynamite "E-MC2"
Prince "Kiss"
Comic Relief "Living Doll"
Tavares "Heaven Must Be Missing An Angel"
Jackson Browne "For America"
Grace Jones "Love Is A Drug"
John Taylor "Do What I Do"
Howard Jones "No-one Is To Blame"
David Bowie "Absolute Beginners"
Pet Shop Boys "Love Comes Quickly"
Talk Talk "Living In Another World"
The Rolling Stones "Harlem Shuffle"
Whistle "Just Buggin"
Bob Dylan "Subterranean Homesick Blues"
Mait Bianco "I Just Can't Stand It"
Falco "Jeanny"

The one to watch . . .
MODELS
"Out Of Mind, Out Of Sight"

BEEN DIRECTS THE CALL'S NEW CLIP

(Continued from preceding page)

8mm club footage is shot in color, it's not your standard color negative. In fact, says Been, color "treatments" are so extensive that "there's a place where we increase the blacks so much that the room itself is eliminated."

Been says the combined 16mm and 8mm footage was all shot with hand-held cameras, except for an occasional shot that used the new "Barber Boom" camera raising device, which is controlled via a television monitor at its base. At moments in the clip, camera movements relate to the lyrics, as in the rapid upward sweep to the ceiling from a closeup on Been,

when he sings, "My mind reels, all my senses rise."

As with the Call's two videos from their three-album stint with PolyGram, the current clip is a collaboration with the Caroline Video production house. Juanita Diana, the clip's producer, co-owns the company with Mike Feeny, who directed the Call's second video, "Scene Beyond Dreams," in a flooded, rundown seaplane hangar.

That video achieved only limited play on MTV. But the band's first clip, "The Walls Came Down," picked up heavy play after Been's artistic considerations were heeded by doubtful record company officials.

"Completely inspired" by Martin Scorsese's film "Raging Bull," Been opted for a stark, black-and-white performance piece filmed at a cost of just \$15,000. "The label said, 'No way! The kids want to see color and flashing lights,'" Been says. "But they finally gave in. There was no money behind it, because they thought it was such a risk. But it did stand out."

Now, as then, Been maintains it's important to make a video in which "the 15th time you see it, you still see new things without there being a mumbo-jumbo of stuff. And he continues. "That's a fine line."

MUSIC TELEVISION PROGRAMMING		WEEKS ON PLAYLIST	
This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	BIG AUDIO DYNAMITE THE MEDICINE SHOW Columbia	BREAKOUT	
	BLUE IN HEAVEN I JUST WANNA Island	NEW	
	JOE COCKER SHELTER ME Capitol	POWER	
	BOB DYLAN/TOM PETTY BAND OF THE HAND MCA	MEDIUM	
	FALCO VIENNA CALLING A&M	POWER	
	THE FIRM LIVE IN PEACE Atlantic	POWER	
	GREEN ON RED TIME AIN'T NOTHING PolyGram	NEW	
	HOWARD JONES NO ONE IS TO BLAME Elektra	BREAKOUT	
	KEEL BECAUSE THE NIGHT MCA	LIGHT	
	KISS WHO WANTS TO BE LONELY PolyGram	BREAKOUT	
	KROKUS BURNING UP THE NIGHT Arista	LIGHT	
	LATIN QUARTER MODERN TIMES Arista	NEW	
	JULIAN LENNON STICK AROUND Atlantic	POWER	
	MR. MISTER IS IT LOVE RCA	POWER	
	OINGO BOINGO STAY MCA	LIGHT	
	SIMPLE MINDS ALL THE THINGS SHE SAID A&M	POWER	
TEMPTATIONS A FINE MESS Motown	POWER		
POWER ROTATION	DAVID BOWIE ABSOLUTE BEGINNERS EMI America	4	
	JACKSON BROWNE FOR AMERICA Asylum	4	
	DIRE STRAITS SO FAR AWAY Warner Bros.	5	
	DOKKEN IN MY DREAMS Elektra	2	
	DREAM ACADEMY LOVE PARADE Warner Bros.	2	
	GREG KIHN LOVE AND ROCK & ROLL EMI America	2	
	MADONNA LIVE TO TELL Warner Bros.	2	
	MIKE + THE MECHANICS ALL I NEED IS A MIRACLE Atlantic	3	
	STARSHIP TOMORROW DOESN'T MATTER TONIGHT RCA	3	
	THOMPSON TWINS REVOLUTION Arista	5	
	ZZ TOP ROUGH BOY Warner Bros.	4	
	HEAVY ROTATION	BANGLES MANIC MONDAY Columbia	11
		*ELO CALLING AMERICA CBS Associated	10
		HONEYMOON SUITE FEEL IT AGAIN Warner Bros.	7
		WHITNEY HOUSTON THE GREATEST LOVE OF ALL Arista	2
		INXS WHAT YOU NEED Atlantic	16
*JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA Riva/PolyGram		9	
*STEVIE NICKS I CAN'T WAIT Modern		9	
*OZZY OSBOURNE SHOT IN THE DARK Epic		8	
THE OUTFIELD YOUR LOVE Columbia		7	
*ROBERT PALMER ADDICTED TO LOVE Island		13	
PET SHOP BOYS WEST END GIRLS EMI America		8	
*PRINCE KISS Warner Bros.		6	
*ROLLING STONES HARLEM SHUFFLE Columbia		5	
SLY FOX LET'S GO ALL THE WAY Capitol		4	
ACTIVE ROTATION		THE ALARM SPIRIT OF '76 IRS	11
		THE CULT RAIN Warner Bros.	13
	JIMMY BARNES WORKING CLASS MAN Geffen	5	
	BOURGEOIS TAGG MUTUAL SURRENDER Island	2	
	FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated	9	
	OMD IF YOU LEAVE A&M	10	
	QUEEN PRINCE OF THE UNIVERSE Capitol	5	
	*BRIAN SETZER THE KNIFE FEELS LIKE JUSTICE EMI America	7	
	*JOHN TAYLOR I DO WHAT I DO Capitol	5	
	PETE TOWNSHEND SECOND HAND LOVE Atco	3	
	TRIPLETS TRANSLATE Elektra	5	
	STEVIE WONDER OVERJOYED Motown	6	
	MEDIUM ROTATION	OEL FUEGOS I STILL WANT YOU Warner Bros.	8
		JERMAINE JACKSON I THINK IT'S LOVE Arista	3
		LEVEL 42 SOMETHING ABOUT YOU Mercury	8
		LITTLE RICHARD GREAT GOSH A'MIGHTY MCA	7
OPUS LIVE IS LIFE Mercury		11	
CHARLIE SEXTON IMPRESSED MCA		3	
BREAKOUT ROTATION		CULTURE CLUB MOVE AWAY Epic	2
		DENNIS O'YOUNG CALL ME A&M	4
	OIVINYLS SLEEPING BEAUTY Chrysalis	5	
	BRYAN FERRY IS YOUR LOVE STRONG ENOUGH MCA	3	
	FINE YOUNG CANNIBALS JOHNNY COME HOME IRS	9	
	KATRINA & THE WAVES IS THAT IT? Capitol	2	
	MARILLION LADY NINA Capitol	5	
	MODELS OUT OF MIND, OUT OF SIGHT Geffen	8	
	TED NUGENT LITTLE MISS DANGEROUS Breakout	3	
	PSYCHEDELIC FURS PRETTY IN PINK A&M	6	
	WAX RIGHT BETWEEN THE EYES RCA	5	
	LIGHT ROTATION	BRONSKI BEAT HIT THAT PERFECT BEAT MCA	2
		GLEN BURTNICK LITTLE RED HOUSE A&M	7
THE CHURCH TANTALIZED Warner Bros.		7	
RY COODER CROSSROADS Warner Bros.		4	
ELVIS COSTELLO DON'T LET ME BE MISUNDERSTOOD Columbia		7	
ERASURE WHO NEEDS LOVE LIKE THAT Warner Bros.		2	
FLOCK OF SEAGULLS HEARTBEAT LIKE A DRUM Arista		3	
JANET JACKSON WHAT HAVE YOU DONE FOR ME LATELY A&M		2	
PATTI LABELLE/MICHAEL McDONALD ON MY OWN MCA		2	
LLOYD COLE & THE COMMOTIONS BRAND NEW FRIEND Geffen		4	
MODERN ENGLISH INK & PAPER Warner Bros.		3	
MOVIELANO POSTCARD TO NEW YORK RCA		4	
SIMPLY RED HOLDING BACK THE YEARS Elektra		8	
JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	4		
TALK TALK LIVING IN ANOTHER WORLD EMI America	4		
VIRGINIA WOLF WAITING FOR YOUR LOVE Atlantic	5		
NEW	THE COLOUR FIELD THINGS COULD BE BEAUTIFUL Chrysalis	4	
	E.G. DAILY SAY IT SAY IT A&M	2	
	JIM FOSTER X-RAY EYES RCA	3	
	GOLDEN PALOMINOS BOY (GO) Celluloid	4	
	TOMMY KEENE PLACES THAT ARE GONE Geffen	2	

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

500 Golden Reel Awards



500 Golden Opportunities

Ampex proudly presents its 500th Golden Reel Award to Kool and the Gang for their album *Emergency*.

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of outstanding achievement honoring many of the world's top studio performers. An important part of the award is a thousand-dollar donation to the charity of the performers' choice.

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We're pleased that 500 gold records and albums have been recorded on Ampex mastering tape. We look forward to 500 more.

AMPEX

Yamaha Cyclist Campaign Revs Up Results

Beginner Synthesizer Fans Are Responding

BY STEVEN DUPLER

NEW YORK Yamaha Corp.'s professional products division, citing strong initial reaction to its one-month-old TV campaign, is finding broadcast and cable music video outlets to be strong channels for reaching young, beginning, and would-be synthesizer players.

'Advanced products are within their reach, both musically and economically'

The campaign, said to be the largest such program ever mounted by a musical instrument manufacturer, centers around a 30-second spot which promotes Yamaha's new low-priced DX-100 FM digital synthesizer. Begun Feb. 24, the drive is set for a nine-week run on network, local, and cable music outlets, including MTV, NBC's "Friday Night Videos," "American Bandstand," "Radio 1990," "Night Flight," and TBS' "Night Tracks."

Phil Moon, Yamaha professional products advertising manager, says the company's primary goal with the campaign is to "pursue, in a concentrated manner, the youth market of 12- to 17-year-olds."

"The musical instrument market has been seen by some as a relatively static market in recent years," says Moon. "In order to turn that around, it's essential to reach budding musicians, and show them there are products out

there with advanced technical capabilities that are within their reach, both musically and economically."

Moon says the ads elicited a positive impact "almost immediately." Yamaha dealers are reporting heavier crowds, he says, and a group of high school students even made a foray into Yamaha's Buena Park, Calif., headquarters to inquire in person where they could buy the DX-100. The keyboard itself, says Moon, is selling so briskly that Yamaha is "moving everything we can produce right now."

"One dealer told us that he held a synthesizer seminar for a group of fifth- and sixth-graders," says Moon. "The kids were so tuned in to the TV spots that they were asking him to replicate some of the sound effects the synthesizer makes in the commercial."

The DX-100 is based upon much of the same FM (frequency modulation) synthesis technology that was incorporated into the landmark DX-7 professional digital model. Its \$445 suggested retail price, however, places it within the reach of many beginner and would-be synth players. "It's designed to provide aspiring keyboardists with their first experience with the world of digital synthesis," says Moon. The ultimate goal, Moon adds, is to eventually expand the ranks of professional synthesists by allowing early contact with the technology.

The TV ad, produced by the N. W. Ayer advertising agency, features a soundtrack composed by Joel and Jerry Goldsmith and performed on Yamaha DX-100 and DX-7 synths. A teenage boy, dressed in motorcycle gear, is shown about to play a DX-100. As

the boy lowers the visor on his helmet, visual images from the boy's imagination are projected on the black reflective visor, including concert scenes and the sounds of a race car accelerating.

To support the campaign, Yamaha is providing dealers with pop materials, including a three-by-nine-foot poster; a six-foot standup of "a guy in motorcycle gear, playing a synthesizer," and a series of print ads in consumer publications targeting the 12-17 demographic, including Scholastic Magazine, 17, Marvel Comics, Hit Parader, and Circus.

A complete appraisal of the program's effectiveness won't be possible until late 1986, but Moon says that Yamaha is already "looking at more TV placement."



Tops In The Field. The Four Tops take a break during the production of their new album at New York's Quadrasonic Studios. Shown standing, from left, are Renaldo Benson, Levi Stubbs, Duke Fakir, manager Ron Strasner, and Lawrence Payton. Seated are producer Dave Wolfert and engineer Ben Wisch. (Photo: Chuck Pulin)

Audio Track

NEW YORK

THE CAST OF the Off-Broadway show "Mama, I Want To Sing" is working at **Giant Sound** on the upcoming album of the show. **Ed Rice** is at the console, assisted by **Jeff Cox**.

Blue Oyster Cult's current Columbia album, "Club Ninja," was produced and recorded at **Tallysin Studios** in Syosset, Long Island. **Sandy Pearlman** produced, with engineering handled by **Paul Mandl**, **Toby Scott**, and **John Devlin**. Working now at the studio is Elektra artist **Joni Peltz**, mixing her new album.

At **Secret Sound**, producer **Bobby Orlando** has been working on a project for **Bobcat Records**; **Mark Black** has been producing a track titled "Born Again American" with bassist **Will Lee**; and **Rickie Lee Jones** has been working on a project for **Geffen**.

Russell Simmons and **Rick Rubin** produced the **Run-D.M.C.** cover of **Aerosmith's** "Walk This Way" for the soon-to-be-released "Raisin' Hell" album on **Profile**. **Pete Millius** engineered, **Michael Parrone** assisted. Also, **Rick Derringer** has been in producing **Norman Nardini's** CBS album, with **Tom Edmonds** at the controls. And **Milton Biggum** has been produc-

ing **Donald Malloy's** album—the first release on **Prologue Records**, a subsidiary of **Savoy**. **Millius** is engineering, **Todd Beeton** assisting.

At **The Workshope** in Douglaston, Queens, director **Carl Hosch** and engineer **Rob Bengston** recently wrapped all audio post-production on the comedy feature film "Ryder P.I." All sound effect layering, ambience generation, dialog looping, and music scoring were done at the studio.

In last week's Sound Investment column, New York City's own **Quadrasonic Recording** was incorrectly identified as **Quad Eight Studios**. Sorry, guys.

LOS ANGELES

LE MOBILE, the remote truck based here, recently trekked up to Seattle to record tracks for **Queensryche's** new album on **EMI America**. **Neil Kernon** is producing.

As usual, lots of audio-for-video work and TV-series-scoring projects at **Group IV Recording**: Engineer **Dennis Sands**, assisted by **Andy D'Addario**, was behind the board for scoring of **Lorimar's** new series "Bridges To Cross" by composer **Jeff Sturgess**; an episode of "Perfect Strangers" by composers **Bennett Selvy** and **Jesse Frederick**; and "The Redd Foxx Show" for composer **Sonny Burke**. Also, composers **Mike Post** and **Pete Carpenter** recently scored episodes of "The A-Team," "Hardcastle & McCormick," "Riptide," "Hunter," and **Stephen J. Cannell's** new series, "Stingray." **D'Addario** engineered, assisted by **George Belle**.

Producer/writer **Michael Jay** is cutting tracks for **RCA** act **Shy** at **Criteria Studios** in Hollywood. **Guy Roche** is at the board.

Recent action at **The Complex** in West L.A. saw **Jennifer Warnes** tracking her new album in **Studio B**, with **Roscoe Beck** producing and **Greg Ladanyi** engineering; **Peter Asher** and **George Massen-**

burg working in **Studio C** on the new **Linda Ronstadt** album; and rock acts **Blue Oyster Cult** and **Renegade** rehearsing for their upcoming tours on the facility's soundstages.

Producer **Shane Wilder** has been in at **Devonshire Sound Studios** in North Hollywood, working on a single by **Teresa O'Dell**, a 14-year-old country singer. **Russell Schmitt** is at the desk.

OTHER CITIES

SHIRLEY JONES HAS been recording for **Philadelphia International Records** at **Sigma Sound**. Production duties are being divided between **Kenny Gamble**, **Leon Huff**, **Bunny Sigler**, **Dexter Wansel**, **Billy Lacy**, and **Larry Davis**. The engineering staff has included **Pete Humphrey**, **Mike Tarsia**, and **Arthur Stoppe**, assisted by **Adam Silverman** and **Scott Mac Minn**. Also there, **Nick Martinelli** has been producing **Ian Foster** for **MCA London**. **Mike Tarsia** and **Arthur Stoppe** have been at the console, assisted by **Scott Mac Minn**, **Randy Abrams**, and **Randy Silverman**.

The Cutting Edge mastering house in **Ferndale, N.Y.**, recently completed the following projects: 45 singles for the **Nigel** label; 45 singles for the **Marcopaulo** label; and EPs for the **Traveller** label/**Wild Oat Productions**.

Producer **Kae Williams Jr.** has wrapped work on Elektra act **Mason** at **Ardent Studios** in **Memphis**. **Robert Jackson** engineered.

Producer **Sonny Limbo** has wrapped an album for **Holly Woods**, former lead vocalist for **Candian** act **Toronto**, at **Southern Tracks Studios** in **Atlanta**. Engineers were **Doug Johnson**, **Russ Fowler**, **Greg Perry**, and **C.A. "Chunkee" Venable**.

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

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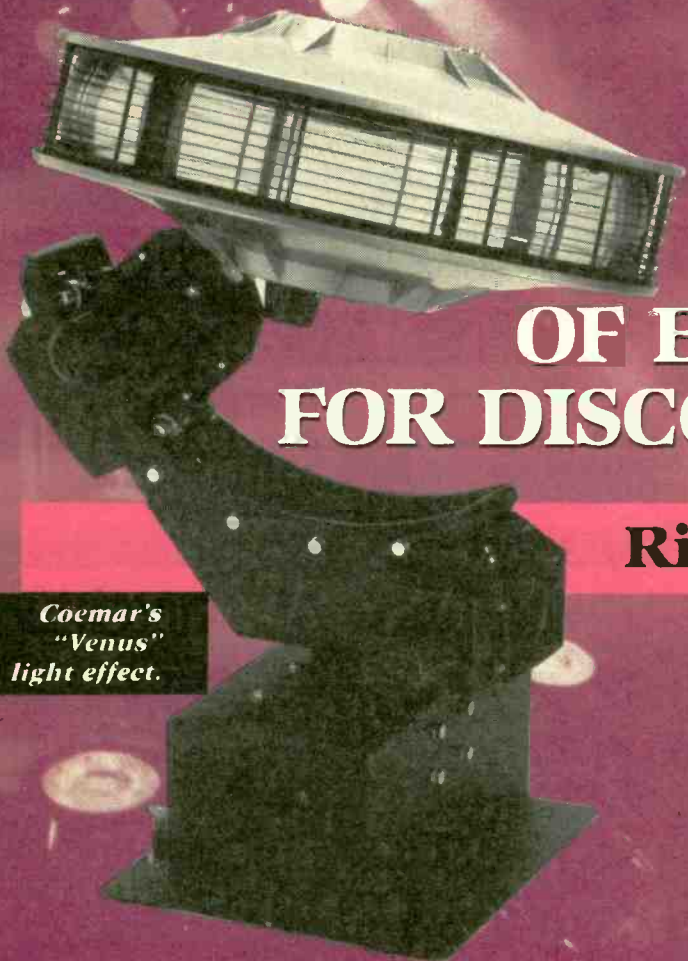
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SIB

INTERNATIONAL EXHIBITION OF EQUIPMENT AND TECHNOLOGY FOR DISCOTHEQUES AND DANCE-HALLS

Rimini Trade Fair • Italy • May 7-10

**RODOLFO
LOPES PEGNA:**
President of
the Rimini
Fair, which or-
ganizes SIB.



Coemar's
"Venus"
light effect.



**MAURO MAL-
FATTI:** V.P. of
the Rimini Fair.



**NICOLA R.
TICOZZI:** Pres. of
APIAD, the trade
assn. of Italian
discotheque/
theater equipment
manufacturers.

SIB, firmly established as a top international showcase of equipment for discotheques, dance-halls, theaters and cinemas, opens for the fourth year running at Rimini, famed holiday resort in the northeast of Italy, May 7-10.

All the signs are that it will be the most successful yet in the series. SIB (Salone Internazionale Delle Attrezzature E Tecnologie Per Discoteche E Locali Da Ballo) quickly established a worldwide reputation as an exhibition of equipment and technology for discos and dance-halls, an area of the music-making industry in which Italy deservedly is way out front.

Says Rodolfo Lopes Pegna, president of the Rimini Fair which organizes SIB, "There's been tremendous effort put into increasing the all-round impact and importance of the 1986 event. There'll be more exhibitors than last year, when there were around 300 involved, and we're offering a panoramic survey of all sectors of the dance-hall entertainment industry, including sound, lights, special effects, furnishings and so on.

"And I stress again the fully international aspect of the event. Besides the leaders of the Italian industry, we're welcoming companies from all techni-

cally advanced countries from Europe and other continents.

"I lay special emphasis on the big increase in representation from the U.K. and the collective participation of the Spanish disco equipment industry."

Pegna says the SIB aim is simply to provide a qualified and professional meeting point for those involved in the supply and demand of disco equipment. While it covers a wide area of the entertainment business, the specialist approach to disco equipment technology is becoming more and more clear. Increased floorage has been allocated to this area of the business, and overall SIB is using more than 18,000 square meters of Rimini Fair space.

Says Pegna: "One especially important new aspect of SIB 1986 is MAGIS, an additional exhibition staged for the movie-hall, theater and arena sectors of the equipment business. It'll cover all aspects alongside the disco showcase of SIB. And also running at the same time is CONGREX, covering equipment and technology for congress and conference needs. We'll be watching closely the first inclusion of MAGIS."

Mauro Malfatti, vice director of the Rimini Fair, the group responsible for promoting the event, says: "To promote SIB, we've worked along specific promotional lines. Our campaign, extensively and carefully directed, was aimed at the specialist disco operators. We had to track them down worldwide and make them aware of what SIB had to offer.

"We started in those countries where we knew the disco business has deep roots and is still growing fast. But we also netted those areas where there's an obvious need for entertainment halls—North Africa, Middle Eastern Asia and Southwest Asia.

"Feedback was immediate and very favorable. We're optimistic that SIB will continue to grow year by year. There's firm evidence of a consistent in-

crease in the number of dance halls and discos worldwide and SIB has evolved to teach operators how to build them and how to administer them and equip them to gain optimum results. It's the specialist companies, such as attend SIB, which can provide the right answers.

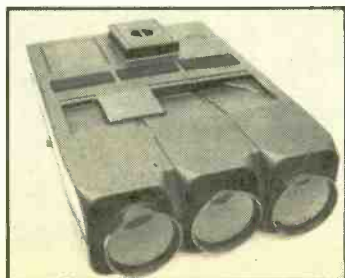
"The importance of SIB is the direct contact it provides between equipment producers and users. Several countries are sending groups of delegates from various national trade associations. This year's event will be wide-ranging, multi-lingual and efficient."

VITTORIO CASTELLI

Spotlight's rotating light effect, "Tornado."



RCF's VPM-300 video projector.



Clay Paky's 500/
16 Magic Ray.



Clay Paky's 500/60
Astrosfera.

A Billboard Advertising Supplement



A typical SIB stand, showing a range of equipment, including light control desks, luminous dance floor and light writing board.

APIAD Is Glue That Helps 'Made In Italy' Tag Stick To Quality Products

APIAD, the trade association of Italian discotheque and theater equipment manufacturers, was founded in Milan in 1983 on the initiative of major companies involved in the field.

It took only a few years for APIAD to achieve a tremendous international promotional success worldwide for Italian product in this specialist sector.

Says Nicola R. Ticozzi, president of the trade group: "When we started our organization, Italian product was already widely appreciated abroad but in those days the sound and lighting accessories and equipment were marketed round the world through international distributors using their own trademarks and logos.

"But we pushed on with a campaign to make the 'Made In Italy' tag stick in foreign memories. We hammered home the high professional quality of our product and the extremely competitive pricing of it. And during recent years, Italian trademarks have been regularly represented in the main international exhibitions and in the columns of specialist publications and magazines round the world."

Ticozzi says the APIAD main focal points are the SIB and MAGIS expositions held annually in Rimini. "But we'll be taking part, with representative stands and financed with the help of funds from the Foreign Trade Board, in specialized exhibitions abroad, with special emphasis laid on those in the U.S."

APIAD has a large stand at this year's SIB, with a video hall where the latest Italian product can be showcased, plus an information office where fact sheets and general information on Italian manufacturers can be found.

The APIAD member companies are:

Amplilux: based in Misano Adriatico (Forli) in the Rimini area, specialists in providing "ready-to-run" discos. The firm exports 25% of its production, mostly lighting effects and audio equipment.

Artick: in Corsico (Milan), one of the most important manufacturers of professional regulators for lighting theaters, discos and live shows generally. It

sells 30% of its output abroad and is noted for high-tech quality and reliability.

Assel: Padova-based, a newly-established company, specializing in modular light control boards for discotheques. The company is noted for its high-tech standards.

Coemar: of Castelgoffredo (Mantova), the main producer of professional projectors and lights effects. Some 70% of its business comes from foreign markets and it plans an "onslaught" on the U.S. market from now on.

Fly: Mantova company dealing heavily in regulators, mixing quality with aesthetic considerations in
(Continued on page S-7)

Innovative Dance Halls Capture International Fashion And Flavor Of Italian Nightlife

Though the Italian discotheque scene has developed and expanded in all areas over the past few years, three disco halls, Il Paradiso, L'Altro Mondo and Baia Imperiale, are widely accepted as being market leaders.

Il Paradiso is a dance venue designed and created by its owner Gianni Fabbri. It's set on the site of his old family villa, on a hillside near Rimini and has a spectacular 20-mile area view which Fabbri likens to "a small Los Angeles." Fabbri has supervised the venue since he was just 16, when he moved into his mother's dance-hall business.

He says: "There was a time when the disco business was reckoned to be a job for the amateurs. That's just not true now. We are more and more full-time professionals. A dance hall has to be run just like all other well-run businesses. You have to choose the public you want to attract and then stick to it. Changes in direction cost too much in terms of work, effort and money."

So Fabbri is tuned in to a "medium-high" target audience. "To cope with that, I have to be constantly aware of trends and incoming fashions. Our job is to make dreams come true. We can also accomplish

Love Of Dance Is Italy's Hot Ticket To Global Market

In 1985, the Italians spent around \$1.8 billion on various forms of entertainment. Of that total, around \$271 million went on entrance tickets to places like discos, dance-halls and other show venues. That tally, which doesn't include drink charges to customers, was 20% up on 1984's bottom line.

And whatever the problems over the national economy, it's widely felt that the Italian entertainment world is going through a bright phase. Moreover, an encouragement for future prosperity, a recent government law has provided for some \$1.2 billion spread over the next two years for renovation of equipment in these halls.

The recently staged "Entertainment As An Industry" meeting, held in Rome on the initiative of the marketing group Strategia E Organizzazione, emphasized that the people who operate discos, dance-halls and other centers are becoming more and more professional in their outlook and approach and that there's every justification for regarding entertainment and show business as being a legitimate sector of industry.

As far as dancing is concerned, there are 5,000 halls open all year round and another 2,000 which open up just for the summer season.

People seem to dance more in the northern regions, where around 80% of the tickets are sold, followed by those in the central zones. Favorite dancing months appear to be December, February and August. Cities claiming the most dance action are Rimini, Viareggio, Mantova, Lucca and Massa.

In the fields of theater and music-halls, there's been a steady upturn since World War '11, though with a dip registered in 1967/68 and again in 1983, followed in this case by a quick recovery in business in 1984.

As the customers have queued up at the national boxoffices, there's been a tremendous build-up of action in the industry which provides the equipment
(Continued on page S-7)

this by parody or satire in generating humor about the disco business."

Il Paradiso now has a disco hall, a restaurant, several bars and two separate dance floors. Notes Fabbri: "Because the Italian public in our target area needs places to meet and generally relax, we make sure there are plenty of seats available. There are
(Continued on page S-7)



The Creatures

SIB

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SIB Company Survey

Clay Paky, based in Pedrengo, near Bergamo, is one of Italy's top companies in the field of creating discotheque lighting systems and equipment and claims to have been instrumental in helping the successful development of this industry.

Says Gabriella Savoldi, Clay Paky export manager: "When we started in 1976, the scene was unexciting and poor. There were only ordinary projectors with mirrored rotating spheres as special disco effects. Our first move was to develop a new projector, the famed LX3, specially devised for disco use.

"We also created the first special effects, disks with colored fluid for disco projection. Our first success was with Olympic, a vibrating mirrored half sphere. To give it maximum impact, we devised a

special set of lenses to be added to the LX3. That was the birth of moving light beams, and they were followed by rotating lights. And Clay Paky moved on to a whole family of compound effects providing a whole self-contained show."

Things really moved quickly for the company following the "Saturday Night Fever" mania of 1979 when a fast-growing public looked for new and exciting effects in their discos.

To counter limited power supply in many discos, Clay Paky adapted single 150-watt halogen lamps, with the light split through several lenses, and so started another pioneering disco development. The firm's Astrodisco unit—versatile, well-designed and effective—was a major success. In 1983, there was the Astrosider, a four half-spheres rotating system with one central lamp, popular in the export market. The following year there was the Astroraggi and last

year the Orion, both very successful.

Clay Paky's business has increased by 100% each year. Today, says Savoldi, 80% of product is sent abroad, more and more to the U.S. "Customers in the States are very interested in our product, maybe because they didn't get to see our early lighting effects and so are discovering the whole range we have at one time."

The company exports heavily to Europe and Australia, too, and is expanding its sales pattern in southeast Asia. Astrodisco and Astrosfera are main lines. New manufacturing space is being added.

Coemar is a top company for projectors and lighting effects. Bruno Dedoro, president, says: "We've worked all out to get a higher technology for our effects, from performance to design. Our successful light effects Venus and the Pictor, with colored light iodide lamps, are probably our key achievements.

"Now we're working to improve our export share from its present 60%, targeting the U.S. market which is very receptive to 'Made In Italy' product."

Another important name in the lighting world is De Sisti, primarily an exporter, with its own office in New York, trading as Desmar Corp., testifying to its North American impact. Its product includes lights, control consoles and stage mechanisms of all kinds.

Recent work undertaken, says sales manager Giacomo Renzi, includes refurbishing and redesigning Vittorio Emanuele theater in Messina, Sicily. The main problem for Renzi is getting paid by public organizations in Italy—he finds private theaters and television stations are much more dependable. The export success, he adds, is through variety of product, new designs and reliability.

RCF, in San Maurizio, is a noted producer of amplifiers, diffusors, speakers and microphones, and its latest range takes in video projectors and satellite antennae. It is successful in Italy and abroad.

Ferdinando Ferrari, product manager, says: "We're presenting a new speaker system at SIB this year, Praeminens, with two stereo power units of the Lead series, parabolic antennae and a high-tech video projector which can be used in a variety of combinations. We feel very strongly about the importance of video systems in discos. And they will help simulcast the 1986 football World Cup progress in Mexico.

Very new is the Praeminens diffusor series, for use in discos or in recording studios as a monitor. There are three types and experts reckon the 200-watt Praeminens unit is one of the best monitors anywhere in the world.

Located in San Giovanni Marignana, near Rimini, LEM is a noted manufacturer of sound equipment. Much of its reputation comes from wide-selling items like the mixing console DM1 508, built for live music performances. But disco product is equally important—50% of it exported, mainly to Europe and northern Africa. Consoles, equalizers, cross-overs, amplifiers, speakers and myriad accessories and effects are in the LEM catalog. Among key discos using LEM wares, according to sales manager Piero Masini, are the Lady Godiva in Rimini and Vallechiarra in nearby Misano.

Disco product accounts for only 20% of total output of FBT in Recanati, half of it exported. The firm, with a work staff of 85, is one of the biggest in the Italian industry. Bulk of production is for musical instruments and PA systems as well as radio/TV studio equipment.

FBT started disco production in 1970 and has sold well in France, Germany, Greece, northern Africa and eastern Europe. Says Guiliano Poli: "Business grew fast until last year, but now things are getting more difficult. The problem lies with many small producers who have slashed their prices to below the survival level, and this ploy reflects badly on the whole industry."

A Billboard Advertising Supplement

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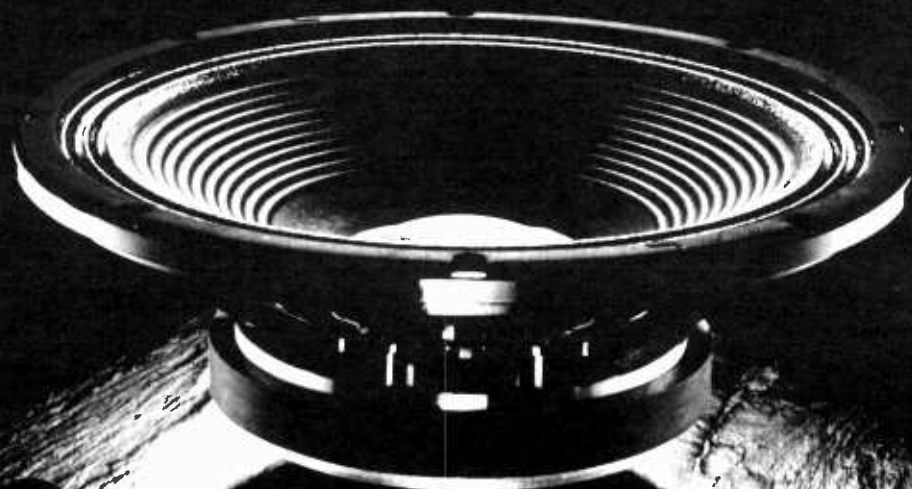
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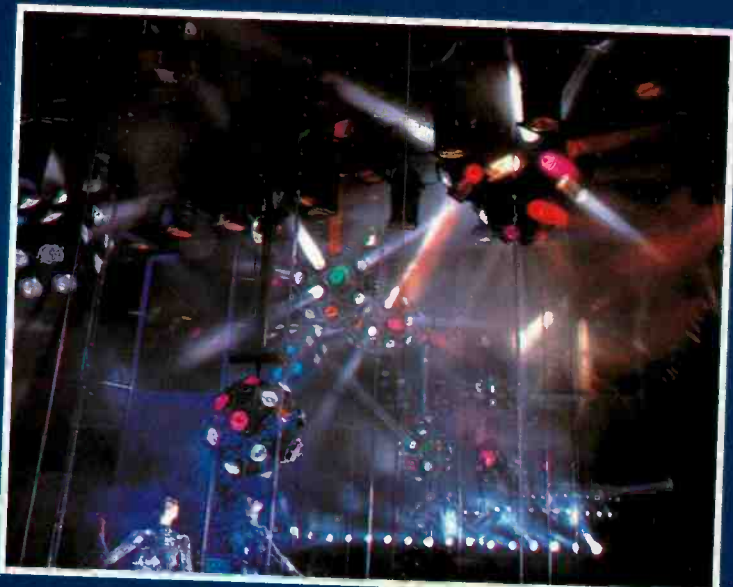


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DANCE HALLS

(Continued from page S-2)

all kinds of spin-off effects as a result of the Italian character. When Italians go out at night, they tend to visit three or four places. That's why business goes toward multiple halls in one multi-use complex, so customers can switch from place to place in the same building.

"In all truth, I believe disco music is generally pretty monotonous, and that's why we strive to offer a broader choice of types in Il Paradiso. However, we've stopped offering live music. It costs too much and it just isn't attracting people any more. The show must be on the floor, not on the stage. And it has to be every-changing. We have to change, too, and every so often redesign our halls.

"I was involved in inventing SIB and the event is absolutely vital in terms of showcasing trends and changes. No one dance venue can afford to remain the same for more than, say, three years."

L'Altro Mondo is a very famous night-spot in Rimini. It is a big square building near the airport, and there's a huge spaceship silhouette across the front of the hall. Outer space is the theme of the display inside, too.

Luciano Mazzotti, director, says: "We have a space ship apparently springing out of the ground, with space invaders getting out of it. We run several shows of this kind and it all adds up to an extra attraction, a touch of visual excitement, for disco nights."

L'Altro Mondo also has its own musical group, the Creatures, and the band became popular through recordings and appearances on television. In one acoustically separated area, L'Altro Mondo offers a different kind of entertainment: a kind of pub bar where customers can just sit, relax and listen to song standards performed by guitarists. Says Mazzotti: "It's a bit like a piano bar, but with no piano."

Now L'Altro Mondo is successful not just with disco-goers but also in the record production world. This aspect started four years ago when owners Guerrino Galli and Piero Bevitore decided to liven up the disco nights with live performances. That's how the Creatures came into being, recording an album for the Full Time label and it sold through Europe.

Two more Creatures records came out and Galli and Bevitore have been promoting another funk-disco band called Bata Drum, comprising four young Americans, and its debut album made the Italian charts.

A musical soiree is set to be staged in L'Altro Mondo during this year's SIB.

Baia Imperiale offers something different again. This very popular dance venue is built in ancient Roman style, with massive stone pillars, on a hill over Gabicce, south of Rimini. Owner Marco Badioli says its public is "mixed" and so the policy is to aim to please every age group up to grandparent. In the summer season there's a solid core of "faithfuls"; in the winter, mainly occasional visitors. Though disk jockey shows and dance music are the firm rule on Saturdays, on other days there's a widely varied series of attractions, maybe a party with a specific theme.

And video additions are out. Says Badioli: "Look out of our large windows and, on good days, you can see for miles, right up to Ravenna. Video would simply distract from a wonderful natural view. We say give nature a chance in this technological age."

CREDITS: International Editor, Peter Jones; All editorial by Vittorio Castelli, Billboard's correspondent in Milan; Design, Anne Richardson-Daniel.

APIAD

(Continued from page S-2)

its product range. Established in Italy, it is exporting around 15% of its product to the U.K. and U.S.

Lampo: based in Castelgoffredo (Mantova), a company specializing in high-tech motorized lighting effects, and already exporting 85% of its output.

Music & Light Production: A Milan company, whose output is strong on fluorescent products. It has recently developed a wide new range of equipment for discotheques and looks to this to increase its export business by 20%.

Leocini Arredamenti: based in Forli, another specialist in "ready-to-operate" discos and another firm which takes special care of interior decorations. It has built an enviable reputation among European customers.

Scorpio Ergonomics: based in Rimini and with custom-made air-conditioning units well received in Italy and in other Mediterranean countries.

Sear: A Naples firm and the most important in southern and central Italy for disco lighting effects. Around 60% of its motorized rotating lights units are exported.

Spotlight: Another Milan-based firm, with a long history of quality theater projectors and lighting effects for discotheques. It exports 30% of its output.

HOT TICKET

(Continued from page S-2)

and technology. It's an industry which has built a worldwide reputation, putting it on a level with Italian fashion and furniture, and there are more than 300 specialist companies producing a range of product from soundproofing to dance-floors, snow or smoke machines and anything else.

The disco division built up fast around the end of the 1970s, expanding on a wave of enthusiasm for the movie "Saturday Night Fever." That, and the spin-off musical hits, spurred on people to go out to discos. That, in turn, led to a demand for specific types of disco catering for specific consumer needs.

The big cities best selected the different types of disco venue. There were the so-called American-style halls, with few seats but high-tech sound and lighting equipment. There grew a chain of rock discos, where live shows were staged. And there were the halls dubbed "maxi-discos," generally once used as theaters or cinemas, becoming sophisticated and elegant discotheques in which interior decor and design was a key aspect.

Meanwhile in the smaller townships, people went to large discos often built on premises which previously were used by industrial companies.

It was in the 1970s that the first companies producing equipment for the discos and dance-halls emerged, principally in the Emilia Romagna region, where dancing is specially popular as a night out.

These companies were mainly run by skilled technicians who were able to install new-style equipment but who also understood that to be successful a disco needed more than just a few colored lamps and a rotating mirror bowl hanging from the middle of the dance-floor ceiling. So in came the first Italian-designed electronic desks for lighting control, new types of projectors and, on the sound side, fairly simple but much more powerful mixers and loudspeakers were introduced.

To build the most sophisticated equipment, the Italian companies started importing basic products

SGM: sited in Colombarone (Pesaro), a 10-year-old company which produces light control boards and, in recent times, a wide range of light effects. The firm's luminous dance-floors are very well known.

TAS: of Castelgoffredo, in Mantova, a company strong on lighting effects for discos and tubular frames for lighting systems used in theaters and live performances. It's a recently established company but already exports nearly a third of its product.

Says APIAD president Ticozzi: "We confidently argue that we're the best-organized group of this industry anywhere in Europe, even though we came in late after the U.K. and West German trade associations. We provide a very full service for our members, including a qualified trademark for product, legal and insurance advice, answers to market queries, a press agency, promotional ideas, clients' data, plus the collective stands at specialist trade exhibitions."

He adds: The 'Made In Italy' is set to gain ever great acceptance and exposure worldwide. For Italian firms, both turnover and export tallies are growing and I have no doubt our area of the entertainment industry will gain as much acceptance as the famed 'Made In Italy' fashion ranges.

"In other words, we want to make foreign discotheque owners as proud of showing off an Italian-produced lighting effect as people do when they own a jacket by Giorgio Armani."

from foreign countries, notably from England but also Spain to a great extent.

Then, in the early 1980s, the "Made In Italy" disco equipment production industry really broke through to international importance, alongside its fast growth in profitability in Italy, itself.

In Rome, Quartzcolor, Ianiro and De Sisti were already renowned for theater, cinema and TV lighting equipment, while specialist companies such as Clay Paky, Coemar, Spotlight, Amplilux, King's, Lampo, Sgm, Artick and others were the firms that brought about the greatest innovations in disco and dance-hall lighting.

After the simpler psychedelic and sequence lamps, these companies started producing the whole range of motorized effects, comprising halogen lamps screwed on rotating frames. The same rotating light beams were gained by means of a single lamp provided with special optics. Lighting effects were developed through control by electronic computerized boards, able to control the whole light field of a disco-hall.

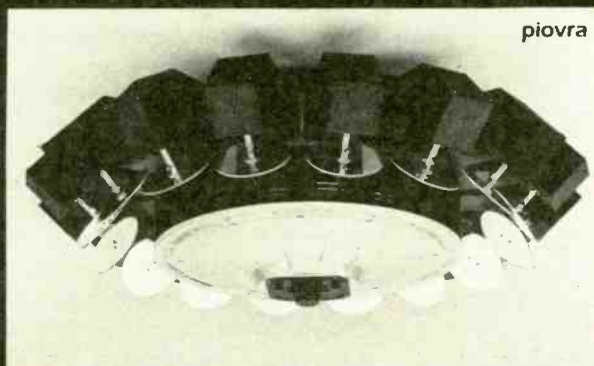
Another aspect of the industry is safety. All kinds of venues demand either interior decor or installations in accordance with Italian security rules, which are considered among the most restrictive in the world.

There are Italian companies, such as Lem, Fot and RCF competing successfully with the Japanese and Anglo-American audio equipment producers. There's also a distinctive Italian style for the interior decorations for halls. Video systems provide another huge profit center.

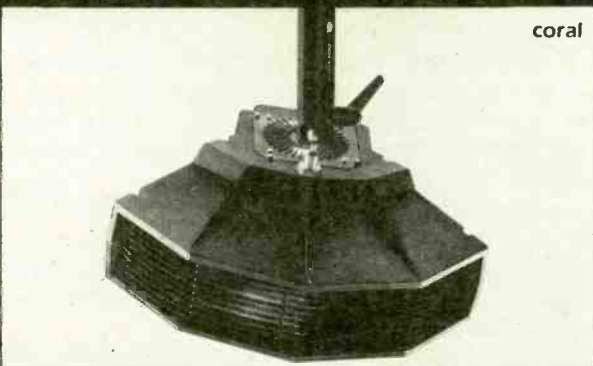
There's an increasing demand for high-tech products, say Italian industry leaders. The computer is being put to use in many different fields: bookings, lighting, special effects, laser beams, video systems. Technical designers see room for even further developments, particularly on the video side.

But the main factor about the Italian disco equipment industry is the way it has maintained the right balance between quality and price. That's a much appreciated characteristic, worldwide, of products "Made In Italy."

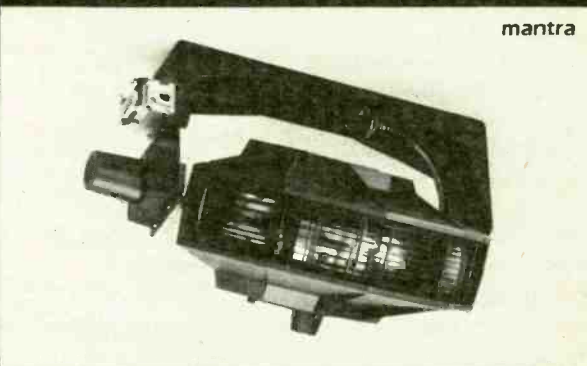
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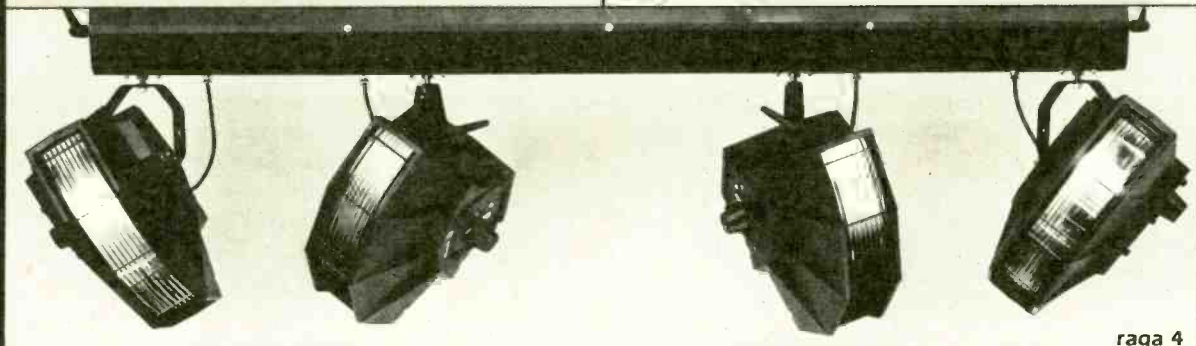
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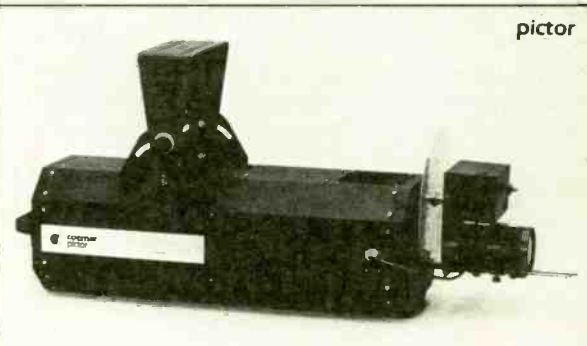
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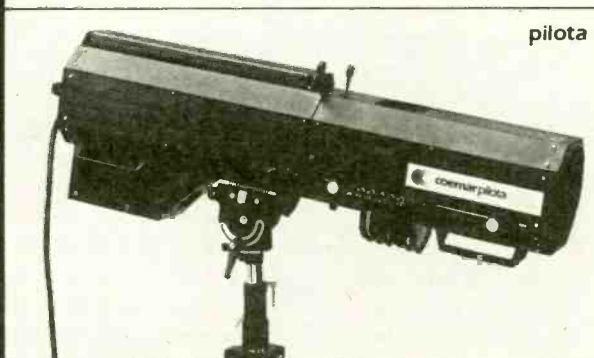
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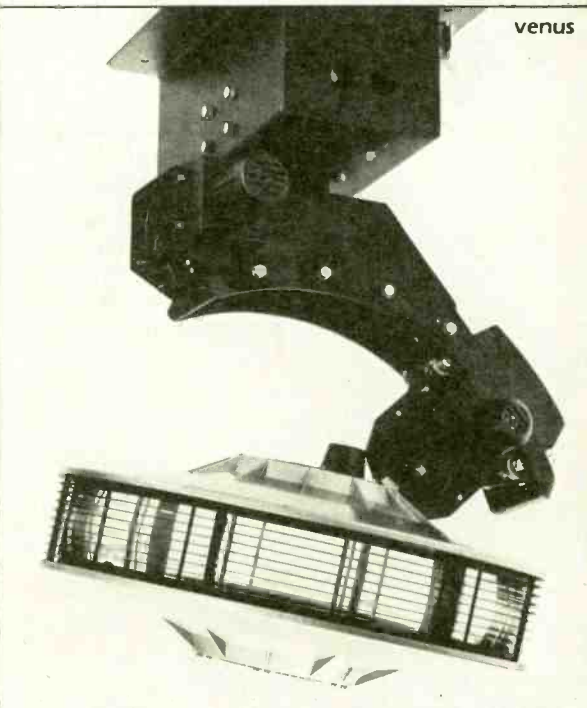
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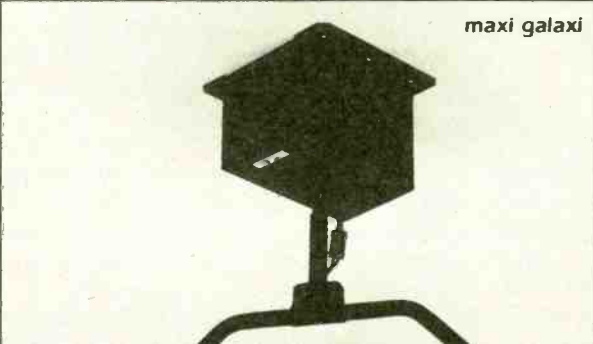
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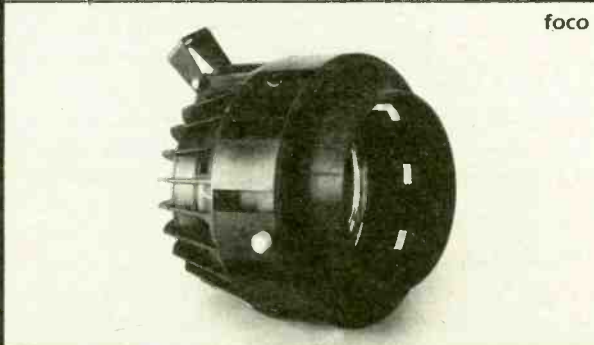
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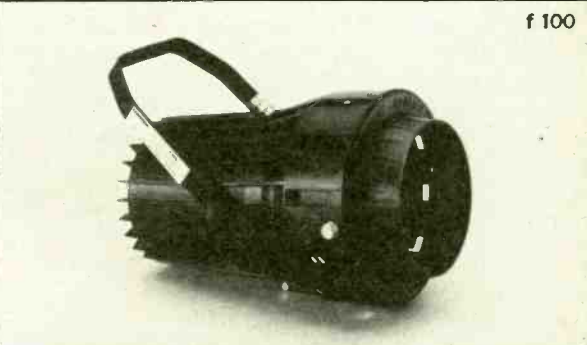
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Japan's Disk Rentals Rise Royalty Law Fails To End Trend

BY SHIG FUJITA

TOKYO Passage of a copyright law providing that royalties be paid by record rental shop operators was expected to reduce the number of shops in this field. Instead, there's been a positive explosion of action in this controversial sector.

'Record shops are getting into rental in self-defense'

Since contracts under the new deal came into effect in June 1985, the number of rental outlets nationwide has increased by 24%—to 2,450 outlets nationwide, according to figures released by the Japan Phonograph Record Assn. (JPRA).

The trade group also says that the total number of records rented from these shops is now "far more" than the number of records being sold by retailers.

The study shows 331 outlets in Tokyo, 215 in the Osaka Prefecture, 143 in Kanagawa (containing Yokohama), and 137 in Aichi (containing Nagoya). Only 20% of the rental outlets are engaged solely in rental, the remainder being involved in various other business interests. A new and rapidly growing trend is for su-

permarkets, video shops, bookstores, and credit chains to get into record rental to lure new customers and expand general sales.

Additionally, notes JPRA, some regular record shops are moving into the record rental business as an act of "self-defense."

Records purchased by rental stores for hiring out each month are broken down into 12-inch LPs (59%), 7-inch disks (40%) and prerecorded cassettes (1%). This shows a huge increase in singles compared with the 9:1 ratio in favor of albums in 1981.

JPRA says it has evidence that customers rent 10 singles and record "My Best 10" on tape, leading to a decrease in the sales of singles at normal record stores.

The figures also show that 3.84 million albums are shipped out each month in Japan. Only 270,000 are purchased by the record rental outlets, but these are then rented out an average 15.4 times each. JPRA says this effectively means that more than 4.15 million albums were provided to renters.

The trade group also notes that copied tapes, in turn, are lent an average of 3.6 times, so that the 270,000 original albums actually feed a demand equivalent to 14.94 million albums.

EMI/Melodiya Pact Leads To Album Release Beatles Officially Hit Soviet Marketplace

BY PETER JONES

LONDON As a result of a deal between EMI here and Melodiya, the Soviet state-run record company, 300,000 copies of Beatles albums have been officially put on sale in Russia, some 20 years after they were hits in the West.

Previously, there was no shortage of Beatles music in the Soviet Union. Black market albums sold at the ruble equivalent of some \$40, and there was also an ample supply of home-made audiocassettes. Addi-

tionally, many Soviet bands have been including Lennon/McCartney songs in their repertoires.

The EMI/Melodiya deal was finalized last year. It was agreed that the LPs, "A Hard Day's Night" and "A Taste Of Honey," would sell at some \$4.70 each. But stocks quickly ran out, and the albums were soon changing hands at double that price. The records were specially pressed in Melodiya plants.

More copies are expected to be made available in a few weeks.

One reason for the official release

of the Beatles material was an attempt by the authorities to control the booming black market. Another reason is that Melodiya has long been under fire from Soviet pop fans for the poor quality of its records and tapes.

And the company has been widely accused of offering a lackluster selection of Soviet rock talent and weak production of disco music. The special Beatles pressings are free of most of the usual hiss and crackle that mar most Russian pop releases.

Blitz, a Russian band "approved" by the authorities, devotes its entire act to a tribute to the Beatles. In the first set, the band wears Beatle jackets and hairstyles; after the intermission, the members come out dressed in costumes copied from the "Sgt. Pepper" sleeve cover and work through a series of "psychedelic" songs.

The appearance in the legit marketplace of Beatles albums is seen, according to Moscow sources, as likely to re-fuel the long-running debate about the effect of Western music and fashions on Soviet teenagers. The move coincides with a general new look at the various arts since Mikhail Gorbachev gained power in Russia a year ago.

The widely expressed hope is that censorship will be eased, at least gradually, under the new regime.

'85 IFPI Figures

Austrian Record Market Stagnant

VIENNA The Austrian record and cassette market last year continued in a state of stagnation, with total turnover at some \$80 million at retail prices.

But changes did emerge in an analysis of the market shares of the smaller record companies and the seven members of the audio section of the Austrian branch of the IFPI.

Stephen von Friedberg, president of Austrian IFPI, says: "Our member companies now have a share of some 80% of the total market, up some 7.5% on the previ-

ous year. I envisage a further increase of that share, by some 3%-5%, this year. Main reason for growth is the rapid rise of Compact Disc software turnover here, which mainly benefits the big companies."

Market leader within the Austrian IFPI group last year was PolyGram with 29.3% (against 30.4% in 1984), followed by Ariola/RCA with 17.4% (14.8%), EMI Columbia with 13.4% (14.4%), Musica with 13.3% (13.3%), CBS with 12.8% (15.4%), WEA with 10.1% (7.9%), and Bellaphon with 3.7% (3.8%).

British Company's Survey World Electronics Growth Seen

LONDON The value of the world electronics market will reach some \$475 billion in 1989, up from \$360 billion in 1984, according to forecasts by Benn Electronics here.

Average annual growth over the

period 1984-89 will be 6.5% in Japan, 6.2% in Europe, and 5.2% in the U.S., Benn says. But the highest growth rates among the 30 markets studied will be achieved in Third World countries, with India set for an an-

nual increase of nearly 20% and South Korea for 10.3%.

Benn notes that Indian production is also expanding rapidly, with 24% average growth over the period 1984-86. The company's output goes mainly to supply the domestic market.

By contrast, production growth is currently only 1% in the U.S., 5% in Europe and 6% in Japan. Benn comments: "While the U.S. recession depressed production in most countries in 1985, Hong Kong and Taiwan were the worst affected and output in both reduced with only small growth forecast for 1986. South Korea fared well, increasing its share of world markets, and with exports of VCRs and Compact Disc players commencing in 1985 high production growth is forecast for this year."

Within the overall electronics market, electronic data processing hardware, military equipment, and telecommunications are expected to be the fastest growing sectors, but the outlook for consumer electronics is less bullish. Says Benn: "Growth in most segments of the consumer equipment sector will be very low or negative, but high growth in VCRs and very high growth in CD players will result in an overall growth rate of 2% per annum in the world market 1984-89."

Falco To Make U.S. Visit: More Video Also Planned

HAMBURG West Germany's Teldec label has been celebrating the success of its Austrian signing, Falco. The artist reached the top of Billboard's Hot 100 with his "Rock Me Amadeus" released in the U.S. by A&M. The singer's album "Falco 3" has also become a best-selling LP in America.

Teldec managing director Thomas Stein says, "It's phenomenal that the Americans are buying an album with lyrics they cannot understand, and which are even in a Viennese dialect. Once again it shows that the policy of believing in new artists and sticking with them brings results."

Artist manager Horst Bork, formerly Teldec's a&r head, adds, "There's so much euphoria reaching us from the U.S. that we're speechless." According to Bork, a promotion and publicity swing through the U.S. is set for May and there are plans to reinforce

Falco's appeal with increased video exposure.

An English-language version is planned for the controversial European-hit single "Jeanny." The original, which allegedly concerns a rape, was banned by German and Dutch radio stations.

The 29-year-old singer, whose real name is Johannes Holzel, is no stranger to chart success. State-side sales, the label says, are around 800,000 for "Rock Me Amadeus" and 650,000 for the album; but in West Germany alone Falco has sold three million disks in the last year. His recordings have also been released in almost 50 markets worldwide.

Discovered in 1981 by Gig Records chief Marcus Spiegel, Falco achieved his first U.S. chart entry the same year with "Der Kommissar." He is produced by the Dutch duo Bolland & Bolland, who also write the music for his song lyrics.

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Swiss Company Becoming A CD Giant

BY PIERRE HAESLER

ZURICH Little-known Swiss company ICM is fast becoming one of Europe's leading sources of Compact Disc software, with production set to reach 500,000 units monthly by midyear and 750,000 a month by the beginning of 1987. Some 75% of the company's output is exported to the U.S. and West Germany.

Located in Diessenhofen, the facility came on stream last Oct. 1, following an \$8 million investment by parent group Werner Weber Hold-

ings. Weber is a noted industry name here, set up in 1964 as a disk/tape importer before launching the MCS cassette duplication firm two years later and the cassette manufacturing operation ICM in 1974.

With plants in Diessenhofen and North Italy, ICM ranks among the world's major blank tape producers. It turns out some 125 million cassettes annually, most of them destined for North America.

About 50 additional staffers were taken on for the new CD production facility, which operates three shifts

a day five days a week. Swiss suppliers of machinery and equipment cooperated with ICM engineers to develop in-house production lines, and most of the necessary investment was made locally.

A small market with high per capita incomes, Switzerland has taken enthusiastically to the new sound carrier, which already accounts for 20% of annual prerecorded music sales here, estimated at \$105 million. With low interest rates, the country is also attractive to CD manufacturing investment, despite high labor costs.

Shortage of worldwide CD capacity currently overrides other factors. But, with exports invoiced in Swiss francs and Deutschmarks, exchange rate developments could become decisive in determining ICM's competitiveness in the international CD market. The company intends to embark on CD-ROM manufacture before the end of the year.

Sunrise Store Challenges Yonge Street Retail Giants

BY KIRK LaPOINTE

TORONTO There's a new kid on the block in the busiest section of the busiest town for the retailing end of the Canadian recording industry. The new resident is Sunrise Records & Tapes, which sits practically across the street from Sam The Record Man, A&A's Records & Tapes, Music World, and Cheapies.

The move of Sunrise's flagship store from 237 to 336 Yonge St., in the heart of the Yonge Street strip district, signals the arrival of a new, major player in the hunt for the consumer. A bright, well-designed store, similar in many ways to the Tower chain's outlets, offers the other stores in the strip district their toughest competition yet.

The 14-store chain, which also holds one franchise and the record retailing business at the Robinsons department chain in Ontario, is ready to become a big player on the Canadian retail scene.

In moving just two blocks or so north on Yonge, says co-owner Malcolm Perlman, "We will probably double our volume" for the flagship store. Perlman says the chain sunk nearly \$2 million into the purchase and renovation of the outlet and adds, "By making the move, we have secured our future."

The nearly 4,500-square-foot store carries roughly 6,000 titles. About two-thirds of the long, narrow store is devoted to current titles.

Speakers face the front of the store from the two-thirds mark. The back third features specialty music and cutouts, with the MuchMusic Network playing on a four-by-six-foot screen. Speakers are pointed to the back from the one-third mark, meaning that there are two distinct audio systems in operation at once in the store.

The brightly lit, mirrored ceiling strives for "the high-tech look without looking high-fashion," Perlman says.

His cross-street rival, Sam's, has joined a bid by downtown business-

men to seek permission from the municipal and provincial governments to open on Sundays. At this point, only designated tourist areas are allowed such opening, although the Sunday closing law is itself being challenged in the Supreme Court of Canada. A ruling has been reserved for late summer. The Ontario government has said that, regardless of the court ruling, it plans to review the law shortly.

Perlman says he personally doesn't favor Sunday opening, even though he concedes it would be good for business. "I think everyone should be able to know they're going to have a certain day off, including the owner," he says. But he won't rule out doing business on Sundays if the competition does so following a rollback of the law.

One item notably absent from the Sunrise store so far is classical music. Perlman says that tenants above the store will be moving out later this year, and it's possible that the outlet will expand to a second level. Both Sam's and A&A's, by far the two major players on the Yonge Street strip, have multi-level stores.

The Yonge Street location is crucial to the chain's survival, Perlman says. "If we had moved off the street, we might as well have folded up the operation."

Sunrise was started in 1977 by the Handelman Co., the rackjobbing giant. But within a year, the firm had pulled out and sold the outfit (which then consisted of one store) to Perlman and his brother, Roy.

Malcolm, a chartered accountant, is the former vice president of finance for Capitol Records/EMI of Canada Ltd. He served in that role from 1971 until his purchase of Sunrise in 1978. His brother, meanwhile, helped launch the clothing affiliate of Sunrise, the Jean Machine and Giggles outlets.

"We have been fighting for our existence since we started," Perlman says. "This move is our way of saying we'll be around from now on."

BILLBOARD presents an annual spotlight

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- ◆ Musikverleger sind zu talent-scouts geworden.
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- ◆ Die newcomer-labels
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Maple Briefs

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

MICHAEL GODIN, longtime a&r director at A&M Records of Canada, has left to manage one of his label's artists, **Paul Janz**, the winner of a Juno award last year as most promising male vocalist. Janz says he has amicably severed his relationship with the BATS management company.

GBS RECORDS CANADA has picked up the Jive label for distribution, leaving **Quality Records** with little of anything to show for its distribution role. CBS, which has also

re-acquired the CBS-Fox video label, will issue the new album by **A Flock Of Seagulls**, "Dream Come True," as its first from Jive.

THE FIRST SET OF LOANS and new talent awards from **Music-Action**, the parallel group in the French-language industry to the **FACTOR** development fund in English Canada, have been announced. Loans will go to **Estelle Esse** and **Paparazzi**. New talent awards go to **Chantal Beaupre**, **Jacques Demers**, **Daniel Jean**, and **Sophie Lapierre**. **Rob Braide** of **CHOM-FM** Montreal reports that the new organization, which helps finance and support French product in Canada, is coming together quickly.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 4/5/86

This Week	Last Week	SINGLES
1	1	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES FEATURING HANK MARVIN WEA
2	5	WONDERFUL WORLD SAM COOKE RCA
3	4	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX PARLOPHONE
4	NEW	A DIFFERENT CORNER GEORGE MICHAEL EPIC
5	6	YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76/86) REAL THING PRT
6	2	CHAIN REACTION DIANA ROSS CAPITOL
7	16	A KIND OF MAGIC QUEEN EMI
8	3	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
9	12	PETER GUNN ART OF NOISE & DUANE EDDY CHINA
10	27	ROCK ME AMADEUS FALCO A&M
11	7	HI HO SILVER (THEME FROM BOON) JIM DIAMOND A&M
12	8	MANIC MONDAY BANGLES CBS
13	11	KYRIE MR MISTER RCA
14	24	SECRET LOVERS ATLANTIC STARR A&M
15	9	KISS PRINCE AND THE REVOLUTION PAISLEY PARK
16	10	MOVE AWAY CULTURE CLUB VIRGIN
17	25	OVERJOYED STEVIE WONDER MOTOWN
18	13	DIGGING YOUR SCENE BLOW MONKEYS RCA
19	19	LOVE COMES QUICKLY PET SHOP BOYS PARLOPHONE
20	34	E=MC2 BIG AUDIO DYNAMITE CBS
21	18	THE POWER OF LOVE/DO YOU BELIEVE HUEY LEWIS AND THE NEWS CHRYSALIS
22	14	HARLEM SHUFFLE ROLLING STONES ROLLING STONES/CBS
23	NEW	TRAIN OF THOUGHT A HA WARNER
24	33	HELLO DARLING TIPPA IRIE UK BUBBLERS
25	15	(NOTHING SERIOUS) JUST BUGGIN WHISTLE CHAMPION
26	20	NO ONE IS TO BLAME HOWARD JONES WEA
27	NEW	HAVE YOU EVER HAD IT BLUE STYLE COUNCIL POLYDOR
28	30	SHELLSHOCK NEW ORDER CAPITOL
29	40	COME ON COME ON BRONSKI BEAT FORBIDDEN FRUIT
30	23	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
31	17	LOVE MISSILE F1 11 SIGUE SIGUE SPUTNIK PARLOPHONE
32	21	THE HONEYTHIEF HIPSWAY MERCURY
33	26	ROCK ME TONIGHT FREDDIE JACKSON CAPITOL
34	22	THEME FROM NEW YORK NEW YORK FRANK SINATRA REPRIS
35	NEW	THE FINEST SOS BAND TABU
36	NEW	IS YOUR LOVE STRONG ENOUGH BRYAN FERRY EG/POLYDOR
37	28	IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL TABU
38	32	CALLING AMERICA ELECTRIC LIGHT ORCHESTRA EPIC
39	31	HOW WILL I KNOW WHITNEY HOUSTON ARISTA
40	35	DARE TO DREAM VIOLA WILLS STREETWAVE
		ALBUMS
1	1	VARIOUS HITS 4 CBS/WEA/RCA
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO
3	NEW	PET SHOP BOYS PLEASE PARLOPHONE
4	NEW	ROLLING STONES DIRTY WORK ROLLING STONES
5	3	WHITNEY HOUSTON ARISTA
6	6	MR MISTER WELCOME TO THE REAL WORLD RCA
7	7	PHIL COLLINS NO JACKET REQUIRED VIRGIN
8	9	HUDDERSFIELD CHORAL SOCIETY THE HYMNS ALBUM HMV
9	5	VARIOUS HITS FOR LOVERS EPIC
10	8	ORIGINAL SOUNDTRACK ROCKY IV SCOTTI BROS
11	15	A HA HUNTING HIGH AND LOW WARNER
12	10	EURHYTHMICS BE YOURSELF TONIGHT RCA
13	16	FRANK SINATRA GREATEST HITS/NEW YORK NEW YORK REPRIS
14	4	DEPECHE MODE BLACK CELEBRATION MUTE
15	11	DIANNA ROSS EATEN ALIVE CAPITOL
16	17	SIMPLE MINDS ONCE UPON A TIME VIRGIN
17	NEW	VARIOUS STREET SOUNDS 16 STREETSOUNDS
18	NEW	VAN HALEN 5150 WARNER
19	13	KATE BUSH HOUNDS OF LOVE EMI
20	12	TALK TALK THE COLOUR OF SPRING EMI
21	18	TALKING HEADS LITTLE CREATURES EMI
22	14	ELECTRIC LIGHT ORCHESTRA BALANCE OF POWER EPIC
23	28	GO WEST CHRYSALIS
24	20	ALEXANDER O'NEAL TABU/EPIC
25	26	STING DREAM OF THE BLUE TURTLES A&M
26	24	NANA MOUSKOURI ALONE PHILIPS
27	22	GRACE JONES ISLAND LIFE ISLAND
28	35	MADONNA LIKE A VIRGIN SIRE
29	19	VARIOUS STREET SOUNDS HIP HOP ELECTRO 11 STREETSOUNDS
30	21	BRYAN ADAMS CUTS LIKE A KNIFE A&M
31	NEW	ORIGINAL SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN
32	29	LEVEL 42 WORLD MACHINE POLYDOR
33	30	BARBRA STREISAND THE BROADWAY ALBUM CBS
34	27	FREDDIE JACKSON ROCK ME TONIGHT CAPITOL
35	23	VARIOUS NIGHT BEAT 2 STYLUS
36	25	VARIOUS JONATHAN KINGS ENTERTAINMENT FROM THE USA STYLUS
37	31	BANGLES DIFFERENT LIGHT CBS
38	NEW	VARIOUS MASTERS OF METAL POWERSAW
39	32	VARIOUS NOW THATS WHAT I CALL MUSIC EMI/VIRGIN
40	40	MADONNA THE FIRST ALBUM SIRE

CANADA (Courtesy The Record) As of 3/27/86

		SINGLES
1	1	CONGA MIAMI SOUND MACHINE CBS
2	2	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
3	4	KYRIE MR MISTER RCA/ARIOLA
4	6	NIKITA ELTON JOHN WEA
5	5	LIVING IN AMERICA JAMES BROWN CBS
6	3	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS ARISTA/RCA
7	7	ROCK ME AMADEUS FALCO A&M
8	8	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN JIVE/QUALITY
9	10	DON'T FORGET ME GLASS TIGER CAPITOL
10	9	THE SUN ONLY SHINES ON T.V. A-HA WARNER BROS./WEA
11	15	PARTY ALL THE TIME EDDIE MURPHY CBS
12	11	LIFE IN A NORTHERN TOWN THE DREAM ACADEMY WEA
13	13	KING FOR A DAY THOMPSON TWINS ARISTA/RCA
14	14	THESE DREAMS HEART CAPITOL
15	18	SARA STARSHIP GRUNT/RCA
16	12	IF I WAS MIDGE URE CHRYSALIS/MCA
17	17	NOW AND FOREVER ANNE MURRAY CAPITOL
18	19	A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
19	16	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
20	NEW	JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA (A SALUTE TO 60'S ROCK) RIVA/POLYGRAM
		ALBUMS
1	1	WHITNEY HOUSTON ARISTA/RCA
2	3	MR. MISTER BROKEN WINGS RCA/ARIOLA
3	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	4	SADE PROMISE PORTRAIT/CBS
5	5	HEART NEVER CAPITOL
6	6	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
7	7	SIMPLE MINDS ONCE UPON A TIME VIRGIN/A&M
8	14	THE CULT LOVE VERTIGO/POLYGRAM
9	9	FALCO FALCO 3 A&M
10	8	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
11	11	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
12	10	PETE TOWNSHEND WHITE CITY ATCO/WEA
13	NEW	GLASS TIGER THE THIN RED LINE CAPITOL
14	12	ZZ TOP AFTERBURNER WARNER BROS./WEA
15	15	BRUCE COCKBURN WORLD OF WONDERS TRUE NORTH/CBS
16	16	OZZY OSBOURNE THE ULTIMATE SIN CBS
17	17	MIKE + THE MECHANICS ATLANTIC/WEA
18	18	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
19	13	STEVIE NICKS ROCK A LITTLE MODERN/WEA
20	19	BRYAN ADAMS RECKLESS A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/31/86

		SINGLES
1	1	BROTHER LOUIE MODERN TALKING HANSA/ARIOLA
2	10	GEIL BRUCE & BONGO REUSH/ARIOLA
3	2	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
4	5	A LOVE BIZARRE SHEILA E PAISLEY PARK
5	4	STRIPPED DEPECHE MODE MUTE/INTERCORD
6	6	THE PROMISE YOU MADE COCK ROBIN CBS
7	8	KYRIE MR MISTER RCA
8	3	JEANNY PART 1 FALCO GIG/TELDEC
9	7	OHNE DICH (SCHLAF ICH HEUT HACHT NICHT EIN) MUENCHNER FREIHEIT CBS
10	19	SILENT RUNNING MIKE AND THE MECHANICS WEA
11	NEW	MANIC MONDAY BANGLES CBS
12	11	FIRE AND ICE MARIETTA CBS
13	9	BURNING HEART SURVIVOR SCOTTI BROS/BELLAPHON
14	14	LITTLE GIRL SANDRA VIRGIN/ARIOLA
15	16	SARA STARSHIP GRUNT/RCA
16	NEW	CHAIN REACTION DIANA ROSS EMI
17	NEW	HARLEM SHUFFLE ROLLING STONES ROLLING STONES/CBS
18	15	DON'T WASTE MY TIME PAUL HARDCASTLE CHRYSALIS/ARIOLA
19	NEW	BABY TALK ALISHA VANGUARD/METRONOME
20	12	LIVING IN AMERICA JAMES BROWN SCOTTI BROS/BELLAPHON
		ALBUMS
1	1	AALGLATT/M BAP AHL MAENNER MUSICANT/EMI
2	3	WHITNEY HOUSTON ARISTA/ARIOLA
3	2	SOUNDTRACK ROCKY IV SCOTTI BROS/BELLAPHON
4	4	JENNIFER RUSH MOVIN CBS
5	11	PETER MAFFAY SENSATION K TEL
6	6	MUENCHENER FREIHEIT VON ANFANG AN CBS
7	5	ACCEPT RUSSIAN ROULETTE RCA
8	NEW	TONY MARSHALL LASS DAS MAL DEN TONY MACHEN ARIOLA
9	10	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
10	9	MR MISTER WELCOME TO THE REAL WORLD RCA
11	12	COCK ROBIN CBS
12	8	SADE PROMISE EPIC/CBS
13	7	FALCO FALCO 3 GIG/TELDEC
14	15	TALK TALK THE COLOUR OF SPRING EMI
15	NEW	MATT BIANCO WEA
16	NEW	HERBERT GROENEMEYER SPRUENGE EMI
17	NEW	MANFRED MANN'S EARTH BAND WITH CHRIS THOMPSON CRIMINAL TANGO VIRGIN/ARIOLA
18	14	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
19	NEW	DEPECHE MODE BLACK CELEBRATION INTERCORD
20	16	STING DREAM OF THE BLUE TURTLES A&M/DG/PMV

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/12/86

		SINGLES
1	2	JEANNY FALCO A&M
2	1	THE PROMISE YOU MADE COCK ROBIN CBS
3	4	CONGA MIAMI SOUND MACHINE EPIC
4	3	BORDERLINE MADONNA SIRE
5	6	HARLEM SHUFFLE ROLLING STONES ROLLING STONES
6	NEW	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
7	5	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
8	10	ZONDER JOU ERIK MESIE CNR
9	7	BURNING HEART SURVIVOR SCOTTI BROS
10	NEW	KISS PRINCE AND THE REVOLUTION WEA
		ALBUMS
1	1	SIMPLY RED PICTURE BOOK WEA
2	2	SOUNDTRACK ROCKY IV SCOTTI BROS
3	3	TALK TALK THE COLOUR OF SPRING EMI
4	5	COCK ROBIN CBS
5	7	ROBERT LONG ACHTER DE HORIZON EMI
6	6	MR MISTER WELCOME TO THE REAL WORLD RCA
7	4	SADE PROMISE EPIC
8	9	MADONNA SIRE
9	8	ELTON JOHN ICE ON FIRE JOHN/ROCKET
10	NEW	ANITA MEYER & LEE TOWERS RUN TO ME ARIOLA

AUSTRALIA (Courtesy Kent Music Report) As of 3/31/86

		SINGLES
1	1	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
2	2	CONCRETE AND CLAY MARTIN PLAZA CBS
3	3	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/POLYGRAM
4	5	YOU LITTLE THIEF FEARGAL SHARKEY VIRGIN/EMI
5	7	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/EMI
6	6	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
7	4	THATS WHAT FRIENDS ARE FOR DIONNE WARWICK ARISTA/RCA
8	8	HARLEM SHUFFLE ROLLING STONES CBS
9	13	YOU'RE A FRIEND OF MINE CLARENCE CLEMONS CBS
10	20	SARA STARSHIP GRUNT/RCA
11	9	LOVE AND ADVENTURE PSEUDO ECHO EMI
12	NEW	CHAIN REACTION DIANA ROSS CAPITOL/EMI
13	10	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
14	12	AND SHE WAS TALKING HEADS EMI
15	11	WALK OF LIFE DIRE STRAITS VERTIGO/POLYGRAM
16	14	WE BUILT THIS CITY STARSHIP GRUNT/RCA
17	NEW	KYRIE MR MISTER RCA
18	NEW	RUSSIANS STING A&M/FESTIVAL
19	NEW	KISS PRINCE AND THE REVOLUTION WARNER/WEA
20	NEW	KISS THE DIRT (FALLING DOWN THE MOUNTAIN) INXS WEA
		ALBUMS
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	NEW	ROLLING STONES DIRTY WORK CBS
3	3	FINE YOUNG CANNIBALS LONDON/POLYGRAM
4	2	WHITNEY HOUSTON ARISTA/RCA
5	6	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
6	4	CARS THE CARS GREATEST HITS ELEKTRA/WEA
7	5	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
8	7	FEARGAL SHARKEY VIRGIN/EMI
9	8	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
10	9	TALKING HEADS LITTLE CREATURES EMI
11	11	PHIL COLLINS NO JACKET REQUIRED WEA
12	13	MARTIN PLAZA PLAZA SUITE CBS
13	10	SADE PROMISE EPIC/CBS
14	17	INXS LISTEN LIKE THIEVES WEA
15	12	GRACE JONES ISLAND LIFE ISLAND/FESTIVAL
16	15	LOVE AND ADVENTURE PSEUDO ECHO EMI
17	14	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS/FESTIVAL
18	16	CURE THE HEAD ON THE DOOR FICTION/WEA
19	NEW	MUSIC FROM THE TV SERIES MIAMI VICE MCA/WEA
20	20	PETE TOWNSHEND WHITE CITY ATCO/WEA

UK COUNTRY (Courtesy Music Week) As of 4/5/86

		ALBUMS
1	2	KENNY ROGERS THE KENNY ROGERS STORY LIBERTY
2	1	EAGLES BEST OF THE EAGLES ASYLUM
3	3	EAGLES HOTEL CALIFORNIA ASYLUM
4	NEW	JOHN WILLIAMS NEW NOTE CAPITOL
5	6	PATSY CLINE SWEET DREAMS MCA
6	5	DOLLY PARTON DOLLY PARTONS GREATEST HITS CAPITOL
7	4	DR HOOK DR HOOKS GREATEST HITS CAPITOL
8	14	EAGLES ONE OF THESE NIGHTS ASYLUM
9	NEW	ROSANNE CASH RHYTHM AND ROMANCE CBS
10	NEW	THE JUDDS ROCKIN' WITH THE RHYTHM RCA
11	8	JOHN DENVER THE JOHN DENVER COLLECTION TELSTAR
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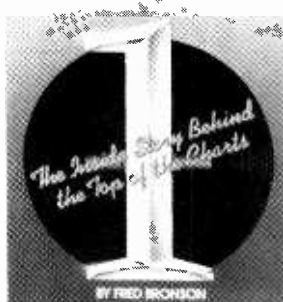
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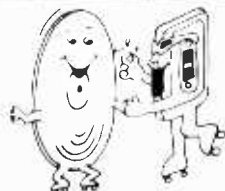
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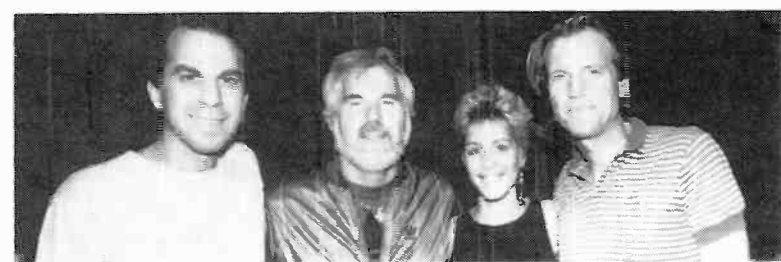
Coercion Will Get You Everywhere! Scandal's Patti Smyth attempts to get RCA recording artist Nick Gilder to reveal his songwriting secrets during a recent meeting in New York. Smyth's tune "The Warrior," written by Gilder, cracked the Top 10 last year.



Songwriters Pact. Chappell/Intersong executives gather with songwriter James Patrick Dunne, right, at a reception in Los Angeles celebrating Dunne's recent signing of co-publishing deal between his company, Lawley Music, and Unichappell Music (BMI). With Dunne are creative senior vice president Ira Jaffe and West Coast director of professional activities Linda Blum.



Reverent Maestro. Eddie Lambert, right, national first vice president of the National Academy of Recording Arts and Sciences (NARAS), honors classical guitarist Andres Segovia with the organization's Lifetime Achievement Award in Los Angeles. Also pictured is Christopher Parkening, a student of Segovia.



The Creative Team. Kenny Rogers meets with New York Music House Look & Co.'s Marc Blatte, left, and Rich Look, right, creators of the music for "Hands Across America," in Los Angeles to complete the projects recording session. Joining them is Sandy Farina, who will be singing on the forthcoming EMI single.



Comprehensive Awards. BMI officials present songwriters Boudleaux and Felice Bryant with Commendations of Excellence for their contributions in the areas of popular, rock and country music. Showing off the plaques are, from left, Boudleaux, senior vice president Frances Preston, president Ed Cramer and Felice.



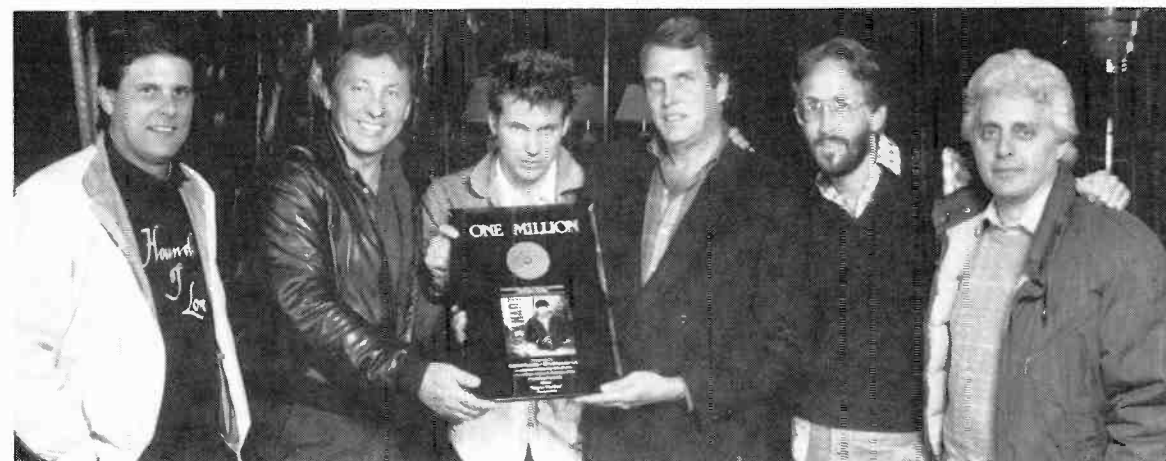
King Cobra Salute. Anheuser-Busch staffers pay tribute to jazz veteran Lonnie Liston Smith, second right, and the Omega Psi Phi Fraternity (of which Smith is a member) during the recent King Cobra Premium Malt Liquor all-star jazz concert in St. Louis, Mo. The occasion was celebrating the Fraternity's Diamond (75th year) Anniversary. Joining Smith are, from left, St. Louis Football Cardinals and off-season marketing executive with Anheuser-Busch Curtis Greer, King Cobra associate product manager Victor Julien and president of the St. Louis Omega chapter Michael Thomas.



Man of the Hour. Herb Alpert and his wife Lani Hall join artists Carmine Caruso and Tito Puente at a recent reception following the New York Brass Conference For Scholarships' "Salute To Herb Alpert." Proceeds from the event will go towards establishing scholarships for struggling brass students.



Anniversary Celebration. Peter, Paul & Mary's Peter Yarrow, right, and Paul Stookey affectionately kiss Mary Travers during the group's rehearsal for the "Bleeker To Broadway" 25th Anniversary show at New York's Minskoff Theater. (Photo: Chuck Pulin)



Diamonds are a Boy's Best Friend. EMI America executives present Corey Hart, third from left, with the Canadian Recording Industry Assn.'s Diamond Certification representing sales in excess of one million albums for "Boy In The Box" in that country. He is the second artist to achieve diamond status. With Hart are, from left, marketing & sales vice president Colin Stewart, label president Jim Mazza, Aquarius Management president Terry Flood, a&r vice president Neil Portnow and Hart's manager Bob Ramaglia.

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POP

PICKS

HOWARD JONES

Action Replay
PRODUCERS: Various
Elektra 60466 (EP)

Six song mini-album has its strongest commercial hook in Jones' new single, "No One Is To Blame," produced by Phil Collins and Hugh Padgham, which replaces the more dramatic excesses of Jones' earlier hits with a more restrained approach. Other tracks include new mixes of previously released material.

Laurie Anderson

Home Of The Brave
PRODUCERS: Roma Baran & Laurie Anderson
Warner Bros. 25400

Soundtrack to Anderson's performance film combines new versions of previously recorded tracks like "Language Is A Virus" and "Sharkey's Night" with several new compositions. Although the album has neither the technical patina of "Mister Heartbreak" nor the overwhelming scope of "United States I-IV," the film may be the vehicle Anderson needs to project her unique combination of visual and musical elements to a large audience.

GREG KIHN

Love And Rock And Roll
PRODUCER: Matthew King Kaufman
EMI America ST-17180

After scoring heavily a few years ago with "Jeopardy," Kihn has been hard pressed to repeat his success. This outing offers his best shot to date, with outstanding tracks that include "Wild In Love With You," "Privilege," and "Okay To Cry."

THE ART OF NOISE

In Visible Silence
PRODUCERS: The Art of Noise
Chrysalis BFV 41528

Band, whose name says it all about their sound, scored very well on its debut date a few years back. Now, with a switch to Chrysalis, the unique amalgam of techno-studio wizardry remains as fresh and identifiable as ever. Best bet: "Peter Gunn."

JAZZ/FUSION

PICKS

LARRY CARLTON

Alone/But Never Alone
PRODUCER: Larry Carlton
MCA MCA-5689

Guitarist makes a label move to MCA's new Master Series, a choice borne out by this set's emphasis on Carlton's breezy, acoustic guitar work, rather than his better known electric stylings. Familiar L.A. session pals and the leader's underlying sense of swing should earn warm greetings at jazz radio.

JOE WILLIAMS & FRIENDS

June 1985: I Just Want To Sing
PRODUCERS: Joe Williams, John Levy, Johnny Pate
DMS/Delos D/DMS 4004

Williams' seasoned craft shines on this second outing for the classical label. Surrounded by good friends—among them Thad Jones, Eddie "Lockjaw" Davis, and Benny Golson—he tackles a program of jazz and pop chestnuts and curios. The lush performances and immaculate productions are noteworthy as well for digital clarity and warmth.

GOSPEL

PICKS

DOROTHY MOORE

Givin' It Straight To You
PRODUCER: Steve Glassmeyer
Rejoice 7-01-500428-3

The tracks here are nice and fat, laid down full for maximum commercial effect. Moore's singing is straight and true and show a touch of pop in her black gospel to make it more accessible. Best cuts include Lionel Richie's "Jesus Is Love," "Keep Your Eyes On Jesus," and "Spreadin' Like Wildfire." There's no reason this couldn't cross over to white gospel radio.

IMITATORS

Once And For All
PRODUCERS: Gord Driver & the Imitators
Exile SPCN-5034-0003-X

This California band captures the pop sound well, layering it with FM commerciality. Neither guitar nor keyboards dominate the offering—a welcome relief from most albums—as the group achieves a nice mix in its tracks. Anthem lyrics punch messages home with visual images abounding in "Children Of The Lie," and "Once And For All."

POP

RECOMMENDED

JEAN MICHEL JARRE

Rendez-vous
PRODUCER: Jean Michel Jarre
Polydor/Dreyfus 829 125

Synthesist and composer creates another hypnotic, richly textured album, this time with literal space motifs behind the concept. In a market more hospitable than ever to this vein of alternative pop, Jarre should hit new sales peaks.

PET SHOP BOYS

Please
PRODUCER: Stephen Hague
EMI America PW-17193

The American debut for this British duo is an atmospheric synth/pop collage with rich electronic orchestrations and troubled themes on its mind. "West End Girls" typifies their charm.

SPOTLIGHT

PRINCE AND THE NEW POWER GENERATION



EVOLUTION / PARADE

PRINCE & THE REVOLUTION

Parade
PRODUCERS: Prince & the Revolution
Paisley Park/Warner Bros. 25395

Amalgam of tracks recorded for the motion picture "Under The Cherry Moon," as well as several other compositions not slated for the film. Like the preceding album, "Around The World In A Day," "Parade" confounds by Prince's refusal to hitch his star to a predictable formula, preferring to offer rewards via the album's experimental spirit. Highly orchestrated and craftily arranged, the album succeeds best with tracks like "Anotherloverholenyohead," "Mountains," "Boys And Girls," and the first single, "Kiss."



OAK RIDGE BOYS

Seasons
PRODUCER: Ron Chancey
MCA 5714

The most delightfully varied album the Oaks have made—one that imaginatively displays their remarkably rich, believable voices and instrumentation that is both wide-ranging and keenly sensitive to the lyrics it supports. To these virtues are added a collection of songs which—with the exception of the seemingly obligatory "Elvira" clone, "Juliet"—are thought-provoking and refreshingly adult. "Take A Step (Yesterday Waltz)" is overpoweringly beautiful.

RUEFLEX

Flowers For All Occasions
PRODUCER: Mick Glossop
MCA MCA-5733

Thoughtful, energetic post-punk rock with a classic guitar focus dominates this British quintet's first to hit the market here via MCA's Stiff deal. Strong promise, although there's no obvious crossover single here.

LET'S ACTIVE

Big Plans For Everybody
PRODUCER: Mitch Easter
I.R.S. IRS-5703

Producer Easter's pop laboratory, now reduced from its prior trio format to Easter himself, again yields evocative pop and rock that will delight his fans and probably elude radio. College and alternative stations will be first line of attack.

MARCIA BALL

Hot Tamale Baby
PRODUCER: Scott Billington
Rounder 3095

Second album by singer/pianist with r&b and honky tonk roots captures her personal flair and ability to interpret significant historical songs from the southern soul movement.

THE NIGHTHAWKS

Hard Living
PRODUCER: Stuart Smith
Varrick/Rounder VR-022

Washington, D.C.'s ultimate bar band goes back on the prowl. Like the Blasters or Fabulous Thunderbirds, the Nighthawks are firmly grounded by the roots of rock'n'roll, reveling in the inflection of the blues.

STEPHEN CAUDEL

Wine Dark Sea
PRODUCERS: Tom Newman & Stephen Caudel
Coda/Jem NAGE 6

Orchestral composition, rearranged for acoustic guitar and keyboards. Squarely in the new age vein, this is a welcome addition to the new label's growing catalog in this genre.

A FLOCK OF SEAGULLS

Dream Come True
PRODUCERS: Mike Score & Wayne Brathwaite
Jive/Arista JL8-8411

Strong comeback bid by the band that has so far failed to successfully follow through on its initial strong debut. Best tracks: "Better & Better," "Who's That Girl (She's Got It)" and "Heartbeat Like A Drum."

ERIC JOHNSON

Tones
PRODUCER: David Tickle
Reprise 25375

Fine guitarist boasts a repertoire that draws on a diverse background from blues to heavy metal, yet manages to be his own man. Talent and originality could spell the start of a long and significant career.

JOE HENRY

Talk Of Heaven
PRODUCERS: Joe Henry & Keith Anderson
Profile PRO-1212

Singer/songwriter with country/rock style is a departure signing for the normally street-hip Profile label. Unique voice and relaxed style make for a noteworthy debut.

LATIN QUARTER

Modern Times
PRODUCERS: Pete Hammond & Latin Quarter
Arista AL6-8422

Ambitious septet combines experimental pop/dance music with politically conscious lyrics. Best tracks: "Radio Africa" and "Modern Times."

KING KOBRA

Thrill Of A Lifetime
PRODUCERS: Carmine Appice, Duane Hitchings
Capitol ST-12473

Polished, if rather faceless, pop/rock from veteran drummer Appice's latest band moves it closer to mainstream. Despite the group's image, the music is mostly romantic uptempo fare. Several single prospects, too.

PAUL BRADY

True For You
PRODUCERS: Neil Dorfman, Paul Brady
21 Records 90504 (Atco)

Belatedly released 1983 album that begs the question of this powerful Irish singer/songwriter's obscurity. Intelligent songs, strong vocal performances, and crisp production—thanks to Dire Straits co-producer Dorfman—make this worthy of AC and AOR attention.

THE BLOW MONKEYS

Animal Magic
PRODUCERS: Peter Wilson, Dr. Robert, Adam Moseley
RCA NFL1-8065

British band's quick return after its stateside debut is marked by a shift toward warmer, soul-inflected songs with beefed-up production, typified by "Digging Your Scene."

GREEN ON RED

No Free Lunch
PRODUCER: Not listed
Mercury 826 346

Quintet moves to the big leagues with this set, produced in England but still steeped in mostly American idioms. Post-punk country rock with smart lyrics, raw vocals.

CHACKO

PRODUCER: Joey Balin
Polydor 829 062

This rock debut for the gravel-voiced, six-foot, British songstress looks more convincing than it sounds. Songs range from hard-driving guitar rock to run-of-the-mill synth pop.

ORIGINAL MOTION PICTURE SOUNDTRACK

Just Between Friends
PRODUCER: Patrick Williams
Warner Bros. 25391

Composer Williams' lyrical, jazz-flavored pop themes are a snug fit for guitarist Earl Klugh, who leads a large crew of studio aces on this mostly buoyant screen score. Should add some movie music fans to Klugh's crossover jazz base.

THE LORDS OF THE NEW CHURCH

Killer Lords
PRODUCERS: Various
I.R.S. IRS-5726

Single disk package reprises tracks from the band's first four years, with the Stiv Bators-led quartet tackling covers as well as originals.

MICHAEL SEMBELLO

Without Walls
PRODUCERS: Richard Rudolph, Michael Sembello
A&M SP-5044

Journeyman session musician could get another shot at solo success with this well-produced and varied batch of pop, rock, and r&b songs, starting with "What You Really Want."

CHET ATKINS

Street Dreams
PRODUCER: uncredited
Columbia FC 40256

If there's such a thing as country/jazz/fusion, then Atkins is the man to record it and this is the album. Backup band features Ronnie Foster, David Hungate, Carlos Rios, and more. A fine cover of Mason Williams' "Classical Gas," which seems ripe for a second go-round as a single.

DAVID BORDEN/THE NEW MOTHER MALLARD BAND

Anatidae
PRODUCERS: David Borden & Alex Perialis
Cuneiform Records Rune 4

Fans of Riley, Glass, Reich, and other contrapuntally minded experimentalists are advised to look here. Band is an updated version of an all-synthesizer trio that Borden led in the '70s. This edition features guest shots by David Van Tieghem and David Torn.

INTERIOR

PRODUCER: Haruomi Hosono
Windham Hill WH-1047

Electronic pop from a Japanese quartet whose synthesizer pieces straddle fusion and pop.


BOBBY BARTH

Two Hearts—One Beat
PRODUCER: Bruce Nazarian
Atco 90502

Guitarist, formerly with hardrocking band Axe, takes a somewhat more pop-oriented but no less gritty approach on his solo debut. Some strong songs and good performances, with able-bodied backing on this Detroit session from the Was Not Was army. (Continued on page 79)

WHAT'S MISSING FROM THIS PICTURE?

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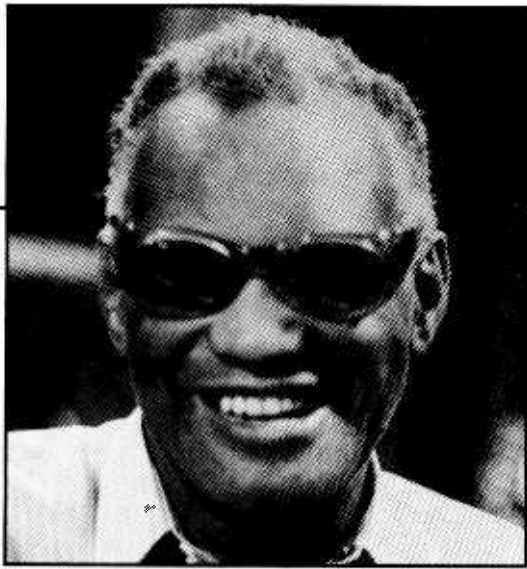
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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

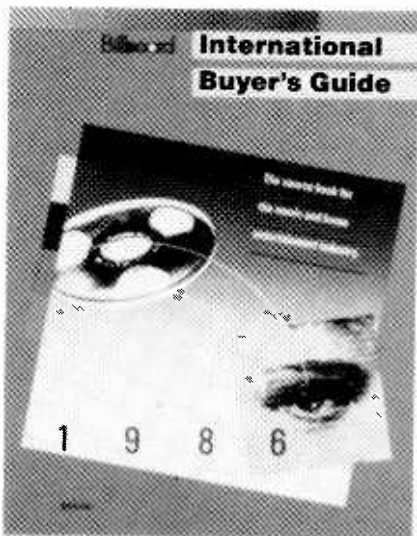
THE NUMBER OF new records entering the Hot 100 picked up this week, with 11 making their bow. The two outstanding debuts were by superstars: **Madonna's** "Live To Tell" (Sire) at No. 49, and **Journey's** "Be Good to Yourself" (Columbia) at No. 51, each being added to over half of the top 40 radio panel. New artists have been among the 19 debuts of the past two weeks, thanks to PDs—such as Hot-104 Buffalo's **Jim Randall**—who are willing to try unproven artists. Says Randall, "America's still the toughest place in the world to break records." Indeed, despite the best efforts of A&M Records, the international smash hit "A Good Heart" by Irish singer **Feargal Sharkey** lost its bullet at No. 74 on the Hot 100. Randall, however, moved the record from 23 to 16. "I just loved the sound. We played it, sales started kicking in, a couple of other stations in the market added it, and we upped the rotation. It's top 20 in sales, and it tests really well in callouts with ages 25-34."

AT THE TOP OF the chart, **Prince & the Revolution's** "Kiss" (Paisley Park) is making steady gains on **Falco's** "Rock Me Amadeus" (A&M). **Whitney Houston** is the Hot Mover/Airplay with "Greatest Love of All" (Arista), and runner-up for Hot Mover/Sales, which was taken by **Miami Sound Machine's** "Bad Boy" (Epic). Houston already had airplay on more than 80% of the radio reporters last week; her airplay point gains were mostly obtained from strong upward moves where the record is being played.

MOST RECORDS IN the middle of the chart get bullets from gains in airplay points, since sales points usually kick in only after a record reaches the 30s or higher. "Great Gosh A'Mighty" by **Little Richard** (MCA) is an exception, having very strong sales gains to earn a bullet at No. 42 despite small radio point gains. Similarly, **Rene & Angela's** "Your Smile" (Mercury), at No. 62, earned a bullet for the second week in a row entirely from strong sales. Bullets are earned by strong upward total point gains, regardless of whether those point gains are from airplay, sales, or a combination of both.

"I CAN'T WAIT" by **Nu Shooz** (Atlantic) managed only a three-position jump because of chart congestion. The record has gone top 10 on radio in Boston, New York, El Paso, Jacksonville, Fresno, Seattle, San Francisco, and in Portland, Ore., where the group originated. **Gary Bryan**, PD of Z-100 in Portland, remembers the record's beginnings last year: "We saw an article in a local newspaper about the record, out on a local label, and the article was critical of us for not playing local musicians. So we played it on the "Z Morning Zoo," put it to a vote—and the response was overwhelmingly positive. We put it in rotation and it went to No. 1 in Portland." Atlantic bought the record after a dance remix done in Holland started to take off in clubs around New York. Bryan says, "The Dutch disco mix had a different sound, so we're playing Nu Shooz again, and it went 9-7 this week."

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FOR WEEK ENDING APRIL 12, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

232 REPORTERS

			NEW	TOTAL
			ADDS	ON
MADONNA	LIVE TO TELL	SIRE	164	164
JOURNEY	BE GOOD TO YOURSELF	COLUMBIA	148	148
TEARS FOR FEARS	MOTHERS TALK	MERCURY	75	76
CULTURE CLUB	MOVE AWAY	VIRGIN/EPIC	57	128
STARSHIP	TOMORROW DOESN'T MATTER TONIGHT	GRUNT	55	114

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

186 REPORTERS

			NUMBER
			REPORTING
SADE	NEVER AS GOOD AS THE FIRST TIME	PORTRAIT	32
MR. MISTER	IS IT LOVE	RCA	30
WHITNEY HOUSTON	GREATEST LOVE OF ALL	ARISTA	29
MIKE & THE MECHANICS	ALL I NEED IS A MIRACLE	ATLANTIC	26
DAVID BOWIE	ABSOLUTE BEGINNERS	EMI-AMERICA	22

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Billboard **HOT 100 SALES & AIRPLAY**

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	ROCK ME AMADEUS	FALCO	1
2	2	KISS	PRINCE AND THE REVOLUTION	2
3	5	MANIC MONDAY	BANGLES	3
4	3	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	4
5	9	ADDICTED TO LOVE	ROBERT PALMER	6
6	7	LET'S GO ALL THE WAY	SLY FOX	7
7	8	WHAT YOU NEED	INXS	5
8	13	WEST END GIRLS	PET SHOP BOYS	8
9	11	HARLEM SHUFFLE	THE ROLLING STONES	9
10	4	SECRET LOVERS	ATLANTIC STARR	11
11	18	WHY CAN'T THIS BE LOVE	VAN HALEN	12
12	16	TENDER LOVE	FORCE M.D.'S	10
13	6	THESE DREAMS	HEART	13
14	21	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	14
15	10	NIKITA	ELTON JOHN	17
16	—	YOUR LOVE	THE OUTFIELD	15
17	28	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	20
18	27	OVERJOYED	STEVIE WONDER	24
19	20	CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	25
20	30	I THINK IT'S LOVE	JERMAINE JACKSON	18
21	26	I CAN'T WAIT	STEVIE NICKS	16
22	15	THIS COULD BE THE NIGHT	LOVERBOY	21
23	25	LIVE IS LIFE	OPUS	33
24	12	BEAT'S SO LONELY	CHARLIE SEXTON	39
25	—	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	28
26	29	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	38
27	—	BAD BOY	MIAMI SOUND MACHINE	23
28	23	NO EASY WAY OUT	ROBERT TEPPER	34
29	—	SO FAR AWAY	DIRE STRAITS	22
30	14	SARA	STARSHIP	27

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	ROCK ME AMADEUS	FALCO	1
2	2	KISS	PRINCE AND THE REVOLUTION	2
3	6	WHAT YOU NEED	INXS	5
4	3	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	4
5	7	MANIC MONDAY	BANGLES	3
6	9	ADDICTED TO LOVE	ROBERT PALMER	6
7	8	LET'S GO ALL THE WAY	SLY FOX	7
8	12	TENDER LOVE	FORCE M.D.'S	10
9	11	WEST END GIRLS	PET SHOP BOYS	8
10	5	THESE DREAMS	HEART	13
11	4	SECRET LOVERS	ATLANTIC STARR	11
12	13	HARLEM SHUFFLE	THE ROLLING STONES	9
13	16	WHY CAN'T THIS BE LOVE	VAN HALEN	12
14	20	I CAN'T WAIT	STEVIE NICKS	16
15	—	TAKE ME HOME	PHIL COLLINS	19
16	24	YOUR LOVE	THE OUTFIELD	15
17	27	I THINK IT'S LOVE	JERMAINE JACKSON	18
18	28	SO FAR AWAY	DIRE STRAITS	22
19	19	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	14
20	10	NIKITA	ELTON JOHN	17
21	—	BAD BOY	MIAMI SOUND MACHINE	23
22	14	THIS COULD BE THE NIGHT	LOVERBOY	21
23	30	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	20
24	—	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	26
25	—	GREATEST LOVE OF ALL	WHITNEY HOUSTON	29
26	29	OVERJOYED	STEVIE WONDER	24
27	—	FOR AMERICA	JACKSON BROWNE	31
28	—	I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	JOHN TAYLOR	30
29	—	SOMETHING ABOUT YOU	LEVEL 42	32
30	—	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	37

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
EPIC (4)	13
CBS Associated (2)	
Portrait (2)	
Scotti Bros. (2)	
Carrere (1)	
Tabu (1)	
Virgin/Epic (1)	
ATLANTIC (7)	10
Island (2)	
Modern (1)	
WARNER BROS. (5)	10
Geffen (2)	
Paisley Park (2)	
Warner Bros./Tommy Boy (1)	
A&M (6)	9
A&M/Virgin (3)	
COLUMBIA (8)	9
Rolling Stones (1)	
ARISTA (7)	8
Jive (1)	
EMI-AMERICA (5)	7
Manhattan (2)	
POLYGRAM	7
Mercury (3)	
Polydor (2)	
Casablanca (1)	
Riva (1)	
CAPITOL	6
MCA (5)	6
I.R.S. (1)	
RCA (3)	6
Grunt (2)	
A&M (1)	
ELEKTRA (4)	5
Asylum (1)	
MOTOWN	1
Tamla (1)	
PROFILE	1
SIRE	1
VANGUARD	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

68 ABSOLUTE BEGINNERS (Jones, ASCAP)	(Hannah Hearlie, ASCAP/Southern, ASCAP/Julann, ASCAP)	75 LIFE IN A NORTHERN TOWN (Warner-Tamerlane, BMI)	56 RIGHT BETWEEN THE EYES (Sluggo Songs, BMI/Man-Ken, BMI)	53 TOMORROW DOESN'T MATTER TONIGHT (Trademarc, ASCAP)
6 ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP) WBM	9 HARLEM SHUFFLE (Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP	38 A LITTLE BIT OF LOVE (IS ALL IT TAKES) (House Of Champions, ASCAP)	4 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)	8 WEST END GIRLS (Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP
37 ALL I NEED IS A MIRACLE (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	77 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP	33 LIVE IS LIFE (April, ASCAP/Mainhatten) CPP/ABP	1 ROCK ME AMADEUS (Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM	14 WHAT HAVE YOU DONE FOR ME LATELY (Flyte Tyme, ASCAP)
69 ALL THE THINGS SHE SAID (Colgems-EMI, ASCAP) WBM	55 (HOW TO BE A) MILLIONAIRE (Neutron, BMI/10, BMI/Nymph, BMI) CPP	49 LIVE TO TELL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)	44 ROUGH BOY (Hamstein, BMI) WBM	5 WHAT YOU NEED (MCA, ASCAP) HL/MCA
20 AMERICAN STORM (Gear, ASCAP) WBM	35 HOW WILL I KNOW (Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM	76 LIVING IN AMERICA (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	100 RUSSIANS (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	64 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP) HL
60 ANOTHER NIGHT (Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	16 I CAN'T WAIT (Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM	91 LIVING IN THE BACKGROUND (Screen Gems-EMI, BMI)	50 SANCTIFY YOURSELF (Colgems-EMI, ASCAP) WBM	85 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
97 BABY TALK (Hub, ASCAP/MCA, ASCAP)	36 I CAN'T WAIT (Poolside, BMI)	93 LOVE AND ROCK AND ROLL (Lexy Girl, ASCAP)	27 SARA (Kikiko, BMI/Petwolf, ASCAP) CHA/HL	66 WHERE DO THE CHILDREN GO (Dub Notes, ASCAP/Human Boy, ASCAP)
23 BAD BOY (Foreign Imported, BMI) CPP	30 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS) (Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL	87 A LOVE BIZARRE (Sister Fate, ASCAP)	28 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	78 WHISPER IN THE DARK (Maplewood, ASCAP/Boozertunes, ASCAP/Boozertunes, BMI) CPP
51 BE GOOD TO YOURSELF (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP)	86 I ENGINEER (Little Mole, ASCAP/Intersong, ASCAP/Makiki, ASCAP/Arista, ASCAP) CHA/HL	3 MANIC MONDAY (Controversy, ASCAP)	11 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	12 WHY CAN'T THIS BE LOVE (Yessup, ASCAP) WBM
39 BEAT'S SO LONELY (Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	79 I LIKE YOU (Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)	67 MOTHERS TALK (Virgin Music/10 Music/Nymph, BMI)	80 SHOT IN THE DARK (Virgin, ASCAP) CPP	83 WORKING CLASS MAN (Frisco Kid, ASCAP)
63 BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	18 I THINK IT'S LOVE (Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP	52 MOVE AWAY (Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM	58 SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM	15 YOUR LOVE (Warning Tracks, ASCAP)
61 CALL ME (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	84 I WANNA BE A COWBOY (Protoons, ASCAP/Gull Songs, ASCAP)	92 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD) (Ackee, ASCAP/Life Size, ASCAP)	22 SO FAR AWAY (Chariscourt, BMI/Almo, ASCAP) CPP/ALM	62 YOUR SMILE (A La Mode, ASCAP) WBM
25 CALLING AMERICA (April, ASCAP) CPP/ABP	26 IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP) CPP	45 NEVER AS GOOD AS THE FIRST TIME (Silver Angel, ASCAP) CPP	89 SOMEBODY SOMEWHERE (T.B.A., CAPAC)	
99 CONGA (Foreign Imported, BMI) CPP	96 IF YOU WERE A WOMAN (AND I WAS A MAN) (April, ASCAP/Desmobile, ASCAP)	57 NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	32 SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL	
73 CRUSH ON YOU (Almo, ASCAP/Crimso, ASCAP/Irving, BMI)	70 I'M NOT THE ONE (Lido, ASCAP)	17 NIKITA (Intersong, ASCAP) CHA/HL	48 STICK AROUND (Charisma, ASCAP/Pun, ASCAP) WBM	
94 DAY BY DAY (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	40 IS IT LOVE (Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM	34 NO EASY WAY OUT (Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	71 THE SWEETEST TABOO (Silver Angel, ASCAP/Famous, ASCAP) CPP	
65 DO ME BABY (Controversy, ASCAP)	82 IS THAT IT? (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	72 NO ONE IS TO BLAME (Howard Jones Music, Ltd.)	19 TAKE ME HOME (Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM	
47 FEEL IT AGAIN (Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	81 JOHNNY COME HOME (Virgin, ASCAP) CPP	46 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	98 TARZAN BOY (Screen Gems-EMI, BMI) WBM	
31 FOR AMERICA (Swallow Turn, ASCAP)	41 KING FOR A DAY (Zomba, ASCAP) CPP	24 OVERJOYED (Jobete, ASCAP/Blackbull, ASCAP) CPP	10 TENDER LOVE (Flyte Tyme, ASCAP)	
74 A GOOD HEART (Little Diva, BMI)	2 KISS (Controversy, ASCAP)	59 THE POWER OF LOVE (April, ASCAP) CPP/ABP	95 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM	
42 GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME) (Paytons, BMI/Wep, BMI)	43 KYRIE (Warner-Tamerlane, BMI/Entente, BMI) WBM	90 PRETTY IN PINK (Blackwood, BMI)	13 THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	
29 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP	7 LET'S GO ALL THE WAY (Lito, BMI)	54 RESTLESS (Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrndur, BMI) CPP	21 THIS COULD BE THE NIGHT (Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	
88 HANDS ACROSS AMERICA				

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

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



Pop Pioneer. ASCAP president Hal David, right, presents the organization's Founder Award to Bob Dylan, whose "legendary contributions have been a sustaining influence on the music of an entire generation and whose accomplishments reflect the goals set forth by the society's founding fathers," as stated in the inscription engraved on the award. Dylan is the second ASCAP member to receive the award; Stevie Wonder was honored in 1984.

New Companies

La Quince Music Co., formed by Marvin L. Brown. A music publisher and record company whose first release is "A Million Dreams" by Quincy. Company will also be involved in marketing and promotion for independent labels. 225 Stuart Ave., Kalamazoo, Mich. 49007; (616) 345-3379.

On Time Productions, formed by Bruce A. Vappie and Robert Willard. Company will perform services in artist promotion, concert production, and video production. Also offering legal counsel, sponsorships, and promotion for artists. P.O. Box 19599, New Orleans, La. 70170; (504) 482-6347.

PMA Marketing, formed by Pat Martin. A consultancy specializing in air talent coaching and training, marketing, promotions, and TV campaigns. 906 West Montana Ave., Milwaukee, Wis. 53215; (414) 482-2638.

Liberty Bell Records Inc. and **U.S. Liberals Music**, formed by Douglas Bowden Sr. Companies will promote, distribute, and market new music nationally. They will also specialize in pop/rock/funk/urban dance music, 12-inch singles and album contracts. First release is "You Used To Be The One" by Kent and the U.S. Liberals. P.O. Box 14844, Cleveland, Ohio 44114; (216) 991-7018.

August Artist Unlimited Inc., formed by Camille M. Barbone, William Lomuscio, and Michael Konopka. Company will specialize in artist management, recording, and video production. Exclusive representation for Crimes of Passion. 120 Duane St., Suite 404, New York, N.Y. 10007; (212) 693-0260.

Singer/Rifkind Communications, formed by David Singer and Steve Rifkind. Company manages actor/singer Stoney Jackson. Arrangements have also been made with Lorimar/TelePictures to co-produce an animated "rap" cartoon series, titled "The Street Frogs." 440 Park Ave. So., New York, N.Y. 10016; (212) 481-1300.

Playback Plans New Releases In Two Months

NASHVILLE Playback Records, a Miami-based television album marketing company, will release new albums by Frankie Laine, Tiny Tim, and Dennis Yost & the Classics IV during the next two months. Playback is distributed by Sutra Records.

According to label president Jack Gale, these albums will feature single releases. Two Yost projects are set: a 20-cut album of classics, to be released through television in April, and a 10-cut album of new material, set to be out in May.

Playback is currently offering a David Frizzell TV package, "David Sings Lefty." Other artists on the label are Kitty Wells, Del Reeves, Leroy Van Dyke, the Platters, Mickey Rooney, Joe South, Don Cornell, Roy Drusky, and Ronnie Dove.

BIRTHS

Girl, Lindsay Rose, to **Annamarie and David LeVan**, March 19 in Stamford, Conn. He is vice president, engineering of Narwood Productions in New York City.

Girl, Dana Marie, to **Lisa and Joe Ferrara**, March 24 in New York City. She is the daughter of Joe Grippo, national sales manager for Concord Jazz Records.

MARRIAGES

Denny Mosesman to **Cookie Korn**, March 9 in Dallas. He is national promotion manager, Nashville division, Warner Bros. Records. She is an attorney in Dallas.

DEATHS

Chuck Landis, 68, March 16 in Canoga Park, Calif. The veteran concert promoter is recognized for his role in founding two of Los Angeles' best-known clubs, the Roxy, a West Hollywood rock club, and the Coun-

try Club in Reseda, offering rock concerts and boxing matches. He is survived by his wife, Elaine, four sons and three grandchildren.

For The Record

RCA/Ariola's videoclip fees will go into effect on March 31, and all charges will be retroactive to that date regardless of when the contract is signed. A story in the March 29 *Billboard* incorrectly stated the starting date of the fees.

An article in the April 5 edition of *Billboard* misstated the status of the new album, "Chillin'," by the Force M.D.'s. The album has been licensed to Warner Bros.; the Force M.D.'s remain a Tommy Boy act.

...newsline...

THE GOSPEL MARKET will apparently be served by its own Compact Disc plant. Word from Optec Industries Inc., a data systems company in Atlanta, is that it will construct a CD plant in the Norcross area, north-east of Atlanta, to serve primarily Christian and gospel recording labels. Company president Mike Ashworth says production, to begin in mid-1987, will have an initial capacity of 100,000 disks per week, expanding to 200,000 disks per week by 1988.

MUSIC PUBLISHERS' FORUM/NEW YORK raises the topic of legal issues at its meeting Tuesday (15) from 4 p.m. to 6 p.m. in the Park Suite of The Essex House. Moderated by Joanne Boris of The Entertainment Group, the panel will consist of attorneys Harold Rosenblum, Joseph L. Serling, Marvin Witofsky, Judith Berger, and Alan Shulman.

WILLIE NELSON is the 1986 designee as "Man Of The Year" by the UJA-Federation's music industry division. The CBS star will receive official recognition of this honor at a dinner/dance Nov. 1 at the Sheraton Centre in New York.

ARNOLD SHAW, the chronicler of musical Americana; has written a new tome, "Black Popular Music In America" (Schirmer Books, \$19.95, 386 pages). Shaw documents the genre's history from the early spirituals and minstrels of the 1800s to the present.

HUGH FORDIN'S DRG LABEL is making new albums by two musical theater/nightclub pros, Elisabeth Welch and Dorothy Loudon. Welch, currently appearing in New York, is recording an album called "The Passing Years" from the title of a song written for her by Murray Grand. Loudon's album, "Broadway Baby," contains a rare Stephen Sondheim song, "Truly Content," written in 1962 for a Jules Feiffer revue. In June, DRG will issue its first six Compact Discs, with Liza Minelli, Tony Bennett, Gerry Mulligan, and others.

EXECUTIVE TURNTABLE

(Continued from page 4)

the vice president.

Susan Dodes is appointed international acquisitions manager for Chapel International in New York. She was international repertoire coordinator for the company.

DISTRIBUTION/RETAILING. WEA Atlanta names **Billy Lasseter** field merchandiser. He joined the Atlanta branch warehouse staff in 1982.

HOME VIDEO. CBS/Fox Video International in New York makes the following promotions: **Ele Juarez** to vice president and managing director for Spain and Latin America; **Gilbert Ohayon**, managing director, France; **Ray Robinson**, managing director, South Pacific; and **Bob Wright**, deputy managing director, South Pacific.

New World Video in Los Angeles appoints the following: **Susan Fields** as manager of creative services; **Bianca Blyth**, assistant in the creative services department; and **Tracey Colona**, sales coordinator. Also, **Steve Dorman** is named national sales manager for the company's Canada office.

Michael Meyer is named manager of special markets at Media Home Entertainment, based in the Minneapolis area. He was an independent video producer and supplier.

PRO AUDIO/VIDEO. Unitel Video in Hollywood, Calif., elevates the following to vice president posts: **Rita Scott**, operations; **Mark Miller**, engineering; and **Jeff Ross**, sales.

Steve Hebrock is promoted from design engineer to engineering manager at Audio-Technica in Stow, Ohio.

James Ruse is named product specialist for the professional audio division of Analog & Digital Systems in Wilmington, Mass. He was a sales representative for JAMM Distributing.

Praxis Media in South Norwalk, Conn., promotes **Sandra Hammond** to associate producer and appoints **Gerrin Burton** marketing representative. Hammond was production coordinator; Burton designed training and multimedia programs for several companies.

RELATED FIELDS. **Allan Cooper** joins the William Morris Agency as a booking agent for the concert division in New York. He served in a similar capacity at Associated Booking Corp.

Lori Levin joins the Press Office Ltd. in New York as account executive. She was with Norby Walters Talent Agency.

William Seip is appointed director of Canadian operations for the newly formed Virgin Merchandising International, Canada. He is the founder and chairman of William Seip Management. Also, **Shelly Taylor** becomes assistant to the director.

HWH Enterprises names **Pamela Fleming** and **Wendy Kranitz** account executives in New York. Fleming was with MECA. Kranitz was upped from assistant account executive.

ALBUM REVIEWS

(Continued from page 72)

AMERICAN GIRLS

PRODUCER: Dennis Herring
IRS 5702

Label that produced the Go-Gos gives the girl-group formula a cynical twist with a lineup that's long on covering the listener demographics and short on ideas. Album even features a track called "American Girl."

ORIGINAL MOTION PICTURE SOUNDTRACK

Bad Guys

PRODUCERS: Various
Casablanca 826 610-4

Soundtrack to the low-budget wrestling flick is a somewhat undirected compendium with a metal accent via Spider Turner, the Kane Gang, and Precious Metal. Also features Robert John, Jeff Tyzik and Stars On 45.

ERICH KUNZEL & THE WINNIPEG SYMPHONY

Kunzel On Broadway

PRODUCER: Julian Rice
Fanfare DFC-9017

A digital feast of Broadway melody, the album presents arrangements of seven classic show scores, one of them the rarely heard Gershwin "Strike Up The Band." There are four original Robert Russell Bennett orchestrations. Kunzel again hits the mark with lighter symphonic fare.

JOHN WILLIAMS & THE BOSTON POPS

Swing, Swing, Swing

PRODUCER: John McClure
Philips 412 626-2

The big-band sound, in 14 mostly swing-era classics, takes on symphonic proportions though the arrangements generally mirror the originals. Williams and the Boston Pops are solid sellers, especially among "blockbuster" sound Compact Disc fans. Their latest effort won't disappoint.

BLACK

RECOMMENDED

SOLOMON BURKE

A Change Is Gonna Come

PRODUCERS: Scott Billington & Solomon Burke
Rounder 2053

Soul great hit the comeback trail last year with a double record live set, and follows it up with this fine studio date. Material is mostly new, but two covers—Percy Sledge's "When A Man Loves A Woman," and the Sam Cooke title track—are especially noteworthy.

BRONNER BROTHERS

Fantasy

PRODUCERS: Shep Eppinger & Bernard Bronner
Neighbor BB0315

Strong funk duo offers up-to-date sound. Fine production is married with big ears to make this outing a competitive release.

IRMA THOMAS

The New Rules

PRODUCERS: Scott Billington & Irma Thomas
Rounder 2046

Crisp album remains true to both the veteran r&b singer's best features and the New Orleans sound. Thomas sounds as fine as ever, making this a real find for fans of the Crescent City scene.

COUNTRY

RECOMMENDED

HANK WILLIAMS

Lost Highway, December 1948-March 1949

PRODUCERS: uncredited
Polydor 825 554-Y-2

Two-volume set is the latest in the ambitious mission of presenting all Williams' studio works in the order of their recording and in the original undubbed mono form. Several cuts feature duets with wife Audrey.

JAZZ/FUSION

RECOMMENDED

TERENCE BLANCHARD/DONALD HARRISON

Discernment

PRODUCER: George Wein
George Wein Collection GW-3008 (Concord Jazz)

Young turks, the latest wave from Art Blakey's finishing school, drive a strong quintet date with gripping work from Blanchard's trumpet and Harrison's alto sax. Uncompromised acoustic jazz.

AHMAD JAMAL

Rossiter Road

PRODUCERS: Ahmad Jamal, Laura Hess-Hay
Atlantic 81645

Pianist's second for the label again suggests a rejuvenated Jamal. Current quartet sustains his signature sensuousness, but set of eight new originals shows fresh instincts from the arranger.

PETE PETERSON & THE COLLECTION JAZZ

ORCHESTRA

Playin' In The Park

PRODUCER: Pete Peterson
Pausa PR-7191

Dallas-based big band with a residency at the Sheraton Park Central continues to impress. This latest digitally mastered set gives further proof of its considerable strength.

VARIOUS ARTISTS

The Sound Of Picante

PRODUCER: Carl E. Jefferson
Concord Picante CJP-295

Monty Alexander, Laurindo Almeida, Charlie Byrd, Tania Maria, Tito Puente, Poncho Sanchez, and the late Cal Tjader are featured in a sampler from this Latin jazz label.

SUSANNAH MCCORKLE

How Do You Keep The Music Playing?

PRODUCER: Susannah McCorkle
Pausa PR-7195

Singer's plomb in handling pop vehicles from a wide array of eras remains exciting. This set uses shifting small groups to frame songs from Irving Berlin to Jimmy Webb, yielding a classic pop set that jazz radio and fans will be first to accept.

GOSPEL

RECOMMENDED

HEAVEN BOUND

Revived

PRODUCERS: Eldridge Fox and Ken Eubanks
Riversong RO3914

Solid southern gospel with no frills attached is the calling card of these guys. Southern gospel fans will be delighted for while there are no surprises, Heaven Bound manages to play the field well from uptempo foot-tappers to soaring ballads. Band carries its message and music straight to the heart of this audience.

RAY BOLTZ

Match The Lamb

PRODUCER: Steve Millikan
Heartland MR38660

Boltz covers a lot of ground here—from synth-layered easygoing pop to the bluesy jazz of "6 A.M. Blues" and the humorous "It's Not Enough." Trying to be all things to all people, Boltz seems to lack focus, though the variety adds enough spice to keep a listener on his toes.

At Tape Royalty Hearings

Legislators See Copy-Coding System

BY BILL HOLLAND

WASHINGTON The recording industry demonstrated a copy-coding system to Capitol Hill lawmakers last month and got a nod of approval from consumer-conscious legislators but a resounding thumbs-down by opponents from the consumer electronics industry.

Charles D. Ferris, the former FCC chairman and lobbyist and spokesman for the Audio Recording Rights Coalition (ARRC), called the technological alternative plan "onerous," and accused the industry of trying to levy "a tax on top of a tax." (Related story, page 82.)

Ferris also maintained that "any provision that requires decoder chips, penalizes people for not having them, or makes recorders without them more expensive is the consumer electronics version of the neutron bomb—it wipes out people interested in buying music and making quality recordings for their personal use, while it leaves totally unaffected the very few who are said to be creating 'a problem' for the recording industry."

The Recording Industry Assn. of America (RIAA), with help from CBS Labs, is offering a copy-coding system as an alternative to a royalty payment for equipment used in home taping, and Sen. Charles McC. Mathias (R-Md.), chairman of the Copyright Subcommittee, whose staff has seen the system demonstrated, has shown enough interest to have scheduled this second hearing on his home taping bill, S. 1739.

"I cannot help but be intrigued by a technological solution to the home taping problem," he said in his

introductory remarks at the hearing.

If the system were introduced, manufacturers would have the alternative of equipping their recorders with "decoders" that would prevent taping of sound recordings encoded with a tone. Such machines would be "exempt" from paying the royalties.

Labels, however, would continue to make non-encoded sound recordings—that could be copied—but would offer them to the public at a premium price.

Blank tape, under S. 1739, would still be charged a penny-per-minute royalty fee.

Stan Gortikov, president of the RIAA, called the copy-coding system "strictly prospective." He said that it will not affect "consumers' ability to copy existing albums, tapes, and CDs, and they will be able in the future to use equipment now in the marketplace or already purchased to copy otherwise uncopyable recordings."

Calling the system a "phase-in," he said it would be "decades before copy coding can make a significant dent in the home taping problem," and added that "accordingly, there is a continuing need for royalty legislation [until encoded sound recordings and decoder machines are marketed]."

He added, "If opponents have anything to say about it, it will take longer than a decade."

Ferris refused to concede, even under questioning from Mathias, that there are home tapers who only tape off the air or from the records and tapes of their friends. He argued that "no matter whether a consumer buys a taxed machine or

expensive software [unencoded sound recordings], the consumer ends up paying the record companies for the right to tape records he has already bought."

He also added, "Let's not forget that consumers pay yet again when they pay the tax on blank tapes because the legislation taxes blank tape at a penny a minute. Seems like a double—if not triple—whammy to me."

Observers at the hearing called the testimony presented by both sides a draw, although some legislators seemed intrigued by the alternative.

Even Sen. Dennis DeConcini (D-Ariz.), no friend of the Mathias bill, who maintained that "I remain unconvinced that a fee on audio tapes and records is appropriate," also congratulated the industry "on coming forward with a solution that doesn't tax the consumer anymore."

Also debated were ramifications on retailers if the alternative system becomes law. Ferris foresaw a day when retailers would be faced with "machines with decoder chips, machines without, and software in six formats [records, tapes and CDs with and without encodation]."

Gortikov responded by saying retailers already deal with many formats—in addition to records and tapes, there are also several formats of blank tape.

Another industry official testified that the CBS System chip would only cost manufacturers \$1 apiece, and under questioning, reckoned that the price markup to the consumer would be in the \$5 to \$6 dollar area.

DISTRIBUTORS BLAST 'QUOTAS'

(Continued from page 3)

to do almost anything to get rid of it, because we don't want to be caught with thousands of units when it's dead," says one distributor.

Cost of "Future" to distributors is \$50.50; the Level C discount can knock that down to \$49.40. Word is that Commtron, the nation's largest video distributor, has put the title on sale for \$49.50, and other distributors have responded.

"We are not price cutting, but we will not lose market share," says Stan Meyers, Sound Video Unlimited vice president. "When someone can confirm a price from another distributor, we are matching prices. We will not lose market share." Sound Video is among the nation's largest distributors.

Pricing battles appear to be hottest among the nationally oriented, top-ranked distributors, with many regional firms sitting the battle out and some not going for the goals at all.

Some of the regional distributors have a different point of view about "Future." "The numbers are high, but they're not outrageously high compared to other programs," says Bill Perrault, director of advertising for Vermont-based Artec. "They're definitely being very aggressive with this title. But they also gave us a lot of tools to pull this off," Perrault says.

One of the concerns of distributors is that battles between the big

firms leave price as the dominant marketing tool.

"Quotas sometimes take the focus off the distributor doing the job he should do and focus it on a low-ball price," says Arthur Morowitz, president of Metro Video Distributing. The job distributors should do is full-spectrum marketing, Morowitz says, which includes using promotional pieces, p-o-p materials, and co-op funds.

Almost all distributors are running some kind of "Future" promotion. Prizes range from the DeLorean sports cars being given away by Sight & Sound and Ingram Video to

CBS CHAIRMAN BACKS YETNIKOFF

(Continued from page 3)

tion on our part, we have no reason to believe that CBS people have been involved in condoning or participating in the activities suggested."

"Most especially, I would underline to all of you that Walter Yetnikoff has been a leader in the industry in every sense. We are extremely unhappy that this broadcast shed any unfavorable light on his distinguished career. You may be sure that he has our 100% confidence, admiration, and support."

A spokesman for RIAA conceded that several meetings had been held on proposals regarding independent promotion. These took place within

the Sony Walkmans that are being given away by a great many firms to retailers who hit qualifying numbers.

In the end, though, cash seems to be the deciding factor, major distributors claim. "The retailer is sitting back and he's bartering his order for the guy who's going to give him the most advertising and the best price," says Meyers, noting that that's what he would do if he were in that end of the business.

the last 12 months, some time before the NBC News reports. Under RIAA bylaws, proposals are passed only by unanimous approval under secret balloting of the board. According to the spokesman, the proposal failed to meet with the approval of all board members.

The RIAA was ordered to turn over documents relating to independent promotion to a federal grand jury in New York Feb. 27, three days after NBC News made its first report. Presumably, minutes or other documentation of indie promo meetings are now in the hands of federal attorneys.

TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	55	WHITNEY HOUSTON ▲ ⁴ ARISTA AL8-8212 (8.98) (CD) 6 weeks at No. One	WHITNEY HOUSTON
2	2	3	40	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
3	3	2	17	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
4	4	4	31	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
5	8	11	7	FALCO A&M SP-5105 (8.98) (CD)	FALCO 3
6	6	8	9	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
7	7	7	45	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
8	11	16	7	SOUNDTRACK A&M SP-5113 (8.98) (CD)	PRETTY IN PINK
9	5	5	33	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
10	9	6	21	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
11	12	12	24	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
12	10	9	28	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
13	NEW ▶			VAN HALEN WARNER BROS. 25394 (8.98)	5150
14	18	18	11	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
15	19	21	58	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
16	15	15	20	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
17	14	13	22	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
18	21	28	21	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
19	17	17	48	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
20	16	14	47	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
21	NEW ▶			THE ROLLING STONES COLUMBIA OC 40250	DIRTY WORK
22	28	36	19	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
23	23	26	4	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98)	LIVES IN THE BALANCE
24	24	25	7	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
25	13	10	23	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
26	27	33	6	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
27	20	19	26	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
28	22	20	22	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
29	29	24	95	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
30	30	29	21	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
31	32	39	21	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
32	25	22	8	THE FIRM ATLANTIC 81628 (9.98)	MEAN BUSINESS
33	33	35	19	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
34	61	128	3	METALLICA ELEKTRA 60439 (8.98)	MASTER OF PUPPETS
35	34	34	31	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
36	44	47	11	CHERELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
37	31	27	18	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
38	38	32	55	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
39	40	42	4	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
40	35	38	28	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
41	41	43	4	JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK
42	26	23	17	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
43	45	51	7	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
44	36	30	26	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
45	39	37	38	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
46	43	41	10	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
47	50	61	5	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
48	48	50	20	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
49	49	52	7	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
50	NEW ▶			JUDAS PRIEST COLUMBIA OC 40158	TURBO
51	37	31	23	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
52	42	40	40	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
53	56	77	4	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
54	46	48	14	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
55	62	73	4	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	77	62	11	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
57	NEW ▶			JULIAN LENNON ATLANTIC 81640 (9.98)	THE SECRET VALUE OF DAYDREAMING
58	51	49	47	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
59	57	53	23	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
60	60	60	17	DOKKEN ● ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
61	52	44	43	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
62	54	59	60	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
63	63	65	8	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
64	82	103	4	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98)	WORLD MACHINE
65	67	81	7	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
66	55	56	20	PETE TOWNSHEND ▲ ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
67	71	106	4	MARILLION CAPITOL MLP 15023 (6.98)	BRIEF ENCOUNTER
68	47	46	21	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
69	58	55	11	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
70	91	94	4	TALK TALK EMI-AMERICA ST-17179 (8.98)	THE COLOUR OF SPRING
71	73	82	5	ANIMATION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
72	76	85	12	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
73	64	64	41	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
74	53	57	39	A-HA ▲ WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
75	89	100	6	FEARGAL SHARKEY A&M SP-5108 (6.98)	FEARGAL SHARKEY
76	103	—	2	SOUNDTRACK MCA 6160 (9.98)	DOWN AND OUT IN BEVERLY HILLS
77	86	90	8	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
78	88	170	3	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
79	79	80	6	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
80	81	86	28	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
81	59	45	63	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98) (CD)	MEETING IN THE LADIES ROOM
82	70	67	30	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
83	85	75	41	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
84	90	102	4	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
85	65	66	20	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
86	72	63	27	SOUNDTRACK ▲ ⁴ MCA 6150 (9.98) (CD)	MIAMI VICE
87	87	89	5	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
88	84	84	9	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
89	66	58	18	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
90	83	83	10	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
91	69	74	10	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
92	92	96	20	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
93	107	110	5	HONEYMOON SUITE WARNER BROS. 25293 (8.98)	THE BIG PRIZE
94	106	121	4	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
95	94	70	13	BALTIMORA MANHATTAN SQ 53026/CAPITOL (8.98)	LIVING IN THE BACKGROUND
96	75	71	73	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
97	97	88	22	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
98	100	92	16	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
99	99	101	23	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
100	102	139	47	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
101	104	93	40	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
102	74	69	9	SAM HARRIS MOTOWN 6165 ML (8.98)	SAM-I-AM
103	93	87	10	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
104	68	68	9	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
105	95	79	21	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
106	80	54	9	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
107	105	105	28	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
108	108	98	72	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
109	112	117	6	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
110	115	141	619	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON

○ 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.

BMI

congratulates our Nashville Songwriters Association International 19th Annual Achievement Awards Winners



Songwriter Of The Year

Bob McDill

Song Of The Year

"Baby's Got Her Bluejeans On"

NSAI OUTSTANDING SONGWRITERS OF 1985



Hank Cochran, Dean Dillon
"The Chair"

Paul Davis
"Bop" "Meet Me In Montana"

Don Goodman, Mary Ann Kennedy, Pam Rose
"Dixie Road"

Harlan Howard
"Somebody Should Leave"



Michael Garvin, Ron Hellard
"I Tell It Like It Used To Be"

Willie Nelson
"Forgiving You Was Easy"

Paul Overstreet
"I Fell In Love Again
Last Night"

Thom Schuyler
"My Old Yellow Car"
"I Fell In Love Again
Last Night"

Eddie Setser
"Seven Spanish Angels"

Not pictured: Fred Parris
"Lost In The Fifties Tonight"
(In The Still Of The Night)



Special Recognition Award
Mae Boren Axton



Wherever there's music, there's BMI.

Audio Lobby Outspent RIAA By 8 To 1

WASHINGTON The lobbying arm of the coalition representing Japanese and American manufacturers of cassette recorders and blank tape spent more than eight times as much as the recording industry in its efforts to defeat pending home-taping-royalty legislation.

The Audio Recording Rights Coalition (ARRC), the manufacturers' group allied with the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG), spent \$177,172.92 last year for such services as public relations, consulting, advertising, legal fees, staff wages, printing, and travel costs, according to public lobbying reports on file in the Senate Office of Public Records. In 1984, the ARRC racked up \$107,497.75.

By contrast, the recording industry trade group, RIAA, spent \$21,548.51 in 1985 and \$16,689.64 in reported service costs to further progress on the bills.

Sources close to the fiercely waged battle over the home-taping-royalty legislation say that actual costs might well be in excess of the sums reported in the lobbying reports. A close check of items in the '84 and '85 reports shows that the fees are not listed for several law firms and staffers connected with the ARRC effort to defeat the bills. However, one law firm hired by the ARRC filed a 1985 report showing a year-end fee of an additional \$6,100.

BILL HOLLAND

HELP FIND THESE CHILDREN



SARAH PRYOR

Missing From: Wayland, Massachusetts
Date of Birth: 1/13/76 Date Missing: 10/09/85
Race: White Hair: Blonde
Sex: Female Weight: 100 lbs.
Height: 5'2" Eyes: Hazel



KRISTINA CASEY

Missing From: Jacksonville, Florida
Date of Birth: 12/04/69 Date Missing: 04/20/85
Race: White Hair: Dark Blonde to Brown
Sex: Female Weight: 148 lbs.
Height: 5'5" Eyes: Hazel



DANYEL or DANIELLE SPARPANA

Missing From: Woodland, California
Date of Birth: 6/23/82 Date Missing: 11/02/85
Race: White Hair: Blonde
Sex: Female Weight: 40 lbs.
Height: 3' Eyes: Blue



TIMOTHY JACOB DAVISON "TJ"

Missing From: Decatur, Illinois
Date of Birth: 1/22/81 Date Missing: 10/10/85
Race: White Hair: Brown
Sex: Male Weight: 40 lbs.
Height: 3'4" Eyes: Brown

If you have any information about the location of
a missing child please call:

1-800-843-5678



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RIAA CERTIFICATIONS

(Continued from page 6)

ber 1960.

March's multiplatinum awards were topped by Whitney Houston's smash debut album, which was certified for U.S. sales of four million units. The good news for Arista came just 38 days after the RIAA's three million sales certification.

March certifications are:

MultiPlatinum Albums

"Whitney Houston," Arista. Four million.

"Heart," Capitol. Three million.

Kool & the Gang's "Emergency," De-Lite/PolyGram. Two million.

Sade's "Promise," Portrait. Two million.

Platinum Albums

Alabama's "Greatest Hits," RCA. The group's eighth.

a-ha's "Hunting High & Low," Warner Bros. Its first.

Hooters' "Nervous Night," Columbia. Its first.

Gold Albums

Alabama's "Greatest Hits," RCA. The group's eighth.

Pat Benatar's "Seven The Hard Way," Chrysalis. Her seventh.

Leonard Bernstein conducting the New York Philharmonic Orchestra's "Gershwin: An American In Paris," CBS Masterworks. Their second.

Dokken's "Under Lock & Key," Elektra. Its second.

INXS' "Listen Like Thieves," Atlantic. Its first.

Gold Singles

Elvis Presley's "Crying In The Chapel," RCA. His 17th.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	114	144	6	JIMMY BARNES GEFEN GHS 240E9/WARNER BROS. (8.98)	JIMMY BARNES
112	98	72	8	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
113	113	133	6	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
114	109	95	70	KOOL & THE GANG ▲ ² DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
115	117	131	6	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
116	78	78	9	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
117	130	—	8	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
118	110	91	30	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
119	96	76	18	PAT BENATAR ● CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
120	116	122	21	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
121	121	149	96	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
122	101	97	48	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
123	124	125	129	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
124	128	132	9	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
125	178	—	2	THE JETS MCA 5667 (8.98)	THE JETS
126	136	182	3	DENNIS DEYOUNG A&M SP-5109 (8.98)	BACK TO THE WORLD
127	111	112	26	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
128	140	152	38	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
129	129	134	6	RAVEN ATLANTIC 81629 (8.98)	THE PACK IS BACK
130	118	119	61	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
131	120	114	27	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
132	176	194	3	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
133	119	113	17	ANTHRAX MEGAFORCE/ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
134	137	160	4	CLANNAD RCA NFL1-8063 (8.98)	MACALLA
135	127	120	102	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 993-1/POLYGRAM (8.98) (CD)	AMERICAN FOOL
136	132	116	19	BOB DYLAN COLUMBIA CSX 38820 (CD)	BIOGRAPH
137	150	161	3	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
138	141	135	21	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV
139	145	145	25	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
140	135	99	26	KENNY ROGERS ● RCA A&M 1-7023 (8.98)	THE HEART OF THE MATTER
141	134	118	75	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
142	146	137	82	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
143	138	143	126	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
144	122	104	9	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
145	148	148	156	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
146	152	154	5	GARY MOORE MIRAGE 90482/ATLANTIC (8.98)	RUN FOR COVER
147	147	150	123	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
148	126	111	24	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
149	133	115	24	TA MARA & THE SEEN A&M SP-5078 (8.98)	TA MARA & THE SEEN
150	143	130	39	BILLY JOEL ▲ ² COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
151	153	146	127	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
152	196	—	2	UFO CHRYSALIS BFV 41518	MISDEMEANOR
153	154	123	21	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
154	125	127	7	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270 (CD)	A HOUSE FULL OF LOVE
155	149	147	25	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	160	126	22	IRON MAIDEN ● CAPITOL ST-12441 (11.98)	LIVE AFTER DEATH
157	163	—	2	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
158	162	156	137	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
159	161	151	34	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
160	187	196	3	THE NYLONS OPEN AIR OA 0304/A&M (9.98)	SEAMLESS
161	164	167	39	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
162	165	168	117	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
163	168	162	78	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
164	166	155	36	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
165	171	—	2	METALLICA MEGAFORCE 069 (8.98)	KILL EM ALL
166	159	159	33	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
167	139	109	28	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
168	131	108	16	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
169	155	142	24	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
170	172	177	19	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
171	175	193	3	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
172	123	107	17	ARCADIA ▲ CAPITOL ST-12428 (9.98)	SO RED THE ROSE
173	173	175	73	SOUNDTRACK ● FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
174	167	173	38	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
175	NEW	▶		JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
176	179	183	145	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
177	NEW	▶		SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
178	192	197	40	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
179	169	165	11	THE GAP BAND TOTAL EXPERIENCE TELB-5714/RCA (8.98)	GAP BAND VII
180	183	181	86	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
181	186	—	2	MODERN ENGLISH SIRE 25343/WARNER BROS. (8.98)	STOP START
182	185	176	13	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
183	191	—	2	SAM COOKE RCA CPL-2-7127 (11.98) (CD)	THE MAN & HIS MUSIC
184	142	124	17	TWISTED SISTER ● ATLANTIC 81275 (9.98) (CD)	COME OUT AND PLAY
185	144	140	23	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
186	NEW	▶		HUSKER DU WARNER BROS. 25385 (8.98)	CANDY APPLE GRAY
187	190	191	42	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
188	170	174	130	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
189	157	157	6	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
190	151	138	20	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
191	156	158	19	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
192	NEW	▶		STAN RIDGWAY I.R.S. 5637/MCA (8.98)	THE BIG HEAT
193	NEW	▶		PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
194	194	—	2	MINISTRY SIRE 25309/WARNER BROS. (8.98)	TWITCH
195	NEW	▶		KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
196	180	180	42	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
197	198	186	33	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
198	158	129	45	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
199	177	172	28	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
200	182	169	54	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|--|---|------------------------------|--|----------------------------------|-----------------------------|--------------------------------------|
| A-Ha 74 | Phil Collins 123, 162, 15 | Force M.D.'s 77 | Tommy Keene 171 | Stevie Nicks 37 | Sade 62, 3 | Talk Talk 70 |
| ABC 40 | Albert Collins, Robert Cray, Johnny Copeland 124 | Peter Frampton 103 | Kiss 167 | Night Ranger 198 | Scorpions 178 | Talking Heads 83, 142 |
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VH-1 ENTERS YEAR TWO

(Continued from page 1)

at best. "I don't think that Sade's success could be directly attributed to VH-1," he says. "Let's face it—radio broke Sade. VH-1 has nothing like the kind of impact that MTV had on an act like 'til Tuesday."

According to Leeds, VH-1's impact on sales of E/P/A product is so negligible that "our research shows that we sell more records when Dr. Ruth Westheimer makes a mention or does an interview with one of our artists on her cable show."

Arista's Peter Baron, associate director of video promotion, is considerably more enthusiastic about VH-1, although he says he cannot establish any concrete sales rise because of the channel. "It has given tremendous visibility to our adult contemporary artists," Baron says. "We think it is an important area of exposure for us."

Baron says MTVN is proving its commitment to VH-1 by developing special time slots for jazz and new age music.

At MCA, Liz Heller, director of video promotion, describes herself as "a big fan of VH-1," and says "MCA often has six or seven clips running" in rotation on the channel. Still, Heller notes that the channel has some way to go for it ever to become as effective as the labels had initially hoped, and MTVN promised. "Everyone here feels it has a great potential," she says.

Sam Kaiser, vice president for national singles promotion at Atlantic, echoes Heller's words, though he

offers some hard advice to the channel. "The book is still open on VH-1," he says, "I'm not completely convinced." While he describes VH-1 as "potentially a key element in the marketing mix," he says he'd "like to see the network more aggressively promote the channel."

"I think they have an excellent shot, but the market they're trying to reach is traditionally the toughest to change in terms of viewing and buying habits. I think they should start a direct consumer ad campaign, and keep pounding with it."

Kaiser cites Manhattan Transfer and newcomer Matt Bianco as two Atlantic acts whose sales "may have been aided by VH-1."

"VH-1 was very supportive of the two clips from the 'Vocalese' home video," he says. "Radio barely touched it, and we have achieved some fairly impressive sales on it."

Still, Kaiser says he has no facts to back up his feeling that VH-1 helped Transfer's sales. He admits that the strong retail support, word of mouth, and core fan support had "a lot to do with it."

"No one has come knocking on my door saying 'VH-1 is the reason this has sold'," Kaiser adds.

Robin Sloane, Elektra's director of video promotion, agrees that MTVN needs to be more aggressive in promoting VH-1. "I don't think there's any awareness of VH-1 in the consumer mind the way there is about MTV," she says. "They need

to do some heavy advertising and promotion."

One major problem cited by Sloane is the three-week lag in getting a video into VH-1 rotation. "They tape the VJs three weeks in advance," she says. "That means if I submit a clip for an act that's hot at radio right now, it could be over by the time the clip gets into rotation. That doesn't help much."

Sloane does note, however, that "there have been signs in the past month" of MTVN's commitment to making the channel work better for the labels.

She cites the hiring of Jessica Falcon, director of talent relations for VH-1 with responsibility for clip acquisitions, a job that was previously handled by one individual covering MTV and VH-1. "At least now I know there's somebody over there I can talk to about the AC and top 40 charts, and actively promote my videos."

Tom Freston, general manager of MTVN, says the network has independently compiled research by A.C. Nielsen and the Opinion Research Co. (ORC) which contradicts the CBS house research and the views of the label and retail executives surveyed by Billboard.

"Our contention is that VH-1 is an ideal vehicle for reaching the heavy purchaser of music in our particular format," Freston says.

"We have research from Nielsen saying the VH-1 viewer is 31% more likely to purchase albums and tapes

than the non-viewer. The ORC research says that 47% of VH-1 viewers report that the channel has influenced their album and tape purchases, and that the VH-1 viewer purchased 3.4 albums and tapes in the past four months."

Freston also cites national research data from the Street Pulse Group in which record store owners give high marks to VH-1's influence on sales of acts like the Everly Brothers, Sade, and Dionne Warwick.

"Labels like RCA and Windham Hill can back up the fact that VH-1 has helped their artists' sales," Freston adds.

According to the most recent annual report from MTVN's parent company, Viacom International, VH-1's subscriber base has grown to 11 million households in its first year of operation. The report also claims the channel was 1985's "fastest-growing" cable service, "carried by 39 of the top 40" multiple cable system operators.

The report says, "Research on VH-1 and MTV reveals agreement among viewers and record retailers that the networks have a quantifiable influence on record buying decisions."

While retailers tend to agree that this holds true for MTV, the consensus among many chain officials is that AC and top 40 radio is far more important to adult-oriented artists than VH-1, and will likely continue to be.

Says Steve Bennett, Record Bar's vice president of purchasing, "We can't directly relate any sales increases to VH-1. Obviously, we're doing extremely well with our adult-oriented music like Sade and Streisand, but if I had to pick whether it was due to VH-1 or radio, I'd say radio."

"MTV is geared to active record store consumers," Bennett continues, "so we were able to see immediate results from it. But the VH-1 demo doesn't have the same kind of consumer."

Steve Marmaduke, vice president of purchasing at Western Merchandisers in Amarillo, Texas, home of the Hastings chain, agrees. "We have not seen a monstrous impression on sales by VH-1," he says.

Randi Swindel, east coast regional manager of Tower Records, whose territory includes stores in Manhattan and Washington, D.C., says, "I haven't noticed any kind of effect at all. Does anybody even watch it? I don't even think the folks who would be record buyers anyway."

"I was really hopeful that it would do something when they first introduced it," he says, "but I don't think it's lived up to its promise."

Assistance in preparing this story provided by Geoff Mayfield in New York.

COMPANY FORMED TO DEVELOP CD-I SOFTWARE

(Continued from page 1)

tures to develop software with companies in entertainment, computers, publishing, computer games, and other fields.

Says Jan Timmer, PolyGram chairman and CEO: "We are at the beginning of a totally new software development based upon the success of CD, the development of this new world standard, and the capability of the optical disk."

The envisioned CD-I player would be compatible with all existing Compact Disc software, an important benefit to music consumers. It would have a computer-type keyboard and output for connection to a video monitor, as well as ports for a mouse, joystick, and other computer peripherals to allow interaction.

The CD-I software standard provides for up to 16 channels of audio, more than 16 hours of audio/video, as many as 7,000 still-frame pictures, and the equivalent of 1,000 floppy disks' worth of text/data. Using the standard 4.7-inch CD, only limited full-motion video is available. Consumers who already

own high-end CD players with sub-code ports could have those ports slightly modified to run CD-I software.

Timmer, who touched on CD-I in his keynote speech at the National Assn. of Recording Merchandisers' convention in Los Angeles last month, says that the earliest possible availability date of any CD-I software and hardware is late 1987.

"We want to be sure that all software will play in all players, and that there will be sufficient attractive software available before any product launch," he says, adding that price estimation for either software or hardware isn't yet possible.

In the works is a hardware/software manufacturers association on the order of the now defunct Compact Disc Group. PolyGram's Emiel Petrone, who served as chairman of the CDG, says meetings are now being held and formation of such a group is "around the corner."

Gordon Stulberg, president of PolyGram Corp. USA and chairman and CEO of AIM, points out some of

the possible applications of the CD-I format to music consumers: "With the extra storage base on the disk, it's possible to put complete libretto and liner-note text on the CD with the music," he says. "Color graphics and pictures of the artists could also be included."

Other uses Stulberg cites include "the ultimate music catalog, listing all of a label's available titles, with the covers"; video games with "high-fidelity music and superior graphics"; and educational music courses.

STEVEN DUPLER

KELLY ISLEY DIES AT 48

(Continued from page 6)

forming its own T-Neck Records. The label's debut single, "It's Your Thing," earned the group its first of three gold singles ("That Lady" and "Fight The Power" were the others).

Even though the group featured the then-unknown Jimi Hendrix on guitar in the early '60s, it was the addition in 1969 of a younger, second set of Isley brothers—Ernie, Marvin, and brother-in-law Chris Jasper—that transformed the group into a seminal black rock band. The band furthered the growth of black rock music with a reverse crossover approach that included successful covers of several

rock and pop tunes, like "Love The One You're With," "Lay Lady Lay," "Summer Breeze," and "Ohio."

Over the years, the Isley Brothers earned three platinum and seven gold albums. A split two years ago left the older three brothers continuing as the Isley Brothers, while the younger members became Isley-Jasper-Isley.

Aside from his brothers, Kelly Isley is survived by his mother, Sallye, two sons, Frank and Doug, and his longtime companion, Helen. Funeral services were held Saturday (5) at the Barrett Funeral Home in Tenafly, N.J.

FRED GOODMAN

OBSCENITY TRIALS

(Continued from page 1)

sponding to the acquittal, says he will retry the case against Vicky L. Emerson, co-owner of Video Barn, for selling adult videos. The first trial there ended Jan. 15 with a hung jury that voted five-to-three to convict. Patterson says he is waiting for the judge to set a new trial date.

Messer, owner of an eight-store chain in the Cincinnati area, says he has made no decision to countersue and asserts that "we have never changed our policy about handling adult video in the store since the trial started."

In another adult video war zone, dealers in Phoenix have mobilized to aid in a movement to recall Republican county attorney Tom Collins. According to Marilyn Titshinger, second chair of the Maricopa County Libertarian Party, the Arizona Videotape Rights Coalition is among nine organizations involved in the recall.

Newest proposed state legislation, according to Art Lauer of Arizona Video Cassettes, is H.B. 2154, which, he says, would define obscene material as "when that item contains, depicts, or describes nudity, sexual activity, or sexual conduct, whether or not there is actual knowledge of the special content thereof" (Billboard, March 22).

Apparently a pivotal move in Messer's successful response to the charges was his defense's decision to show to the jury the tapes confiscated as evidence against him.

H. Louis Sirkin, Messer's attorney, says of the final trial, "It was a combination of factors, one being that we were able to show there is a healthy interest in sex and that these films have an entertainment value. People do not feel they have a morbid or shameful interest in adult video."

Sirkin says the jury was "highly

educated," and included two panel members with masters degrees. "Only one member," he adds, "had no college education."

Another part of the defense was the testimony of Dr. Roy Whitman, chief of psychiatry at the Univ. of Cincinnati.

Five titles were at issue in the Messer trial: "Exhausted," "Penetration," "Tapestry Of Passion," "Doing It," and "French Classmates." Seized as evidence in the Emerson trial were "The Blondes" and "Taboo."

Concerned Citizens for Community Values, whose main office is in Fairfield, is reputed to be one of the main pressure groups in seeking adult video prosecutions. CCCV's executive director, Steve Hallman, refused to comment on the Messer case or to explain his group's activities.

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Some of the New York Music Award winners show off their trophies backstage following the recent ceremony at the Felt Forum. Gathered are, from left, Run D.M.C.'s Jam Master Jay, Kid Creole & the Coconuts' August Darnell, Mink DeVille's Willy DeVille, the Roches' Terre Roche, David Johansen (a.k.a. Buster Poindexter) and Marshall Crenshaw. (Photo: Chuck Pulin)

Whitney Houston Also Wins Big Johansen Tops N.Y. Awards

BY JEFF TAMARKIN

NEW YORK Rocker David Johansen and his alter ego, Buster Poindexter, picked up seven awards, including act of the year, at the first New York Music Awards presentation, held March 29 at the Felt Forum.

Other artists picking up multiple prizes were Whitney Houston, four; Talking Heads, three; and Suzanne Vega, Ruben Blades, Kid Creole & the Coconuts, and Lisa Lisa & Cult Jam with Full Force, each winning two.

The awards covered major stars and labels as well as indies and fringe acts. Cyndi Lauper took best female rock vocalist and Twisted Sister best heavy metal act, while Long Island's Mosquitos were honored as best new rock band and Street The Beat as best street performance act. Other winners included Marshall Crenshaw (best songwriter), Arthur Baker (best producer), Madonna (best dance music vocalist), Run-D.M.C.'s Jamaster Jay (best singer—*independent label*), Willy DeVille (best song—*album cut*), August Darnell/Kid Creole (best r&b album), and the Roches and Manhattan Transfer in

a tie for best vocal group.

Nominees were chosen in open balloting by some 400 members of the New York music community, including press, radio, and retail representatives. Five finalists in each category were then presented to the public in a newspaper ballot and to select critics.

Among the acts performing at the ceremony were Lisa Lisa & Cult Jam with Full Force, UTFO, 17-year-old dance music vocalist Alisha, Run-D.M.C., Suzanne Vega, Marshall Crenshaw, Mink DeVille, Nona Hendryx, the Mosquitos, the Roches, and Johansen as Poindexter. Doc Pomus and Mort Shuman's "Save The Last Dance For Me" was performed as an all-star finale.

Pomus was one of five recipients of the non-competitive Hall of Fame award. Others were Harry Belafonte, John Hammond Sr., Lou Reed, and the late Harry Chapin.

The awards program was sponsored by the New York Post, Ron Delsener Enterprises, Omnibus Productions, and WPLJ, whose air personalities Jim Kerr and Howard the Cab Driver emceed the three-and-a-half-hour program.

U.S. Deputies Seize 27,000 Tapes Raid Yields Huge Haul

NEW YORK U.S. deputies seized approximately 27,000 allegedly counterfeit and pirate audio cassettes March 22 at a flea market in San Jose, Calif.

The action marks the largest flea market seizure of illicit product reported to date by the Recording Industry Assn. of America (RIAA).

The raid followed a lawsuit filed by 14 labels March 13 in the U.S. District Court for the Northern District of California. Judge William A. Ingram signed a seizure order, which 19 marshals served on more than 20 flea market vendors.

The vendors were charged with multiple counts of copyright,

trademark, and trade name infringement, as well as false designation of origin. The court entered a preliminary injunction against the defendants March 28 barring infringement of the plaintiffs' copyrights, trademarks, and trade names.

Plaintiff labels in the case were A&M, Arista, Atlantic, Capitol, CBS, Chrysalis, Elektra/Asylum/Nonesuch, MCA, Motown, PolyGram, RCA, RCA/Ariola, and Warner Bros. WEA parent corporation Warner Communications Inc. was also named as a plaintiff.

At presstime, authorities at the San Francisco U.S. Marshal's office were unavailable for comment. **GEOFF MAYFIELD**

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.

APRIL

April 6-9, **Gospel Music Assn. "GMA '86,"** Nashville. (615) 242-0303.

April 8, **International Radio & Television Society "Second Tuesday" Seminar,** Topic: "Women In Electronic Communications—A Progress Report," Viacom Conference Center, New York. (212) 867-6650.

April 9-13, **44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society,** Sheraton Park Central Towers, Dallas. (804) 623-8460.

April 12-16, **NAB Annual Convention & International Exposition,** Dallas Convention Center (202) 429-5300.

April 14, **Academy of Country Music Awards,** Knott's Berry Farm, Los Angeles. (213) 462-2351.

April 16-17, **Country Music Assn. Board of Directors Meeting,** Chicago. (615) 244-2840.

April 17-20, **N.Y. Home Video Show,** The Jacob K. Javits Convention Center, New York. Contact Eliot A. Minsker (914) 328-9157.

MAY

May 1-4, **The National Assn. of Independent Record Distributors & Manufacturers (N.A.I.R.D.) Convention,** Americana Congress Hotel, Chicago. (215) 477-1742 or (609) 665-8085.

May 2-4, **The 2nd Annual Music Business Symposium,** Ambassador Hotel, Los Angeles. (213) 273-1951.

May 7-10, **The 1st International Music & Media Conference,** Montreux, Switzerland. Contact IM&MC U.S.A. John E. Nathan (212) 223-0044 or IM&MC Holland Bert Meyer (0)20-62 84 83.

May 13, **BMI Pop Awards Dinner,** Plaza Hotel, New York. (212) 586-2000.

May 14, **34th Annual BMI Awards to Student Composers,** St. Regis-Sheraton Hotel, New York. (212) 586-2000.

May 17-18, **Cameo's Music Technology Expo,** Hollywood Roosevelt Hotel, Hollywood, Calif. (213) 822-5774.

JUNE

June 1-4, **Summer Consumer Electronics Show,** Chicago. (202) 457-8700.

June 9-15, **Fan Fair,** Tennessee State Fairgrounds, Nashville. (615) 889-7503.

WOOD REJOINS BB

(Continued from page 3)

were assembled in Billboard's Los Angeles office.

She is currently in charge of tour advertising, concert publicity, and Nashville media relations for the superstar act Alabama. Previously, she spent 12 years at the now-defunct trade publication "Record World," where she served as country research director.

Citing RIAA Surveillance Proposal Isgro Slams Probe Effort

BY STEVE GETT

NEW YORK Independent record promoter Joe Isgro says the Recording Industry Assn. of America (RIAA) wanted to use electronic surveillance and outside detective agencies as part of its proposed investigation into alleged misconduct by independent promoters. The investigation was quashed when several member labels objected to it.

An RIAA spokesman, reiterating that the organization had considered an investigation into indie promotion earlier this year, would not confirm or deny that surveillance was to be a component of the suggested investigation.

Isgro says he acquired a copy of an RIAA memo containing estimates from two detective agencies for electronic surveillance and use of 24-hour detectives to take an in-depth look at indie promotion. Declining to reveal how he obtained the proposal, Isgro says it was the

product of an initial meeting on the subject attended by attorneys and "just a few record company presidents."

"It wasn't a secret document," Isgro says. "It was not minutes to the meeting. This was the proposal by the RIAA, given to each person who attended that meeting, to take back to their respective companies for a followup meeting to make a decision on the proposals of the two different agencies and which one they should use."

"I believe at that time, when the attorneys took it back to their companies and presented it to the executives at the labels," he says, "from what I gather the presidents went bonkers and said 'what are you guys planning here?'"

About the existence of the memo, the RIAA spokesman says only "that all memos regarding independent promotion have been subpoenaed and, subsequently, we can't comment."

PAYOLA PROBE PLANNED

(Continued from page 1)

dence in 1984. "I think the tide has changed," he added. "The cumulative evidence is overwhelming." Gore also said that "some people didn't come forward, in some cases, because of threats of being physically hurt," but did not elaborate.

Gore said that there was no "timetable" for the interview schedules, except that they would take weeks; he was also reluctant to give reporters the interviewers, "travel schedule," except to mention that "Los Angeles and New York would obviously be two places we'd be going." He said the subcommittee has subpoena power. A number of major labels have been subpoenaed in recent weeks in a New York federal grand jury probe of payola in New York. They include CBS, WEA, Capitol-EMI, RCA, and MCA. Earlier, the industry trade group, RIAA, had been ordered to deliver documents relating to independent promotion to the same grand jury.

Gore added that there would be public hearings on the payola probe after the interviews, and that the purpose of the investiga-

tion was "not to put somebody in jail," but rather to "determine whether the present payola law is working or if changes in the law are needed."

Gore, a freshman Democrat and member of the minority on the subcommittee, cited bylaws which allowed him to approach the ranking minority member, Sen. Sam Nunn (D-Ga.), who has the power to initiate such an investigation. Nunn gave his permission for the probe and to use subcommittee resources. The subcommittee is under the Senate Committee on Governmental Affairs.

A spokesperson from the House Oversight and Investigations Subcommittee, chaired by Rep. John B. Dingel (D-Mich.), said there are no plans for any further investigations. "In fact, in the absence of any forthcoming evidence, we certainly won't," the staffer said.

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Turntable Celebration. CBS/Columbia executives congratulate jazz artist Chuck Mangione after hearing a few tracks from his new album, "Save Tonight For Me," at a recent listening session in New York. Shown are, from left, Columbia's director of product development Phil Sandhaus; senior vice president of marketing Bob Sherwood; vice president of promotion John Fagot; CBS president Al Teller; Mangione; Columbia senior vice president of a&R Mickey Eichner; Mangione's manager Joe DiMaria; and Columbia vice president of black music and jazz promotion Ruben Rodriguez.

INSIDE TRACK

MCA RECORDS completed the price-hike cycle last week with a wholesale pricing rise of about 3%, effective April 1, excluding midline and 12-inch single product. Singles went to \$1.02, while wholesale tags on \$8.98 and \$9.98 lists rose to \$5.13 and \$5.69, respectively, and Compact Disc prices added 20 cents... **RCA Records** increased its wholesale about 2%, effective March 24. It had been the highest-priced branch-distributed major, prior to a rash of price boosts that started five weeks ago... **Indie labels at presstime showed no inclination to a general price increase. They were generally higher than the majors before the recent price boost.**

FAIT ACCOMPLI? "There's always been four strong chains in Southern California, so now there's three," is the way one leading retail principal says he interprets the **Licorice Pizza** deal. **Musicland**, already in California with 50 mall-oriented outlets, is considered the only viable takeover candidate for the **Record Bar** division. "It gives them free-standing positioning in Southern California where that game is played," **Track's** knowledgeable source maintains. Rumor has the Bar deal also including 28 of the westernmost Bar outlets.

MORE BAR: Senior veep of marketing **Ralph King** resigned March 28, a move attributed to the chain's need to further trim overhead, along with the intention of president **Barrie Bergman** to become "more involved." Also gone are national sales manager **Bill Bryant** and fellow staffers **Mike Shenk** and **Bill Joyner**. **Track** hears the **Weiss Bros. of Win Records and Video** are dickering to take over **Mid America Distribution**, the Bar's video wholesaling wing. A separate package of Bars in Pennsylvania and West Virginia is still being shopped... **Watch for a new deluxe personal delivery home video rental deal that will get up to an \$800 annual fee.**

INDUSTRY SHARES remain stable and relatively unaffected by a continuing market surge. **Handleman Co.**, the perennial leader, holds ever steady at 36; **Lieberman** hovers around 24; **Sound Warehouse** up around 29, the leader among the newer publicly held firms; **Wherehouse** staying around 25 and **Wall-To-Wall Sound** at 7.

SUGAR HILL RECORDS, the Englewood, N.J., dance label, is reportedly being probed by two of the three federal grand juries now believed to be investigating the music trade. According to the *Los Angeles Times*, grand juries in New York and Los Angeles are looking into the label, helmed by **Joe and Sylvia Robinson**, because of the role played by alleged mob figure **Sal Pisello**, who brokered previously reported business deals between Sugar Hill and **MCA Records**. Sugar Hill filed for Chapter 11 protection last November.

WALTER YETNIKOFF'S arrangement with CBS that allows him to act as an executive producer for feature films bears initial fruit June 27 with the release of "Ruthless People" by Walt Disney Productions. Sound-

track, with CBS acts yet to be finalized, goes through a CBS label... **Ron Alexenburg** has been hired as a consultant on PolyGram promotion by **Dick Asher**. Among his duties are motivational sessions on the art of promoting disks... Last week *Billboard* reported that labels were recruiting indies for staff promo jobs. This week we learn that indie **Fred Deane**, son of **Fred DiSipio**, is joining the PolyGram promo staff (see Executive Turntable, p.4).

LEO'S STEREO, L.A. lowball hardware discounter, is advertising CD players at \$118 and up. **Sam's Jams**, the Ferndale, Mich., indie retailer, adds audio hardware this month, with stereo and CD units by **Pioneer**, **Sanyo**, **Aiwa**, and **Panasonic**. Owner **Steve Milgrom** goes uptown with his jazz promoting, joining **Magic Bag Productions** in a joint Detroit gig April 26 at the Royal Oak Theater, featuring **Stanley Jordan**, **John Blake**, and **Benny Wallace**... **Tower's** national director of video marketing **Joe Medwick** attributes the big plug—for the legendary Sunset Boulevard store in the **Miller Beer** commercial featuring the **Long Ryders**—to the band's appreciation for the way the **Russ Solomon** chain pushed the group's early releases... Said to be mulling a move away from the **RCA Records** camp is veteran **Red Seal** executive **Tom Shepard**, who is reportedly among execs huddling with **MCA** in connection with a renewed classical market effort there. Sources at latter label won't comment, although it's known the company has targeted classical repertoire as a possible expansion target.

A WEA INSIDER confirms the **Teamsters Local 107** strike at the firm's Marlton, N.J., warehouse was settled March 24 when employees agreed to return to work and ratified a new contract March 27... **Don Engel of Engel & Engel**, Beverly Hills, notable for his litigation success on behalf of **Olivia Newton-John** and **Boston**, is honored Thursday (10) at the annual banquet of **Comm/Ent**, the law journal of the **Hastings College Of Law, Univ. of Calif.**, San Francisco, receiving the 1986 **Roscoe Barrow Award**, for meritorious contribution to the entertainment law field.

U2 AND STING are set to headline **Amnesty International USA's Rock'n'Roll Caravan for Human Rights**, with dates set for June 4 at San Francisco's Cow Palace; June 6, Los Angeles Forum; June 9, Dallas Reunion Arena; June 11, Atlanta's Omni; June 13, Chicago's Rosemont Horizon; and Giant Stadium, June 15.

YOKO ONO was forced to postpone her 11-date April tour of the U.S. due to poor advance ticket sales. Some of the concerts have been rescheduled, with Ono playing smaller venues in at least two cities. Management reveals that a proposed Radio City Music Hall concert in New York has now been switched to the Beacon Theater on May 22. In Los Angeles, Ono will appear at the Beverly Theater May 16, instead of the Universal Amphitheater. Edited by JOHN SIPPEL

Smith Plans Industry Book Project To Document Last 50 Yrs

BY SAM SUTHERLAND

LOS ANGELES Joe Smith is tracking down artists, songwriters, managers, label executives, and other trade figures to compile an ambitious history of the music industry that he hopes to expand into a multimedia project.

Smith, who launched the venture at the prompting of Warner Books, now says he's working with rock documentary filmmaker Malcolm Leo to develop a multipart televi-

'There's no really comprehensive music history'

sion package based on the book. According to Smith, interest from both cable and syndicated buyers is already building.

The former Warner Bros. and Elektra/Asylum chief is also negotiating with Westwood One and other radio syndicators for a second series spinoff.

"I'd been wanting to do this for some time, being a fan of Studs Terkel," notes Smith, who polished his skills as an interviewer during his early years as a disk jockey in Boston.

"When Jack Warner was still around, I used to go to lunch with him and take a few people from the [Warner Bros.] label along. I'd bring a tape recorder, then start asking him what it was like during the studio's early decades."

Now Smith hopes to capture similar first-hand reminiscences documenting the last 50 years of the music industry. "I've been in this business a lot of years myself," he says, adding that he began broadcasting as a Yale undergraduate nearly 40 years ago.

"There are a lot of good books on

the music industry, and on the music, but no really comprehensive single history," he continues. "I felt I was capable enough to run a good interview, I knew a lot of these people personally, and there were people I could get to that someone else might not be able to reach."

Smith says he's collected about 40 interviews already, talking with recording acts from different eras, music publishers, record producers, record company presidents, and other figures. He was slated to visit New York this week in the first of what he expects will be a number of visits to key cities where prospective subjects live and work.

He mentions Nashville, London, San Francisco, and Detroit among likely itinerary stops.

At his Beverly Hills estate, Smith has been assembling transcripts and developing the text using his personal computer. "It is an enormous job, as I'm finding, and it's difficult to schedule interviews with all these people," he says.

"But when I'm through, I think we'll have a very significant, important book. The tapes from the original interviews will be donated to the Univ. of Southern Calif. and to Yale."

Adventureland Franchisers Stage National Meet

NEW YORK More than 500 attendees are expected this week when Adventureland Video, one of the country's largest and fastest-growing video franchisers, stages its second annual convention at DisneyWorld in Orlando, Fla.

Adventureland has experienced vigorous expansion, adding 215 stores since last year's meet in Anaheim, Calif. That brings the Salt Lake City-based operation to a total of 690 rental locations, including departments serviced in more than 50 Vons grocery stores. During last year's convention, 167 new franchises were sold.

An additional 180 franchises have been contracted but are not yet opened. Adventureland president Martin D. Ehman credits the company's quick growth to its family orientation. Its stores don't rent X-rated titles and shy away from what the firm calls "hard" R-rated features. Adventureland is

currently pushing studios to release edited versions of the latter.

One of the highlights planned at this year's "VideoMagic '86" meet will be the presentation of Adventureland's Humanitarian Award to Vince Lartino, president and general manager of Playhouse Video.

Lartino will be recognized for his company's nationwide program enlisting the support of video dealers to locate missing children.

Seminar topics during the April 7-11 convention include product sell-through, 8mm video, advertising and upcoming promotions, Ad-

ventureland's computer system, time management, the role of the distributor, managing stress, and creative store management.

Studios and other video vendors will display wares in a floor exhibit staged during two afternoons.

GEOFF MAYFIELD

Ingram Audio Picks Up New Lines

LOS ANGELES Ingram Audio, a division of the national book and video store distributor, begins handling Telarc and PolyGram product Tuesday (15) (*Billboard*, March 22).

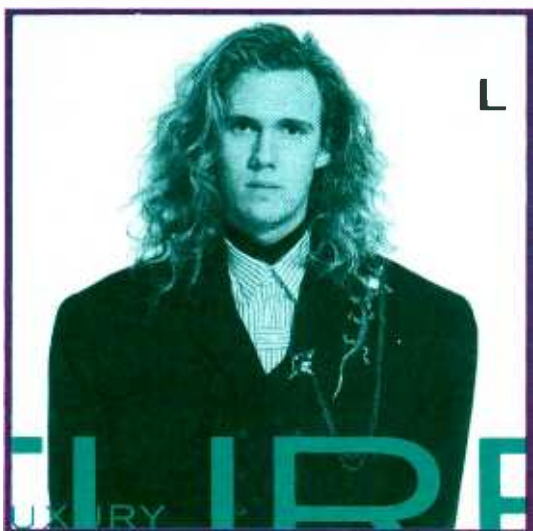
Tom Parker, Ingram's audio vice president, says the Nashville-based national distributor will stock the Telarc line of LP and

Compact Disc albums, along with primarily classical CDs from PolyGram, at its City of Industry, Calif.; Nashville, and Jessup, Md., warehouses. Ingram will serve its normal book and video retail outlets, he emphasizes.

Ingram, according to Parker, entered the audio field four years ago, distributing spoken word cas-

ettes to its normal customers. Over the ensuing period, Ingram has distributed audio product from the Moss Music Group, Vital Body and Narada.

Ingram will soon add cassette and CD product from Windham Hill, Parker says, and is negotiating with Denon, as was previously reported.



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SOME CAN IMITATE A SOUND...

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LAURIE ANDERSON MAKES A MOVIE.

HOME OF THE BRAVE IS THE SOUNDTRACK ALBUM TO LAURIE ANDERSON'S NEW MOVIE.

HOME OF THE BRAVE IS CO-PRODUCED BY LAURIE ANDERSON AND ROMA BARAN.

HOME OF THE BRAVE FEATURES "LANGUAGE IS A VIRUS."

PARADISE IS EXACTLY LIKE WHERE YOU ARE RIGHT NOW

ONLY MUCH MUCH BETTER.

"LANGUAGE IS A VIRUS" IS PRODUCED BY NILE RODGERS.

"LANGUAGE IS A VIRUS" IS A VIDEO ON MTV.

I WANTED YOU AND I WAS LOOKING FOR YOU

BUT I COULDN'T FIND YOU. I COULDN'T FIND YOU.

"HOME OF THE BRAVE" IS A FILM BY LAURIE ANDERSON.

"HOME OF THE BRAVE" OPENS APRIL 21 IN NEW YORK CITY.

BUENAS NOCHES SENORES Y SENORAS. QUE ES MAS MACHO,

PINEAPPLE O KNIFE?

LIGHTBULB O SCHOOLBUS?

"HOME OF THE BRAVE" IS RELEASED THROUGH CINECOM INTERNATIONAL FILMS.

SUN'S GOING DOWN LIKE A BIG BALD HEAD

DISAPPEARING BEHIND THE BOULEVARD.

HOME OF THE BRAVE IS AVAILABLE ON WARNER BROS. RECORDS AND CASSETTES.

HOME OF THE BRAVE WILL SOON BE AVAILABLE AS A COMPACT DISC.

L-L-LISTEN

L-L-LISTEN

LISTEN TO MY HEARTBEAT.

