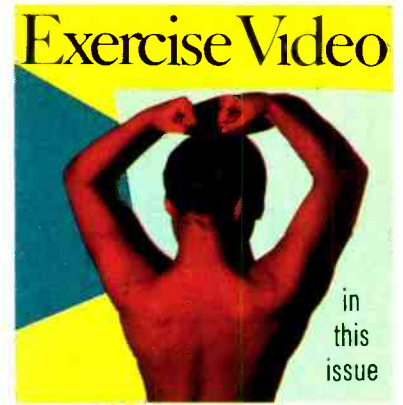


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VOLUME 98 NO. 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 22, 1986/\$3.50 (U.S.)

Richie Out, Rogers Aching, So Kragen Trims His Staff

BY PAUL GREIN

LOS ANGELES Kragen & Co. has been forced to cut about one-third of its 28 employees in the wake of the loss of the management firm's hottest client, Lionel Richie, and the cancellation of 25 tour dates, due to throat surgery, for the firm's other mainstay, Kenny Rogers.

Kragen resigned the Richie account on Feb. 5, citing the time demands of his involvement with the Hands Across America project, set for May 25. Rogers learned he would have to undergo surgery to remove a cyst on his throat on Feb. 10. The operation took place the following day.

"We had anticipated cuts anyway with the loss of Lionel," says Kra-

gen, "and we were already in the process of beginning to discuss and implement those when the Kenny Rogers situation came along and didn't give us any options. If Kenny's situation hadn't come along, we might very well have taken a deep

(Continued on page 77)

Others Cautious on Cardboard & Plastic Pack A&M, Capitol Testing New CD Box

BY SAM SUTHERLAND

LOS ANGELES A&M Records and Capitol Records are the latest major labels to test the market waters for the hybrid board and plastic Compact Disc box developed recently by Album Graphics Inc.

Both labels confirm plans to use AGI's Digi-Pak design on upcoming releases, following in the wake of Island and American Gramophone (Billboard, Jan. 25).

Other label sources admit they plan to monitor market response to these and subsequent CDs issued in the AGI box, although several companies say they're convinced that the existing plastic jewel box has already been validated as the consumer's preferred package format.

Thus far, dealer and consumer response to the AGI package appears unresolved, although there is little evidence of a broad backlash comparable to that which greeted Ivy Hill's earlier, all-board design, tested by Warner Bros. and Elektra/Asylum last year.

A&M's first titles slated for the

Digi-Pak are the upcoming .38 Special album and new production runs of Bryan Adams' "Reckless," first released last year. Capitol will introduce the package with its CD version of the soundtrack to "The Jazz Singer," featuring Neil Diamond. All three titles are expected to ship next month.

The AGI design marks the second major attempt by industry packaging suppliers to create a board container to replace the generic jewel box. Dealers and consumers alike ultimately rejected the all-board de-

(Continued on page 74)

CD 'Single' From Telarc

BY IS HOROWITZ

NEW YORK A promotional Compact Disc holding two three-minute cuts is being readied for gratis distribution to radio stations.

In the first such industry use of

the new configuration, Telarc Records hopes to spur pop crossover action on its best-selling "Bach-busters" album, already said to be the fastest-moving album in the label's catalog. Released last December, it occupies the No. 15 slot

(Continued on page 74)

Vid Rights Tug of War In Fed Court

BY IRV LICHMAN

NEW YORK A music copyright dispute between two CBS sister companies has put the issue of home video rights before a federal court here.

The litigation pits the CBS Catalogue Partnership, representing the music publishing interests of CBS Inc., against CBS/Fox Video, the country's biggest home video company. CBS/Fox is a joint venture between CBS Inc. and 20th Century-Fox.

According to the Feb. 7 complaint, CBS Catalogue Partnership claims that CBS/Fox has failed to pay royalties on music contained in

(Continued on page 74)

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U.K. Applauds Export Success Of Music Trade

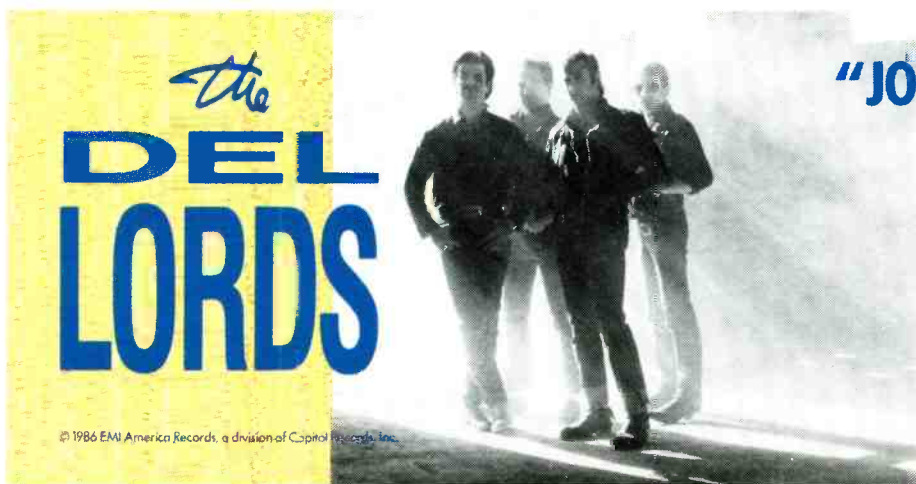
BY PETER JONES

LONDON A top government leader lavishly praised Britain's pop music business for its export successes at the British Phonographic Industry's second annual British Record Industry Awards ceremony last week.

Norman Tebbit, chairman of the governing Conservative Party and a former trade and industry minister, placed British music's 1985 gross foreign earnings from all sources at about the \$1.5 billion mark.

Speaking at the Grosvenor House Hotel ceremony, which was seen by an international television audience of more than 150 million, Tebbit said: "I know nothing about pop music. I don't even understand it. But what I do know is that this industry is immensely successful. I wish our motor industry could do as well in

(Continued on page 77)



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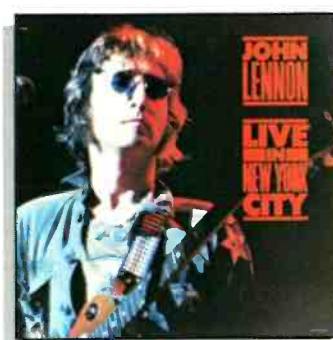
Now, for the first time, this legendary concert is available for the world to share. Featured are never-before-heard live versions of such Lennon classics as "IMAGINE," "COME TOGETHER," "INSTANT KARMA" and "GIVE PEACE A CHANCE," each digitally mastered to bring out all of their original brilliance.



Photo: ©1986 Bob Gruen/StarFile

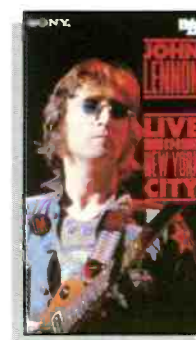
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Vidclip Charges Create Program Casualties Show and Station Attrition is 'Just Beginning'

BY STEVEN DUPLER

NEW YORK Major label executives say that fees charged to broadcast and cable outlets for use of videoclips are just beginning to weed out the "men from the boys"—helping determine which shows are seriously committed to music formats.

Some of the stations and shows which have dropped out of the market within the past few months are "Goodnight L.A." and "Video 22" in Los Angeles; TV20's "Dance Party" in San Francisco; WMIL in Milwaukee; "Miscellanea" in Nashville; the Odyssey Network and "Capitol Country" in Florida; and TV55 in Reno, Nev.

"As a label, you have to ask yourself: 'Do you want quality airplay or quantity airplay?'" says Harvey Leeds, Epic's national director of video promotion. "And, you have to be concerned with whether your video is being seen in the right environment."

Oversaturation is a real problem

with video, Leeds says, as opposed to radio, where too much play is rarely enough. "We're probably the most selective label there is in terms of the number of outlets we service," he says. "We send clips to less than 50, whereas other labels service anywhere from 60 to over 100."

"You can listen to a record over and over and make up different mental images," Leeds continues. "But with a video, you don't want to get that 'Friday night syndrome,' where you turn on the set and see the same video on six shows simultaneously. That just causes the image to burn out too quickly, and it's bad from both a marketing viewpoint and from a viewer's perspective."

Laurel Sylvanus, Warner Bros.' manager of video services, echoes this view. "With a video, there's a visual image that's solid and static. If you repeat it over and over again in a short period of time, it causes burnout."

The proliferation of video shows occurred, says Sylvanus, because "the programming was free." However, the appeal of quick, easy and potentially profitable video shows created a situation where "you had a lot of shows starting up without a clear commitment to music, shows that simply used videoclips as a way of garnering ad dollars without real effort," Sylvanus says.

The fee structure Warner has initiated, she says, was created to say, "We see music video as real programming, and we take it seriously." Of the shakeup which is now beginning, she says, "Nine times out of 10, there's just not enough commitment for them to stay on the air once the stations learn they have to pay for the programming." The ones which remain, she says, are the shows which are "the most committed to music video and music in general as a form of programming."

Says Leeds: "It's true we've seen a significant number of shows com-

(Continued on page 76)



With a Little Help From My Friends. Roger Daltrey, Paul McCartney, Bob Geldof, and Phil Collins (from left) share a laugh at the 13th annual American Music Awards Jan. 27. Daltrey presented Geldof with the American Music Award of Appreciation, and Collins served McCartney with the American Music Award of Merit.

Retailers Hope for Sales Fallout Talent Lineup Set for Grammy Telecast

NEW YORK A stellar lineup of nominated pop and rock acts will perform during the telecast of the 28th Grammy awards on Feb. 25.

The acts appearing include A-Ha, Clarence Clemons, Phil Collins, the Five Satins, Whitney Houston, Huey Lewis & the News, Ronnie Milsap, Carl Perkins, Starship and Sting. The program will also feature a jazz segment (see Blue Notes, page 35). Other performing acts are expected to be announced this week.

NARAS, the record academy, is also hoping to include a classical artist on the CBS telecast, although further details were not available at presstime. Classical musicians tend to pose scheduling problems for the academy each year, due to their long-range commitments in interna-

tional venues.

Dealers appear to be particularly interested in the Grammy show performers this year, owing to the sales reaction they felt last year after the performance by Amy Grant. Similar sales spurts followed 1984 Grammy appearances by Herbie Hancock and Wynton Marsalis.

Kenny Rogers is still slated to host the awards program despite recent surgery which led to the

cancellation of a concert tour (separate story, page 1).

Among the Grammy presenters will be James Blackwood, Billy Crystal, El DeBarge, Roberta Flack, Whoopi Goldberg, Merle Haggard, Emmylou Harris, Edwin Hawkins, Al Jarreau, Julian Lennon, Linda Ronstadt, Richard Stolzman, Maxine Sullivan, James Taylor, and Dionne Warwick.

GEOFF MAYFIELD

Yankovic Plans 'Weird' Grammy Preview

LOS ANGELES "Weird Al" Yankovic is host of an insider's look at the Grammy Awards, "Weird Al's Guide To The Grammys," which will be broadcast on the CBS television stations Saturday (22).

The special, produced by WBBM-TV in Chicago, will also be syndicated by Syndicast Services for broadcast between Feb. 17 and Grammy night, Feb. 25.

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CBS Group's '85 Profits, Revenues Fall

Company Staged Strong Year-End Comeback

NEW YORK Despite a strong fourth quarter, CBS/Records Group 1985 profits dropped 29% while revenues slipped 3%.

For parent CBS Inc., the year saw income from continuing operations decline 32% while net income for the year tumbled 87%.

In an annual report, the Records Group declines were said to be due to a lack of releases by major art-

ists and a soft domestic marketplace, causing its net income for the year to slide to \$87.2 million from \$123.5 million. Revenues were \$1.2 billion—off by \$35 million from 1984.

A strong fourth quarter rebound at the Records Group saw income rise to \$30.9 million from \$19.4 million, based on revenues of \$341.8 million compared with

\$311.8 in the same quarter of 1984.

The Records Group also reported a rise in profits for its international division due to the discontinuation of its video game distribution operations as well as profit improvement in several foreign units. Revenues and profits for Columbia House were said to be up while those of the music publishing operation declined.

Specific breakouts for the CBS/Records Group divisions are not offered. These wings include CBS Records, CBS Records International, Columbia House and CBS Songs.

For CBS, Inc., the third-quarter termination of CBS' toy, theatrical film and home computer software operations—shed during CBS' fight against Ted Turner's takeover bid—were cited as major contributors to the company's decline. Net income for the full year that ended Dec. 31 was \$27.4 million, or .81 per share, compared with \$212.4 million, or \$7.15 per share, in 1984. Revenues were up 2% at \$4.76 billion against the \$4.64 billion posted in the preceding year.

For the fourth quarter, CBS' income from continuing operations declined 50%, but net income for the period rose 53%, reflecting the effect of business discontinuances in 1984's fourth quarter. Net income for the final quarter of 1985 was \$55.4 million, or \$2.23 per share, compared with \$36.1 million or \$1.22 per share for the preceding year's comparable quarter. Revenues were up slightly.

Operating income for CBS/Broadcast Group declined 12% in 1985 as revenues rose 2%. The decline was due to the CBS Television Network, since owned and operated radio and TV stations reported higher revenues and profits.

FRED GOODMAN

Music Posts All-Time High Quarter

Warners: Profits Up 26%

NEW YORK Warner Communications Inc. Recorded Music and Music Publishing operations posted a 26% hike in profits in 1985 based on operating income of \$112.7 million and revenues of \$912.3 million.

The division was aided by all-time high revenues in the fourth quarter.

Overall, Warner Communications Inc.—including film, broadcast, publishing, and cable operations as well as recorded music—had a net income of \$195.3 million, or \$2.87 per share in 1985. In the preceding year, WCI posted a net loss of \$586 million, or \$9.73 per share.

In the fourth quarter, WCI's recorded music and music publishing division reported operating income of \$34.7 million on revenues of \$270.1 million—a division high. Strong product from ZZ Top, Stevie Nicks, and the Cars—who each sold more than a million units in the U.S. during the quarter—were cited in the hike. The company also claims continued gains by WEA International.

FRED GOODMAN

During the year, the records division also enjoyed multi-platinum sales from Phil Collins, Prince, Dire Straits, Motley Crue, Madonna, and John Fogerty. Specific breakouts for internal operations including the record labels, WEA Corp., Warner Bros. Music, WEA Manufacturing, and Warner Special Products were not released.

The parent company's fourth quarter performance resulted in a net income of \$111.2 million, or \$1.64 per share. In the comparable quarter last year, WCI posted a net loss of \$203.7 million, or \$3.07 per share. This year's fourth quarter net includes an after-tax gain of \$86 million, or \$1.28 per share, resulting from the sale to Viacom of WCI's holding in Showtime/The Move Channel Inc. as well as WCI's equity interest in Warner Amex's gain on the sale of its ownership in MTV Networks. Revenues for the quarter rose to \$644 million, compared to revenues of \$535 million in the comparable quarter last year.

Banner Year for Antipiracy Drive

RIAA Reports Seizure of 375,000 Cassettes

BY IRV LICHMAN

NEW YORK More allegedly bogus product was seized and more individuals were arrested on charges of recording piracy in 1985 than in any previous year.

The Recording Industry Assn. of America (RIAA), in a year-end report from its antipiracy unit, also says that more than 375,000 suspected counterfeit and pirate cassettes were seized by law enforcement authorities assisted by RIAA personnel throughout the country in 1985, an increase of 667% over 1984.

The report notes that an average of 1,700 pieces of product were seized per raid during 1985—a reflection, the trade group adds, that piracy is "swiftly becoming big business."

In seizing the suspect product, 229 individuals were arrested for violation of federal and state laws, while in 1984 39 arrests were made, according to the RIAA.

Though the number of convictions declined from 40 to 35, Joel Schoenfeld, director of the RIAA's antipiracy operations, says he expects that in time many convictions

will result from 1985's raids. "The overwhelming majority of individuals who go to trial on counterfeiting and piracy matters are usually convicted," he claims.

Thirty-eight states were involved in antipiracy investigations, as well as the District of Columbia and Puerto Rico. In addition, 40 local, county and state police agencies

contributed to the 231 piracy-related search warrants and seizures that took place in 1985, an increase of 120% over 1984. Authorities included the FBI, Secret Service, IRS and both U.S. and Canadian customs.

Schoenfeld notes the "stepped-up" campaign by law enforcement and the RIAA antipiracy unit on the

(Continued on page 76)

Swedish Label's Breakthrough

Two-Hour CDs Due on Market

NEW YORK The latest wrinkle in Compact Disc technology is the release of two single CDs each holding about two hours of vintage music performance. Until now, the stated limit has been under 75 minutes.

The albums, being pressed by PolyGram for the Swedish Bis label, are due here in "two or three weeks," says Otto Quittner, president of Qualiton Imports, the distributor who represents Bis in this country. Each will be sold at a price equivalent to a single CD, he

adds.

Bumper playing time is possible because of the mono sound encoded on these recordings, says Quittner. While other mono CDs have been released, none is known to have broken the 75-minute barrier.

In one, Nicolai Gedda is heard in a live performance of the Verdi opera "Rigoletto," conducted complete by Sixten Ehrling in Stockholm in 1959. The other disk holds a live concert by Glenn Gould.

IS HOROWITZ



AIDS Aid. Elizabeth Taylor, chairman of the American Foundation for AIDS Research, visits "Solid Gold" to receive a check for \$500,000 to benefit research on the disease. The money represents proceeds from the Dionne & Friends hit, "That's What Friends Are For." With Taylor are, from left, Carole Bayer Sager and Burt Bacharach, who penned the song; Arista Records president Clive Davis; Taylor; Dionne Warwick; and "friends" Stevie Wonder and Gladys Knight.

Executive Turntable

RECORD COMPANIES. Donald F. Gotimer is appointed vice president, finance, CBS Records Operations/U.S. He was controller, operations/U.S.

MCA Records appoints Lou Mann to the newly created position of vice president, marketing. Mann joins from Arista Records. Also at MCA, Janie Hoffman is appointed associate director of artist development and publicity. She was a principal in the Fitzgerald-Hartley Co. management firm.

Tony Prendatt is named director of a&r, urban/black music at PolyGram Records. He was manager of a&r for the division.

Capitol Records appoints Dorene Lauer East Coast director of media and artist relations. She was a senior account executive at the Howard Bloom Organization and manager of press relations at MTV and VH-1.



GOTIMER



MANN



PRENDATT



LAUER

Paula Batson is promoted to director of regional publicity, West Coast, for RCA Records.

CBS Records International appoints Shirley Brooks associate director, creative operations, West Coast.

Manhattan Records appoints Geoff Bywater director of sales. He continues in his post as director of West Coast operations.

Atlantic Records makes the following promotions: Lee Thuring, director of management information systems; and Phil Just, manager of systems development. Thuring was manager of quality assurance; Just was programming manager.



BATSON



BROOKS



BYWATER



FRESTON

HOME VIDEO. MGM/UA Home Video appoints Bill Freston to the newly created position of director of marketing planning. Also at MGM/UA Home Video, Hillel Gedrich is promoted to vice president of legal affairs, and Jeffrey L. Ringler is appointed director of business affairs. Gedrich was senior counsel; Ringler joins from the legal staff of United Artists Corp.

Paramount Home Video appoints two new regional sales managers: Meagan Burrows, who heads the Southeast region, and Rik Barnes, for the Southern region.

DISTRIBUTION. David Solomon is appointed vice president and general manager of Coast Video Distributing, the operating subsidiary of the Video Station Inc.

Capitol Records announces the following additions to its video distribution operations: Barry Glassgold, Eastern regional manager; Gene Rumsey, Midwest regional manager; and Don Newkirk, Western regional manager. Glassgold was special accounts manager in New Jersey, Rumsey was special accounts manager in Chicago, and Newkirk was territory sales manager in Los Angeles.

RELATED FIELDS. Lori Mizutani is appointed director of product development at Virgin Merchandising International Inc.

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- MANUFACTURING THE COMPACT DISC: A VIDEO
- A MARKETING EXPERT VIEWS "A NEW LOOK, A NEW LISTEN"
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Company Will Draw on Network's 'Vast' Video Library ABC/Vestron Formed in '50/50 Split'

BY TONY SEIDEMAN

NEW YORK Vestron Video and ABC Video Enterprises have created a joint venture to develop, produce, and market product for the prerecorded video marketplace.

"What we're talking about here is a classic joint venture called ABC/Vestron. It has been structured on the basis of both partners equally capitalized, on a 50/50 basis," says Vestron president Jon Peisinger.

"It's a very simple joint venture," agrees Jack Healy, ABC Video Enterprises vice president. "We're going to split costs and we're going to split product, and he's going to distribute to the home video market. And when we see the product having validity in other markets, we'll handle that distribution."

"It limits our risk, and yet if we hit a home run here, we'll do real well," Healy says.

As for why Vestron chose to make the deal with ABC, Peisinger says: "There is clearly a vast resource waiting to be tapped, which is the programming library at ABC. It contains material from the ABC news, ABC sports, and the ABC entertainment divisions.

"In the ABC news library alone you've got hundreds and hundreds of hours of resource material," Peisinger says.

According to Healy, a major reason for his company's cutting the

deal was that "we've known each other. We've done business together; he's been an active bidder for ABC Video Enterprises product." He adds, "It seemed like it just made a lot of sense."

"From the programming standpoint, both partners are looking at this from a very, very broad approach," Peisinger says. Initial product release should come in "the second half of this year," even though "we haven't even identified the first project we're going to create."

ABC's Healy has more specific programming in mind. He comments that "children's product has been getting a pretty good play in the marketplace—I think that would be something we would look at right away, as well as sports and anthologies."

ABC Video Enterprises has already had one home video hit via its tape on the 1984 Olympic Games, which was released via Continental Video and reportedly sold in the 100,000-unit range.

Peisinger says, "We'd like to create a video counterpart to the instant paperback. With the vast resources at ABC's disposal, with bureaus all over the world where you're dealing with appropriate subject matter, I'd like to test the ability of the joint venture and of Vestron as a distribution and marketing company by releasing a video title soon after a major news event. We've done this once before when we put out the Band Aid vid-

eo in two weeks."

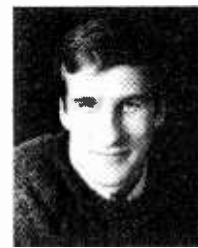
"They've demonstrated that they read the market quite well," says Healy of Vestron. "If we can keep our costs down on our post-producing of the shows, we should make a profit on it. The magic number is how much does it cost relative to the prospective volume that you're going to do. We're not interested in having lost leaders. We're interested in making a dollar on it."

"Right now the common knowledge says other product is going to become more important as the libraries of motion picture companies are fully exploited," Healy says. "We have this material and there's no reason not to make as much money as we can on it."



Vice Pays. MCA Records recently hosted a party in Los Angeles to celebrate the success of the "Miami Vice" soundtrack, which has just been certified triple platinum. On hand were, from left, Fred Lyle, associate producer of the television show; Danny Goldberg, co-executive producer of the album; Irving Azoff, president of MCA Records and Music Group; Michael Mann, co-executive producer of the album and producer of the TV show; and Robert Harris, president of MCA TV.

CHART BEAT



by Paul Grein

JAMES BROWN's "Living In America" jumps two notches to No. 5 on this week's Hot 100, becoming the Godfather of Soul's second top five pop hit. It follows "I Got You (I Feel Good)," which peaked at No. 3 in December 1965.

That gives Brown a span of 20 years and two months between top five pop hits—a span topped by only four acts in chart history: **Frank Sinatra, Stevie Wonder, Johnny Mathis and Smokey Robinson.**

Although Brown's single moved up this week, the current hit by **Starship** jumped over it, and the new one by **Sade** is nipping at its heels. Thus, it appears that "Living In America" won't hit No. 1, which means Brown will continue to hold the dubious distinction of being the artist with the most chart hits in history without ever having reached No. 1.

Brown has worn that thorny crown since 1971, when he scored his 67th chart hit, pulling ahead of **Fats Domino**, who collected 66 chart hits without ever climbing above No. 2. Brown has now amassed 92 chart hits, a total topped by only one artist in the past 30 years: **Elvis Presley.**

Following Brown and Domino on the list of the 10 acts who have tallied the most chart hits without ever reaching No. 1 are **Brook Benton** (49 hits), **Johnny Cash** (48), **Jerry Butler** (39), **Wilson Pickett** (38), the **Impressions** (38), **Bobby Bland** (37), the **Isley Brothers** (36) and **B.B. King** (34).

This data was supplied by John Cox of Monroe, La., who graciously noted, "Doubtless many will write you with this information. I feel a particular bond with James Brown, however, because the week in December 1958 that Brown first hit the pop chart with 'Try Me' was

the same week that I was born."

Brown also sets a record on this week's black chart. "Living In America" jumps three points to No. 10, becoming Brown's 55th top 10 black hit—and his first since "Get Up Offa That Thing" in 1976.

Brown first cracked the top 10 on the black (then rhythm & blues) chart in April 1956 with "Please, Please, Please," which gives him a top 10 span of just under 30 years—which is by far the longest span of any artist in the history of the black chart.

"Living In America" is featured on the "Rocky IV" soundtrack,

Brown returns to the top five

which this week jumps into the top 10 on the Top Pop Albums chart. It's the second "Rocky" soundtrack to reach the top 10: The original peaked at No. 4 in 1977. "Rocky II" two years later was a stiff, peaking at No. 147; "Rocky III" in 1982 was a big hit, reaching No. 15.

OZZY OSBOURNE appears to be headed for his first top 10 album as "The Ultimate Sin" leaps from No. 50 to No. 19 in its second week on the Top Pop Albums chart. That already ties the peak position of Osbourne's last album, 1983's "Bark At The Moon."

Osbourne's first three solo albums also climbed high on the chart, but all fell short of the top 10. "Blizzard Of Ozz," released in April 1981, peaked at No. 21; "Diary Of A Madman," issued later that same year, peaked at No. 16; and "Speak Of The Devil," released in 1982, peaked at No. 14.

The pattern is clear: The more blatantly offensive the album title,

the higher the chart peak. In that case, "The Ultimate Sin" could be very big indeed.

Osbourne's old group, **Black Sabbath**, is faring less well with its new album, "Seventh Star." The album, also in its second week on the chart, jumps from No. 107 to No. 98. Maybe the title isn't provocative enough.

FAST FACTS: RCA and its distributed labels have a lock on the top four positions on this week's Hot 100. Arista helps out significantly by holding down No. 1 with **Whitney Houston** and No. 3 with **Billy Ocean** (on Jive); RCA has **Mr. Mister** at No. 2 and **Starship** (on Grunt) at No. 4.

The **Starship** hit, "Sara," moves up to No. 1 on this week's Adult Contemporary chart. It's the first No. 1 AC hit for the group, which had only cracked the top 10 on the AC chart once before, with 1976's "With Your Love."

Starship isn't the only veteran rock act doing well on the AC chart these days. **Bruce Springsteen** is coming off his second No. 1 AC hit, "My Hometown," and **Heart** could be heading for the top with "These Dreams," which leaps from No. 13 to No. 6.

Marie Osmond took more than 12 years between her first and second No. 1 country hits—1973's "Paper Roses" and 1985's "Meet Me In Montana"—but she's taken just a few months between her second and third, "There's No Stopping Your Heart."

WE GET LETTERS: Yannis Petridis notes that when **Whitney Houston** bumped first cousin **Dionne Warwick** out of the No. 1 spot on the Hot 100, she was the first artist to dislodge a relative from the top spot since the **Bee Gees** booted out brother **Andy Gibb** in 1978.

And **Costas Zougris** of Athens points out that two U.S. Presidents are referred to in current top 20 singles. **John F. Kennedy** is mentioned in **Dream Academy's** "Life In A Northern Town," and **Ronald Reagan** is mentioned in **Sting's** "Russians." (And, of course, there's an additional irony in that "Russians" is a hit at the same time as **Elton John's** "Nikita.")

Paramount Adds 17 Discount Titles Holiday Video Sales Plan Continued

LOS ANGELES Paramount Home Video is extending its holiday promotion for \$24.95 product with a revised selection of titles that includes 15 selections from the original "25 For \$25" campaign and 17 additional catalog items.

According to Eric Doctorow, PHV's vice president of sales & marketing, feature films on the Christmas promotion list were previously slated to return to their higher original prices on Jan. 31. However, Doctorow says that with sales past the million unit mark, Paramount has decided to sustain the program as the latest of its sales-oriented price moves.

"25 For \$25" items retaining a \$24.95 list tag are "Chinatown," "Death Wish," "Flashdance," "48 Hrs.," "Grease," "Gunfight At The

OK Corral," "Harold And Maude," "Heaven Can Wait," "Meatballs," "An Officer And A Gentleman," "The Sons Of Katie Elder," "Terms Of Endearment," "Trading Places," "Uncommon Valor," and "The Warriors."

Catalog titles newly reduced to that price point include three volumes each in the "Aerobicize" and "Vic Braden Tennis" instructional series, and three Mister Magoo cartoon feature titles. Single cassette items in the program are "El Dorado," "The Man Who Shot Liberty Valance," "The Shootist," "True Grit," "Ninja, The Wonderboy," "Robby The Rascal," "Solid Gold Five-Day Workout," and "Timefighters In The Land Of Fantasy."

SAM SUTHERLAND

Blay Plans Embassy Buy

NEW YORK Home video pioneer Andre Blay, chairman and chief executive officer of Embassy Home Entertainment, has reached an agreement to buy out the company he works for.

Coca-Cola purchased Embassy Home Entertainment's parent company, Embassy Communications, in 1985. Coke already owns Columbia Pictures, and through it a major share in RCA/Columbia Pictures Home Video. As part of its agreement with that joint ven-

ture, Coke cannot participate in any other home video firm.

The investment firm Bear Stearns will back Blay in his effort. Blay will have 90 days to achieve his buyout.

No details of the agreement were available at presstime, except that Coke would retain the television and theatrical rights to certain Embassy feature films.

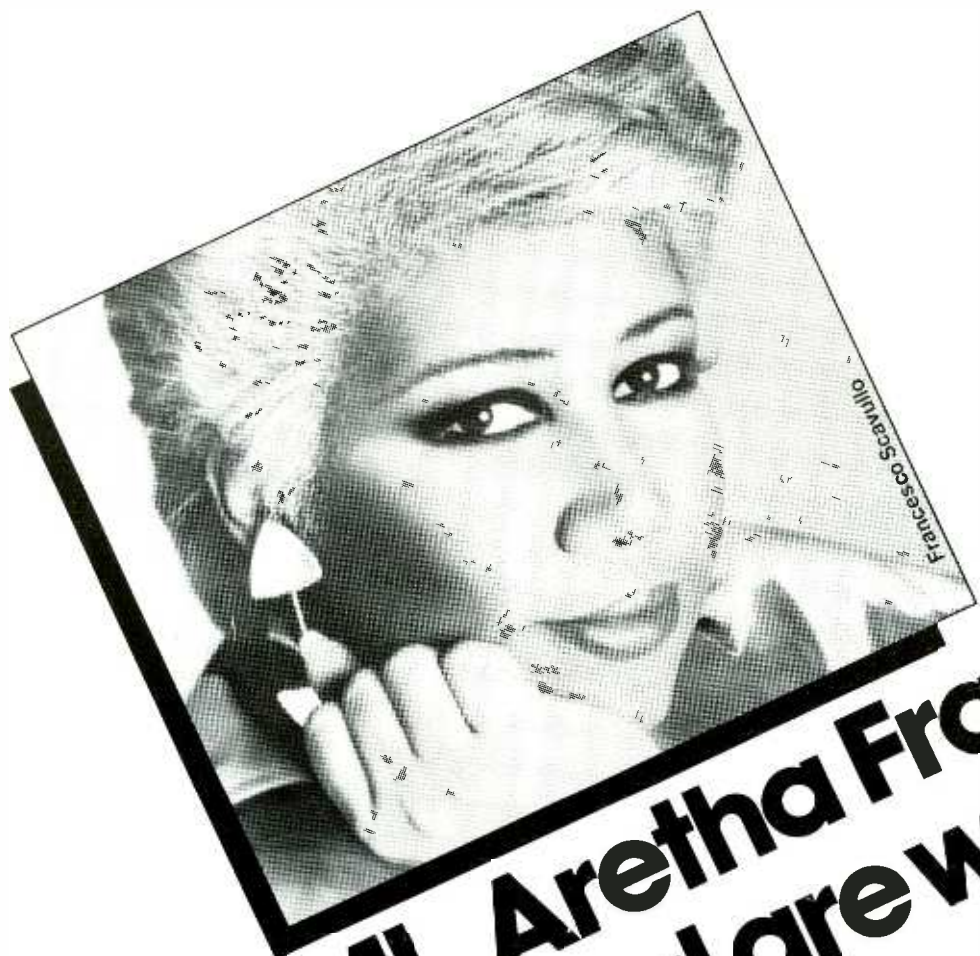
...cuts through
to the heart
of rock n' roll

The knife feels like justice
Brian Setzer

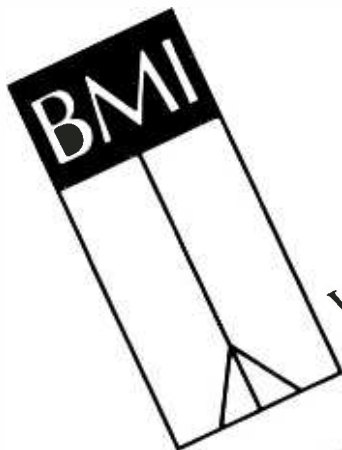


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HOLLAND ...newslines...

TOTAL TURNOVER of the Dutch record industry in 1985 was "at least 12% higher" than it had been in 1984, according to Rob Edwards, deputy managing director of NVPI, Holland's national IFPI group. Detailed figures will be released in late March. Between 1979 and 1984, turnover dipped from \$220 million to \$179 million in monetary terms.

VIRGIN-BENELUX is opening a merchandising division this summer, including the sale of T-shirts, posters, badges and similar wares. The operation is being set up by Ruud van Buschbach, the record company's product and marketing manager.

KORTHALS ALTES, Dutch minister of justice, has written a formal note to the Dutch parliament in which he reveals his proposals for stiffer penalties for video pirates. The maximum penalty for video piracy in this territory is currently six months in jail. Altes is looking to persuade parliament it should be four years.

THE INTERNATIONAL audio, video and music consumer fair Firato will be staged at the Amsterdam RAI Exhibition Complex, Aug. 29-Sept. 7. The event, held every other year, attracted 326,000 visitors in 1984.

FIVE VIRTUALLY UNKNOWN Virgin acts—Floy Joy, L.W.5, Well Red, the Conway Brothers and Tony Worrell—will perform at the Virgin Promo Dance Night in the Amsterdam Paradiso, March 1. Main aim is to break these acts in the Benelux territories. Highlights of the event will be included in "Time Out For Holland," the Music Box satellite television program.

WILLEM HOOS

Organizations Fearful of White Paper Inadequacies U.K. Group Watchdogs Copyright Changes

LONDON Formation of the Music Copyright Reform Group was announced here last week (12) to urge key changes in U.K. copyright legislation. During the press conference announcing the group's creation, one of the principal themes to emerge was the massive attrition of catalog available in record shops as a consequence of unabated private copying. According to representatives of the association, this makes the incorporation of a home taping royalty an indispensable ingredient in U.K. copyright legislation.

The MCRG is an informal alliance comprising the Association of Professional Composers (APC), the British Academy of Songwriters, Composers & Authors (BASCA), the Composers' Guild of Great Britain, the Mechanical Copyright Protection Society (MCPS), the Mechanical Rights Society (MRS), the Music Publishers' Assn. (MPA) and the Performing Right Society (PRS).

Outlining the aims of the group, representatives of the U.K. copy-

right community expressed anxiety that the impending British government White Paper on "Intellectual Property & Innovation Rights" might fall short on what is needed to secure adequate protection from copyright abuse for rights owners.

Among measures sought by the group are: a royalty payable to copyright owners on blank recording tape and equipment to cover recording in the home; abolition of the "compulsory" recording license which permits recording of a musical work without permission if the copyright owner has already licensed someone else to record it; designation of rental as a "restricted act" which requires the consent of the copyright owner; clearer and better protection regarding satellite and cable transmissions; extension of the period of musical copyright protection from the lifetime of the author plus 50 years to life plus 70 years, as is now the case in France and West Germany; reform of the Performing Right Tribunal; reconsid-

eration of the "fair dealing" provisions of the 1956 act; and more effective remedies against infringers—especially with regard to photocopying.

Bob Montgomery, managing director of the MCPS, said that the viability of recorded music other than chart material is seriously threatened by home taping, which represents "an enormous disincentive" to the music industry to sustain the range of available repertoire.

In a "Copyright Reform 1986" statement published by the group, it is pointed out that copyright is a matter of vital concern not only to authors, composers and other creators and innovators whose works it directly protects, but also to a number of important industries which generate significant foreign exchange for the U.K.

The new group states, "Without an adequate copyright system, the publishing, recording, film and broadcasting industries in particular could not survive. The astonishing progress of communications and technology over the past 30 years makes it important that new legislation should be framed in sufficiently general terms so as to ensure not only that existing uses are adequately covered but also that new means of exploitation, yet to be developed, are brought within its scope."

Senior executives from the various groups within the organization added specific points related to cable/satellite problems, reprography and criticism of the compulsory licensing system.

Many top composers/lyricists and several Members of Parliament attended the launch.

'Revolutionary' Video Venture Launched in U.K.

BY NICK ROBERTSHAW

LONDON A joint venture between PolyGram and Heron International here under the name Channel Five claims it will "revolutionize the concept of home viewing entertainment," with a video catalog aimed squarely at the budget sales market.

A first batch of 50 movie, music, children's and special interest titles

No title will cost more than \$14

will be launched in the London area in March and spread nationally over the following six months. No release will cost more than 10 pounds sterling (\$14), and some will sell for only \$9.80. Included are the feature

films "An American Werewolf In London," "Cannonball Run II" and "Citizen Kane."

Some 19 music titles are also featured in the initial launch, mostly culled from PolyGram's video catalog. Artists include Tears For Fears, David Bowie, Dire Straits, Style Council and ABC.

Shortly before the new label's trade launch, Channel Five announced it had acquired Precision Video from Associated Communication Corp., adding a further 193 titles to its potential catalog, among them "On The Golden Pond," "The Boys From Brazil" and "Sophie's Choice." In all, the two partners have access to around 700 titles.

Channel Five head Michael Golembo says the label will create a paperback book-style market for video in the U.K. and "revolutionize

home viewing." Heron chairman Gerald Ronson, whose company owns Media Home Entertainment in the U.S., predicts that turnover for the venture in its first year will be around \$35 million.

Plans to establish Channel Five—the name refers to additional viewing choice beyond Britain's four broadcast television channels—were a factor in Heron's unsuccessful bid for Thorn EMI Screen Entertainment late last year, Ronson says. He adds that Heron plans to spend \$250 million over the next two years to develop its home entertainment interests.

Channel Five's arrival underlines a marked shift in the U.K. video market toward low-price sale product. Price cuts last fall by Virgin Video, PMI, Vestron, PolyGram and others proved successful, but were

almost wholly confined to music video releases.

But last October, Paul Levinson's Prestwich Holdings, in partnership with experienced industry figure Steve Ayres, launched The Video Collection, a line of movies, children's titles and music available exclusively through the 860 U.K. branches of the Woolworth chain and retailing at a rock-bottom \$9.75. Backed by an extensive advertising campaign, the series has reportedly sold some 700,000 units to date.

12,000 Illicit Videotapes Are Seized As Germans Intensify War on Pirates

BY WOLFGANG SPAHR

HAMBURG The Gvu, West Germany's video trade organization, has stepped up its battle against video software pirates. And the organization reports one outstanding skirmish when 15 offenders were rounded up after a series of raids on more than 100 premises.

Working alongside the police, Gvu officials seized more than 12,000 illicit tapes, according to managing director Gerhard Schulze, including more than 130 movie titles.

Schulze says his group estimates annual losses to video pirates in Germany to be more than \$150 million annually. "We're after the Mister Bigs of the video piracy

racket, not the small fry," he adds, "and our campaign is extremely well planned."

The Gvu isn't allowed to act for the public prosecutors or police but Schulze points to "close cooperation." Every other videocassette in Germany is said to be a pirate copy.

"We're satisfied that the government in Bonn has finally upped penalties for piracy," says Schulze. "Now offenders can get five years in jail, or up to \$120,000 in fines. But we need judges to use those stiffer measures in the way they are in the U.S."

The Gvu is planning special training courses to inform police officers about video piracy problems. "Police and politicians still need deeper understanding of our

difficulties," Schulze says. "We've produced an antipiracy trailer which can be used as a lead-in on all films on cassette, and we'd like this to be used in cinemas as well."

Schulze adds that close links with copyright society GEMA have helped the fight against the pirates, and that it would be "useful" to have even closer links with the Assn. of Film Distributors. "Basically," he says, "our problem is piracy geared to obtaining films and putting them out in cassette format before video rights have been granted anywhere."

"It's big-money crime, often linked with drugs and prostitution. And much stems from criminal links between Germany and the Benelux territories."

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Changing Patterns

WOMEN'S PLACE IN THE MUSIC BUSINESS

BY LEA HARPER

It took half a century to burst the champagne bubble, to bring the sequin-sugared chanteuse from her role of inaccessible seductress to that of the fanged and sneering, road-ravaged medusa in her thick skin of leather with Crazy Glue in her hair.

Gone too is daddy's little girl with cheery hopes of hearth and home and the long-playing version of the National Anthem bound up in her starched white bosom.

Of course, we still have Madonna doing junk jewelry demonstrations. It's still cool to have an I.Q. of around room temperature. When our drinking water is mixed with sewer gas, our air about as fresh as a sealed coffin, and our soil good for growing bank loans, what can be so heartwarming about yet more empty vessels?

Listen, I don't think women, or even dogs, should behave as if they were recently plugged into by jumper cables just to catch the attention of a public high on car fumes and half blind with boredom. But what could possibly jerk up their eyelids faster than a skirt?

If the female performer has resorted to resembling a storm trooper with a rifle butt in her walk, monotoning strange commands in the key of distress, it's just a goose-step from the edge of the abyss and more than the rear-view mirror you're seeing when she flashes those see-through army fatigues.

It's the feminine instinct for self-preservation at work. There's no telling what she might do when threatened by bland indifference or extinction. You can bet she's learned to hold that powder puff like a grenade.

Has she found her counterpart? Check the video files. He has a voice that can open a can at 40 paces. He is pale and ghastly in the artificial light, like a cut flower in a hospital room. You want to believe he has suffered, but what are all those flawless and impossibly stunning women doing in his lap?

I still wonder at the prevailing

myth—namely: *You're lucky to be a woman in this business.* Even women believe it. At least until they earn their brown belts in bad billings—the *Forever Opening Act* syndrome without the benefit of sound check.

Eventually she's required to pass the Band-Aid test: "Are you a real singer, or are you just into musicians?"

To command any respect, a woman either has to be celibate or a self-confessed gay. And she better be certain, as well as prepared to defend it every inch of the way—or she might as well go home and raise roses.

Then again, there are a growing number of female artists intent on being women, regardless of sexual

sense of self purpose are changing all that. We're eroding a mountain of misinformation. And we may hold an ace many of our brothers in the competitive arena have failed to play. We help one another. Later, I shared experiences with Nona and she said, "Call, even if you just need to talk about it."

About five years ago, I asked one of the Pointer Sisters why they didn't do some hard-hitting, consciousness-raising tunes. After all, they had grown up in the less elegant part of Oakland where riots were on standby and everyone but the undertaker was on strike.

They had a substantial following even back then. The problem was, however, they didn't believe they had the power to zap the system

nies of hope and reason.

We should get more mileage out of a love song than a Hallmark greeting card. We want to know who is going to be there when the fortune cookie crumbles.

I once spent an unexpected afternoon with Natalie Cole at her ranch-style house. We played each other our tunes and spoke of the difficulties in translating ideas to an imperious posse of hired studio hands.

She paced the living room, rarely sitting down. "When you get a record deal," she said, "it gets automatic. Suddenly you're just a cog in this huge wheel. No say. Nothing." Pacing again. "I wish I had that freedom." She wanted to produce some female artists, stretch out, unload the overseers and try out some of her own ideas.

Lonnie Goodwin, an ex-Ikette (Ike & Tina Turner Revue), once lived behind me in a converted chicken coop. "Ike used to drag Tina onstage by the hair," she recalled. "After four years of that kind of tyranny I just couldn't take it anymore. But, honey, I got some muscles in my legs that ain't from running away, and a song called 'Utopia' that came out of being there."

Whether it's a light and elfish Kate Bush sharing her inner visions, or an Alison Moyet, a no-nonsense, two-fisted songstress, it can be honest and true.

Nature, which provided the music for thousands of years, has been all but silenced under an avalanche of concrete. So more and more we make our own music in an all-out effort to re-establish our rhythm with the universe.

Cycles and seasons. Women are a little closer to these things. The connectedness nature has taught us—that we forgot when we were dissecting her animals, taking out her forests and emptying her streams—is felt again every time a magical song gets a hold of us.

There's a little bit of everything in all of us. Let's keep it together. Let's keep it honest. It's music or nothing.



'There are choices. It's no longer Hollywood or diapers, ladies'

Lea Harper, a composer and recording artist, lives in Toronto. She and her twin sister, Lyn, perform as Syren.

preference, or maybe in spite of it. There are choices. It's no longer Hollywood or diapers, ladies. It's *this is my world too*, and if it's going to come down like the walls of Jericho, I'll be there with the bricks and mortar.

I was in New York recently for the New Music Seminar. To the heckler who asked, "Why don't you get yourself a producer?," Yoko Ono remained impassive.

During the seminar on women in music, Nona Hendryx explained what it means to have a female lawyer and manager. It means, she said, you walk into offices and watch the record executive sum you up as easy prey and deal with you like an imbecile.

Sheer determination and a strong

that sustained them. To say, even on one cold cut in an otherwise overheated, thigh-high album, "There's something rotten in the works," would be like biting the hand that feeds you. Instead, "Yeah, well maybe we could do like a gospel album or something . . . with a message."

The Pointer Sisters' most recent release, "Freedom," and the corresponding video, however, show a less frenetic image and a greater concern for the world beyond the *Do Not Disturb* sign on their hotel room door.

Complacency is a disease. It atrophies the conscience and it's contagious. We don't want to be lulled to sleep, lied to, diverted and placated by our minstrels. We want sympho-

LAYING BLAME

In a recent article (Billboard, Jan. 11) an inexperienced concert promoter gets the blame for scanty attendance at a series of concerts in Australia by the legendary Everly Brothers.

The reunited Everlys have been on the road a lot, particularly since the release of their first studio album in a decade, the critically acclaimed "E.B. '84." They've won rave reviews everywhere, and even though their Mercury debut sold more than encouragingly, they only occasionally played to packed houses.

I don't think concert promoters are to blame at all. Low attendance can be traced to minimum airplay (the Everlys aren't exactly teenyboppers) and weak marketing efforts by their

record company.

It makes one wonder also about many of yesterday's late greats—like Sam Cooke, Otis Redding, Jackie Wilson, Bobby Darin, Jim Reeves, and many more—whose musical influence can still be felt. Not much has been done by their record companies to honor them either.

Oyestein Skjaeveland
Oslo, Norway

CONSPICUOUSLY ABSENT

While I am thrilled by the installation of a Rock And Roll Hall Of Fame and its worthy first inductees, I am equally dismayed by the Academy's failure to select other worthies.

Surely the many contributions of such stars as Ruth Brown, Laverne

Baker, Varetta Dillard, the Platters, the Drifters, the Coasters, the Teenagers, and Hank Ballard & the Midnighters should have been recognized.

Glenn Slade
Brooklyn, N.Y.

SETTING A NEW STANDARD

I'd like to commend Martin Lewis and Julian Lennon for the "Stand By Me" long-form video. After seeing what Lewis has accomplished in this continually entertaining 58 minutes, I will never be inclined to purchase a standard concert video.

The sound quality of "Stand By Me" is impeccable, the editing a work of art, and the performances dynamic. More important is the artist profile

concept. Like another famous Lennon, Julian seems unafraid to take chances, and courageous enough to let us see his vulnerability. How refreshing that is compared to the carefully controlled media images most performers project.

David S. Rothman
Los Angeles

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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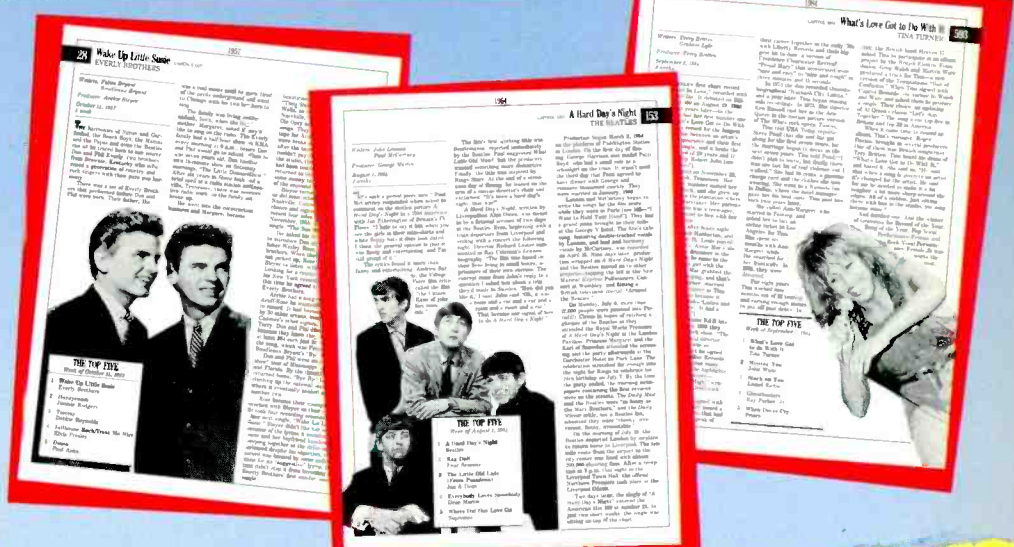
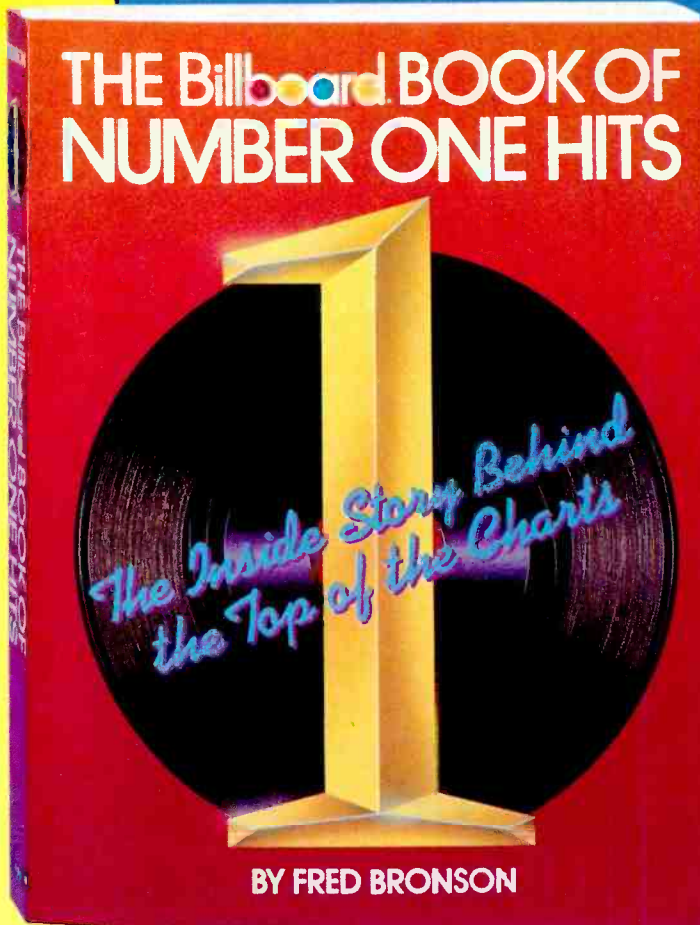
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THE MOST LISTENED TO MUSIC OF 1985

BILLBOARD HOT 100

7 OF TOP 10/15 OF TOP 20
73% OF ENTIRE YEAR-END CHART

CASHBOX TOP 100 SINGLES

9 OF TOP 10/14 OF TOP 20
71% OF ENTIRE YEAR-END CHART

RADIO & RECORDS TOP 85 OF '85

7 OF TOP 10/14 OF TOP 20
73% OF ENTIRE YEAR-END CHART

THE MOST NOMINATED MUSIC OF 1985

ASCAP & GRAMMY

BEST INSTRUMENTAL COMPOSITION

AXEL F
*Harold Faltermeyer**
MIAMI VICE THEME
Jan Hammer
WITH BELLS ON
Thad Jones

BEST CONTEMPORARY COMPOSITION

GLASS: SATYAGRAHA
Philip Glass
WEBBER: REQUIEM
Andrew Lloyd Webber†
**PERLE: SERENADE NO. 3 FOR PIANO AND
CHAMBER ORCHESTRA**
George Perle
STARER: VIOLIN CONCERTO
Robert Starer

BEST RHYTHM & BLUES SONG

FREEWAY OF LOVE
Narada Michael Walden
NIGHTSHIFT
Walter Orange
YOU GIVE GOOD LOVE
Lala

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

BACK TO THE FUTURE
John Colla, Chris Hayes, Huey Lewis, Sean Hopper
BEVERLY HILLS COP
Hawk, Keith Forsey, Harold Faltermeyer,*
Dan Sembello, Richard Theisen*
A PASSAGE TO INDIA
*Maurice Jarre***
ST. ELMO'S FIRE
*John Parr,† John, Richard Marx, Jay Graydon,
Stephen A. Kipner*
WITNESS
*Maurice Jarre***

BEST CAST SHOW ALBUM

THE TAP DANCE KID
Robert Lorick, Henry Krieger
VERY WARM FOR MAY
Oscar Hammerstein II, Jerome Kern
WEST SIDE STORY
Stephen Sondheim, Leonard Bernstein

SONG OF THE YEAR

THE BOYS OF SUMMER
Don Henley, Mike Campbell
I WANT TO KNOW WHAT LOVE IS
Mick Jones
MONEY FOR NOTHING
Mark Knopfler†
WE ARE THE WORLD
Lionel Richie

BEST COUNTRY SONG

DESPERADOS WAITING FOR A TRAIN
Guy Clark
FORTY HOUR WEEK (FOR A LIVIN')
Dave Loggins, Don Schlitz
HIGHWAYMAN
Jimmy Webb
**I DON'T KNOW WHY YOU DON'T
WANT ME**
Rodney Crowell
**LOST IN THE FIFTIES TONIGHT
(IN THE STILL OF THE NIGHT)**
Mike Reid, Troy Seals

LIFETIME ACHIEVEMENT AWARD
The Rolling Stones,† Benny Goodman

TRUSTEE AWARD
George Gershwin, Ira Gershwin

*GEMA †PRS **SACEM

Wyatt Gets PD Nod at L.A.'s KPWR With Top 40/Urban Format, Station 'Is a Tangent'

BY KIM FREEMAN

NEW YORK Jeff Wyatt, WUSL "Power 99" Philadelphia programmer of more than three years, gets the enviable post of program director for Emmis Broadcasting's new top 40/urban outlet, KPWR "Power 106" Los Angeles (Billboard, Jan. 18).

Due to arrive in Los Angeles Monday (17), Wyatt is optimistic about his new job. He likens the Los Angeles challenge to the one he and LIN Broadcasting faced when WUSL's urban format was launched, under consultant Don Kelly's direction, in October 1982.

Black outlet WDAS Philadelphia was "just sitting pretty, it was wide open," recalls Wyatt of WUSL's urban debut. "It was an automatic success," he continues, "and I think it will be the same in Los Angeles. It's not a question of success. It's a question of how big we will succeed."

The situations are also similar in that Don Kelly consults both of the "Power" outlets.

While the industry clamors for a term for KPWR's format, Wyatt dubs it "CHR/urban." Explaining how that format will sit in Los Angeles, Wyatt says that market champ "KIIS is unique as a CHR. [Album rocker] KROQ is a tangent

to that, and KPWR will be another tangent. With KIIS playing so much dance music and being the only strong CHR there, we can really shake up the market."

Terminology is proving a bigger thorn to Emmis' regional vice president Doyle Rose, who's been steering the station with Emmis programming vice president Rick Cummings since its Jan. 1 change from AC outlet KMGG to KPWR. "We're considering having an industry 'name the format' contest," Rose says, only half jokingly.

"I think we're creating a new format," he adds. "I compare it to adult contemporary, which was originally MOR." Noting that the term "AC" is no longer a useful generic description, Rose says, "CHR is going through the same evolution."

In an effort to clarify Power 106's format, Rose says the first add criterion is a song's potential to cross to top 40. For example, Rose says 65% of the songs on a recent KIIS current list were also on KPWR's current sheet. The rest of the picks on KPWR's list were mostly chosen from the black charts, says Rose. "It's records like those by Expose, Starpoint, Roy Ayers, and Jennifer Holliday that you *could* hear on a CHR. The reason they're not there is simply

that there isn't room." The bottom line, Rose notes, "is that we're giving exposure" to songs with cross-over potential that has not yet been realized.

Wyatt was selected for the KPWR job, Rose says, "because he has the perfect background for what we're doing here." Indeed, Wyatt leaves WUSL with the number three seat in Philly. In the fall Arbitrons WUSL now leads the market's former urban powerhouse, WDAS-FM, with a 6.9 share to WDAS' 4.2.

Besides giving the town a musical quake, Wyatt says his top priorities include "getting a great staff together and superserving the audience," an approach that served him well at WUSL.

Although Wyatt will not specify the research techniques he plans to employ, he says they will be keyed to "hands-on" efforts. "We will be out there watching, finding people in their dens," is how Wyatt characterizes it.

Of his departure from WUSL, Wyatt says, "It was a very happy situation there, but an opportunity like this doesn't present itself often. What we've done here [at WUSL] is exceptional. There's a great team here, and I know they'll continue as a winning station."

WUSL's president and general manager Bruce Holberg has equally high remarks for Wyatt. "We took on a project [WUSL going urban] that people were very skeptical about. The station has obviously grown since then, and Jeff has grown with it. I'll miss him."

Wyatt is replaced by newly promoted Tony Gray (see Vox Jox, page 15).



ABC Association. Former DIR Broadcasting producer Bob Kaminsky is quick to find new projects after forming Kaminsky & Co. He's pictured here with ABC Radio Network executives, for whom he'll be creating the forthcoming "Music Of America" series. Seated from left are ABC's manager of special programming Gina Suarez and vice president/senior executive Bob Benson, Kaminsky, and the network's director of special programming Beverly Padratzki.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"This is a nice, pretty ballad that is working around the clock for us," says KITS program director Richard Sands of Cherrelle & Alexander O'Neal's "Saturday Love" (Tabu/Epic). Another trustworthy urban add this week is Zapp's "Computer Love" (Warner Bros.), which Sands describes as "simply a turntable favorite." New Edition's "A Little Bit of Love" (MCA) is "pulling great phones for us, as New Edition always does," Sands reports. And, Falco's "Rock Me Amadeus" (A&M) takes a fast trek up KITS' request list after just three weeks of exposure, the programmer enthuses.

BLACK/URBAN

Prince's "Kiss" (Warner Bros.) gets another vote of influential support, this time from Marvin Robinson, the programmer leading San Francisco's highest-rated music outlet, KSOL. "Prince has turned back to his traditional r&b here," says Robinson, "the original Prince before he went for that big crossover appeal sound." Out of town for the past week, Robinson made another gut-feeling add with Jermaine Jackson's "I Think It's Love" (Arista). "Stevie Wonder co-produced this," he says, "and, it has all the ingredients—from the lyrics to the production—of a big hit record."

AOR

KFOG San Francisco PD John Rivers may have set a speed out of the box record in adding Jackson Browne's "For America" (Elektra), an add motivated partially because "people have been waiting so long," the programmer says. As for the song itself, Rivers says it's a "very uptempo, rock'n'roll record." Content-wise, Browne "is getting pretty political here, with a certain degree of patriotism, as well as concern for Central America and South Africa," the PD notes. Meanwhile, Rivers says the anticipation continues. "I understand that Browne's [forthcoming] album has some tracks that are even better than this." Another act kicking right though the K-FOG is the Fabulous Thunderbirds, whose CBS Associates debut has several useful tracks, Rivers says. He singles out "Tough Enough" and "Wrap It Up." "There's a blues/funk thread running through this that gives it a broad appeal," he says, noting that the songs are doing especially well with upper demos.

COUNTRY

"I hate to sound like an old top 40 programmer," jokes KSAN San Francisco PD Bill Stedman, "but, that's what I am." The comment is a reference to two recent adds at the "more music, less bull" Malrite outlet. "We're getting great phones, instant phones" on Hank Williams Jr.'s "Ain't Misbehavin'" (Warner/Curb) and Randy Travis' "1982" (Warner Bros.), he enthuses. "There's always the question of classic traditional songs versus the neo-modern rock'n'roll types," he notes. Both songs fit into the former category, and Stedman calls the Travis track "a return to the stroll era." Getting over to the contemporary side, Stedman raves about Michael Martin Murphey's "Tonight We Ride" (Warner Bros.). "It definitely cooks," Stedman reports. Highlighting the PD's list of potential adds is Dwight Yokum's "Honky Tonk Man" (Warner Bros.), a song marketed by the label as "country punk," a term Stedman is amused by. "It sounds like an old National Lampoon gag, but the record is great." KIM FREEMAN

...newsline...

JACK THAYER signs on as a special marketing consultant to the United Stations Radio Networks. A former NBC Radio Division president and WNEW-AM New York VP/GM, Thayer is currently an independent consultant. He reports to United Stations executive VP/GM William Hogan.

ELLEN HULLEBERG is appointed president of McGavren Guild Radio by a unanimous vote of the firm's executive committee. A 17-year McGavren veteran, Hulleberg was most recently executive vice president/marketing communications. Ralph Guild continues as president and CEO for Interep, the holding company for the McGavren, Hillier, Newmark, Wechsler & Howard, Major Market and Durpetti & Associates rep firms.



THAYER

HULLEBERG

HAWK

WOOD

RICH HAWK is promoted to operations manager of KILO Colorado Springs. He has been the AOR outlet's program director since 1976.

BOB WOOD forms the Bob Wood Organization in San Diego as an imaging, marketing, programming, and management consulting firm. Wood was president of consultation for the Bob Harper Co., also in San Diego, and will continue to work with Harper on a project-by-project basis.

JOSEPH T. CHAIRS is appointed vice president and general manager of Outlet Communications' WIOQ-FM Philadelphia. He retains his post as vice president of the Outlet group.

TED WOLFE is named general manager of Century Broadcasting's WLFF Tampa/St. Petersburg. He moves up from the general sales manager post.

Wolfe Preparing New Good Friday 'World' Broadcast

NEW YORK A repeat performance of last year's Good Friday "We Are The World" international broadcast is being planned by WROM/WKCX Rome, Ga.'s Bob Wolfe, organizer of 1985's unified airing of the charity song.

The worldwide broadcast is set for 10:50 EST on Good Friday, March 28—and Wolfe has already secured the cooperation of the BBC and Mutual/Westwood One Networks. Additionally, Wolfe has submitted a letter to Soviet Union chief Mikhail Gorbachev asking for that country's cooperation. "After all," says Wolfe, "the song is about all of us coming together and I'd like to see him back up his claim about wanting world peace."

Wolfe will also be asking participating DJ's to intro "We Are The World" with a reminder about the "Hands Across America," the USA For Africa charity project scheduled for May 25 (Billboard, Nov. 2).

Promotions

HAVING A HEART

WSAC Radcliff/Ft. Knox, Ky. (adult rock)

Contact: Bob Craft

Besides being Black History Month and housing Valentine's Day, February also supports hearts of a serious nature. Tapping into the fact that this month is National Heart Month, an American Heart Assn. designation, WSAC has slated a 24-hour Beatlethon for Feb. 28 in order to raise pledges for AHA's Kentucky chapter.

Program director **Bob Craft** is planning to air every Beatles album in its entirety, sequenced chronologically by release date. Beyond the significance of the Fab Four to album rockers, Craft notes that February also marks the 22nd anniversary of the group's appearance on the Ed Sullivan show.

During WSAC's Beatles Day, health experts will offer insights on causes and cures of heart disease. Otherwise, the only interruptions will come from the station's regular commercials and news.

On a more obscure February connection, KIYX Dubuque, Iowa informs us that it's also National Potato Month. As such, the country outlet is giving away a Mr. Potato Head daily for the duration.

RETURNING TO THE AID THEME, WNEW-FM New York has signed on with MTV, Chevrolet and Radio City Music Hall to sponsor Thursday's (20) "Drive Aid" concert. Established to raise more money for the Live Aid Foundation, the concert had secured Kool & the Gang, Cheap Trick, Todd Rundgren, Nils Lofgren and Michael DesBarres at press time. In addition to concert tickets, listeners stand to win Chevrolet's "Live Aid Car," an IROC Z-28 Camaro autographed by several artists who appeared at the Philadelphia Live Aid concert.

A SPOT CHECK of Valentine's Day affairs revealed several on-air weddings, myriad candy and flower giveaways and the standard romantic song dedications. Our favorite seasonal event came from KIOI San Francisco, which ran a "What's Your Sign?" contest. For a winning listener, the sign in question turned out to be a 14- by 48-foot billboard displayed prominently above the Bayshore Freeway. K-101's morning man **Jack Kulp** executed the promotion by asking listeners to submit their sign message in 10 words or less of "non-objectional" nature. The winning words came from a woman asking her beau, "When can I tell everyone we're engaged?"

COUPON CRAZE: WQPO Harrisonburg, Va. got a little more than it bargained for in a coupon gag to promote its new "BC In The Morning Show." According to PD/morning man **Brian Charette**, Q-101 slipped zillions of graphic coupons into the market's daily newspapers and asked listeners to clip them out and wait for details. The prizes dangled before listeners submitting the most coupons included furniture, cash, appliances and a live morning show broadcast from the winner's home.

Charette admits, "We were hoping to get 5,000 entries." When that figure began rising to its eventual 1,465,000 tally, Q-101 had to extend the event "just to count the things," he says.

KIM FREEMAN



Slaves to the Rhythm. KMEL San Francisco's Morning Zoo keepers succumb to the powers of Grace Jones, who was in town to make sure the station had her hit in power rotation. Watching the whip from left are KMEL's Ron Engelman, Jones, and the hit outlet's John London and Sue Hall.

FCC Waiver Requested

NBC Seeks Delay in Station Divestiture

NEW YORK NBC filed for an 18-month waiver with the FCC Wednesday (12) to postpone the required sale of its WNBC/WYNY New York, WKYS Washington, D.C., and WMAG/WKQX Chicago. The sales are in accordance with FCC regulations barring multiple media holdings.

NBC Radio president **Randy Bongarten** says the waiver was requested largely to allow NBC time to evaluate the effect these sales will have on NBC's networks. Of the relationship between NBC's O&O division and the networks, Bongarten says, "Financially, there is a great deal of integration, and the two pieces have been together for a long time." The possibility exists that the networks will not be viable without these stations.

Part of the waiver application reads, "It is necessary to evaluate the extent to which operation of the present NBC radio networks requires or is substantially dependent on ownership of radio stations in the

largest markets."

Networks under the NBC banner include NBC Radio Entertainment and the Source. Combined, NBC's network division supplies news, information and music programs to more than 400 stations.

The future sale of the aforementioned stations follows General Electric's purchase of NBC's parent company, RCA. The transaction transfers the station licenses to GE,

RAB's Next Workshop Set for L.A.

NEW YORK Executives from Chrysler, McDonald's, AT&T, and the Bank of America are set to discuss their marketing plans and industry observations at the Radio Advertising Bureau's next Radio Workshop. The half-day seminar is slated for March 27 at the Sheraton Premiere Hotel in Los Angeles.

According to the RAB, the seminar will identify "new and innova-

which removes the "grandfather clause" that had enabled NBC to own both TV and radio outlets in New York, Washington, and Chicago. With the radio sales, NBC can hold on to WNBC-TV, WRC-TV, and WMAQ-TV.

The waiver NBC is requesting is similar to the 18-month waiver ABC/Capital Cities recently received.

tive uses of radio advertising." Gannett Broadcasting executive and well-known personality **Gary Owens** will MC the event. Sports-caster **Howard Cosell** will deliver the lunchtime speech.

Admission is \$85 per person. Arrangements should be made through **Daniel Flamberg** in the RAB's New York headquarters.



by Kim Freeman

TONY GRAY (a.k.a. **Mike Jackson**) gets a tremendous vote of confidence from **LIN Broadcasting** with a promotion to PD at **WUSL Philadelphia**. He replaces **Jeff Wyatt**, who joins **KPWR Los Angeles** (see separate story, page 14). Gray's been with "Power 99" for one year and graduates from the music director slot. "Tony has a lot of programming experience," says **WUSL's** president & general manager **Bruce Holberg**. "I know he'll slide into the new post very nicely."

HOWARD STERN sets up to shake up the Gotham morning scene with a jump from p.m. to a.m. drive at **Infinity's WXRK Tuesday (18)**. The former **WNBC New York** afternoon man had been an "unlikely" morning candidate, said **K-Rock** general manager **Tom Chiusano** when **Jay Thomas** was dropped from that shift recently (**Billboard**, Jan. 18).

Money appears to have been the issue in Stern making what seems to be a very natural step. "We asked him to make the move and he did get a raise for going there," says **Chiusano**. That's a raise on Stern's already monumental salary, which has never been disclosed, but is believed to be in the \$1 million range. "As big an asset as Howard has been to us in the afternoons," says **Chiusano**, "he'll

Stern gets WXRK morning drive slot

be an even bigger asset in the mornings."

Stern will bring sidekick **Robyn Quivers** along with him and **Steve Chaconis** joins the early crew from **Washington, D.C.**, as sports man. **Meg Griffin** segues from middays to the afternoon shift, and brief **K-Rocker Steve Jones** has been let go. Outside of that, **Chiusano** says management has not made any other personality changes yet.

Speaking of **Jay Thomas**, the DJ/actor/comedian is currently making a two-week guest appearance on **Pyramid's WNYS Buffalo, N.Y.**, where he can be caught cracking up with the outlet's morning team... In **Syracuse**, **WSEN** moves **Marcia Borst** into the operations manager post. That's a promotion from director of promotions & creative services.

THOSE OF YOU attending the **Gavin Seminar for Media Professionals** this weekend (21-22) might tune into legendary **Bay Area RKO** outlet **KFRC**, which is celebrating its 20th anniversary as a rock'n'roll hits source this month.

"It's the kickoff to our comeback," says recently promoted program director **Dave Sholin**.

The anniversary will be officially feted with a Tuesday (18) "Blue & White Ball," a take-off on the city's traditional "Black & White Ball" powered by local faves, the **Zasu Pitts Memorial Orchestra**. Preceding that was a weekend-long countdown of **San Francisco's 610** favorite hits, launched with an historical montage voiced by popular morning man **Dr. Don Rose**.

During the weekend, several **KFRC** talents of the last 20 years revisited the stations. Here's hoping the likes of **Bill Lee**, "Marvelous" **Mark McKay**, **Chuck Buell**, **Mucho Morales**, **Shana**, **Charlie Van Dyke**, and all the rest will see fit to stop by the **Fairmont Hotel** as a treat to **Gavin** attendees.

CHICAGO sends some stiff winds of change. To start with, 21-year **WGN** morning man **Wally Phillips** is expected to exercise his contractual rights to switch shifts soon. Replacing the legend in early drive will be **WGN's** afternoon man **Bob Collins**. **WGN** has yet to announce which shift **Phillips** will move to.

Longtime **WLS-AM** fixture **Tommy Edwards** surfaces at **Chicago AC** outlet **WKQX** as program director. Most recently, **Edwards** was hosting the morning show at **WJMK**, a post we expect will be filled by **WMET's Stu Collins**.

DUSTY STREET takes her famous nighttime voice to **KMET Los Angeles**, a departure from upstart rocker **KROQ** there... **Jeff Leonard** gets the MD gig at **KBZT Los Angeles**. He had produced "Sixties At Six" for the AC outlet, before it adopted the **KBZT** calls... Meanwhile, longtime **Los Angeles** jock **Russ "O'Hungry" O'Hara** is seeking a new major market assignment. Most recently, **O'Hara** drove the afternoon shift at **KEZY** there and had worked at **KRLA** earlier. He can be reached at (714) 750-5297.

Don't lose track of the fact that **KGB San Diego** is still in need of a music director... In the same sunny town, **KFMB's Rich Brothers** have adopted another sibling with the recruit of **Dan Cooke**. Formerly half of the **Randall & Cooke** team at **WZGO Philadelphia**, **Cooke** joins **KFMB** as the fifth member of the "B-Morning Zoo."

The latest outlet to drop everything for oldies is **KIST-AM Santa Barbara**, which recently abandoned its top 40 fare... Also available is **Dave Winston**, program director for **WSAM Saginaw, Mich.**, for the past two years. **Winston**, who's looking for on-air or programming work, can be reached at (517) 790-0605.

Derek Hill leaves **WBBM-TV Chicago** for the news and public affairs directorship at urban outlet **WJLB Detroit**. There, he will host the Sunday morning "Talk Back" show, as well as anchor the weekday morning news.



Rockin' Restroom. WQUT Johnson City's music director Steve Taylor, left, and program director Mark Potter meet up with Motley Crue's Tommy Lee, second left, and Nikki Sixx in an unexpected place after their recent show in Johnson City, Tenn. Also unexpected was Linda Gorham, manager of Camelot Records in Maryville.



Wheels For Meals. WLLZ-FM Detroit air personality Bob Bauer is all smiles after filling a 30-foot Little Caesar's truck with 16 tons of donated food for the city's needy. Bauer lived in the parking lot of a suburban shopping center for 20 days until the mission was completed. The drive was coordinated by the station.



Invading Manhattan. Members of WHTZ (Z-100) New York's morning crew stop by the Sam Goody store in Rockefeller Center to sign copies of their recently released "Greatest Hits" Arista album. The station's royalties are being donated to the Z-100 Baby D.J. Children's Charities. Standing from left are Sam Goody's Gabe Romen, Arista's Laura Giarratano, RCA merchandiser John Sadowski, Arista's Ashleigh Sanford, RCA sales manager Joe Marziotto, RCA sales rep Larry Feldstein, Sam Goody's Joyce Korsakoff, Arista national sales director Ed Simpson and Z-100's Scott Shannon. Seated are Z-100's Jack Murphy, Clair Stevens, Captain Kevin and Jonathan B. Bell.



Dream Come True. Sixteen-year-old John Grundy gets some pointers from WSKS-FM Cincinnati program director Marty Bender before making his broadcasting debut on the station's afternoon drive. Grundy, who hopes someday to be a DJ, became an instant celebrity last December when he won the WLW/WSKS radio Million Dollar Giveaway. Air personality Steve Dolata looks on.

Saluting Lady Liberty Hawaiian Style. Country air personalities take time out to soak up some Hawaiian sunshine while broadcasting a 24-hour program to raise money for the Statue of Liberty. Dubbed "Hawaii Live," the event received \$25,000 in pledges and is said to be the largest gathering of country DJs on air together during the same broadcast. From left are KSAN San Francisco's Dennis Day, KWKH Shreveport's Tom Pace, WWWW Detroit's Chuck Santoni, "Hawaii Live" executive producer Tom Dancer and KMPS Seattle's Ichabod Caine.



Ugliness Turns To Beauty. Captain Lou Albano pays a visit to WCKG-FM Chicago staffers to discuss details for the forthcoming Multiple Sclerosis "Ugly Bartender" promotion. Albano is serving as the national chairperson for the event, which is being sponsored in Chicago by Miller Beer and the station in an attempt to raise funds for M.S. Pictured from left are midday personality Sean Donahue, Albano, program director Don Davis and afternoon personality John Fisher.



Party Animals. KNBQ-FM Tacoma's wild morning team, Ric Hansen, left, and Chet Rogers show New Orleans how to party while there to broadcast the city's Mardi Gras events for listeners back in Washington.

Power Boost. WEBE-FM Westport morning man Peter Bush helps lay down coaxial cable for the station's new antenna site located on the side of a smokestack in Bridgeport, Conn. The station will operate at a full 50,000 watts and increase its coverage area to the southern Conn. region, as well as parts of New York.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. Lightnin' Strikes, Lou Christie, MGM
2. These Boots Are Made For Walkin', Nancy Sinatra, REPRISE
3. Up Tight, Stevie Wonder, TAMLA
4. My Love, Petula Clark, WARNER BROS.
5. My World Is Empty Without You, Supremes, MOTOWN
6. Crying Time, Ray Charles, ABC/PARAMOUNT
7. Barbara Ann, Beach Boys, CAPITOL
8. Don't Mess With Bill, Marvelettes, TAMLA
9. No Matter What Shape (Your Stomach's In), T-Bones, LIBERTY
10. The Ballad Of The Green Berets, S/Sgt. Barry Sadler, RCA VICTOR

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

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

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WZGO-FM PHILADELPHIA
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KKBQ-FM HOUSTON
KTKS-FM DALLAS
KWK-FM ST. LOUIS
KSDO-FM SAN DIEGO

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

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TOP ROCK TRACKS

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

Radio

Featured Programming

THE ABC RADIO NETWORKS have assigned Kaminsky & Company to produce a new series titled "Music Of America." The program will showcase concerts, special events and holiday programming with contemporary musicians dominating the country music charts. The title was selected to emphasize one characteristic of country music—American. Bob Kaminsky, head of the production company, notes that the description surfaced due to the increasing popularity of British music in the U.S. market. He says country music is primarily American born and bred.

The debut program will feature the Oak Ridge Boys and the Judds in concert from Radio City Music Hall on March 21st. Kaminsky hopes "Music of America," will appear regularly on a monthly basis.

BARNETT-ROBBINS Enterprises is currently preparing a new one-hour weekly country music program for debut in mid 1986. "The Big Ten/Four," will highlight the 10 biggest songs on the charts and will recall the top four hits from a year past. The show will target adults 18-49. . . MJI Broadcasting and Goodphone Communications have unveiled the names of the remaining hosts for their production of the 28th Annual Grammy Awards radio specials. They are Phil Collins on behalf of the album-oriented-rock format; James Galway for the classical special; Janis Siegel, Lionel Hampton, Art Blakely and Roy Ayers for the jazz show; and Goodphone co-producers Mike Harrison and Bill Moran are scheduled to handle duties for the news-talk program. The nine two-hour specials will air between Feb. 21 and 25.

NBC RADIO ENTERTAINMENT schedules Capitol Recording artists' Sawyer Brown as the latest addition on the network's new "Live From Walt Disney World," concert program. The one-hour special, hosted by WMAQ-AM air personality Nancy Turner, will air March 5 at 8 p.m. EST on 150 affiliates. Also, upcoming from the entertainment division is the next "Live Album Party" starring Peter Frampton. The one-hour special will broadcast 10 p.m. EST on Feb. 27 from NBC's studio B in New York. Additionally, NBC's The Source Network has slated Paul Shaffer to fill in for Rona Elliot March 1-15 on their daily 90-second "Rock Report" series due to Elliot's participation in the covering of the Grammy awards in Los Angeles. Elliot will report for NBC radio and TV.

WESTWOOD ONE has renewed the services of veteran entertainment reporter Rona Barrett to continue broadcasting weekday entertainment reports over the Mutual Broadcasting System. WWI has also expanded Barrett's role within the company by adding 12 hour-long specials to her roster of programming responsibilities. . . Other news at WWI is the appointment of Nan Heller as director of sales, western region, for WWI

and Mutual. Heller will be based in the company's Los Angeles office. . . Beth Flauding has been named director of advertising and promotion for IDB Communications Group Ltd. Flauding served in a similar capacity at Watermark.

JANICE GINSBERG

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

Feb. 15, Bobby Bare & the For-ester Sisters, The American Eagle, DIR Broadcasting, 90 minutes.

Feb. 15, Barry Mann & Cynthia Weil, Solid Gold Saturday Night, United Stations, five hours.

Feb. 15-16, Billy Ocean, Countdown America, United Stations, four hours.

Feb. 15-16, Sting, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 15-16, Dan Seals, Weekly Country Music Countdown, United Stations, three hours.

(Continued on next page)

'Skyline' Offers Jazz to Subscribers MCTV Delivers Cable Radio

NEW YORK Cable-exclusive radio has come to Gotham in the form of the "Skyline Jazz"—a cable audio channel offered in Manhattan Cable TV's FM Package. Skyline's progressive jazz fare may be familiar to some MCTV subscribers since the channel has served as background music for several of the service's classified channels.

Recently, Skyline Jazz began promoting itself as Manhattan's first cable-exclusive radio outlet. According to Skyline's president Drew Butkocy, he and his partner Thomas Koyen were motivated to launch the cable channel because of the jazz radio void in New York. "There are about 30 to 40 cable stations in the country, but none that I know of are in major markets," says Butkocy. Skyline Jazz will succeed, he says, because of the "programming void we're filling."

In September, 1980, WRVR-FM New York (now WLTW) dropped its jazz fare causing fans to form the Save Jazz Radio coalition which still has a suit pending against Viacom Broadcasting for taking WRVR off the air, says Butkocy. New Yorkers do have public station, WBGO-FM Newark, N.J., but Butkocy contends that WBGO's "purist jazz" approach will leave plenty of listeners for Skyline's progressive format.

Butkocy adds that the sound quality available through cable transmission will create added ap-

peal to jazz fans. "We don't process, limit or compress our signal to get that loudness that on-air stations need," he explains.

MCTV's 207,000 basic cable subscribers can access Skyline Jazz through their TV systems, or subscribe to the FM package which feeds the program through stereo receivers. Butkocy says MCTV currently has 8,000 FM subscribers, but notes that the number of "illegal hook-ups" probably multiplies that figure by three or four times. "But we can't advertise that figure," he says.

At present Skyline is operating commercial free until it establishes a larger audience base. In the near future, Butkocy says, album giveaway promotions are in the works with Windham Hill Records and possibly Denon and several local jazz clubs.

"Our potential demographic is pretty impressive," says Butkocy. According to his research, the majority of MCTV subscribers are 35-to-54-year-old, college educated, professionals earning between between \$35,000 to \$50,000.

Key players in Skyline's heavy rotation include Azymuth, Carla Bley, Wynton Marsalis, Tito Puente, McCoy Tyner, Sadao Watanabe. The full-time channel is hosted by a mix of experienced broadcasters and jazz experts new to the radio business.

KIM FREEMAN

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FEATURED PROGRAMMING

(Continued from preceding page)

Feb. 15-16, **George Shearing**, The Great Sounds, United Stations, four hours.

Feb. 15-16, **The Temptations**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 15-16, **Ross Traut**, Musical Starstreams, Musical Starstreams, two hours.

Feb. 15-16, **Stevie Nicks**, On the Radio, NSBA, one hour.

Feb. 16, **The Cure & Divinyls**, King Biscuit Flower Hour, DIR Broadcasting, one hour

Feb. 16, **Peter Frampton, Part I**, Rock Over London, Radio International, one hour.

Feb. 17, **Emerson, Lake & Palmer**, Pioneers in Music, DIR Broadcasting, one hour.

Feb. 17, **Alan Parsons**, Line One, Westwood One, one hour.

Feb. 17-21, **Maria Conchita Alonso**, Mundo Artistico, Westwood One, one hour.

Feb. 17-23, **John Anderson**, Live From Gilley's, Westwood One, one hour.

Feb. 17-23, **The O'Jays Part, I**, Special Edition, Westwood One, one hour.

Feb. 17-23, **The Andrews Sisters**, Encore with William B. Williams, Westwood One, two hours.

Feb. 17-23, **Sade, Smokey Robinson**, Atlantic Starr, In the Spotlight, Westwood One, one hour.

Feb. 17-23, **Michael McDonald**, Inner-View, Innerview Radio Network, one hour.

Feb. 17-23, **Dire Straits**, Off the Record Specials with Mary Turner, Westwood One, one hour.

Feb. 17-23, **Bette Midler**, Star Trak Profiles, Westwood One, one hour.

Feb. 17-23, **John Denver, Part I**, Country Closeup, Narwood Productions, one hour.

Feb. 20, **Nick Rhodes of Duran Duran**, Sassy Stars of Rock & Roll, DIR Broadcasting, one hour.

Feb. 21, **Beatles Trivia**, Scott Muni's Ticket to Ride, DIR Broadcasting, one hour.

Feb. 21-23, **Simple Minds, the Hooters**, Rock Week, Westwood One, two hours.

Feb. 21-23, **Evelyn Champagne King**, Live From the Apollo, Westwood One, one hour.

Feb. 21-23, **Grammy Winners Salute**, Dr. Demento, Westwood One, two hours.

Feb. 21-23, **Don Henley**, Superstar Concert Series, Westwood One, 90 minutes.

Feb. 21-23, **The Temptations, Four Tops**, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Christopher Cross, Jack Wagner**, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Bruce Springsteen, Huey Lewis & the News**, Rock of the World, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Barry Manilow**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Thompson Twins**, Profile '86, NBC Radio Entertainment, 90 minutes.

Feb. 21-23, **Chick Corea, Weather Report, George Benson, Miles Davis**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Feb. 21-27, **Gary Morris**, Country Today, MJI Broadcasting, one hour.

Feb. 21-27, **Twisted Sister**, Metalshop, MJI Broadcasting, one hour.

Feb. 22, **John Anderson**, The American Eagle, DIR Broadcasting, 90 minutes.

Feb. 22, **Frankie Valli & the Four Seasons**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 22-23, **Stevie Nicks**, Countdown America, United Stations, four hours.

Feb. 22-23, **Mike & the Mechanics**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 22-23, **Juice Newton**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 22-23, **The Four Lads**, The Great Sounds, United Stations, four hours.

Feb. 22-23, **Crosby, Stills, Nash & Young**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 22-23, **Dire Straits**, On the Radio, NSBA, one hour.

Feb. 23, **Mr. Mister**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 23, **Peter Frampton, Part II**, Rock Over London, Radio International, one hour.

Feb. 24-Mar. 2, **John Denver, Part II**, Country Closeup, Narwood Productions, one hour.

Feb. 24-Mar. 2, **The Alarm**, Inner-View, Innerview Radio Network, one hour.

Feb. 24-Mar. 2, **John Cougar Mellencamp**, Off the Record Specials with Mary Turner, Westwood One, one hour.

Feb. 24-Mar. 2, **'til tuesday, the Thompson Twins**, In Concert, Westwood One, 90 minutes.

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

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

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

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

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

Feb. 24-Mar. 2, **Johnny Lee**, Live From Gilley's, Westwood One, one hour.

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

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

Feb. 28-Mar. 2, **Bob Hope**, Musical, Westwood One, three hours.

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

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

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

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

Mar. 1-2, **Billy Ocean, Ashford**

& Simpson, Street Beat, Barnett-Robbins Enterprises, two hours.

Mar. 1-2, **ZZ Top**, Rock of the World, Barnett-Robbins Enterprises, two hours.

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

Mar. 1-2, **Billy Ocean**, On the Radio, NSBA, one hour.

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

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

Mar. 3-9, **The Pointer Sisters**, Star Trak Profiles, Westwood One, one hour.

Mar. 3-9, **Whitney Houston**, Special Edition, Westwood One, one hour.

Mar. 7-9, **Aretha Franklin**, Street Beat, Barnett-Robbins Enterprises, two hours.

Mar. 7-9, **Tom Petty & the Heartbreakers**, Superstar Concert Series, Westwood One, 90 minutes.

Mar. 7-9, **Alfred Drake**, Musical, Westwood One, three hours.

Mar. 7-9, **James Taylor, Joni Mitchell**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

Mar. 7-9, **Aerosmith, Asia**, Rock of the World, Barnett-Robbins Enterprises, two hours.

Mar. 7-9, **John Cougar Mellencamp, Bryan Adams**, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Mar. 8-9, **Sheila E.**, On the Radio, NSBA, one hour.

Mar. 10-16, **Alan Parsons Project**, Off the Record Specials with Mary Turner, Westwood One, one hour.

Mar. 10-16, **The Temptations**, Special Edition, Westwood One, one hour.

Mar. 14-16, **Pete Townshend**, Legends of Rock, NBC Radio Entertainment, two hours.

Mar. 14-16, **Kool & the Gang, Pointer Sisters**, Street Beat, Barnett-Robbins Enterprises, two hours.

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FOR WEEK ENDING FEBRUARY 22, 1986

Billboard

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	4	9	6		SARA GRUNT 14253/RCA	1 week at No. One ◆ STARSHIP	
2	2	3	11		WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN	
3	1	7	11		HOW WILL I KNOW ARISTA 1-9434	◆ WHITNEY HOUSTON	
4	6	8	10		LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY	
5	3	1	13		THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE	
6	13	17	4		THESE DREAMS CAPITOL 5541	◆ HEART	
7	10	12	5		NIKITA GEFEN 7-28873/WARNER BROS	◆ ELTON JOHN	
8	5	6	13		SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680	◆ BARBRA STREISAND	
9	7	2	11		MY HOMETOWN COLUMBIA 38-05728	◆ BRUCE SPRINGSTEEN	
10	8	4	16		THAT'S WHAT FRIENDS ARE FOR ● ARISTA 1-9422	◆ DIONNE & FRIENDS	
11	9	5	13		GO HOME TAMLA 1817/MOTOWN	◆ STEVIE WONDER	
12	19	32	4		SECRET LOVERS A&M 2788	◆ ATLANTIC STARR	
13	17	27	4		ONLY ONE COLUMBIA 38-05785	◆ JAMES TAYLOR	
14	11	10	14		WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS	
15	15	15	9		WHEN I GIVE MY LOVE TO YOU WARNER BROS. 7-28819 MICHAEL FRANKS/BRENDA RUSSELL		
16	20	23	4		SILENT RUNNING ATLANTIC 7-89488	◆ MIKE & THE MECHANICS	
17	12	11	16		SAY YOU, SAY ME ● MOTOWN 1819	◆ LIONEL RICHIE	
18	14	13	11		I'M YOUR MAN COLUMBIA 38-05721	◆ WHAM!	
19	21	22	5		KYRIE RCA 14258	◆ MR. MISTER	
20	22	24	4		NOW AND FOREVER (YOU & ME) CAPITOL 5547	ANNE MURRAY	
21	23	31	4		KING FOR A DAY ARISTA 1-9450	◆ THOMPSON TWINS	
22	16	16	9		CARAVAN OF LOVE CBS ASSOCIATED 4-05611/EPIC	◆ ISLEY/JASPER/ISLEY	
23	31	38	3		BOP EMI-AMERICA 8289	◆ DAN SEALS	
24	18	14	15		I MISS YOU MCA/CONSTELLATION 52606/MCA	◆ KLYMAXX	
25	29	—	2		BORN YESTERDAY MERCURY 884428-7/POLYGRAM	◆ EVERLY BROTHERS	
26	37	40	3		ANOTHER NIGHT ARISTA 1-9453	ARETHA FRANKLIN	
27	24	21	9		YOU'RE A FRIEND OF MINE COLUMBIA 38-05660	◆ CLARENCE CLEMONS & JACKSON BROWNE	
28	28	29	5		HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL 5535	◆ FREDDIE JACKSON	
29	NEW	▶			HOLD ON TO YOUR LOVE TAMLA 1828/MOTOWN	SMOKEY ROBINSON	
30	NEW	▶			LOVE CAN TAKE US ALL THE WAY QWEST 7-28790/WARNER BROS JACK WAGNER WITH VALERIE CARTER		
31	30	30	12		TALK TO ME MODERN 7-99582/ATLANTIC	◆ STEVIE NICKS	
32	27	25	12		CHAIN REACTION RCA 14244	◆ DIANA ROSS	
33	25	19	17		BROKEN WINGS RCA 14136	◆ MR. MISTER	
34	34	33	18		EVERYDAY COLUMBIA 38-05681	◆ JAMES TAYLOR	
35	32	26	6		LOVE ALWAYS FINDS A WAY ELEKTRA 7-69585	PEABO BRYSON	
36	40	—	2		MAKIN' UP FOR LOST TIME WARNER BROS. 7-28856 CRYSTAL GAYLE AND GARY MORRIS		
37	35	28	6		SILHOUETTE GRP 3013	RANDY GOODRUM	
38	26	18	12		THE HEART IS NOT SO SMART GORDY 1822/MOTOWN EL DEBARGE WITH DEBARGE		
39	NEW	▶			I'M NOT THE ONE ELEKTRA 7-69569	◆ THE CARS	
40	NEW	▶			TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS. FORCE M.D.'S		

○ 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.

Dealers Gearing for Gains Through Grammy-Related Promotions

This article prepared by Earl Paige in Los Angeles, Kip Kirby in Nashville and Geoff Mayfield in New York.

NEW YORK With short preparation time and limited ad dollars, the growing sales impact of the Grammy awards forces retailers to put on their thinking caps when developing support promotions.

The huge demand for free Grammy display pieces provided by the National Assn. of Recording Merchandisers (NARM) suggests that stores will have extensive displays in place for the Feb. 25 telecast (Billboard, Feb. 15). But several chains are also implementing innovative consumer contests and ad campaigns to further capitalize on the event's sales potential.

The 75-store National Record Mart chain and the 175-store Camelot Music chain are conducting two of this year's higher profile Grammy campaigns.

George Balicky, vice president of marketing and advertising, says that all nominated titles in all categories will be sale priced, and a "loading dock full" of NARM's merchandising aids will ensure that stores will have eye-catching displays. These in-store efforts will be supported by both radio and newspaper campaigns oriented toward the Grammys.

Meanwhile, Camelot's thrust will be similar to last year's successful

promotion with a chain-wide print ad utilizing a Grammy theme running the day after the awards telecast. Six nominated acts are included among the ad's ten titles. Like National Record Mart, Camelot's stores will emphasize conspicuous Grammy displays.

Several retailers are boosting the awards with consumer contests. Among these are Denver-based Budget Tapes & Records (86 stores), WaxWork's Disc Jockey chain (36 stores) and Great American Music/Wax Museum (17 stores).

Budget's Denver stores have tied in with album rock radio station

'Ideal strategy for small markets'

KBPI to launch a Grammy Party at a local night club. The promotion revolves around a ballot prepared by Jeff Klem, advertising director, which invites consumers to vote for their own favorites in 16 major categories.

Large-screen TVs will be installed for the awards broadcast at the Grammy night party, and Klem says, "We'll do our own countdown as far as who Denver picks for Grammys. Grand prize is a trip for two to Los Angeles. Three runner-up prizes are the 16 actual winning albums."

Beth McKenzie, store manager for Budget's store in Bozeman, Mont., will utilize the ballot for a promotion with a local station and club in her market, and Klem is inviting other chain locations to implement similar campaigns. He adds that it's an ideal strategy for smaller markets.

Disc Jockey's contest also utilizes a specially designed Grammy ballot to be distributed in store. Harold Guilfoil, buyer for WaxWorks, says that drawings held the day after the broadcast at each of its 36 stores will determine winners of a Disc Jockey gift certificate. The chain's advertising this month will also feature a Grammy theme.

The 10 Great American Music and seven Wax Museum stores cherry-picked 12 key categories for a "Pick The Grammy Winners" promotion. Kenn Wolfe, advertising director at the chain's headquarters in Golden Valley, Minn., says that a full-page ad in *The Buzz*, a local entertainment paper, will carry the ad. The customer who correctly guesses the most award winners will win a \$200 grand prize. As proof of the company's belief in the Grammys, Wolfe is running the entire campaign—including ad costs—out of pocket without co-op support.

Grammy fever has also spread to stores beyond the NARM fold. Tom Lunt, vice president of purchasing and marketing for Streetside Records in St. Louis, says the eight-unit chain will repeat its annual Grammy Jammy promotion, placing all nominated product on sale. Since the chain doesn't belong to NARM—they're considering rejoining the trade group after this year's convention—Streetside is not eligible for the free display pieces. However, Lunt says a flyer of Grammy finalists is being prepared to stimulate consumer interest in the awards program.

The short time span between Va-

'Growing response in recent years'

lentine's Day and the Grammy awards causes a dilemma for some chains, because they find the mid-month gift-giving occasion also spurs sales. The 53-store Strawberies Records & Tapes chain, like other retailers, chooses to target ad dollars for a Valentine's campaign rather than the awards ceremony. But Ivan Lipton, operations director, says that Strawberies is using

more Grammy merchandising materials than ever before. The chain's strategy is to have Grammy displays in place during the Valentine's push. He is eager to see if the Grammys will continue the momentum established during the past three years.

"Every year we've seen response to some of the bigger titles, and it appears that response has grown in recent years," says Lipton.

The 149-store Record Bar chain has no plans for an extensive Grammy promotion, but will aggressively utilize many of the NARM materials along with custom-made signage. The chain will also tag mention of the Grammys in all of its radio advertising.

Ralph King, vice president of marketing, says "Since we're a mall-oriented chain, we feel the best thing we can do is to have a nice eye-catching display to draw the customer's attention. If they see the awards on TV and then see our displays in the mall the next day or during that week, we have the chance to make a lot of impulse sales."

Bolin Bros. See a Changing Market Pattern CDs Dominate New Record City & Video Location

BY JOHN SIPPEL

LOS ANGELES After 11 years of building a black music clientele for his D.J. Records store in Norfolk, Va., Larry Bolin opened a 4,000-square-foot Virginia Beach shop last November that already does 65% of its volume in CDs.

Randy Bolin, Larry's brother and manager of the new Record City & Video store, attributes the general success of the location to its adjacency to a large, established Circuit City store.

"We never would have opened if the store next to Circuit City wasn't available," says Randy Bolin. "Circuit City does maybe \$20 million in home electronics. The traffic is excellent."

"We opened with \$200,000 in audio software, basing our inventory here on what had been selling for us in the other store. We didn't realize how big CDs are—we're doing more business now than before Christmas in CD. I have 1,000 titles and each month, I'll cut down catalog LPs to buy CDs."

In 1974, Larry Bolin, then a discontented furniture store clerk, tried working as a service station manager for a while. But, after seeing a local man doing good business in bootleg eight-tracks, he began investigating record retail possibilities in Norfolk.

Larry Bolin found a low-rent 550-square-foot strip center location, where he opened with about 100 LPs. "I used to sell LPs until noon, then let my wife, Pat, work it alone while I drove to Tidewater One-Stop down the road and got replacements," he recalls. "We started selling \$6.98s at \$4.99. We

got no traffic.

"I was paying \$3.85 for LPs, so we decided to sell at \$3.99. It worked. We were having \$15 and \$17 days. I was having to take other side jobs to make it go—it was hustling."

Cutouts, he recalls, helped to stabilize D.J. Records: "The cutouts could be bought for, say, a dime or a quarter, and we could double and triple that. We selected good catalog cutouts."

'We're doing more CDs now than before Christmas'

"In the mid-'70s, one-stops were cutthroat competitors. I started buying the hits from New York one-stops. I got some great deals. They helped our profits. We also found the East Coast suppliers tipped us to hits faster. Customers learned we had the hits first—and we were

early in 12-inch singles and disco. Disco DJs helped make us. They'd play records they bought at D.J. and tell their dancers we had 'em."

By 1978, Larry Bolin recalls, his inventory had swelled to \$40,000. He moved two doors down into 2,500 square feet. "The new store had big show windows. We put up every poster for a new good record we got. I bought a four-by-eight-foot replaceable lettering sign and listed every new hit as it came in."

D.J. became the accepted r&b store. Jazz customers developed too when the local Norfolk State student radio stations started airing jazz.

The Norfolk store carries 10,000 titles. They move at \$1.89.

The location introduced videos in 1985 and handles 1,500 titles. The new Virginia Beach store has 1,000 titles—all rental. D.J. charges \$39.99 for a lifetime membership, with 15 rentals free. Members pay \$2 the first day and \$1 per day thereafter. On Tuesdays and Thurs-

(Continued on page 21)



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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

THE AMERICAN GIRLS
LP IRS 5702/MCA/\$8.98
CA IRSC-5702/\$8.98

BARTH, BOBBY
Two Hearts—One Beat
LP Atco 90502-1/Atlantic/\$8.98
CA 90502-4/\$8.98

BOURGEOIS TAGG
LP Island 90496-1/Atco/\$8.98
CA 90496-4/\$8.98

BRADY, PAUL
True For You
LP 21 Records 90504-1/Atco/\$8.98
CA 90504-4/\$8.98

EUROGLIDERS
Absolutely
LP Columbia BFC 40269/CBS/no list
CA BCT 40269/no list

LORDS OF THE NEW CHURCH
Killer Lords
LP IRS 5726/MCA/\$8.98
CA IRSC-5726/\$8.98

NUGENT, TED
Little Miss Dangerous
LP Atlantic 81632-1/WEA/\$8.98
CA 81632-4/\$8.98

RAIN PARADE
Crashing Dream
LP Island 90499-1/Atco/\$8.98
CA 90499-4/\$8.98

ZAZOU BIKAYE
Mr. Manager
LP Pow Wow 7401/\$8.98

BLACK

JORDAN, TENITA
Tenita
LP Top Priority BFZ 40298/CBS/no list
CA BZT 40298/no list

COUNTRY

CONLEE, JOHN
Harmony
LP Columbia FC 40257/CBS/no list
CA FCT 40257/no list

McCLAIN, CHARLY/WAYNE MASSEY
When Love Is Right
LP Epic FE 40249/CBS/no list
CA FET 40249/no list

BROADWAY

VARIOUS ARTISTS
Tango Argentino
Original Cast Album
LP Atlantic 81636-1/WEA/\$14.98
CA 81636-4/\$14.98

SOUNDTRACK

VARIOUS ARTISTS
Trouble In Mind
Original Motion Picture Soundtrack
LP Island 90501-1/Atco/\$9.98
CA 90501-4/\$9.98

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

HOME VIDEO

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

(Continued on page 22)

NEW YORK A touch of England and a taste of Nashville will highlight the National Assn. of Recording Merchandisers (NARM) Best Seller Awards banquet March 10 at the trade group's annual convention in Los Angeles.

Atlantic recording artist Julian Lennon will serve as presenter for the NARM awards, with the evening's entertainment being provided by George Strait and Reba McEntire, a pair of MCA country performers.

The awards banquet is the concluding event for this year's convention, themed "Music: A New Look—A New Listen," which begins March 7 at the Century Plaza Hotel.

NARM's awards—as voted by member retailers, one stops and rack jobbers in 20 different categories—represent the industry's only recognition of actual over-the-counter sales. Also announced

that evening will be two retailers of the year and wholesaler of the year honors, selected by a poll of record and tape manufacturers.

At the decision of the NARM Manufacturers Advisory Committee, the two retailer trophies replace the previous merchandiser of the year award, which was usually given to a single company. The new awards are broken into large retailer (more than 15 stores) and small retailer categories. A rule prohibiting a dealer from winning the top award in two consecutive years remains in effect, which makes both Transworld Music and Camelot Music—co-winners of the 1984 merchandiser title—ineligible for retailer of the year consideration.

GEOFF MAYFIELD

BOLINS' CD SUCCESS

(Continued from page 20)

days, all rentals are \$1 daily. To deal with competition from televised pro football games, the brothers initiated a half-price rental fee from noon to 4 p.m. Sundays during the NFL season.

Larry Bolin sees a big future in home video, with much success coming at the Norfolk store because his black customers are just getting into VCRs. He says he likes inventorying and buying video twice monthly, whereas he must order audio software daily or several times a week.

The Bolins have 650 members in the Norfolk video club and close to 200 in Virginia Beach. Video is 25% of D.J.'s volume and 15%-20% of Record City's take.

The brothers find radio sells records and tapes; the latter are in locked display in both stores. Newspapers, they say, help attract video customers.

"We look to hit \$2 million between the two stores in 1986," Larry Bolin predicts, "and if we get lucky we might hit \$3 million."

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BY FRED BRONSON

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FOR WEEK ENDING FEBRUARY 22, 1986

Billboard TOP COMPUTER SOFTWARE

	EDUCATION			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK	WKS. ON CHART												
1	1	73	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•									
2	2	108	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•									
3	3	125	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
4	4	104	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
5	5	11	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.					•					
6	7	40	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•				•	•				
7	6	23	SKY TRAVEL	Commodore	An Astronomy Program.					•					
8	NEW ▶		COLOR ME	Mindscape	A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.	•				•	•				
9	9	29	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•				•	•				
10	NEW ▶		HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	•	•	•	•	•	•				

	HOME MANAGEMENT			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK	WKS. ON CHART												
1	1	83	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•						
2	2	44	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•				•	•				
3	3	125	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
4	4	13	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•	•						
5	5	46	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop" Supplies 100 new graphics.	•	•	•	•						
6	NEW ▶		SWIFT TAX	Timeworks	The program lets you compile and complete your Federal taxes. You can also print onto the required forms.	•				•	•				
7	8	28	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.					•					
8	9	30	PRINT MASTER	Unison World	At Home Print Shop					•	•			•	
9	6	59	PAPERCLIP	Batteries Included	Word Processing Package			•	•	•					
10	NEW ▶		PAPERBACK WRITER	Digital Solutions	Word Processing Program					•					

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•—DISK ♦—CARTRIDGE ★—CASSETTE

Spring Arbor Sees New Vitality in Gospel Distribution

BY BOB DARDEN

In this second part of a continuing series on gospel recordings from the distribution point of view, the scene is surveyed by Spring Arbor.

NEW YORK The new synergism between gospel marketers and secular labels is part of the vitality emerging in the gospel industry, according to Gerald Blalock, music buyer at Spring Arbor.

Although still geared principally toward Christian bookstore channels,

Spring Arbor is working with major labels for distribution and deals.

"We distribute everything from tiny independents to major Christian labels," Blalock says. "At the same time, we work with labels like CBS, PolyGram, WEA, whoever, to get product like U2, Bruce Cockburn and others into the Christian bookstores."

Spring Arbor is reputed to be the largest distributor of religious music in the country. In addition to records, cassettes and Compact Discs, the company also distributes books, Bibles, gifts, cards, computer inventory

systems, video players, bookstore development systems, custom fixtures and T-shirts.

According to Blalock, music represents only between 15% and 17% of Spring Arbor's total volume. But then, he notes, music is only 15% of the volume at most Christian bookstores.

Blalock says two product areas have come into great demand: CDs and heavy metal music.

"Secular CDs are really hot right now," he says, "because as of mid-August, Word only had one CD out. Brentwood also had one, and Sparrow had several, but they are all sold out. So we've gotten in a good supply of CDs by Bob Dylan, Donna Summer, the 'Chariots Of Fire' soundtrack and various classic CDs for our customers."

"Heavy metal is definitely happening right now. We sell tons of Stryper: the album, the 12-inch, the cassette, everything. We've got some new heavy metal groups, Messiah Prophet, Saint and others, that are also selling like crazy. All are generating big numbers."

"That makes for interesting reading in our sales charts. Since we're

the top independent, our market share of the independent labels is huge. Amy Grant is only like 10% and is neck-and-neck with early Carman albums. Stryper is selling even more than that."

Blalock says his goal is to make it to a store's advantage to deal with Spring Arbor.

"In addition to carrying a full line of all records, tapes and books, we provide a monthly computer-generated microfiche printout of record sales and a weekly print-out on books," he says. He adds that by combining music orders with books and other supplies, his accounts save on shipping expenses.

Blalock says that while the Christian bookstores expect Spring Arbor to have what they need when they need it, there are some problems. One is that there is what he calls a "glut" in the Christian marketplace.

"We have something like 2,600 titles out now," he says, "and a full third of my business comes from the same 15 titles. A small number of artists have a wide demographic."

"Nobody knows who some of these artists are—and I'm talking about good artists, too," he adds. "So now

when I'm asked to pick up a title, I have to make some tough marketing decisions."

"How are we going to get this stuff exposed? There's only a handful of magazines seriously reviewing LPs, and then only a few at a time. The answer, I think, can be seen in what's happening with Amy Grant and Word and A&M. It may take top 40 success to get the message out to the rest of the Christian record buyers that Christian bookstores are out there."

Blalock says many Christian bookstores panicked when they heard about the Word/A&M deal. Some feared the discounts in the larger retail outlets would put them out of business. As it has turned out in Amy Grant's case, while the mainstream outlets outsold religious outlets in helping her 'Unguarded' album go gold, according to Blalock, those were virtually all first-time buyers of contemporary Christian music.

"Another thing we've started," says Blalock, "is 'Video Insight. The other is a 20-minute tape to help stores better train employees to serve the public."

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NEW RELEASES

(Continued from page 21)

indicated.

FILMS

THE BIG SWITCH

Sebastian Breaks, Virginia Wetherell, Erika Raffael
▲♥ Monterey Home Video 135-852/IVE/\$59.95

THE BLOOD BEAST TERROR

Peter Cushing, Robert Flemmyng, Wanda Ventham
▲♥ Monterey Home Video 135-849/IVE/\$59.95

BURIED ALIVE

Sam Modesto, Ann Cardin
▲♥ Thriller Video 203-856/IVE/\$39.95

CRY OF A PROSTITUTE—LOVE KILLS

Henry Silva, Barbara Bouchet
▲♥ Prism Entertainment 2821/\$59.95

DEATHMASK

Farley Granger, Ruth Warrick
▲♥ Prism Entertainment 5051/\$69.96

FATAL ATTRACTION

Sally Kellerman, Stephen Lack
▲♥ Vestron Video 5128/\$79.95

GERMACIDE

Rod Taylor, Bibi Andersson
▲♥ Prism Entertainment 2823/\$59.95

GO KILL AND COME BACK

Gilbert Roland, Edd Byrnes, George Helton
▲♥ Monterey Home Video 135-850/\$59.95

HOME MOVIES

Kirk Douglas, Nancy Allen, Keith Gordon
▲♥ Vestron Video 4351/\$69.95

LAST HOUSE ON THE LEFT

David Hess, Lucy Grantham, Sandra Cassel
▲♥ Vestron Video 5096/\$79.95

LOSIN' IT—

SEX AND THE AMERICAN TEENAGER
▲♥

MAKE THEM DIE SLOWLY

John Morghen, Lorraine De Selle, Brian Redford
▲♥ Thriller Video 205-848/IVE/\$59.95

MY NEW PARTNER

Philippe Noiret, Thierry Lhermitte
▲♥ Cinematheque Collection CC5017/Media Home Entertainment/\$59.95

RETURN TO GLORY:

THE 1985 NBA PLAYOFFS
AND WORLD CHAMPIONSHIP SERIES
▲♥ USA Sports Video 212-878/IVE/\$29.95

SLOANE

Robert Resnick, Debra Blee, Paul Aragon
▲♥ Vestron Video 4404/\$69.95

A SOLDIER OF ORANGE

Rutger Hauer, Jeroen Krabbe, Edward Fox
▲♥ Cinematheque Collection CC8016/Media Home Entertainment/\$59.95

SPITTIN' IMAGE

▲♥ A.N.E. Home Video 1664/Prism/\$59.95

SUGAR CANE ALLEY

Darling Legitimus, Garry Cadenat, Douda Seck
▲♥ Cinematheque Collection CC8009/Media Home Entertainment/\$59.95

TALES FROM THE DARKSIDE: VOL. 1

Bruce Davison, Karen Shallo, Kareem Abdul Jabbar
▲♥ Thriller Video 202-853/IVE/\$29.95

TALES FROM THE DARKSIDE: VOL. 2

Danny Aiello, Harry Anderson, Alice Ghostley
▲♥ Thriller Video 202-854/IVE/\$29.95

THE VALS

Jill Carroll, Elena Stratheros,

Gina Calabrese

▲♥

20-MINUTE WORKOUT

▲♥ Vestron Video 1033/\$29.95

WONDERLAND COVE

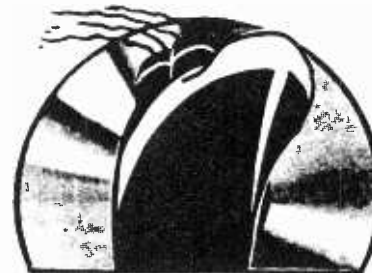
Clu Gulager
▲♥ Prism Entertainment 9051/\$59.95

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

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On the Beam

BY SAM SUTHERLAND

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

IMPORT OPTIONS: The chronic pinch on CD production capacity is making the issue of import product even more sensitive for dealers looking to broaden their Compact Disc bins to allow the most comprehensive inventory. When considering CD titles from established stars, retail buyers must ponder whether they may be running afoul of paral-

lel import snags.

For lesser known releases, import sources already constitute a likely collectibles market. Simply put, the sheer number of analog masters awaiting transfer to digital disk so vastly outnumbers the present available press capacity that it can be argued that many of today's more eclectic CD numbers are unlikely to see steady availability beyond the near term. That includes both older recordings and recent albums for smaller independents.

A recent browsing session at Tower's Sunset Strip superstore of-

fered a number of examples. **Robert Cray Band's** new album, "False Accusations," was released domestically via the tiny **Hightone** label in Emeryville, Calif., and is thus unlikely to see imminent CD issue here. But, thanks to Cray's deal with **Elvis Costello's Demon** label in the U.K., a Demon CD is now in the bins. The same label also brings one of the niftier rock anthologies we've seen, **Nick Lowe's** deftly titled "16 All-Time Lowes," into the reach of stateside fans.

The overall blues forecast on CD remains bleak, even with the addition of the Cray album, but there are a few choice anthologies from the **Chess** catalog—for now, howev-

er, via the French **Vogue** label, rather than through MCA, which recently acquired rights.

Also represented via import goods are both U.S. and European cult artists, as well as hard-core punk bands (we found a **Dead Kennedys** CD) and even regionally produced heavy metal licensed abroad.

In these respects, Compact Discs now pose an import market as varied and subject to shifts in supply as the conventional import LP and tape market. And, until production capacity eases on a worldwide basis, it's likely the most aggressive CD retail marketers will continue to rely on import channels in building their Compact Disc departments.

MORE NEW LABELS appearing under the CD banner include veteran jazz producer **Orrin Keepnews's Landmark Records**, which has just shipped its first three digital sets. Although handled here through Fantasy, Landmark's first Compact Discs all carry the same packaging and copy as those produced for the Japanese market. Titles include **Bobby Hutcherson's** "Good Bait," pianist **Mulgrew Miller's** "Keys To The City" and "The **Jack DeJohnette** Piano Album." The Hutcherson title began shipping a few weeks back, while the Miller and DeJohnette sets are newly arrived.

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard® TOP COMPACT DISCS

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	38	DIRE STRAITS	WARNER BROS. 2-25264	23 weeks at No. One	BROTHERS IN ARMS
2	3	3	7	SADE	PORTRAIT RK 40263/EPIC		PROMISE
3	2	2	9	BARBRA STREISAND	COLUMBIA CK40092		THE BROADWAY ALBUM
4	4	7	23	WHITNEY HOUSTON	ARISTA ARCD 8212		WHITNEY HOUSTON
5	6	4	39	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED
6	5	6	39	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.
7	8	8	18	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM		SCARECROW
8	7	5	14	SOUNDTRACK	MCA 2-6150		MIAMI VICE
9	9	9	12	ZZ TOP	WARNER BROS. 2-25342		AFTERBURNER
10	10	14	7	MR. MISTER	RCA PCD 1-7180		WELCOME TO THE REAL
11	11	11	30	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES
12	17	27	3	HEART	CAPITOL 46157		HEART
13	13	10	28	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES
14	14	12	39	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
15	12	13	6	THE CARS	ELEKTRA 9-60464-2		GREATEST HITS
16	16	16	26	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES
17	22	18	16	STEVIE WONDER	TAMLA 6134TD/MOTOWN		IN SQUARE CIRCLE
18	20	—	2	PETE TOWNSHEND	ATLANTIC 2-904736		WHITE CITY A NOVEL
19	15	15	24	BILLY JOEL	COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II
20	23	21	39	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE
21	18	17	39	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
22	19	19	7	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M		ONCE UPON A TIME
23	26	—	2	STEVIE NICKS	MODERN 2-90479/ATLANTIC		ROCK A LITTLE
24	24	22	14	STARSHIP	RCA PCD 1-5488		KNEE DEEP IN HOOPLA
25	21	24	5	BOB DYLAN	COLUMBIA CK 3830		BIOGRAPH
26	NEW			THE ALAN PARSONS PROJECT	ARISTA ARCD 8384		STEREOTOTOMY
27	27	23	39	BRYAN ADAMS	A&M CD 5013		RECKLESS
28	28	25	4	JAMES TAYLOR	COLUMBIA CK 40052		THAT'S WHY I'M HERE
29	25	29	4	SOUNDTRACK	ATLANTIC 2-81273		WHITE NIGHTS
30	NEW			MOTLEY CRUE	ELEKTRA 9-60418-2		THEATRE OF PAIN

				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	39	AMADEUS SOUNDTRACK	FANTASY WAM-1791	14 weeks at No. One	NEVILLE MARRINER
2	2	2	39	BERNSTEIN: WEST SIDE STORY	DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	17	BLUE SKIES	LCNDON 414 666		KIRI TE KANAWA (RIDDLE)
4	4	4	39	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
5	5	5	39	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
6	6	6	39	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
7	7	7	39	TELARC SAMPLER # 1	TELARC 80101		VARIOUS ARTISTS
8	8	8	39	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
9	10	11	39	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
10	11	10	39	BEETHOVEN: SYMPHONY # 9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
11	9	9	28	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		LOS ANGELES PHILHARMONIC (THOMAS)
12	12	13	5	PASSIONE	LONDON 417-117		LUCIANO PAVAROTTI
13	13	12	39	TELARC SAMPLER # 2	TELARC 80102		VARIOUS ARTISTS
14	15	25	3	BACHBUSTERS	TELARC 80123		DON DORSEY
15	14	14	39	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
16	17	17	10	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894		DETROIT SYMPHONY (DORATI)
17	16	15	39	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
18	19	19	39	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
19	18	18	39	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
20	20	21	39	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)
21	21	20	39	BEETHOVEN: SYMPHONIES # 5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
22	24	24	4	ORCHESTRAL SPECTACULARS	TELARC 80115		CINCINNATI POPS (KUNZEL)
23	23	23	18	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
24	22	16	29	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)
25	25	22	26	PUCCINI: TOSCA	ANGEL CB-47174		MARIA CALLAS
26	28	—	2	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205		NEVILLE MARRINER
27	26	26	6	OUT OF THIS WORLD	PHILIPS 411-185		BOSTON POPS (WILLIAMS)
28	27	27	19	VIVALDI: FOUR SEASONS	ARCHIV 400-045		THE ENGLISH CONCERT (PINNOCK)
29	NEW			GLASSWORKS	CBS MK-37265		PHILIP GLASS ENSEMBLE
30	30	29	12	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611		PITTSBURGH SYMPHONY (PREVIN)

Atlanta Outlet to Test Home Delivery Service

BY RUSSELL SHAW

ATLANTA Video store customers here may soon be able to have Jane Fonda and Eddie Murphy delivered to their door. Video Warehouse, a six-location hardware and software video retailer here, will be testing home delivery in the near future.

The chain, founded in 1979 by Miami native Steve Goodman, was tentatively scheduled to begin home delivery last November, but decided to wait until after the Christmas rush. While Goodman will not reveal specifics, he says the home-delivery rollout "will take place at one of our stores not located in the middle of a residential area." Video Warehouse figures this strategy will increase the location's profits during evening hours.

Profitability, though, is no problem for the chain. In little more than six years of operation company revenues have grown to an estimated \$18 million in 1985, with a gross profit margin of 20% and average hardware markup of 15-18%. Recently, the firm was honored as one of the top 10 video retailers in the nation by International Audio-Video magazine.

Goodman, a former shoe salesman and candidate for a master's degree in health administration, was first exposed to the video field in 1978 after his hospital employer commissioned him to locate some video equipment for in-house proj-

ects. Shortly thereafter, he met a video equipment dealer and struck up a distribution agreement that led to a small store in North Atlanta.

Goodman claims that "we are the only true video specialty store in the Atlanta market with a complete selection of both hardware and software." Video Warehouse's inventory contains laser, VHS, Beta

Six-location chain hopes to increase evening rentals—and profits

and 8mm formats. "Most of our customers are video hobbyists," he says.

Goodman also sees a shift in his demographics. "Up to one year ago," he says, "our demos were 28 through the mid-50s, upper-class and white collar. But today, with the price of VCRs below \$300 and prerecorded movies declining in cost as well, we've broadened our customer mix to include a big blue-collar segment." He also credits the increasing inventory of long-form music videos with attracting a younger clientele. "These may be folks in their early 20s who live at home and rent movies to watch on their folks' VCR," Goodman says. "Or sometimes they might be a group of guys sharing an

apartment who pooled their money for hardware."

But with R-rated works, customers best not be too young. "It isn't really a big problem for us," says Goodman of potential underage buyers. "Our salespeople ask for identification."

On the software front, Video Warehouse carries approximately 2,500 titles for rent per store, in addition to another 500 for sale. Much of this business is conducted through an in-house video club, which charges \$19.99 for a one-year membership, plus \$3 per night rental fee for members.

To date, Video Warehouse has not encountered a security problem. "They must put up a credit-card number," Goodman says,

"which gives us the right to charge them on their Visa or MasterCard if the tapes are not returned within a 30-day period."

Video Warehouse accrues nearly 80% of its per-unit software business via the rental option. Within that framework, Goodman claims he sees several trends. "The same customers buy as well as rent," he says. The ones who buy tend to be collectors who will purchase within categories—like musicals, for instance. But when they venture outside of their main area, they will rent everything else.

Approximately 70% of Video Warehouse's sales volume is in hardware. For that reason, the company tends to view its main

competitors as coming not only from traditional software outlets like American Tape and Video, but from hi fi operations like Stereo Village and Hi-Fi Buys, and photo retailers such as Wolf Camera.

Frequently, Video Warehouse's preferred strip-mall locations place them physically close to a competitor. For example, stores in suburban Cobb and Gwinnett counties are located just a few doors away from Turtle's Records & Tapes, which also offers video software.

Competitively, Goodman views his aces-in-the-hole as Video Warehouse's all-under-one-roof service and inventory approach, plus a price-matching policy on sales.

(Continued on page 25)

FOR WEEK ENDING FEBRUARY 22, 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	21	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	3	21	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	5	21	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Company Vestron 5082	1985	24.95
4	2	16	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
5	4	17	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
6	6	12	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
7	9	18	DAFFY DUCK: THE NUTTINESS CONTINUES ... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
8	7	21	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
9	15	21	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
10	16	20	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
11	NEW ▶		STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983	29.95
12	11	6	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
13	8	21	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
14	RE-ENTRY		RAINBOW BRITE-PERIL IN THE PIT ▲	Children's Video Library Vestron 1507	1985	29.95
15	21	21	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
16	18	6	THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985	14.95
17	20	7	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
18	12	17	PORKY PIG'S SCREWBALL COMEDIES ●	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
19	22	13	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
20	13	21	LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985	29.95
21	14	21	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
22	10	10	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
23	19	2	BE MY VALENTINE, CHARLIE BROWN	Snoopy's Home Video Library Media Home Entertainment M342	1985	14.95
24	23	5	THE SMURFS AND THE MAGIC FLUTE ♦	Children's Video Library Vestron 5027	1983	24.95
25	17	17	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95

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

Pa. Sets Ad Regulations To Quell Retailer Deception

HARRISBURG, Pa. Although the recent advertising guidelines released here by the State Attorney General LeRoy S. Zimmerman apply to all retailers, they were prompted largely by the deceptive practices of videocassette and video recorder dealers, as well as television retailers.

The attorney general charged that such stores routinely use misleading price comparisons in advertising that lead consumers to believe that they are getting dramatic savings.

At issue are ads that compare sale prices with artificially high "original" prices. Citing one such "bargain-padding" practice, Zimmerman points to a chain in southeastern Pennsylvania

whose stores were asking \$1,000 for a new-model videocassette recorder for a single week, then reducing the price tag to \$600.

Ultimately, the VCR was put on sale for \$500 and advertised as a 50% saving over the original \$1,000 price, which was in effect for a mere seven days. The ads are misleading and deceptive, Zimmerman says, because the actual markdown is only 17%.

The new regulations put retailers on notice that the state Bureau of Consumer Protection will prosecute stores that continue to indulge in deceptive practices to boost sales, a common practice for independents, chains and even department stores. Zimmerman refuses to name any of the stores, but says the most common area of deception is ads for VCRs and TV sets.

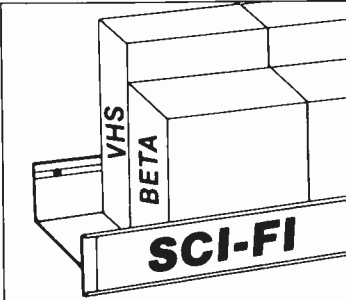
Zimmerman says the following guidelines are to take effect March 1:

- Advertisements listing comparative prices must include the "usual selling price," defined as the price an item sold for during "a reasonably substantial period of time."

- Percentage reductions must be calculated by the usual selling price.

- In advertisements that claim price reductions but do not specify by how much, the sale price must be discounted at least 5% for items usually costing \$100 or more, and at least 10% for items that normally sell for less than \$100.

(Continued on page 57)



STORE DISPLAY RACKS for VIDEO TITLES
GOPHER PRODUCTS
 800/648-0958
 2201 LOCKHEED
 CARSON CITY, NV 89701



Zsa Zsa Puts Stock in Viditheatre. At the recent Consumer Electronics Show in Las Vegas, Bert Tinzer, founder and president of The Video Connection, and actress Zsa Zsa Gabor announced positive retail response to Tinzer's Viditheatre program—an in-store theater designed to increase exposure of selected video titles (Billboard, Jan. 25). In addition to being the chain's national spokesperson, Gabor is also a major stockholder in The Video Connection of America Inc.

VIDEO WAREHOUSE HOME DELIVERY

(Continued from page 24)

"Although some stores charge no fee for video-club membership, and only \$2 per night for rentals [as opposed to Video Warehouse's \$3] we'll meet any local competitor's purchase price," Goodman says.

Video Warehouse does not require, as do some vendors, a non-duplication disclaimer with video rentals. "I don't think it is our job to police our customers," Goodman maintains. "It's up to them to oblige the law."

'When a new title comes out, we usually see it in 24 hours'

To maintain competitive position, Video Warehouse advertises and promotes heavily. In 1985, in-store appearances were made by movie star Raquel Welch and January Playboy magazine centerfold Sherry Arnette. Goodman is attempting to secure several appearances this year by other luminaries.

Video Warehouse's ongoing advertising campaign is 90% funded

by co-op money. A wide media-mix is used, and the chain works with most manufacturers.

Unlike retailers in other entertainment software fields, operations such as Video Warehouse have not encountered order lag-time problems. "When a new title comes out, we usually see it in 24 hours," Goodman says.

The entrepreneur also mentions the presence of a rather surprising ally—cable. The Atlanta area has a heavy cable TV penetration of more than 50%. "We see a large increase in sales and rental requests for specific movies when they reach the premium channels," Goodman says.

On the hardware front, Video Warehouse rents player units as well. A typical rental price would be \$9.95 a night for a Panasonic, which Goodman calls "one of my favorite brands."

Pointing toward the future, Video Warehouse is projecting a 20% annual sales growth within the next five years. To help meet that goal, two new Atlanta-area stores, in Roswell and Clayton counties, will be open by May. Additional expansions to other nearby markets may take place later this decade.

Congratulations

Bob Mann and Video Reel.

**Automatic Golf - Certified Platinum
125,000 Units Sold.**

(Records available for audit to any authorized charting organization.)

Coming soon from Video Reel:
Bob Mann's "Instant Karate"

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	3	2	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
2	1	4	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
3	4	4	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
4	2	15	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
5	14	3	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
6	18	2	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
7	5	11	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
8	6	7	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
9	7	16	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
10	9	12	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
11	8	9	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
12	10	9	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
13	12	13	BREWSTER'S MILLIONS ▲ ◆	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
14	11	20	THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
15	15	5	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG
16	16	20	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
17	13	11	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
18	20	12	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
19	17	5	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
20	NEW ▶		TEEN WOLF	Paramount Pictures Paramount Home Video 2350	Michael J. Fox	1985	PG
21	19	6	LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
22	21	15	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
23	23	11	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
24	22	11	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
25	25	5	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
26	24	6	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
27	27	11	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
28	26	10	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
29	37	2	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
30	40	3	AMERICAN NINJA	Cannon Films Inc. MGM/UA Home Video 800705	Michael Dudikoff Steve James	1985	R
31	28	24	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
32	29	24	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
33	30	19	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
34	32	39	THE KARATE KID ▲ ◆	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
35	NEW ▶		JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR
36	NEW ▶		RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13
37	34	7	DEF-CON 4 ●	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
38	35	2	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR
39	38	19	MISSING IN ACTION 2-THE BEGINNING ▲	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
40	31	32	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R

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Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories.

TDK (Port Washington, N.Y.) has added a fourth length to its 8mm videocassette line: a 60-minute version. The company already offers 30-, 90-, and 120-minute packages.

Aficionados of X-rated videocassettes and security-conscious librarians alike may find use for the **A.M. Products'** (Buffalo) videocassette lock. The device fits into one of the cassette's sprockets and locks into place with a push. With a key, according to A.M., the unlocking process takes less than five seconds. Suggested retail is \$1.50.

Bib (Lakewood, Colo.) has introduced new packaging for its video products line, including a title and labelling kit, dust covers, anti-static sprays, lens care kit, VE-20 splicer and VE-21 videocassette storage rack. The packaging is described as "much stronger, more-descriptive" and "self-sell."

Two new video carts are on the market from **Bush Industries** (Jamestown, N.Y.). Model V309 features front rails designed to soften its contours. Its top can hold most 26-inch monitor/receivers or 19-inch television sets. Under this shelf is an open shelf for VCR tapes. And below this is an enclosed storage area whose two doors are equipped with brass pulls. The unit is mounted on dual-wheel hooded casters. Suggested retail: \$69.95.

Bush's model T220 has an adjustable bottom shelf that can be tilted to hold magazines or placed horizontally for VCR/accessory use. It has casters like the V309 and sells for a suggested \$39.95.

Amaray International (Redmond, Wash.) will have exclusive North American marketing rights to Trackmate cleaning systems, a line of four cleaners designed for VHS video recorders, audiocassette decks, compact discs and long-play records. Trackmate is manufactured by W.E.S.T. Ltd. of Dublin.

3M (St Paul, Minn.) has extended the deadline on its Scotch brand "Winning Cards" promotion to July 31 or as long as supply lasts. The program features rub-off game cards packed inside specially marked packages of Scotch EG, EG+ and EXG videocassettes; video head-cleaning cassettes; and multipacks of floppy disks. Each pack contains also "instant savings checks" worth \$4.50 on future purchases of Scotch blank media products. More than 50,000 prizes are offered—topped by a \$3,500 General Electric home entertainment center.

Our personalized serv

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Rentals Fly At Grocery Store Chain

BY EDWARD MORRIS

NASHVILLE In less than 10 months of operation, the Churchill's Super Markets video club has enrolled more than 10,000 members at three of the chain's five locations, and is renting as many as 1,000 titles a day.

The Sylvania, Ohio-based grocery store chain has video departments in its home office "superstore" and at locations in Toledo and the university town of Bowling Green.

The Sylvania store has the largest video section, with about 2,000 titles available at any one time, according to store manager Dave Hunter. The other locations each have about a third of that number. Churchill's entered the video rental business last April, and Hunter says the chain has enjoyed consistent success.

Membership in the rental club is free, and applicants can instantly be certified to rent by showing a driver's license and a major credit card. Those without the card have to wait a day, Hunter explains, while their credit is checked through the Toledo credit bureau.

Rental rates are 99 cents per video for the morning to 4 p.m. period; \$2 for overnight to 4 p.m. the next day; \$3 for two nights; and \$4 for three nights. Renters sign a contract as part of their application process under which they agree to pay \$5 for each 24 hours the tape is overdue, plus a \$5 service charge.

A provision of the contract allows the renter to designate additional names under his or her credit clearance. "We have had no theft and only borderline damage to speak of so far," Hunter claims.

At the Bowling Green and Toledo stores, the video boxes are displayed on wall racks. Each box has a velcro-backed code tag attached to a strip directly beneath it. Club members rent their selections by removing the tag and taking it to an adjacent checkout counter that is separate from the regular grocery checkout lanes. By using the tags instead of the actual boxes for checkout, the stores can show browsers their entire stock.

The Sylvania superstore video section also uses the wall racks and tags, Hunter says, but has additional titles in display cases.

As evidence of the eagerness with which videos are snapped up, Hunter says that he recently stocked 15 copies each of "Rambo: First Blood Part II" and "St. Elmo's Fire," and that both were totally rented out within two hours.

"We've done a little promoting in the Blade [daily newspaper], in our grocery ads and on radio, but basically it sells itself," Hunter says.

In each store, the video section is run by clerks who also handle bottle returns, postage sales, check clearances and allied service functions. Of the two stores not carrying video, Hunter explains, one is too small and the other is in a mall where there are other rental outlets.

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Elektra Reaches Into the 'Basement' Two MTV Winners Get 'Innovative' Clip Treatment

BY JIM BESSMAN

NEW YORK Two MTV "Basement Tapes" competition winners are getting their shot at working in the big time, as Elektra Records undertakes a pair of two-day shoots for its newest EP signings.

The label says it was careful to select for the two projects "innovative, high style" directors who would be able to forge a "fresh and innovative" video image for the novices.

New York group the Triplets and Pennsylvania band Sharks are the winners, and Julia Heyward and Fisher & Preachman are the directors brought in by Elektra. Heyward is best known as the producer of Talking Heads' David Byrne-directed "Burning Down The House" clip and also directed the video for Romeo Void's "Girl In Trouble." The directorial team of Bill Fishman and David "Preacher" Ewing won Billboard's "Independent Video of the Year" award last year for the clip to "Wake Up" by Stop, and has also made two videos for Suicidal Tendencies: "Institutionalized," which made the Los Angeles Times top 10 video list for last year, and the more recent "Possessed To Skate."

According to Robin Sloane, Elektra's director of video, the directors were selected because of their relatively new but already established reputations for innovative video work, which were considered best suited to "forging an image" for the two young bands.

"It's an interesting project," says Sloane, "because both directors have a greater opportunity to be creative and experiment instead of playing it safe and making a video that 'looks like it will work on

MTV.'"

Of course, since MTV was instrumental in the undertaking, it's reasonable to assume that the resulting videos will get MTV play. Sloane indeed cites this as a reason why the shoots, while not high budget, were nevertheless eagerly sought by better known directors.

But Sloane says she is extremely pleased with the directors chosen and their concepts. For the Triplets' "Translate" clip, she notes, Heyward incorporated film and slides in the manner of her previous work, introducing and establishing the Mexican-born female trio as the triplets that they really are. She says that Fisher & Preachman, who are using an innovative time-lapse photography effect for Sharks' "Only Time Will Tell," have visually complemented the song by "bending technology."

Sloane says that both the Fisher & Preachman team and Heyward are "creative people who go way beyond budgets in their ideas, and are able to scale down expenses without cutting things out that are integral to the concept."

From Heyward's standpoint, the fact that the Triplets really are triplets and the nature of the song itself combine to make the idea behind the "Translate" video and its execution "most unusual."

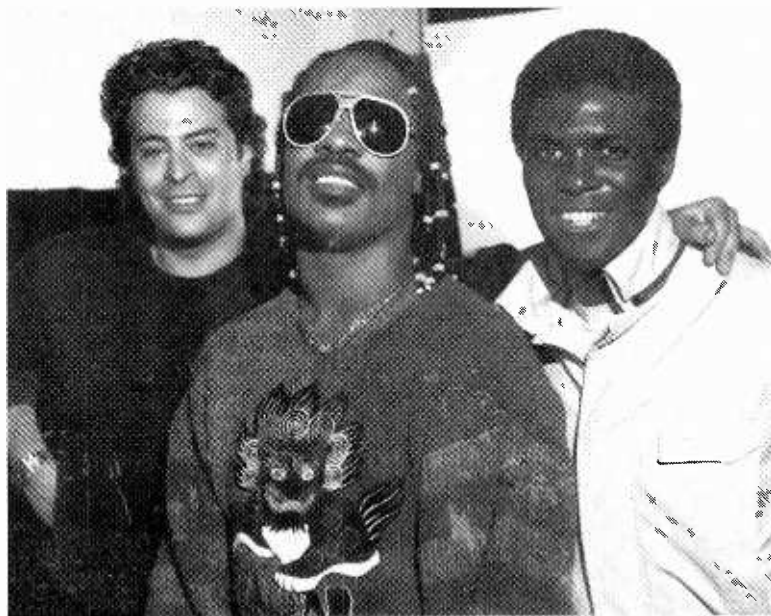
Heyward calls the Bernard Edwards-produced tune "a hot-blooded love/sex song with strong, desperate vocals, but also with a bit of a techno side which lends itself to digital iconography." She notes that a "conceptual animation" effect created by the pixilated motion of "puppets made out of TV sets and fluorescent tubes" forms part of the "crazed" action in the clip, which also features the

"seamless" integration of three identical scenes into a triangular video composition, with the camera in the middle recording the action as it progresses from scene to scene.

Other effects include floral patterns which, when projected onto the girls' white clothes or wallpaper, make these surfaces appear to be living and breathing. Heyward further reports that a special translation machine will spell out the translated words requested in the song lyrics, half of which are in Spanish, and that these translations will be superimposed onto the video.

Fisher & Preachman's concept for "Only Time Will Tell" is equally ambitious in its interpretation of the song. According to Ewing, the central idea concerns putting Sharks into a performance situa-

(Continued on next page)



Stevie Gets Flashd. Stevie Wonder takes a break during the filming by E.J. Stewart Inc. of his interview segment for Cinemax's "Album Flash," which aired recently. Pictured with Wonder (left to right) are writer/director Martin Torgoff and producer Glenn Ellis.

Video Track

NEW YORK

RCA RECORDING ARTIST Susanne Jerome Taylor recently completed the video to her song "Why Did Forever Have To End?" The clip tells the story of an artist who achieves success and has to deal with the conflicts of leaving behind the band she started with, according to director **Jon Small**. It was lensed on location in New York's Greenwich Village as well as **National Studios**, by cinematographer **Carl Teitelbaum**. **Jim Burns** produced.

LOS ANGELES

IN HOLLYWOOD, **Andrew Doucette** directed **Stan Ridgway's** video for "Drive She Said," the first single from his new I.R.S. release, "The Big Heat." The piece was lensed in black and white Super 8 film and picks up on the song's plot of a "cabdriver whose taxi is hijacked by a seductive female bank robber." **Tina Silvey** produced for **Silvey-Lee Productions**.

Alchemy Productions and the **Company** just completed production work on the **Psychedelic Furs'** video for "Pretty In Pink," the title track to the forthcoming **John Hughes** movie. For a special effect, the clip blends still photographs of pink washes and patterns with footage from the film. **Wayne Isham** produced it.

Los Angeles-based **CCR Video Corp.** has revitalized its video production wing, **CCR Productions**. The division, originally formed in 1980, will create and produce general entertainment programs for the cable, broadcast television and home video markets. CCR is currently co-producing "Build It, America!," a home video series on home improvement.

OTHER CITIES

CANADIAN-BASED Glass Tiger recently wrapped its video for

"Don't Forget Me (When I'm Gone)," from its Capitol Records debut album "The Thin Red Line." The piece blends concept with performance footage, and is said to place the band in a "storybook environment." It was directed by **Robert Quartly** and produced by **Allan Weinrib** for **Champagne Pictures**.

Shannon's newest video for "Stop The Noise," the third single from her "Do You Wanna Get Away" album, was produced by the **SATV Network** in association with **Atlantic/Mirage Records** and **Pepsi-Cola**. Shot on 35mm film over a three-day period at **Stuart Anderson's** in Chicago, the project features contestants from the restaurant's lip-synch competitions that are held there every Wednesday night. The video recently premiered

on VH-1. **Tom Koranda** produced; **Tom Escrich** directed.

Rock group **Virginia Wolf** is making its video debut with "Waiting For Your Love," the first single off the band's eponymous Atlantic album. Filmed at London's **Jacob Street Studios**, the clip was directed by **Nigel Dick** and produced by **Lynne Miller** for **AWGO/Mark Feedman Productions**. **David Bridges** was director of photography.

Autograph's video for "That's The Stuff," the title track of its latest RCA album, takes a candid look at the band at work with concert and backstage footage. Shot on location in Hollywood, Calif., and Hollywood, Fla., the clip was filmed on both 16mm and 35mm film. **Robert** (Continued on next page)

JVC/Marubeni Tests Called Successful Japan Getting Jukeboxes

TOKYO A nationwide chain of videodisk jukeboxes is slated to be established in Japan by JVC and the Marubeni Corp., following successful tests here and in Osaka.

According to Marubeni's Otchiko Funatsu, the eight Thorn EMI-type video jukeboxes used in the marketing trial averaged 35 plays a day without benefit of any publicity or promotion, and some sites recorded up to 55 plays daily.

The two companies now say they will go ahead with a full-scale nationwide installation, starting in midyear. About 1,000 JVC-designed machines will be installed, each containing either three or four VHD videodisk players to give a customer choice of either 45 or 60 titles with access time of around five seconds.

Software will be manufactured by JVC using current international clips. Acts featured in the earlier trials included Madonna, Pat

Benatar, A-Ha, Tears For Fears and Iron Maiden. The selection of disks will be updated on a monthly basis.

Funatsu notes that it will be up to the stores, bars, restaurants or other sites installing the machines to set their own charges, and that in prime locations these may go as high as \$1.50 per play.

Commenting on press reports that JVC/Marubeni may be aiming at as many as 60,000 videodisk jukeboxes within five years, Funatsu says: "We've never mentioned any such figure. We have received many inquiries and requests for exclusive dealerships in certain parts of the country, however, and we'd naturally like to have as big a nationwide video jukebox chain as possible. On the basis of the test installations, we're certainly very optimistic."

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PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
POWER ROTATION <i>Sneak Preview Videos</i>	A-HA TRAIN OF THOUGHT Warner Bros.	POWER
	ALAN PARSONS PROJECT STEREOTOMY Arista	POWER
	JIMMY BARNES NO SECOND PRIZE Geffen	BREAKOUT
	THE CURE CLOSE TO ME Elektra	LIGHT
	DEL FUEGOS I STILL WANT YOU Warner Bros.	LIGHT
	FASTWAY THE WORLD WAITS FOR YOU Columbia	LIGHT
	ARETHA FRANKLIN ANOTHER NIGHT Arista	ACTIVE
	NICK GILDER FOOTSTEPS RCA	LIGHT
	JOHN LENNON COME TOGETHER Capitol	POWER
	LEVEL 42 SOMETHING ABOUT YOU Mercury	LIGHT
	MODELS OUT OF MIND, OUT OF SIGHT Geffen	LIGHT
	EDDIE MURPHY HOW COULD IT BE Columbia	MEDIUM
	OZZY OSBOURNE SHOT IN THE DARK Epic	POWER
	PET SHOP BOYS WEST END GIRLS EMI America	MEDIUM
	REZ BAND LOVE COMES DOWN Capitol	NEW
	SIMPLY RED HOLDING BACK THE YEARS Elektra	NEW
	STOP WAKE UP JDC	NEW
	PETE TOWNSHEND GIVE BLOOD Atco	HEAVY
VARIOUS ARTISTS STOP THE MADNESS MCA	NEW	
VIOLENT FEMMES CHILDREN OF THE REVOLUTION Warner Bros.	NEW	
HEAVY ROTATION	ARCADIA GOODBYE IS FOREVER Capitol	2
	PAT BENATAR LE BEL AGE Chrysalis	3
	ELO CALLING AMERICA CBS Associated	3
	THE FIRM ALL THE KING'S HORSES Atlantic	4
	HEART THESE DREAMS Capitol	4
	JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA Riva/PolyGram	2
	STEVIE NICKS I CAN'T WAIT Modern	2
	POINTER SISTERS TWIST MY ARM RCA	3
	RUSH MYSTIC RHYTHMS Mercury	4
	ZZ TOP STAGES Warner Bros.	2
ACTIVE ROTATION	JAMES BROWN LIVING IN AMERICA Scotti Brothers/CBS	7
	PHIL COLLINS TAKE ME HOME Atlantic	10
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	15
	WHITNEY HOUSTON HOW WILL I KNOW Arista	6
	INXS WHAT YOU NEED Atlantic	7
	ELTON JOHN NIKITA Geffen	5
	LOVERBOY THIS COULD BE THE NIGHT Columbia	4
	MARILYN MARTIN NIGHT MOVES Atlantic	5
	MR. MISTER KYRIE RCA	6
	*NIGHT RANGER GOODBYE Camel/MCA	8
	BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista	10
	QUEEN ONE VISION Capitol	9
	SIMPLE MINDS SANCTIFY YOURSELF A&M	5
	STARSHIP SARA RCA	5
THOMPSON TWINS KING FOR A DAY Arista	3	
MEDIUM ROTATION	ABC HOW TO BE A MILLIONAIRE Mercury	8
	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros.	11
	BANGLES MANIC MONDAY Columbia	4
	ROGER DALTRY QUICKSILVER LIGHTNING Atlantic	4
	*EURYTHMICS IT'S ALRIGHT RCA	6
	PETER FRAMPTON LYING Atlantic	4
	MIAMI SOUND MACHINE CONGA Epic	3
	ROBERT PALMER ADDICTED TO LOVE Island	5
	SADE THE SWEETEST TABOO Portrait	8
	CHARLIE SEXTON BEAT'S SO LONELY MCA	17
	*STING RUSSIANS A&M	6
BREAKOUT ROTATION	THE ALARM SPIRIT OF '76 IRS	4
	CLARENCE CLEMONS I WANNA BE YOUR HERO Columbia	2
	DIRE STRAITS BROTHERS IN ARMS Warner Bros.	5
	FRANKIE MILLER I'D LIE TO YOU FOR YOUR LOVE Mercury	5
	MOTLEY CRUE HOME SWEET HOME Elektra	13
	TALK TALK LIFE'S WHAT YOU MAKE IT EMI America	3
	ROBERT TEPPER NO EASY WAY OUT Scotti Brothers/CBS	3
	MICKEY THOMAS STAND IN FIRE RCA	4
	PAUL YOUNG TOMB OF MEMORIES Columbia	2
	LIGHT ROTATION	COCK ROBIN PROMISE YOU MADE Columbia
THE CULT RAIN Warner Bros.		5
FALCO ROCK ME AMADEUS A&M		5
LLOYD COLE & THE COMMOTIONS LOST WEEKEND Geffen		5
MOTELS ICY RED Capitol		3
OMD IF YOU LEAVE A&M		3
RAY PARKER JR. & HELEN TERRY ONE SUNNY DAY/DUELING BICYCLES Columbia Pictures		3
QUARTERFLASH WALKING ON ICE Geffen		3
MIDGE URE IF I WAS Chrysalis		2
NEW		AUTOGRAPH THAT'S THE STUFF RCA
	BLANCHMANCE LOSE YOUR LOVE Warner Bros.	4
	CLANNAD IN A LIFETIME RCA	2
	EUROGLIDERS CAN'T WAIT TO SEE YOU Columbia	2
	FABULOUS THUNDERBIRDS TUFF ENUFF Epic	2
	HEADPINS STAYIN' ALL NIGHT MCA	2
	NONA HENDRYX I NEED LOVE RCA	4
	HOODOO GURUS LIKE WOW-WIPEOUT Big Time	4
	IAM SIAM SHE WENT POP Columbia	4
	GRACE JONES SLAVE TO THE RHYTHM Island	4
	MENTAL AS ANYTHING LIVE IT UP Columbia	4
	YOKO ONO HELL IN PARADISE Polydor	2
	OPUS LIVE IS LIFE Mercury	4
	DAVID PACK PROVE ME WRONG Warner Bros.	4
	PHANTOM, ROCKER & SLICK MY MISTAKE EMI America	3
R.O.A.R. WE GOTTA DO IT Epic	6	
FEARGAL SHARKEY A GOOD HEART A&M	5	
ART OF NOISE LEGS Chrysalis	5	
CUCUMBERS MY BOYFRIEND Fake Doom	5	
THE FALL CRUISERS CREEK PVC/Jem	4	
FINE YOUNG CANNIBALS JOHNNY COME HOME IRS	2	
SAM HARRIS I'D DO IT ALL AGAIN Motown	2	
JESUS & MARY CHAIN JUST LIKE HONEY Warner Bros.	2	
KANE GANG RESPECT YOURSELF Mercury	2	
JOHN MILES BAND BLINDED Atlantic	4	
MOEV TOOK OUT THE LACE Profile	4	
77'S MERCY MERCY A&M	4	
BUNNY WAILER JUMP JUMP Shanachie	4	
WALL OF VOODOO FAR SIDE OF CRAZY IRS	4	

* 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.



'Historic' Satellite Show

300 U.S. Campuses to See London Concert

LONDON Some 300,000 college students across the U.S. are expected to watch a satellite concert featuring John Parr, Midge Ure and the Cult, which will be staged Wednesday (19) at the Hippodrome here and transmitted live by Dallas-based College Satellite Network (CSN) to 300 campuses.

CSN chief Jack Calmes claims the event is a "historic project" that will usher in a new age of satellite concerts.

"We feel strongly that large-screen satellite concerts are the future of live entertainment," he says. "When I formed CSN two years ago with Charles Benton and Dick Asher, now president of PolyGram U.S., it was in the belief that the existing

form of concert touring had to change.

"Transmissions like this combine the power of a live concert with the impact of film," Calmes continues. "Both sound and vision are better than can be achieved at a traditional concert. The sound feed is direct from the mixing desk, and the vision features closeups you don't get sitting at the back of a large hall."

The concert will be shown as the final segment of a three-part CSN transmission that also features a West Coast/East Coast film directors' seminar and the National Assn. for Campus Activities awards show. Produced in London by Peter Wagg's Lakeside Productions, it's regarded as a pilot for a possible se-

ries of six such concerts later this year.

Says Wagg: "Everyone we have spoken to in the U.K. music industry has been very positive. That we could put together such a strong lineup in such a short time indicates the level of interest."

"John Parr had a massive hit on both sides of the Atlantic with 'St. Elmo's Fire,' for which he has been nominated for a Grammy, as has Midge Ure, whose album and single topped the charts here and have just been released in the U.S. The Cult finished a successful Stateside tour late last year, and as a result their single 'Rain' and album 'Love' are moving up the charts."

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.

KATE BUSH.
Hounds Of Love/EMI
Kate Bush
Kate Bush

ARETHA FRANKLIN
Another Night
Who's Zoomin' Who?/Arista
Jay Dubin
Jay Dubin

PAT GARRETT
Keep Turnin Me On
20 Country Love Songs/Goldust
Pat Garrett
Pat Garrett, Phil Jamison

ROBIN GIBB
Toys
Walls Have Eyes/EMI
Mark Freedman
Nigel Dick

NONA HENDRYX
I Need Love
The Heat/RCA
Anthony Taylor/Greenback Films Ltd.
Storm Thorgersen

ELEKTRA'S 'BASEMENT TAPES' WINNERS

(Continued from preceding page)

tion where, by applying time-lapse photography, the world around them moves faster and faster.

"The thrust is that we create an entire environment around them," says Ewing. "The effect is that they're in the middle of Times Square performing, while around them the world is going crazy."

Ewing explains that this is accomplished through "manipulat-

THE ALAN PARSONS PROJECT
Stereotomy
Stereotomy/Arista
Kris P/Zbig Vision Ltd.
Zbigniew Rybczynski

THE OUTFIELD
Your Love
Play Deep/Columbia
Karen Bellone/Bell One Productions
John Jopson

PET SHOP BOYS
West End Girls
EMI
Steven Hague
Andy Morahan

PHANTOM, ROCKER & SLICK
My Mistake
Phantom, Rocker & Slick/EMI
Aldabra Productions
Chris Grabin

TALK TALK
Life's What You Make It
The Colour Of Spring/EMI
Glo Productions
Tim Pope

TERESA
What Have We Done
Prairie Records
Jim Wiggs, Richard Darby

ing time" by combining time-lapse Times Square footage without the band with its half-speed studio performance before a blue screen. "This is a first-time band and we want to do something where they perform—so you can see who they are—but at the same time not just be a typical performance piece," he concludes.

VIDEO TRACK

(Continued from preceding page)

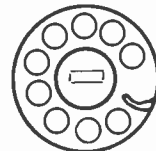
Small directed it; Jim Burns produced. Greg Dougherty edited at Unitel Hollywood.

Edited by LINDA MOLESKI

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

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- Frankie Miller "I'd Lie To You For Your Love"
- Elvis Costello "In A Lifetime"
- Pat Benatar "Sex Is A Weapon"
- A-Ha "The Sun Always Shines On TV"
- Inxs "What You Need"
- Talking Heads "And She Was"
- Mai Tai "Female Intuition"
- Eurogliders "City Of Soul"
- Paul Hardcastle "Don't Waste My Time"
- Todd Rundgren "Something To Fall Back On"
- The Bangles "Manic Monday"
- Starship "Sara"
- Drum Theatre "Living In The Past"
- Madness "The Sweetest Girl"
- Fra Lippo Lippo "Shouken! Have To Be Like That"
- Lloyd Cole "Cut Me Down"
- Clannad & Bono "In A Lifetime"
- Falco "Captain Of Her Heart"

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One Pass/ScanLine Gets Into Home Video Firm Wants to Be 'An Across-the-Board Company'

BY JACK McDONOUGH

SAN FRANCISCO One year after its purchase of Editel transformed it into the largest production and post-production firm in the country, One Pass Film and Video/ScanLine is making an unusual move into the home video market, which will see the company taking "about a dozen" projects all the way from production to distribution.

The company has spent the past year getting its production and post-production facilities geared up to handle the upcoming in-house home video projects in addition to its usual workload.

"The bread and butter for the facilities group has been ads, corporate pieces and broadcast work," says One Pass president Scott Ross. "So, we had to be sure it could carry on the same level of work with that client base while simultaneously re-vamping for the new things."

With the new move, the company's goal, says ScanLine chief operating officer Taylor Phelps, is "for us to become a vertically structured, totally across-the-board hardware and software company that can comfortably move outside our home marketplace."

Key to the projects the company is developing, according to Phelps and Ross, is the marriage of the video pieces with print materials. The debut video, "21 Days To Stop Smoking," was done in conjunction with Simon & Schuster and Nemo Productions. Ross claims it has already sold more than 20,000 units. A second piece, "How To Do Better On SAT Scores," is in pre-production, with a fall release expected. Ross cites it as a prime example of home video product in which the accompanying printed material plays a crucial role.

"We strongly believe that print and video naturally support each other," says One Pass chief executive officer Steve Michelson. "Print may lack the liveliness of video, but it does provide crucial material the viewer can refer back to later."

The new projects are being done under the aegis of Target Market Programming, with former Thorn/EMI president Fred Richards over-

and Columbia Pictures. Bell & Howell's Northbrook, Ill., videocassette duplicating plant became part of Editel, and the new ScanLine deal allows ScanLine a favorable per-unit cost for videocassettes.

The move to acquire Editel, say Ross and Phelps, was made because of Editel's stature, its Midwest base near Banta and its roots in commercial production, music videos, and

Four Groups Take Up Home Video

New home video productions will be handled by the following One Pass divisions:

- One Pass Film and Video—Production and post-production. This division includes King Street Studios (with a 60- by 70- by 20-foot sound stage, three dressing rooms and producers' offices), which was opened at the conclusion of the Editel deal, and the 45-foot Mobile One Remote truck.
- One Pass Productions—Fo-

cuses on creation of proprietary materials, mainly low-budget features and how-to programs for consumers.

- One Pass Media—Handles distribution for both One Pass' own product and that licensed from other producers.

- The Kenwood Group—Creates industrial programming and corporate communication pieces.

seeing production from New York. Phelps says he expects half the 1986 projects to be done on the East Coast and half on the West, with TMP/One Pass handling distribution as well as production.

One Pass' new approach actually dates back to June 1984, when ScanLine Communications was created as a joint venture between One Pass and the George Banta Co., an old-line, publicly traded printing company based in Menosha, Wis.

Five months later, ScanLine consummated the acquisition of Chicago-based Editel, a leading post-production firm with facilities here and in Los Angeles. Editel, which reported sales of \$26 million in 1984, had been owned by Bell & Howell

graphics and special effects, all key areas of interest and expertise for One Pass.

"Editel is involved in the post-production of a majority of the national ads you see today," notes Phelps. "Editel New York edits 'The Cosby Show' and is heavily involved in music. Recently, they've worked on videos for Don Henley, 'til Tuesday, Hall & Oates, the Jacksons and many others. Both the New York and Chicago firms have tremendous reputations in special effects and computer animation, and Los Angeles also does a lot of music work and has a strong commercial clientele."

Kurzweil Allows Jingle Team to Build a 'True Specialty Studio' Small Size Gives Big Boost to Independent's Creativity

SAN FRANCISCO A rock'n'roll background, a head for high-tech, a feel for the growing local ad agency community and a small-team entrepreneurial spirit—Peter and Mary Buffett have combined all these elements to make Independent Sound one of the Bay Area's most innovative jingle houses.

The heart of the Buffett's fully automated 24-track studio, located in the basement of their Pacific Heights flat, is a 250 Kurzweil digital sampling keyboard which they have used to create more than two dozen spots for clients including fashion designers, food companies, computer corporations and MTV.

Among the projects:

- Three spots for Santa Cruz Fashions, which aired on MTV.
- Two California Milk Advisory Board spots which made it to the finals of the local Clio awards.
- A Nissan/Datsun spot produced by Bernie Krause of Parasond, where Peter Buffett created "an '80s-style traveling music

track" by interfacing the Kurzweil with Prophet 600 and Yamaha DX-7 synths.

- A Wesson Oil spot for Ket-chum Advertising, in which Independent Sound synthesized full

They synthesized the ambience of an open cornfield

wind and string sections—and the ambience of an open cornfield.

- Logo IDs for MTV and television stations in St. Louis and Sacramento.

- TV spots for Pacific Gas & Electric, Foster Farms, KGO Radio and a host of others.

Perhaps the studio's most ambitious work has been the soundtrack for the recently completed "The Driver" project funded by the National Highway Safety Traffic Administration to tackle the teenage

drunk driving problem.

Says Lucy Phillips, the video's producer: "We wanted to create tension with these spots. We wanted music and sounds that would hurt your ears and set you on edge. The Buffetts did that."

"It's the first project we treated non-musically," says Peter Buffett. "We did it like Foley work, and did all the sampling with the Kurzweil by storing all sorts of sounds on the chips and then juxtaposing them. On one key, we'd have the sound of a car starting, on another ice cubes falling into a glass or the crunch of boots on gravel. We'd slam those together with the voice of the drunk kid saying, 'I'm fine, I can drive. I'm fine.' The beauty of the Kurzweil is that it has allowed us to create a true specialty studio here. We went to a lot of trouble to get one early."

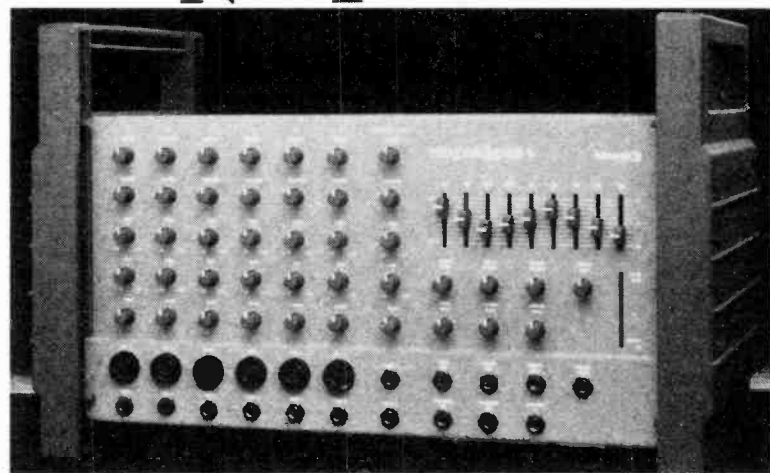
The Buffetts say they think the small size of their operation helps keep it more creative and more efficient—especially in terms of deal-

ing with ad agencies. "The whole '70s myth of 'big studio equals big sound'—that's not happening now," says Peter. "That's why a big place like the Automatt closed. We can do anything a New York or Los Angeles studio can do, but in a more efficient way."

"With the old way, the agency has to hire someone to write the music they want, then hire a producer and then get the musicians and the studio," he says. "But the two of us can do it all right here. We're both musicians and we both write. And if you want to change something later, you don't have to reassemble the whole cast."

The Buffetts are so pleased with the Kurzweil that a year ago they hosted the Bay Area's first demonstration of the machine. They've also been working with Robert Berke Sound here to develop a new "needle-drop" enhancement technique for using the Kurzweil to overlay additional instrument sounds.

New Products



Bi-amp Systems' new Mixpak 6Plus+ is a unique powered mixer that features six input channels and an electronic drum/synthesizer input channel. The suggested retail price is \$599. Power supply yields 250 watts into four ohms and incorporates a compressor-action auto limit circuit. Contact Bi-amp at (503) 641-7287.

Can't Get Enough MIDI Meets PASS Sets New Session

NEW YORK In light of the strong response to the Public Access Synthesizer Studio's (PASS) seminar on "MIDI Basics" last month and "MIDI System Design" two weeks ago, the organization has scheduled a "Computers and Synthesizers" session for March 8.

"The January MIDI seminar was a stunning success," says PASS project director Howard Massey. "The thirst for knowledge about this complicated subject is seemingly insatiable, and anything we can do to help answer people's questions, we're trying to do. These seminars are a big step in that direction."

The March 8 meet will cover demonstrations of applications for com-

puter music hardware and software, including hands-on work with IBM, Apple IIe, Macintosh, Amiga and Commodore 64 MIDI software packages.

PASS is the only not-for-profit public access electronic music studio here, and hosts a number of seminars and workshops throughout the year designed to educate musicians about the technology they come in contact with in the recording studio and pre-production MIDI suite.

Recent PASS acquisitions include an Emulator II (for which free demos are given every Monday evening, 6-7 p.m.), Texture sequencing software for the Apple IIe from Cherry Lane Technologies, Southworth's Total Music software package for the Macintosh and the Yamaha TX-816 MIDI rack.

Contact PASS for information about its programs and seminars at (212) 206-1680.

New Governing Board for N.Y. Videotape Assn.

NEW YORK The Videotape Production Assn. in New York (VPA/NY) has selected its new board of directors, as well as a number of special committees chairmen for 1986.

This year's governing board, representing full member companies, consists of Marilyn Blend, VCA Teletronics; Jane Everett, Video Dub; Judy Glassman, HBO Studio Productions; Edgar Grower, Today Video; Walter Hamilton, LRP; Patrick Howley, Gordon Enterprises; James Kearney, JSL Video; William Kelly, National Video and Recording Center; Kenneth Lorber, Videoworks; Dan Rosen, Editel/New York; Peter Rudnoy, Broadway Video; Michael Seeger, Showtime/The

(Continued on page 33)



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AND THE BEAT GOES ON

Pioneer Ginsburg Retires Developed Videotape Technology

NEW YORK Charles Ginsburg, the audio/video engineer acknowledged to be the father of the videotape recorder, is retiring from his post as Ampex Corp.'s vice president for advanced technology and planning after a distinguished 34-year career.

Upon joining Ampex in 1952, Ginsburg assembled a six-man development team consisting of himself, Charles Anderson, Shelby Henderson, Alex Maxey, Fred Pfost and future industry giant Ray Dolby to devise a means of recording television programs on magnetic tape. At the time, the only way to produce television shows was to shoot live, on film or on kinescope.

Ginsburg's team developed what came to be known as the Quadplex, or "Quad," video recorder. The unit featured four rotating heads that recorded narrow tracks transversely across a two-inch-wide tape at 15 i.p.s. With the Quad VTR, a 12-1/2-inch reel of tape could be used to record an entire hour of programming.

The Quad was introduced to the industry at the April 1956 National Assn. of Radio & Television Broadcasters (NARTB, now known as NAB) meet. On Nov. 30 of that year, CBS became the first network to go on the air with the Ampex VTR with a time-delayed broadcast of its "Douglas Edwards and the News" program; the other networks soon followed suit. In 1957, Ampex received an Emmy award in recognition of the development of the videotape recorder.

Ginsburg's team's pioneering work later led to the development of the helical scan recorder, the basic



Charles Ginsburg, father of the videotape recorder.

technology incorporated in every video recorder in use today, including home VCRs.

Through the years, Ginsburg garnered many personal honors and awards. Among these are the David Sarnoff Gold Medal, conferred by the Society of Motion Picture & Television Engineers; the Vladimir K. Zworykin Television Prize of the Institute of Radio Engineers; the Valdemar Poulsen Gold Medal of the Danish Academy of Technical Sciences; the Howard N. Potts Medal of the Franklin Institute; and the John Scott Medal of the City of Philadelphia. Ginsburg has served Ampex in his current post since 1960.

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

A PALACE PERSPECTIVE: South Norwalk, Conn.-based **Palace Production Center**, becomes the first post-production house in New England to acquire and use the new NEC System 10 DVE, which offers digital video effects with perspective. The unit is also one of only two in the N.Y. metropolitan area, according to **Wendy Beth Lambert**, the facility's director of marketing. Features of the DVE 10 include three-dimensional image rotation; field and freeze-frame capability; key tracking; cropping; mosaic tile and posterization. Also included is an on-board memory system which allows the user to store up to 100 events, and a repeat function which lets a sequence be repeated for any length of time.

CUTTING BY THE NUMBERS: A new computer-managed off-line film and videotape editing suite has been established at **Kaufman Astoria Studios** in Queens, N.Y. **The Cutting Room**, built by producer/director **Steve Zahler**, utilizes a CMX computer to store creative decisions on eight-inch floppies. Zahler has also created a sort of "mini optical house" with a digital special effects generator, a color camera and 70-font character generator. By producing a 3/4-inch "electronic workprint" with opticals and titles at off-line edit rates, says Zahler, "time is provided for visual exploration during the editing process."

POSITIVELY PAINTBOXED:

Sound Investment

When **Positive Video** decided to add a Quantel Paintbox to its facility in Orinda, Calif., it "only seemed logical to provide the same service at both our locations," according to the firm's vice president of operations, **Neal Osheroff**. Now, the studio's post production facility in San Diego has a Paintbox of its own. In the meantime, there have been more new additions at the Orinda location, including a Cubicomp "Picturemaker" animation system. The Cubicomp is capable of generating 3-D objects, determining light sources, extruding and manipulating shapes and handling a number of other animation

tricks.

CROSS CUT'S SHORT CUT: **Cross Cuts Systems**, West Hollywood, Calif., claims its new Speed Assembly editing feature can shave up to 40% off the time it takes to auto-assemble TV shows. The secret is sophisticated computer manipulation of the edit decision list, which minimizes the mechanical functions of the on-line video equipment. A special feature of the Cross Cuts System also enables CMX-compatible editing systems to perform split audio and video edits efficiently from a cleaned edit list. The

(Continued on page 33)

New Adapter Broadens Soundstream Capabilities

NEW YORK RCA Studios has installed a one-of-a-kind digital interface adapter to its Soundstream digital editing system, making it possible for the first time to use the system to edit recordings made on Sony, JVC and Mitsubishi gear.

Until now, only Sony two-track and Soundstream two- to eight-track recordings could be edited on the Soundstream digital editor installed by RCA about a year ago.

With the unique UDR-DAI adapter, designed and built for the studio by Dane Brewer of AdvanTech in Salt Lake City, Utah, eight-track recordings made on the Sony PCM-3324 and two-track JVC and Mitsubishi digital recordings can be edited as well.

The digital interface adapter has already been used, on a recording of

Mahler's Symphony No. 1 performed by the Vienna Philharmonic, with Lorin Maazel conducting. Produced last September in Vienna by Stephen Epstein for CBS Masterworks, the recording was made on a PCM-3324. Eight "essential" tracks of the original 24 were used in the editing process.

Since its opening in February 1985, the RCA digital editing suite has been in constant use, not only for RCA label projects but to edit recordings made for CBS Masterworks, Philips and New World Records, among others. In addition to editing, the Soundstream system is also used to prepare Compact Disc master tapes and to clean up older recordings by deleting extraneous noise.

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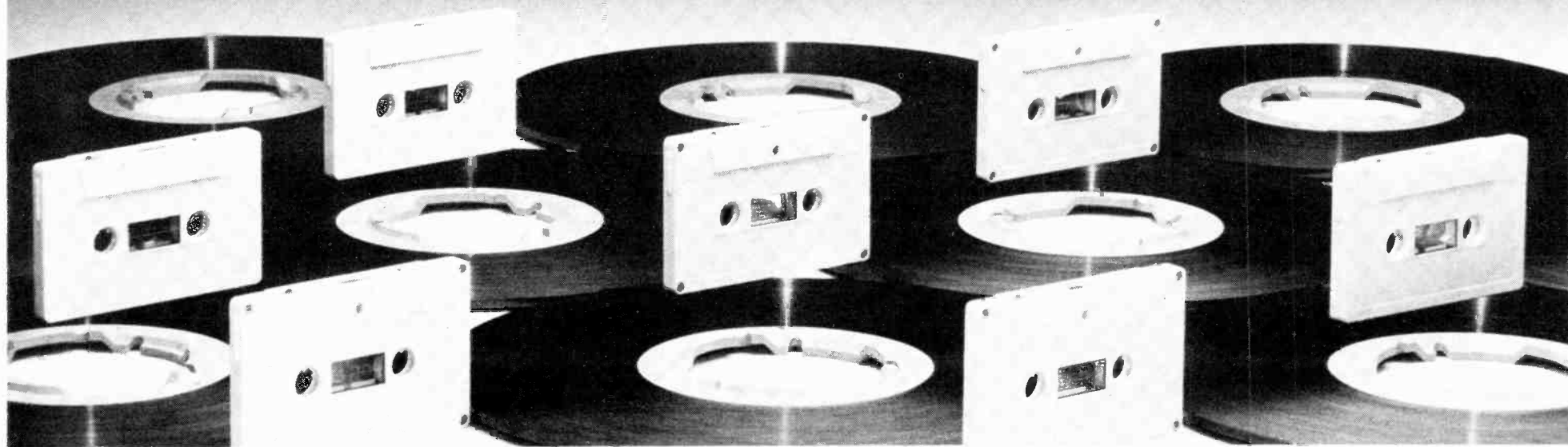
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SOUND INVESTMENT

(Continued from page 32)

complete system includes edit decision list processing for videotape editing and film negative cutting; the Time Data Processor which permanently embeds the edit list in the off-line master tape; and Scene Description Logging which indexes production notes to the locations on the off-line video work prints.

NEW DUPE HOUSE: Three-week old **Graham Entertainment Systems** based in New York has opened a full-service audio duplicating facility featuring Telex high speed and real time systems capable of turning out 70,000 pieces a month.

OTTENS GOES MOBILE: J.T. Ottens is now the New York rep for **Unitel Video's** mobile division, which currently handles production on "Live From Lincoln Center," "Live From The Met" and a number of other sports and entertainment specials. The mobile division is composed of three 45-foot remote units, which averaged 250 days of work between them in 1985.

SHORT TAKES: Fort Worth, Texas-based **Eagle Audio** recently purchased a Cipher Digital "Softouch" time code audio synchronization and editing system through Midcom. The addition enables Eagle to expand into audio-for-video work. Chicago's **Nightingale-Conant**, the manufacturer of prerecorded business and motivational audio cassette programs, says it is now using Ampex 615/616 bulk tape exclusively. Reason: "Spoken word recordings are often more critical than music recordings. While the human voice extends over a limited frequency range, the pronunciation of some letters can still saturate the tape."

Edited by STEVEN DUPLER

NEW VPA/NY BOARD

(Continued from page 30)

Movie Channel; and Cady Swanson, MTI.

1986 committee chairmen, who attend board of directors meetings in a non-voting capacity, are the following:

- Engineering Committee: Patrick Howley, Gordon Enterprises; Joe Mahedy, MTI.

- Program Committee: William Kelly, National Video and Recording Center; Pam Saletan.

- Membership Committee: Marilyn Blend, VCA Teletronics; Jim Kearney, JSL Video.

- Manufacturers' Committee: John Dale, Video Distributors.

- Spotlight Committee: George Lefteris, Matrix.

- Activities Committee: Wayne Nelson Page, I.P.C.

- Special Projects: Linda Glovitz, Editel/New York.

- Employment Opportunities: Pam Saletan.

- President's Club: Robert Henderson, Windsor Total Video.

- 1986 Monitor Awards New York Chapter: Judy Glassman, HBO Studio Productions; Mitchell Brill, LRP.

- National Chairman 1986 Monitor Awards: Walter Hamilton, LRP.

The VPA can be reached at (212) 986-1414.

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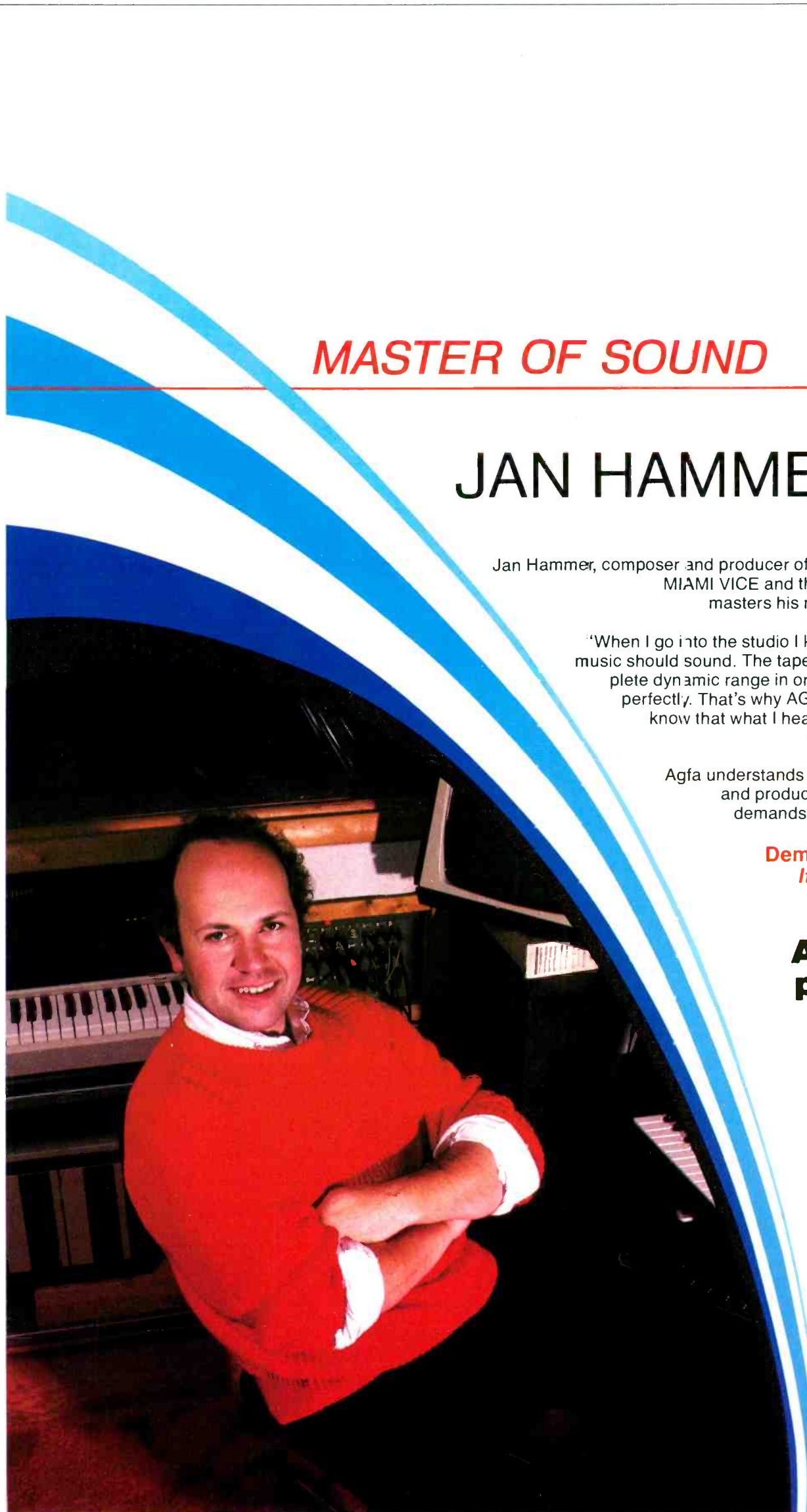
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A Transatlantic Stinger. Lisa Robinson's interview with Sting at London's Abbey Road Studios last month is being hailed there as "the most sophisticated live satellite broadcast ever originated" from the studio. Abbey Road has gotten into satellite broadcasting in a big way—the studio is being used by almost all major U.S. broadcasters for originating live programming from the U.K. For the Sting piece, the transatlantic satellite feed was downlinked to ABC Master Control in New York, then up and across North America to IDB in Los Angeles via Westar—and finally uplinked to the DIR Broadcasting Network on Satcom.

Eight-Man Team Execs Bring China Japan's Savvy

TOKYO The People's Republic of China's government has invited a team of Japanese record company executives to several cities to learn how Chinese recording and production methods might be improved with Japanese know-how and technology.

Headed by Japan Phonograph

Record Assn. chairman Noboru Takamiya, the eight-man team will include CBS/Sony president Toshio Ozawa and King Records president Takamitsu Machijiri. The group will be inspecting record plants and studio sites in Beijing, Shanghai, Guangzhou and Chendu.

The Chinese government is placing increasing emphasis on development of its music industry and views Japan as the world leader in recording technology. China is expected to request Japanese cooperation in providing production hardware.

Although China's output of record players, stereos and other audio hardware is growing rapidly, disk and cassette production capacity is reportedly unable to keep pace with demand. The JPRA contends that joint projects are in order, provided agreement can be reached on details and conditions.

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Audio Track

NEW YORK

CHAKA KHAN HAS been tracking at Greene Street with producer Arif Mardin. At the console is Rod Hui, assisted by Steve Carthy. Also there, Lovebug Starski remixing a 12-inch from his new Epic album, "House Rocker," with Hui producing and engineering. One more recent project: **New Order's** contribution to the "Pretty In Pink" soundtrack, engineered by David Harrington.

At **Giant Sound**, Reggie Lucas has been producing an album on **Randy Crawford**. Jim "Doc" Doherty is at the board, assisted by Jeff Cox.

The System (David Frank & Mic Murphy) are recording at **Intergalactic Music** with Jorge Esteban engineering. Also there, drummer **Steve Ferrone** is producing tracks on singer/songwriter **Zudio** and his band **Conviction**.

Unique Recording has been playing host to Warner Bros. producer/a&r man **Russ Titelman**, who is in producing **Stevie Winwood's** first album in four years.

The Reds (Rick Shaffer & Bruce Cohen) have been recording songs for the film "Band Of The Hand" at **Sound Ideas**. The soundtrack to the Tri-Star release will be released by MCA. **Mike Thorne** is producing, with **Dominic Maita** engineering.

Ras Records president **Gary Himelfarb** was at **Shakedown Studios** with **Arthur Baker** recently overdubbing tracks for the new **Black Uhuru** album, "Brutal." Former MCA, Epic and UA recording artist **Lamar Thomas** has formed a new group, **Thomas & Taylor**, which recently completed its first album at **Power Play** in Long Island City. Producers were Thomas and **Patrick Adams**.

LOS ANGELES

AT GROUND CONTROL in Santa Monica, Atlantic act **Boomerang** (formerly the Coconuts of Kid Creole fame) has been recording its upcoming album with producer **David Kershenbaum** and engineer **Paul Ratajczak**.

Roger Hatcher has been producing his own album at **E7M Studio** in Burbank.

Former Arista artist **Danny Peck** has been tracking with producer **Jim Scott** (Grammy nominee for Sting's "Dream Of The Blue Turtles") at the **Producers Workshop**.

At **World Soundworks** in Burbank, **Arthur G. Wright** has been producing a project on artist **Moses Rose**.

Recent activity at **Clover Records** in Hollywood includes Christian heavy metal act **Stryper** mixing songs for a new album with **Jim Faraci** behind the board and **Squeak Stone** assisting. Also there, **Paul O'Neal** was producing a live album for **Aerosmith**. **Thom Panunzio** engineering, Stone again assisting.

Virgin act the **Faith Bros.** are in at **Galaxy Sound Studios** in Hollywood mixing three songs for an album project with British engineer **Steve Churchyard**. Also, **Solar Records** act **Dynasty** has been collabo-

rating with labelmates the **Deele** on a song for an upcoming album. **William Shelby** and **Kevin Spencer** are producing, **Jon Gass** engineering. Finally, **Lakeside**, another **Solar** act, is wrapping up its album project with engineer **Michael Franke**.

At **Larrabee Sound** in Santa Monica, RCA act **Autograph** was in overdubbing and mixing its version of **Grand Funk Railroad's** "American Band." **Eddie Delano** engineered, assisted by **John Hedges**. Also there, **Tony Bennett** and **Ray Charles** recently recorded a duet on "Everybody Has The Blues." The tune was written by James Taylor, and will be featured on Bennett's first album in about 10 years. **Kirk Ferraili** engineered, assisted by **Sabrina Buchanek**. Finally, two Motown projects underway in various stages: **Smokey Robinson** has been remixing his new album with producers **Steve Barri** and **Tony Peluso** and **Rockwell** has been overdubbing with engineer **Randy Tomminaga** and assistant **Janine Cirillo**.

NASHVILLE

NEWCOMER CODY MICHAEL was tracking recently at **Chelsea Studio** with producer **Patty Parker**.

At **Music Mill**, producer **Ray Baker** has been mixing tracks on **Rex Allen Jr.** with **Jim Cotton** at the controls. Also there, producer

Blake Mevis has been working with RCA artist **Ed Bruce**. Cotton again engineering.

OTHER CITIES

ARISTA ARTIST Charlie Singleton has been tracking at Atlanta's **Cheshire Sound Studios**. Singleton producing, with **Lewis Padgett** engineering, assisted by **Alex Ayers**.

Thomas Dolby is working on the score for **George Lucas' new feature**, "Howard The Duck," at San Francisco's **Russian Hill Recording**. Also, the studio reports that all contracts are in regarding the audio post-production work for **David Byrne's** new feature "True Stories." Post work begins this spring.

The Lone Strangers recently completed mixing its upcoming album on **Wrestler Records** at **Grammie's House** in Reno, Nev. The record was produced by **Pete Anderson** and engineered by **Dusty Wakeman** and was the first project to be mixed at the brand new studio.

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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GOSPEL LECTERN

by Bob Darden



HEAR THAT? That's the sound of barriers being broken. It just began. A crack here, a chunk there. It's a good sound. The barriers falling are those that have long surrounded black gospel music, both traditional and contemporary.

What's the difference? When you think of traditional, you envision the sound of the Rev. James Cleveland, the Rev. Thomas Dorsey or the New Jersey Mass Choir. Contemporary brings to mind Andrae Crouch, Philip Bailey, Tramaine Hawkins and Leon Patillo.

Exactly what's happening is hard to pinpoint because it's really a lot of small happenings at the same time. Take Sparrow's signing of Deniece "Let's Hear

Barriers are being broken by black musicians

It For The Boy" Williams. Here's an artist at the top of her form. She doesn't need a gospel album for the little money involved, and it isn't supplanting her mainstream career.

But anybody who heard her electrifying performance on the last Grammy telecast knows where her heart is. Likewise the success of Philip Bailey with his superb Myrrh album, "The Wonders Of His Love."

There is, for instance, a lot of Andrae Crouch in "The Color Purple" soundtrack, which means there's a lot of gospel music. The sequence where Shug invades her father's church with her honkytonk retinue may not have been particularly realistic, but it made for thrilling cinema—and dynamite gospel music.

Crouch didn't fare quite as well in a late January appearance on "Donahue," but few will forget his per-

formances on "The Tonight Show" with Johnny Carson (probably the first time a contemporary gospel artist appeared on national TV—way back in 1972) and "Saturday Night Live." Speaking of "SNL," what about the Rev. Al Green's performance on that show last month?

Breakthroughs can happen anywhere—and often do. Last year at this time, who would have figured one of the year's dance hits would be Tramaine Hawkins' "Fall Down (Spirit Of Love)"? Or that rock's Foreigner would use a number of traditional black choirs to perform "I Want To Know What Love Is" on its national tour and in its MTV video?

WHAT'S GOOD ABOUT GOSPEL is that it is big enough to encompass a variety of styles within its basic framework. Gospel music evolved in part from the Southern spiritual tradition. So it shouldn't come as any surprise when Simon Estes, one of the world's great operatic bass-baritones and the heir of Paul Robeson and Jules Bledsoe, releases an album called "Spirituals" for Philips and the entire project has something of a gospel feel. Philips, incidentally, is making available an hour-long interview on music, especially spirituals, between Estes and jazz legend Max Roach.

Nor should it surprise anybody that Jessy Dixon's "Silent Partner" features Dana Key (of DeGarmo & Key) as producer, much of the DeGarmo & Key band in the studio and a fistful of rockin' DeGarmo & Key tunes on the vinyl. Here's a man who came out of a traditional black gospel setting, joined Paul Simon (he appeared on "Saturday Night Live") and is having his greatest success in a rock context. Oh, there's still plenty of gospel in his voice, but "Silent Partner" is a rock album.

JAZZ BLUE NOTES

by Peter Keepnews



THE TALENT LINEUP has been announced for the jazz segment of next week's Grammy telecast, and it should delight fans everywhere—especially those who were offended by the lack of any jazz on last year's Grammy show.

Set for the all-star band that will receive a large chunk of time on the CBS telecast next Tuesday (25) are trumpeters Dizzy Gillespie and Jon Faddis; saxophonists Gerry Mulligan and David Sanborn; vibraphonists Bobby Hutcherson and Gary Burton; guitarists Kenny Burrell, B.B. King and Stanley Jordan; keyboardist Herbie Hancock; bassists Ron Carter and Stanley Clarke; drummers Buddy Rich and Tony Williams; and vocalists Joe Williams, Sarah Vaughan, Bobby McFerrin, Diane Schuur and the Manhattan Transfer.

That's a heavyweight lineup no matter how you look at it, but we confess to being just a bit mystified by the way this aggregation is described in the official NARAS press release. The word from NARAS is that the band represents a mixture of "contemporary jazz stars" and the "classic jazz artists" who inspired them. Even disregarding the vagueness of terms like "contemporary" and "classic," we have to question that description.

Granted, Faddis has clearly been influenced by Gillespie, and we'll allow that Williams may have learned a thing or two from Rich. But, to pick a few other examples from the list, Hutcherson and Burton are contemporaries with very dissimilar styles; Mulligan and Sanborn don't even play the same instrument; and Hancock is the only keyboardist listed—does that mean he was inspired only by himself?

Such carping aside, we look forward to seeing this talent-heavy outfit in action. We also look forward to seeing the venerable Maxine Sullivan, who will be among the Grammy presenters.

ALSO NOTED: An awesome assemblage of avant-gardists gathered at New York's Public Theater on Feb. 1 for two benefit concerts. The purpose of the shows was to raise money to help Jimmy Lyons pay some of his expenses. Lyons, the veteran alto saxophonist best known for his work with Cecil Taylor, is suffering from lung cancer.

Good Grammy news: a truly all-star band

Among the performers at the sold-out concerts were the World Saxophone Quartet, Lester Bowie's Brass Fantasy, Archie Shepp, Muhal Richard Abrams, Sam Rivers, Anthony Davis and Jeanne Lee. Among the surprises: The ever-surprising Sun Ra, who had been scheduled to perform as a duo with his longtime tenor saxophonist John Gilmore, instead showed up with his entire orchestra. The concert, according to Public Theater jazz honcho Nancy Weiss, was an artistic success as well as a financial one.

In other jazz-related Public Theater news, "Ornette: Made In America," Shirley Clarke's acclaimed documentary film about Ornette Coleman, will be shown at the Public. It opens Friday (21) and runs through next Thursday (27).

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard

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TOP SPIRITUAL ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	29	NICHOLAS	COMMAND CRN 1003/LEXICON	9 weeks at No. One DEDICATED
2	4	45	THE WILLIAMS BROTHERS	MALACO 4400	BLESSED
3	3	57	WALTER HAWKINS	LIGHT LS5857/LEXICON	LOVE ALIVE III
4	2	17	SANDRA CROUCH	LIGHT LS5855/LEXICON	WE'RE WAITING
5	5	9	THE WINANS	QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
6	6	9	SHIRLEY CAESAR	WORD WR 8299/A&M	CELEBRATION
7	7	21	EDWIN HAWKINS	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
8	10	41	DOUGLAS MILLER	LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
9	8	17	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10099	HOLD ON
10	9	57	THE WINANS	LIGHT LS5853/LEXICON	TOMORROW
11	11	65	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
12	16	21	CHARLES NICKS	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
13	18	45	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
14	15	5	AL GREEN	A&M 5102	HE IS THE LIGHT
15	21	17	THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
16	24	37	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
17	17	85	ANDRAE CROUCH	LIGHT LS5863/LEXICON	NO TIME TO LOSE
18	13	9	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4403	REHEARSAL
19	23	41	COMMISSIONED	LIGHT LS5861/LEXICON	I'M GOING ON
20	19	17	JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501 JAMES CLEVELAND & THE S.C.C.C.	
21	20	57	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
22	12	141	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
23	14	25	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
24	29	41	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
25	25	5	FOLLOWERS OF CHRIST	LIGHT LS5891/LEXICON	WE'RE TAKING MUSIC BACK
26	22	13	DOUGLAS MILLER	GOSPEARL PL16024	REDEEMING LOVE
27	34	21	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
28	27	13	VERNESSA MITCHELL	COMMAND CRV 1004/LEXICON	THIS IS MY STORY
29	26	29	TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
30	32	37	THE TRUTHETTES	MALACO 4397	MAKING A WAY
31	NEW		MATTIE MOSS CLARK/UNAC FIVE	MMC 100	MATTIE MOSS CLARK/UNAC FIVE LIVE
32	NEW		DONALD VAIL CHORALEERS	SOUND OF GOSPEL SOG-149	YESTERDAY, TODAY AND FOREVER
33	33	5	DOROTHY NORWOOD	ATLANTA INT'L AIR 10094	MOTHERLESS CHILD
34	NEW		REV. CLAY EVANS/FELLOWSHIP CHOIR	SAVOY 14777	THINGS ARE GOING TO WORK OUT SOMEHOW
35	30	13	TOMMY ELLISON	ATLANTA INT'L AIR-10086	LET THIS BE A LESSON TO YOU
36	40	45	DELEON RICHARDS	WORD 8173/A&M	DELEON
37	NEW		THE ANGELIC CHOIR SINGERS	MALACO 4398	40 YEARS
38	35	33	JOE LIGON	WORD 8279/A&M	OLD REVIVAL BACK HOME
39	37	65	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
40	31	25	OTIS CLAY	JEWEL 1200	WHEN THE GATES SWING OPEN

(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.

LATIN NOTAS

by Enrique Fernandez



IF THE PEOPLE OF CURACAO have their way, their dance beat, *tumba*, will become as hot as salsa and merengue. Last month the Caribbean island celebrated a Festival de Tumba—part of an active effort to internationalize this contagious dance rhythm.

Tumba sounds like a fusion of salsa and calypso, with brass arrangements and a hot rhythm section marking a syncopated beat. In fact, both Latin—notably merengue—and West Indian musical genres have influenced its development. At first, the lyrics sound Spanish, until you pay attention and realize it's something else—*papiamento*: the island's everyday language, a mix of Spanish, Dutch, Portuguese, English and African tongues.

The song "Nos Ta Bon Fanatiko," written and sung

Tumba dance rhythm spreads from Curacao

by Efraim Gumbs, arranged by Juan Camelia, and performed by the band Enos, won this year's festival.

AFTER A TWO-MONTH BREAK that left New York Latin music aficionados disconcerted on Monday nights, the Village Gate's legendary Salsa Meets Jazz series starts up again on March 3. Opening night lineup features Puerto Rico's *Sonora Ponceña*, with leader Papo Lucca on keyboards, plus Cuba's Arturo Sandoval and his orchestra. Jon Faddis will be the guest jazz soloist.

The Village Gate's mix of two Latin bands with a guest jazz musician attracts one of the city's most heterogeneous crowds. Stone salsa heads, who party at a

different club every night, share space with downtown rockers, jazz cultists, visitors from South America, Europe and beyond. It's not unusual to see a table of Japanese *salseros*, singing along in Spanish.

The Monday night series is also a traditional hang-out for the city's Latin musicians. There are impromptu jam sessions with unannounced artists, and the bands on the lineup stretch their musicianship in ways one seldom hears in dance-oriented clubs since at the Gate they're playing for their peers. Still, dancers are not ignored, and many of the numbers fill up the floor.

The rest of the month will feature Luis Perico Ortiz, Bobby Rodriguez and Lew Tabackin on March 10; Mongo Santamaria, Conjunto Libre and Freddie Hubbard on March 17; Tito Puente, Ray Barretto and Patato March 24; and El Gran Combo, Louie Ramirez & Ray De La Paz and Daniel Ponce March 31.

TROPICAL NIGHTS IS WHAT Radio City Music Hall calls its evening of salsa with Celia Cruz and Tito Puente on March 1. Both artists are current Grammy nominees: Cruz for her collaboration with Johnny Pacheco in "De Nuevo" on the *Musica Latina Internacional* label, and Puente for "Mambo Di-ablo" on *Concord Picante*.

Though she has performed and recorded with many bands, notably Cuba's legendary *Sonora Matancera*, Celia Cruz has enjoyed some of her biggest success with Puente. Together or on their own, the two are arguably the most revered names in Latin music. Other singers will join the affair: Hector Lavoe, Pete Rodriguez, Ismael Quintana, Hector Casanova, Adalberto Santiago, Jose Alberto and Roberto Lugo. Guest percussionists will include Carlos Valdez, Candido, Francisco Aguabella, Daniel Ponce and Luis Bauzo.

CLASSICAL KEEPING SCORE

by Is Horowitz



SIGHTING A RISING STAR: The promotional muscle being mustered behind the recording career of Esa-Pekka Salonen is probably unprecedented in recent years, at least for a young conductor. Nominated and considered a strong contender for a Grammy as best new classical artist, the Finnish maestro has five new albums due out on CBS Masterworks over the next few months.

Coming in March is a Nielsen album featuring the Fourth Symphony, and an LP with Wynton Marsalis the trumpet soloist in concertos by Jolivet and Tomasi. The orchestras in these albums are the Swedish Radio Symphony and the Philharmonia, respectively, both with which Salonen has a continuing relationship.

In April comes a Lutoslawski album, with his Third Symphony the key work. The Los Angeles Symphony is the orchestra in this effort. And in June, CBS has scheduled release of Salonen and the Philharmonia in Messiaen's sprawling "Turangalila," on two disks.

Promotional plans include consumer ad concentration in April and May, plus special attention to the college market, in addition, of course, to supportive point-of-purchase aids. Currently conducting in Berlin, Salonen is due for added attention here later this year when he will appear as guest conductor with the Detroit and Philadelphia Orchestras, and the New York Philharmonic.

CROSSING OVER: One of the most active crossover artists, and certainly one of the most successful, is Kiri Te Kanawa. Currently at the top of the classical chart with "Blue Skies," and a star participant in the "West Side Story" smash, she has a number of other spillover albums in the works.

In at least one case, and perhaps in another, the

Leonard Bernstein opus is pointing the way for similar projects. Just last week, CBS Masterworks recorded a new digital version of "South Pacific" in London. Not only did Te Kanawa participate, but Jose Carreras, her romantic co-lead in "Story," also figured in the cast. Sarah Vaughan and Mandy Patinkin have featured roles as well.

It's understood that the BBC taped the recording session for later telecast, again a procedure that worked to great advantage for Deutsche Grammophon in spreading word about "Story."

Rumored around the trade is a report that Te Kanawa will also appear in a recorded revival of "Fiddler On The

Five new recordings will feature Salonen

Roof," but London Records, the likely imprint, refuses comment. Whatever the "Fiddler" outcome, London will have a Christmas album by the superstar soprano on the market this year.

PASSING NOTES: Jeff Weinstein, who operates Jeff's Classical Record Shoppe in Tucson, continues to expand. Started up 10 years ago, and currently occupying a store with 1,200 square feet of floor space, the enterprise next month moves into a new location that's more than twice as large. Store sells used as well as new records. Among customers, says Weinstein, are actor Lee Marvin, guitarist Carlos Montoya and violinist Eugene Fodor. For new records, we presume.

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard

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TOP LATIN ALBUMS

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	1	2	3			
POP	1	1	5	JOSE JOSE	PROMESAS	ARIOLA 18
	2	2	27	JULIO IGLESIAS	LIBRA	CBS 50336
	3	4	11	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	4	6	11	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
	5	3	25	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	6	7	21	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	7	10	5	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	8	5	23	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	9	8	15	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	10	12	11	DYANGO	POR AMOR AL ARTE	ODEON 7462
	11	14	5	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
	12	21	35	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	13	15	35	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	14	13	15	CAMILO SESTO	TUYO	ARIOLA 6077
	15	—	1	ALVARO TORRES	TRES	PROFONO 90455/CBS
	16	9	5	MARIA CONCHITA	O ELLA, O YO	A&M 37013
	17	22	21	LANI HALL	ES FACIL AMAR	A&M 37012
	18	19	35	EMMANUEL	EMMANUEL	RCA 7337
	19	23	3	PANDORA	COMO TE VA MI AMOR	RCA 7466
	20	16	27	LOLITA	PARA VOLVER	CBS 60343
	21	—	1	ANTONIO DE JESUS	VIVENCIAS	A&M 37015
	22	11	21	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
	23	25	7	RAPHAEL	25 ANOS	CBS 80393
	24	17	29	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
	25	—	1	WILKINS	TODO SABE A TI	MASA 013
TROPICAL/SALSA	1	3	17	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368/IND
	2	6	13	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	3	8	7	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	4	1	13	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	5	5	9	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	6	4	15	RUBEN BLADES	ESCENAS	ELEKTRA 60432
	7	7	35	EL GRAN COMBO	INNOVATION	COMBO 2042
	8	2	13	MILLIE Y LOS VECINOS	DINASTIA	RCA 7522
	9	13	7	WILLIE CHIRINO	SARABANDA	CBS 10394
	10	16	9	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	11	9	9	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
	12	10	35	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	13	17	5	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814
	14	11	31	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
	15	14	7	LAS CHICAS DEL CAN	CHICAN	KAREN 92
	16	12	35	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	17	—	1	JUAN LUIS GUERRA Y LA 440	MUDANZA Y ACARREO	KAREN 91
	18	18	15	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
	19	20	11	ARAMIS CAMILO	ARAMIS CAMILO Y LA ORGANIZACION	MUNDO 011
	20	21	7	HUGO BLANCO	BAILABLES # 13	WEST SIDE 4166
21	22	3	COSTA BRAVA	DANDO DE QUE HABLAR	PROFONO 90380	
22	15	5	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427	
23	19	9	LA SABROSA	LOS 12 HITS DE MERENGUE	SALSOSO 1009	
24	—	1	FREDDIE KENTON	FREDDIE KENTON	TH 2835/IND	
25	25	9	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE VOL. 4	KAREN 93	
REGIONAL MEXICAN	1	1	35	LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	8	23	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	3	2	5	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	4	6	7	RAMON AYALA	DE GIRA INTERNACIONAL	FREDDIE 1333
	5	4	15	LOS YONICS	LOS YONICS	PROFONO 90448
	6	10	19	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
	7	16	35	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	8	13	11	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	9	15	35	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	10	5	15	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	11	18	3	LA SONORA DINAMITA	SIDA	ECO 26122
	12	12	31	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	13	7	21	LOS VASKEZ	EL SUPERSHOW	CBS 20748
	14	23	33	LOS BUKIS	MI FANTASIA	PROFONO 3122
	15	22	23	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	16	11	35	LOS CAMINANTES	15 EXITOS	LUNA 1110
	17	14	19	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319
	18	—	1	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328/IND
	19	9	35	VIKKI CARR	CON MARIACHI	CBS 20744
	20	—	1	TROPICAL PANAMA	TROPICAL PANAMA	DISA 1218/IND
21	3	33	JOAN SEBASTIAN	RUMORES	MUSART 6005	
22	21	3	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008	
23	19	5	LOS CADETES DE LINARES	SERA TARDE	RAMEX 1142	
24	17	9	LOS TRAILEROS DEL NORTE	LOS TRAILEROS DEL NORTE	TH 2356	
25	—	1	LITTLE JOE	25 ANIVERSARIO	CBS 10396	

(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.

...newsline...

MORE THAN 400 NEW TITLES are due from Morris Video in 1986, all of them "made-fors." Topics covered will include hobbies, travel, self-improvement and "cultural" topics, the company says. Most of the programs are still completing production; titles already finished and due for release include "Draw! A Guide To Cartooning," "Pipeline Surfing," "Weightlifting For Strength And Tone," "Hang Gliding," "Learn To Waltz," "Cruising Mexico's Gold Coast," and "Aloha Hawaii." List prices will be from \$9.95 to \$24.95. With the new additions, Morris will have a catalog of more than 700 programs.

"YOUR NEWBORN BABY" is the subject of the first videocassette released by Meridian Entertainment. Full title of the program is "Your Newborn Baby: Everything You Need To Know." Program conveys this information during a running time of 60 minutes and with a list price of \$39.95. Starring in the program is Joan Lunden of "Good Morning America." The program is split up into 11 video chapters covering such topics as "Choosing Your Baby's Doctor" and "Baby's Doctor." Helping viewers find the chapters are special symbols on the program's box and in the show itself.

"POP" GOES RCA/COLUMBIA— the company has gotten a gold medal from the Point Of Purchase Advertising Institute for its "The Screamer Kit," a collection of various sales items sent to distributors and retailers during the Halloween season. There were more than 1,000 submissions for POPAI awards; 31 gold medals were handed out. Included in the RCA/Columbia package were a poster, headstone counter-card, balloons, trick or treat bags and a ghoul's hand holding one of the programs in the promotion, and other materials.

INTERACTIVE CHILDREN'S product on videocassette is due out from Midcom Inc. of Evansville, Ind. The company has created a line of programming titled "Imagination Tree," the first two titles of which are "Be A Magician" and "Be A Cartoonist." The titles are designed to use the ability of videocassettes to repeat action and combine sound and motion. List price for the programs will be \$29.95. Included with the cassette of "Be A Magician" are a magic wand, two magic balls, metal rings, two lengths of rope and two lengths of cord. Midcom is currently researching 150 topics for possible home video development.

COMIC STRIP CHARACTER Robotman is heading for the video marketplace via Vestron Video. The company is releasing "Robotman & Friends," which will be the first in a series of titles dealing with the character. Like many current children's programs, Robotman has a strong licensing presence, with more than 43 companies exploiting the character. A second Robotman title is due out in May.

KONICA IS MORE than happy about the results of a promotion it staged with Active Home Video which saw the firm listed as the sole tape supplier for "The Fight—The Video—Hearns Vs. Hagler." The company plans to do many more software/blank tape promotions, and says it is actively looking for potential deals.

MEDIA HOME ENTERTAINMENT managed to get almost all of the chief players in the New York metropolitan area's turbulent in one room for a recent screening of the feature film "School Spirit" and a trailer from the movie "Creepers." Among those present were Video Shack chief Arthur Morowitz, Star Video heads Bernie Herman and Artie Bach, George and Sam Weis of Win Records & Video, and Commtron's Stew Gershbaum. Elizabeth Fox, star of "School Spirit," was also present.

CLASSICS CONTINUE from Thorn EMI/Home Box Office Video. The company's Video Classic Performances line will be releasing two titles in March: "La Fille Mal Gardee" and "Mary Stuart." The titles sell for \$39.95 and run for about two hours. They also come in gold embossed-leather textured packages.

TWO MAJOR CHILDREN'S FEATURE films are coming from Warner Home Video, when "Sesame Street" and Rainbow Brite have their motion picture premieres on cassette. Coming out for the first time are "Sesame Street Presents: Follow That Bird" and "Rainbow Brite And The Star Stealer," both at \$79.95. Due out as reissues are the \$59.98 "Animals Are Beautiful People," and "Tip Top! With Suzie Prudden/Ages 3-6," "Tip Top! With Suzie Prudden/Ages 7 And Up," and "Little Miss And Friends," "Little Miss Trouble And Friends," all at \$19.98.

FOUR "LITTLE RASCALS" titles have been price-cut by Republic Pictures Home Video from \$59.95 to \$29.95. Titles chopped are "Little Rascals On Parade," "Best Of The Little Rascals" and "Little Rascals Comedy Classics, Volumes I & II." The chops are part of a promotion which shipped on Feb. 14 and will close on March 30. Dealers will be getting one free "Little Rascals" T-shirt for every two cassettes they order.

FRANK ZAPPA'S "Does Humor Belong In Music" is due for release from Maljack Productions Inc. The program retails for \$24.95 and contains such tunes as "Dancing Fool," "Dinah-Moe Humm" and "Zoot Allures." Also on the MPI release schedule are "Captain Kangaroo's Tales Of Magic And Mystery," "Jerusalem: Of Heaven And Earth," "Conquest" and "Mussolini: Rise And Fall Of A Dictator." **TONY SEIDEMAN**

Registration Is Starting to Build for the Four-Day Meet N.Y. Mart Shapes Its April Event Schedule

NEW YORK A panoply of home video manufacturers has registered for the April 17-20 New York International Home Video Market to be held at the Jacob K. Javits Convention Center here.

To date, registered manufacturers include Vestron Video, Thorn EMI/Home Box Office Video, International Video Entertainment and its subsidiary labels, Embassy Home Entertainment, Karl/Lorimar Home Video, Trans World Entertainment, Active Home Video, Coliseum Video and Prism Entertainment.

Among the distributors scheduled to appear are Commtron, VTR, Metro, Star Video and Artec.

The New York International Home Video Market will be a multifaceted event. "We're not just trying to sell cassettes here," says Knowledge Industry president Marc Weinstein, "we're trying to sell rights as well." Weinstein describes Knowledge's effort as an attempt to create a video version of the Frankfurt Bookfair.

"There's a lot of stuff out there that is being developed by people who are unsophisticated when it comes to marketing," he notes, claiming the market is "going to enhance the overall exposure that people are getting internationally."

Mailings of more than 100,000 pieces are being sent out to the home video community, Weinstein says: "The targeted mailing for VIPs is 7,500; we will then do a direct mailing with a less glamorous package to 25,000 media people, trade outfits, bookstores, sporting goods chains, and drug store

chains, Caldor branches, buyers for the major department stores, 50,000 video software retailers, NARM wholesalers, consumer electronic chains, literary agents, trade publishers, and attorneys in the entertainment division," says the Knowledge president whose company is producing the event.

"The 150 booths that have been sold represent 91 companies," he claims.

Weinstein is looking for overseas companies to attend in order to buy and sell product rights; retailers to show up looking for hard

to find, customer-drawing items; and consumers to stop in and take a look at what's new and unique in videocassette software.

"We've put a couple of hundred thousand dollars into this show, and if we can break even we'll be happy," he says. "We just want to see if there's room for a second show."

On April 17 (Thursday) and April 19 (Saturday), the New York International Home Video Market will be a trade-only show. After that, consumers will be admitted for a
(Continued on page 40)

Weighty New Workout Due No Celebrities in 'Firm' Title

BY MOIRA MCCORMICK

CHICAGO When Columbia, S.C.-based independent film producers Anna and Cynthia Benson and Mark Henriksen (collectively known as Meridian Films) began shooting a documentary in Charleston in 1979, the three fitness enthusiasts found to their dismay that there was nowhere to work out.

So they founded their own weight training/aerobic studio, The Firm, which spawned several more such facilities. Wishing to expand even further, the three decided the next step would be to develop a workout tape for the home video market.

"With our media background," explains Henriksen, "it was the logical choice."

With Anna Benson producing and designing the workout, sister Cyn-

thia serving as executive producer and Henriksen writing and directing, "The Firm Workout With Weights" began production in 1983.

The finished product, which the Bensons and Henriksen claim is the first exercise video to combine weight training with aerobics, was premiered this month at the Super Show sporting goods trade exhibition in Atlanta. The cassette, priced at \$49.95, encompasses a 60-minute workout along with a 40-minute information section entitled "20 Questions About Fitness." According to Cynthia Benson, "Workout With Weights" ships March 21 and should be in the stores by April 1.

The Meridian staff is currently exploring distribution options. "We expect video stores to carry 'Workout,'" Cynthia Benson says, "and
(Continued on page 40)

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TOP VIDEODISKS

				Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
2	2	13	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
3	4	9	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
4	3	5	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	CED Laser	29.98 34.98
5	5	5	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	CED Laser	29.95 34.95
6	10	5	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98
7	7	7	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	13	Laser	34.98
8	6	3	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	Laser	34.98
9	9	7	AMADEUS ▲	Thorn/EMI/HBO Video RCA Video Disc 2997	Tom Hulce F. Murray Abraham	1984	PG	CED	29.95
10	8	3	FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	Laser	34.98

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

MERYL STREEP'S A W



Meryl Streep in another performance worthy of an Academy Award. Thorn EMI/HBO Video is pleased to announce that "Plenty," the spectacular movie drama, is now available on videocassette. Your customers will love "Plenty."

"Streep is fiercely intelligent and sexier than she's ever been on screen." PEOPLE MAGAZINE.

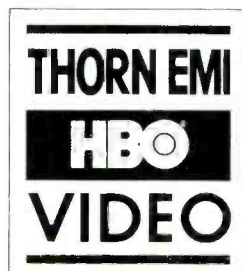
As the restless heroine, Meryl Streep changes from courageous young Resistance fighter into a self-absorbed madwoman. Finding it impossible to live in post-war Britain, she tries to change everything and alters nothing. She destroys all that surrounds her, including her sanity.

The danger. The glamour. The destruction. The romance. All on one videocassette. Order lots and lots of "Plenty" with Meryl Streep on videocassette. Your sales will be plentiful.

For p.o.p. material call: 800-648-7650.

In Canada: 800-255-2123.

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HIT VIDEOCASSETTE.**



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WINNER. GET PLENTY!

Meryl Streep
in

Pleanty

RCA/Columbia Monthly Letter Tips Music Items News Sheet Offers Ways to Boost Genre's Sales

LOS ANGELES In a continuing effort to support and educate distributors and dealers about music video, RCA/Columbia Pictures Home Video has been publishing a sleek trade newsletter—"The Music Video Leader"—since the inception of its MusicVision line last February.

The slick-stock publication, believed to be the only one devoted strictly to music video from a major studio, goes out every month to approximately 20,000 video software distributors and dealers, according to Vallery Kountze, RCA/Columbia vice president. A similar approach is taken by "The VideoGazette" for the company's feature film releases, and another bulletin is devoted to the Magic Window children's label.

The company regards "The Music Video Leader" as a sales tool to reflect RCA/Columbia's substantial investment and commitment to music video.

Kountze indicates that one of the biggest stumbling blocks to selling (and even renting) music video is lack of contemporary music knowledge at most video-only stores, which tend to focus on motion picture releases.

"You can't compare music video to feature films," explains Kountze. "It's programming that hasn't received the same type of exposure."

In addition to featuring new MusicVision product, the newsletter features such elements as artist biographies, photos, album and tour activity. RCA/Columbia is in touch with record labels, artist management companies and concert promoters for information. The Leader also contains ad slicks and promotion and merchandising hints.

"It's meant to be entertaining, informative and readable. A kind of music buff magazine—not just another group of sell sheets," says the RCA/Columbia executive.

"Some would argue," she continues, "that record chains with home video have an advantage because they have the track record with artists selling their LPs. That's not necessarily the case, although if video-only stores don't make an effort to educate themselves to music video, they could lose that business forever to the record stores. And it's missed opportunity and missed sales since music video is evolving into a major sell-through genre."

Knowledge of the current popular music scene is essential if video specialty retailers expect to make any dent in the business at all, Kountze says. "How can a video-only store sell 'Tears For Fears—Scenes From The Big Chair,' a 77-minute video, if they don't know who the act is, don't know what they look like, and are not aware that the group may have a multiplatinum LP that is still being propelled by a third, fourth and fifth single?"

Even the video-only store that has made some commitment to music video can fall into a trap similar to the one Kountze believes radio stations practice: stocking artists they like rather than listening to the wants and needs of their consumers.

"They have to look outwards and see who their customers actually are. They may have no idea how potentially big an act like the Scorpions or Rush might be, or how those titles might widen the overall demographics for the stores. It's not just

a marketing issue, but a programming issue as well. Those types of fans are also highly responsive, both to LPs and videos."

The Leader offers such stock tips for promoting and merchandising MusicVision cassettes as advising retailers to set up and in-store monitor play augmented by a hi-fi system, create a special music video section and utilize point-of-purchase material.

Kountze suggests, however, that the video-only store entrepreneur go a few steps further.

"Pay attention to the music business," she proposes. "Discover what artists and songs are hot. Even buy the LPs and listen to the music. It's a retail challenge but one that will pay off." JIM McCULLAUGH



Rambo Donation. Charlotte, N.C.-based VVI Distributors staged a special dealer screening for Thorn EMI/Home Box Office Video's "Rambo: First Blood Part II," which included a mock guerrilla attack and a speech by Congressional Medal of Honor winner James Elliot Williams. The company donated 50 cents from each of the "Rambo" cassettes it sold to the South Carolina Vietnam Era Veteran's Assn. Williams is pictured receiving a check for \$250. Standing from left are Greenville, S.C., Vet Center director David Hollingsworth, VVI Distributors president Patricia Ridenhour and vice president John Taylor, and Williams.

Consumer Guide Readies New Series

BY MOIRA McCORMICK

CHICAGO Publications International of Skokie, Ill., which released a line of consumer information home video product last fall, is planning to launch a line of entertainment titles to complement it.

According to acquisitions editor Jeff Mintz, Publications International is producing and distributing its home video line under the title Consumer Guide Video, after the consumer publication of the same name the company has put out for the last 20 years.

Consumer Guide's first two titles, "Flatten Your Stomach For Women Only" and "Flatten Your Stomach

For Men Only," were released last November as the first products in Consumer Guide's consumer information series.

Priced at \$19.95 and running 30 minutes each, these exercise videos were "spinoffs of two of our most successful health and exercise book titles, each of which has sold in excess of 200,000 copies," claims Mintz.

Consumer Guide Video's entertainment series debuts this spring with "Lady Liberty," which Mintz describes as a 60-minute "musical salute to America" coinciding with the Statue of Liberty's centennial. "Lady Liberty" will also be syndicated for television by Gaylord Syn-

dicom sometime this summer, according to Mintz.

The program features music by Woody Guthrie, the Young Rascals, the Beach Boys, Lee Greenwood, Curtis Mayfield and others, as well as a group of original songs created for the show, and original and archival footage. Mintz says the possibility of an accompanying soundtrack album is currently being investigated.

Publications International's distribution system for Consumer Guide Video is threefold, according to Mintz. Video stores and wholesalers are serviced directly by the company, while bookstore distribution

(Continued on page 43)

NEW YORK'S INT'L MARKET

(Continued from page 37)

fee.

A number of companies have expressed reservations about the consumer side of the market. "We realize, though, that some exhibitors would only come in if there was an opportunity to sell to the consumer," Weinstein explains. "Others were talking about closing down Friday, but they realize there'll still be an opportunity to talk to the trade."

To help promote the consumer side of the show, he says, "We're going to put in-store coupons at video stores to get reduced fee tickets." Counter displays will also be used.

Only consumers truly interested in home video programming will be present at the event, Weinstein claims: "There's going to be an admission fee of \$7.50. People aren't going to walk in off the street."

Besides the exhibition floor, the market will present a series of seminars exploring the video marketplace. Topics covered will include "pricing, promotion methods, sell-through vs. rental, and theatrical vs. non-theatrical, with emphasis on special interest," Weinstein says.

Other companies involved in the show include McGraw-Hill, Na-

tional Video, Nightingale, Connant, Republic Pictures, ScanLine Communications, Star Classics, Video Shack, Apollo Educational Video, Magnum, Maxell, Kids Classics, Kultur, Mastervision, Max Inc., Esquire Video, Spinnaker Software, Fulton J. Sheen Communications, SQN Corp., Trace Video, Video Age, Video Aided Instruction, Video Arts, Video Associates, Video Cycle, Video Gems, Video Latino, Video Magic, Video Marquee, Video Print Technologies, Video Reel, Video Research, Video Travel, Video Update, Video View, Video Visa, Video Craft Classics Inc. and View Videos.

Also attending will be two British organizations: the British Industrial And Scientific Film Co. and the British Videogram Assn.

There will be two sets of seminars, one running Thursday and Friday mornings and costing \$85 apiece—or \$150 for both—and four others on Thursday and Friday afternoon, which will cost \$40 apiece.

The morning panels will run from 9 a.m.-12 p.m. The first will be titled "Entering The U.S. Home Video Market" and be moderated by Leslie Gray, of Knowledge. Panelists will be Richard

Kelly, Cambridge Associates; David Funt, Century Productions; Ed Murphy, Reader's Digest; Al Markim, VCA/Technicolor; Dave Cuyler, Bell & Howell/Columbia Pictures; and Fred Johnson, Johnson Associates.

The second morning panel is titled "Marketing Your Home Video Properties Worldwide" and will be moderated by consultant Seth Willenson, and have panelists Todd Levitt, CBS/Fox; Rob Straight, Vestron; Bill Simon, Heron Inter-

'FIRM WORKOUT WITH WEIGHTS'

(Continued from page 37)

since weights are involved, sporting goods stores are also logical sales outlets." Updating of weights equipment, she notes, means "repeated trips to the sporting goods stores" and thus an added incentive for those stores to stock the video.

Meridian is launching a print ad/mail order campaign in three national fitness magazines: Shape, American Health, and New Body. "The cassette is available by mail through our production house, Bell & Howell," says Anna Benson.

The Bensons and Henriksen hope to capitalize on what they perceive

national; Jim Gianopoulos, RCA/Columbia Pictures Home Video; Jon Nathan, Overseas Music; and attorney Michael Sukin.

Two afternoon panels will run concurrently from 3 p.m.-5 p.m. One of Thursday's, as yet untitled, will feature panelists Martin Keltz and Debra Forte, Scholastic Publications; Nicholas Clementi, Western Publishing; Harold Weitburg, Karl/Lorimar; and Norman Kesselman, ChildWorld.

Thursday's other panel is titled

as a trend in exercise videos: moving away from celebrity workouts and toward informative sessions hosted by fitness experts.

"After Jane Fonda's success, there was an exploitative boom in celebrity workout videos," says Henriksen, "and with it a horrendous amount of misinformation."

"The Firm Workout With Weights" emphasizes medical and physiological information, says Cynthia Benson, and stresses "low-impact aerobics," which she explains is the latest buzz phrase to describe workouts that de-empha-

size running and jumping activities—practices which can harm shins, knees and other areas. "We were advocating [low-impact aerobics] long before they ever invented a phrase for it," she notes.

Meridian plans to follow up "The Firm Workout With Weights" with at least two more videos, both of which are in the works, according to Cynthia Benson. "We design the tapes for repeated viewing," she says, "so you can expect more variety on the upcoming releases."



A Retailer's Guide To Exercise Video

By JIM McCULLAUGH

Although the VSDA claims that the "how-to" category represents only 2.7% of prerecorded video software dollar volume by product type, that translates into considerable sell-through dollars for aggressive suppliers and retailers of exercise videos.

Sparked by the extraordinary success of Karl/Lorimar's Jane Fonda workout tapes, as well as America's fitness mania, the genre has proven to be the No. 1 how-to/instructional type of home video. The VCR has replaced the exercise bike in the living room.

Virtually every major and minor supplier has an exercise or nutrition-oriented tape in their catalog.

On the supply side, the most successful programs are tied to such well-known celebrity/authorities as Jane Fonda, Raquel Welch, Debbie Reynolds, Bruce Jenner, Dr. Robert Haas or Richard Simmons.

Those names, combined with a well thought

out program and good production elements usually spell success. Another major factor, of course, is the \$20-\$40 sell-through pricing on most titles.

Still, though, selling (or even renting exercise tapes) isn't automatic. Even in Jane Fonda's case, retailers have utilized special promotions to "stretch" sales that much further.

A cross-section of program suppliers, distributors and retailers offers the following suggestions for maximizing exercise video:

- Create a special section, separate from how-to/instructional, since exercise videos have proliferated in such numbers.

- Encourage consumers to rent exercise videos before they make up their minds to purchase, again because of the proliferation of titles.

- Offer incentives. Many exercise and nutrition videos are tied to their book counterparts. Give the book away with a pur-

chase.

- Offer additional incentives. One dealer reports that he worked out a deal with a major gym bag supplier in his territory and gave one away with each purchase of a Jane Fonda tape. He went through 200 tapes one weekend.

- Orchestrate in-store appearances. Even the undisputed queen of exercise video, Fonda, has visited stores with incredible results. Bubba Smith and others have done likewise.

- Tie in with local health clubs. Joining a club might entail a \$5 discount on an exercise video with a cooperating store. Dealers can also have local club instructors make in-store appearances to answer consumer questions about exercise and nutrition.

- Create exercise theme days or weekends on a consistent basis and highlight that in local media. Select alternative local media that might have a high demographic of fitness-conscious readers.

Billboard

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For 55 weeks straight, this hot Platinum video has been on *Billboard's* Top 40 Chart, making it the #8 bestseller for 1985! Get it now and put your stock in shape!

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So, more than ever, let Raquel give your cash register a definitive workout. Order lots and lots of Raquel's "Total Beauty and Fitness" videocassettes now!

For p.o.p. material call (800) 648-7650.

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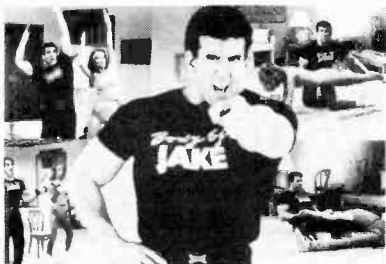
HOW TO SHAPE UP AND SHIP OUT..!

SOFTWARE SUPPLIERS PROGRAM PATH TO TOTAL FITNESS AT HOME WITH TITLES THAT BEND THE BODY, TEST THE MIND

By CHRIS MCGOWAN

The following is a quick-reference list of most program suppliers who offer exercise-oriented titles, and a look at their current catalog.

ACTIVE HOME VIDEO: "The Bruce Jenner Winning Workout"



Jake Steinfeld's "Body By Jake: Don't Quit" (MCA Home Video)

(\$39.95) features the Olympic decathlon gold medalist demonstrating the path to total fitness. In 1986, Active Home Video plans to release videos exploring "non-impact aerobics."

AMERICAN VIDEO: "The High-Tech Workout" (\$39.95) is hosted by Rob Simonelli and includes unique music, advanced routines and built-in recovery sessions.

BOOKSHELF VIDEO: The venerable fitness expert Jack La Lanne proves once again that you're only as old as you let yourself be as he teams with "Soul Train" dancer Cheryl Song in "The Jack La Lanne Way" (\$39.95).

CBS-FOX VIDEO: "The Playboy Playmate Workout" (\$39.95) is a not-entirely-serious exercise video hosted by models from the magazine.

CONTINENTAL VIDEO: At 6'8", former NFL star Bubba Smith is probably the biggest exercise instructor now on video. "Bubba Until It Hurts" (\$39.95) features the big man performing "motion resistance isometrics," designed to develop muscles in all directions.

EMBASSY HOME ENTERTAINMENT: "Texercise" (\$39.95) features Irlene Mandrell—sister of country singer Barbara Mandrell—performing "texercises." This down-home exercise program includes a five

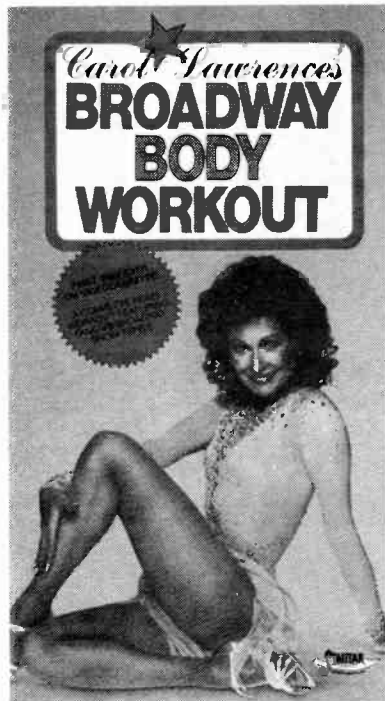
minute "Texas Hustle" lesson.

INDEPENDENT UNITED DISTRIBUTORS: In "Running Great With Grete Waitz" (\$39.95), the Norwegian marathon star (current world-record holder and seven-time female champion of the New York City marathon) gives training tips to runners.

INTERGLOBAL VIDEO: If you have a hankering to look like Conan, or at least to acquire a little muscle tone, Arnold Schwarzenegger demonstrates how to develop pectoral plentitude in "Pumping Iron" (\$19.95).

Other exercise videos in the Canadian firm's catalog include: "Aerobics For Beginners" (\$14.95) and "Advanced Aerobics" (\$14.95).

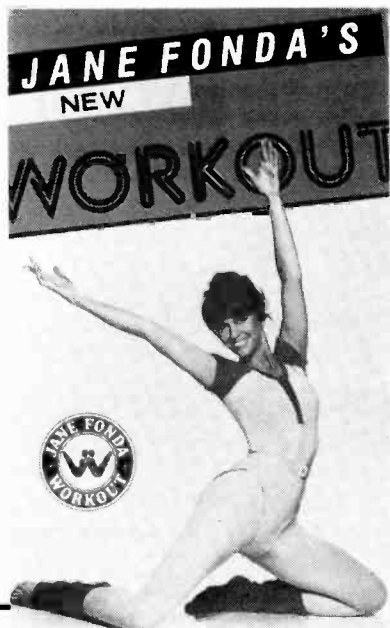
IVE/USA SPORTS VIDEO/USA HOME VIDEO/MONTEREY HOME VIDEO: In "Knockout Workout" (USA Sports Video/\$29.95), former lightweight



Carol Lawrence's "Broadway Body Workout" (Simitar)



Above: Bonnie Franklin visits Houston's Audio Video Plus to promote her "Let's Tap" Karl/Lorimar vidtape. Below: Jane Fonda's "New Workout" (Karl/Lorimar).



boxing champion Ray "Boom Boom" Mancini gives an intense aerobics lesson that will leave the out-of-shape bouncing off the ropes in the late rounds.

"Body Perfection" (USA Home Video/\$39.95) is a total fitness exploration of nutrition, aerobics and bodybuilding hosted by Lou Ferrigno, the imposing "Hulk" from TV and a former Mr. Universe.

"Thin Thighs In Thirty Days" (USA Home Video/\$39.95) is hosted by Wendy Stehling, author of the bestselling book of the same name, and features yoga and controlled moves.

"Sandahl Bergman's Body" (Continued on page E-12)



Jayne Kennedy's "Love Your Body" (RCA/Columbia)

Celebrity Appearances, Lower Price Excite Buyers

RETAILERS GET EXERCISE BY PRESSING 'SALE' BUTTON ON REGISTER

By CATHY CICCOLELLA

With Americans' passion for physical fitness showing no signs of abating, the convenience of shape-up-at-home workouts using video tapes has created a consistent demand for exercise videos.

And, video retailers are pleased to note, this consumer demand has translated into cas-

efforts to slower-moving titles or traffic-pulling blockbusters.

Some stores, however, have found that they can increase their volume of both sales and rentals of exercise cassettes by boosting customer awareness of the genre in general and of specific titles in particular with a little extra pizzazz.

In Houston, Texas, for example, Audio Video Plus brought

MANY CUSTOMERS TEND TO SAMPLE NEW TITLES BY RENTING THEM FIRST

sette sales more than rentals. Fitness buffs who exercise on a regular basis like coaching by their video instructors each time they work out, so they tend to come to the store as buyers rather than renters, dealers say.

Since Karl/Lorimar Home Video released the first "Jane Fonda's Workout" in November, 1982, a flood of exercise titles have come onto the market. Because of the steady demand for these fitness programs, many video retailers have found it unnecessary to stage specific promotions for the category; they prefer to devote merchandising

the undisputed queen of exercise videos, Jane Fonda, into the store for a personal appearance late last summer, and watched sales go through the roof.

"She was only in the store for about an hour and a half signing autographs," says Susan Gee of Audio Video Plus, "but we must have sold 100 of the new 'Workout' tapes while she was here... and another 50 or so more during that week, before and after she got here. And her appearance drew a tremendous crowd, which had a residual affect on other titles' sales and rentals."

(Continued on page E-14)

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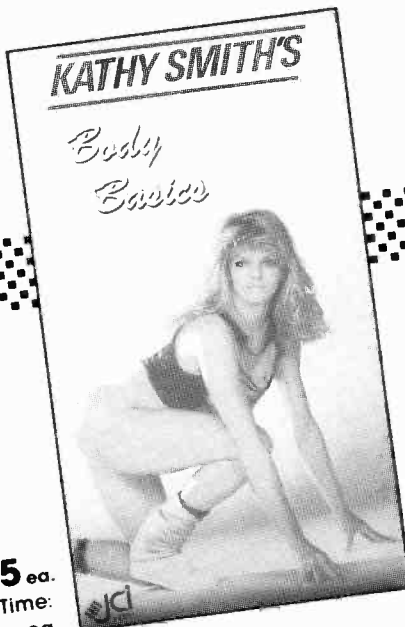
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EXERCISE ON THRESHOLD OF GREATEST EXPANSION

By EARL PAIGE

Video specialty dealers and video department buyers in record/tape stores have been in love with exercise and fitness product ever since "Jane Fonda's Workout" started jumping off the shelves. Still a vital genre in most video stores and video departments, exercise video is now seen on the threshold of even more expansion.

HEALTH CLUB BOOM

Marty Kenfield, director of purchasing, Video Exchange, (110 stores), Denver

"We're just starting to work out promotions with Mademoiselle and Spa Lady," says Kenfield of two area health club chains. "Aerobic instructors use them (vidcassettes) to show classes various recommended exercises and techniques and they lend them out." Kenfield indicates that a prime benefit of cross-promoting with health clubs and aerobic studios is the enormous number of people that go through these facilities daily.

AEROBIC INSTRUCTORS

Randy Sills, associate publisher, Aerobic Beat, (2,000 subscribers), Los Angeles

Sills says the exercise video is just moving into the health club and aerobic studio environment where audio recordings have heretofore held sway. In fact, Aerobic Beat founder and publisher Ken Alan, is at work on a video himself that will be aimed at men. Reebok, which Sills says "is more than a shoe company now," is interested in sponsorship of the video.

The male orientation of the Alan video identifies a problem in aerobics in general that reflects on sales of the recordings. Bubba Smith, the famous football star and focus of a Continental exercise video, has also pointed out how so many exercise programs target women. Sills says, "Men are afraid of aerobics. They don't like to do the hand motions. Ken is working with 'heavy hands,' a kind of light barbell that men, and women, too, can use while exercising."

ADVERTISING/PROMOTIONS

Lee Hackman, advertising/promotion manager, Video Store (10 stores), Cincinnati

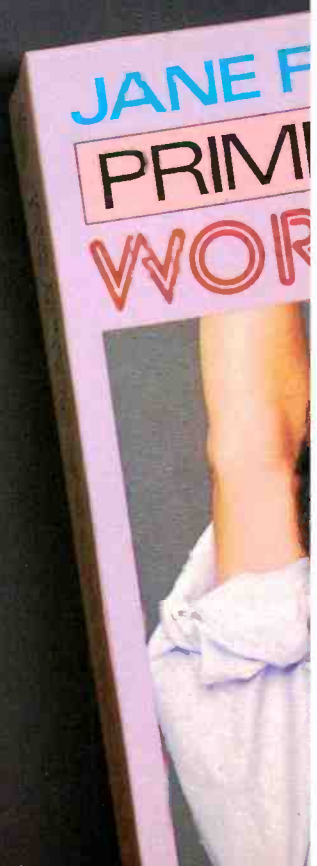
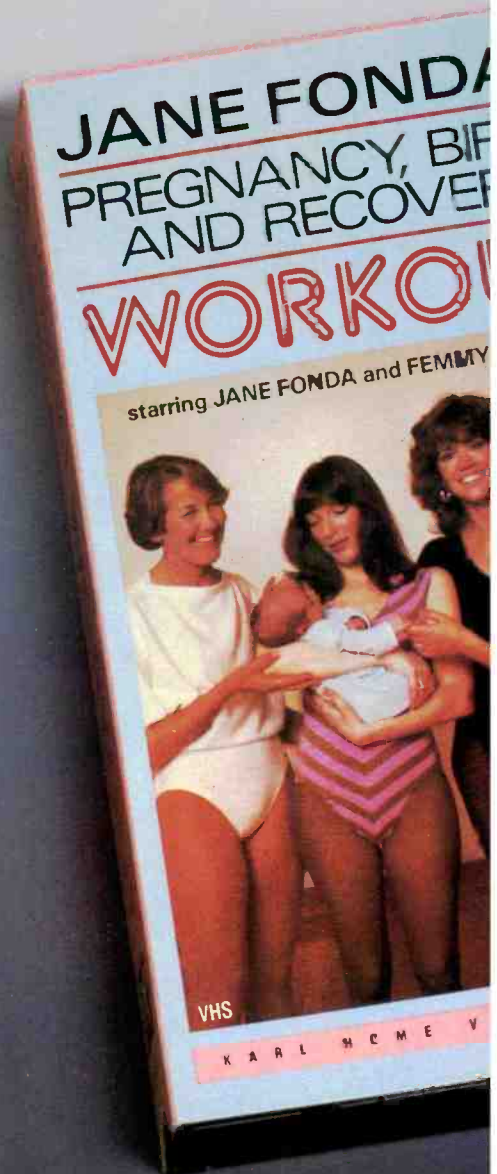
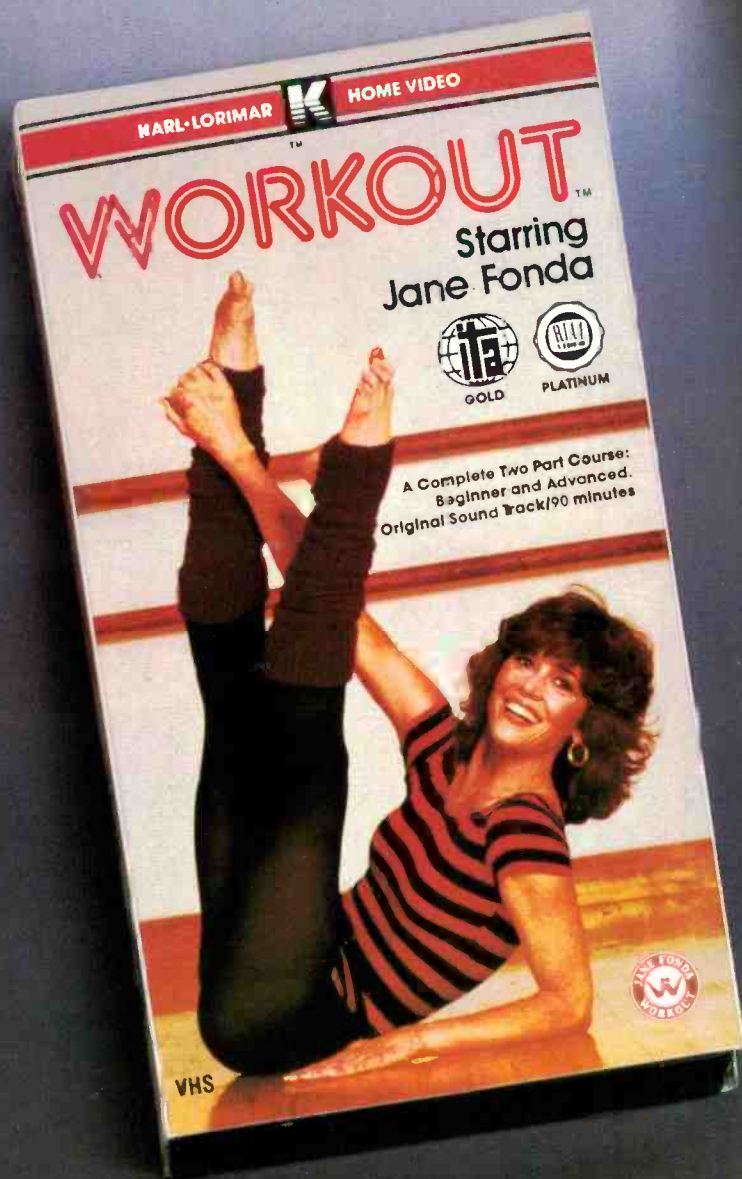
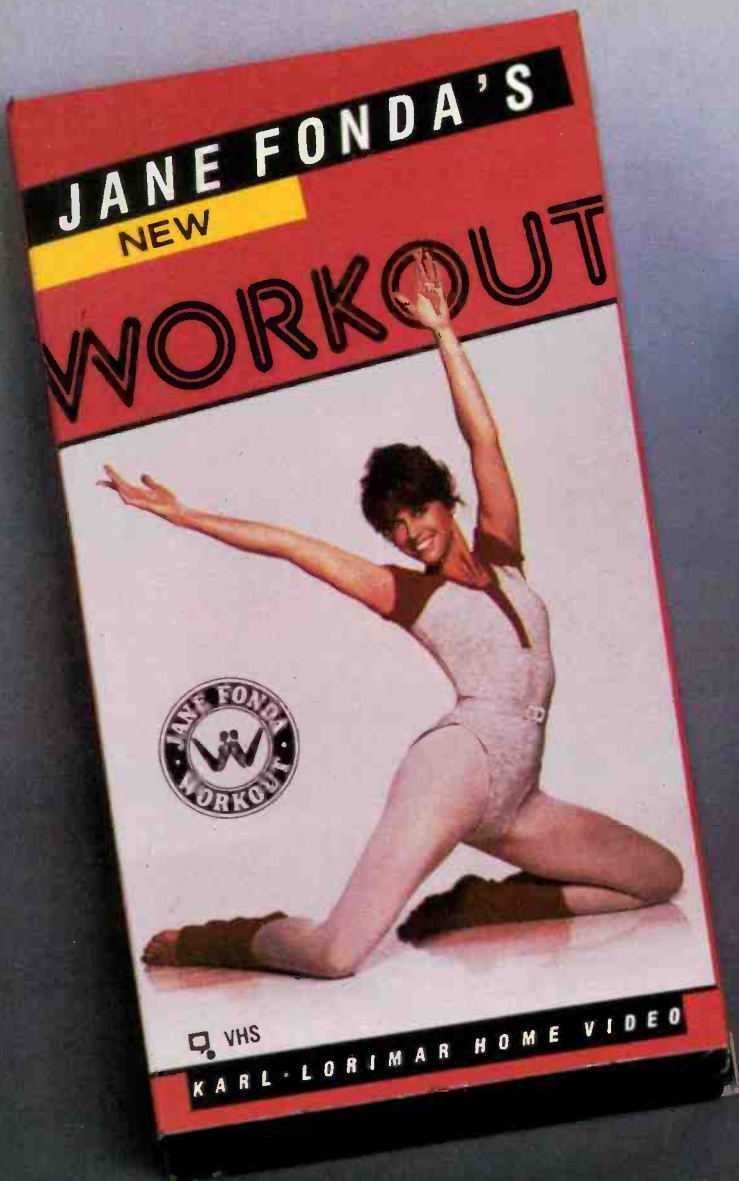
What many stores find attractive about exercise video is that
(Continued on page E-11)

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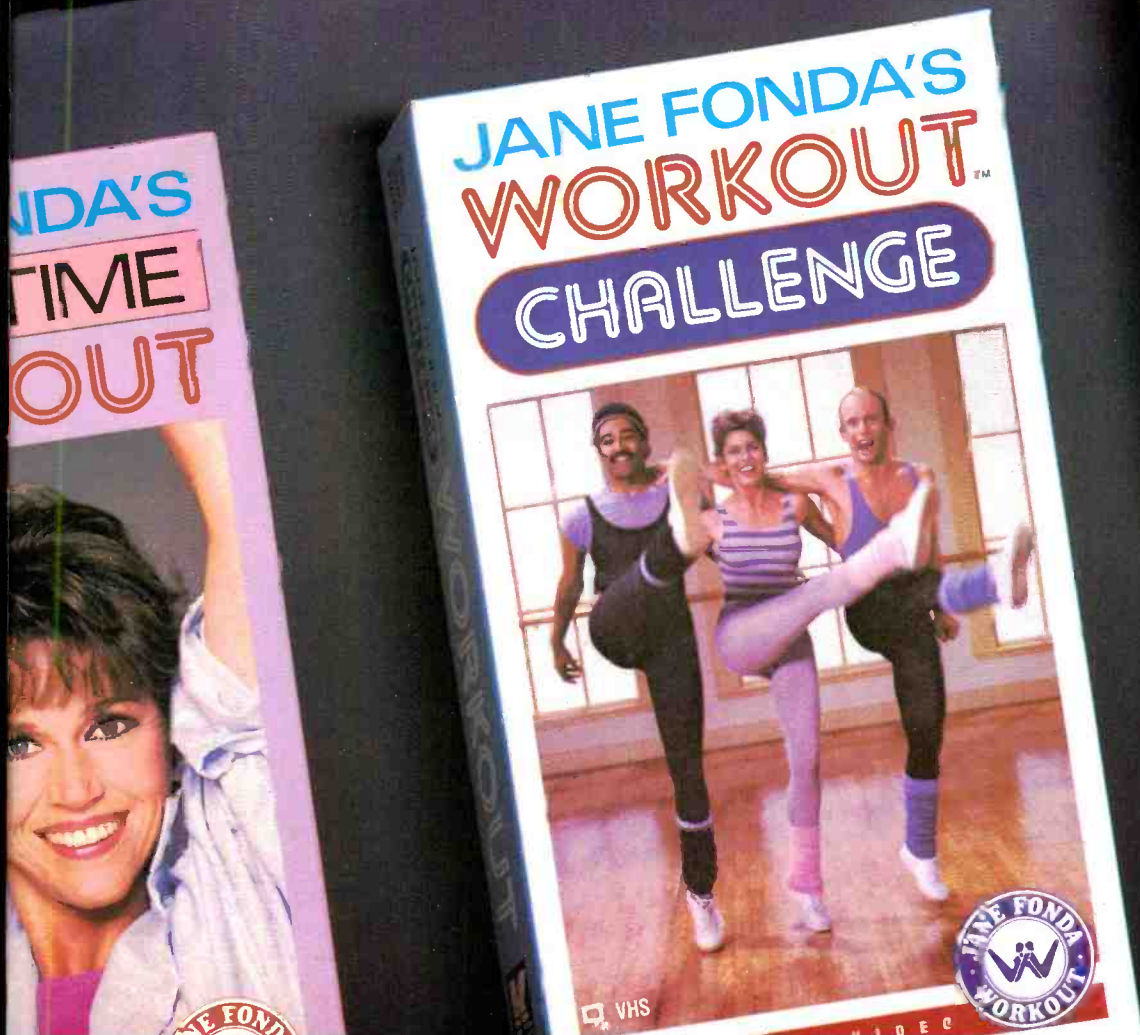
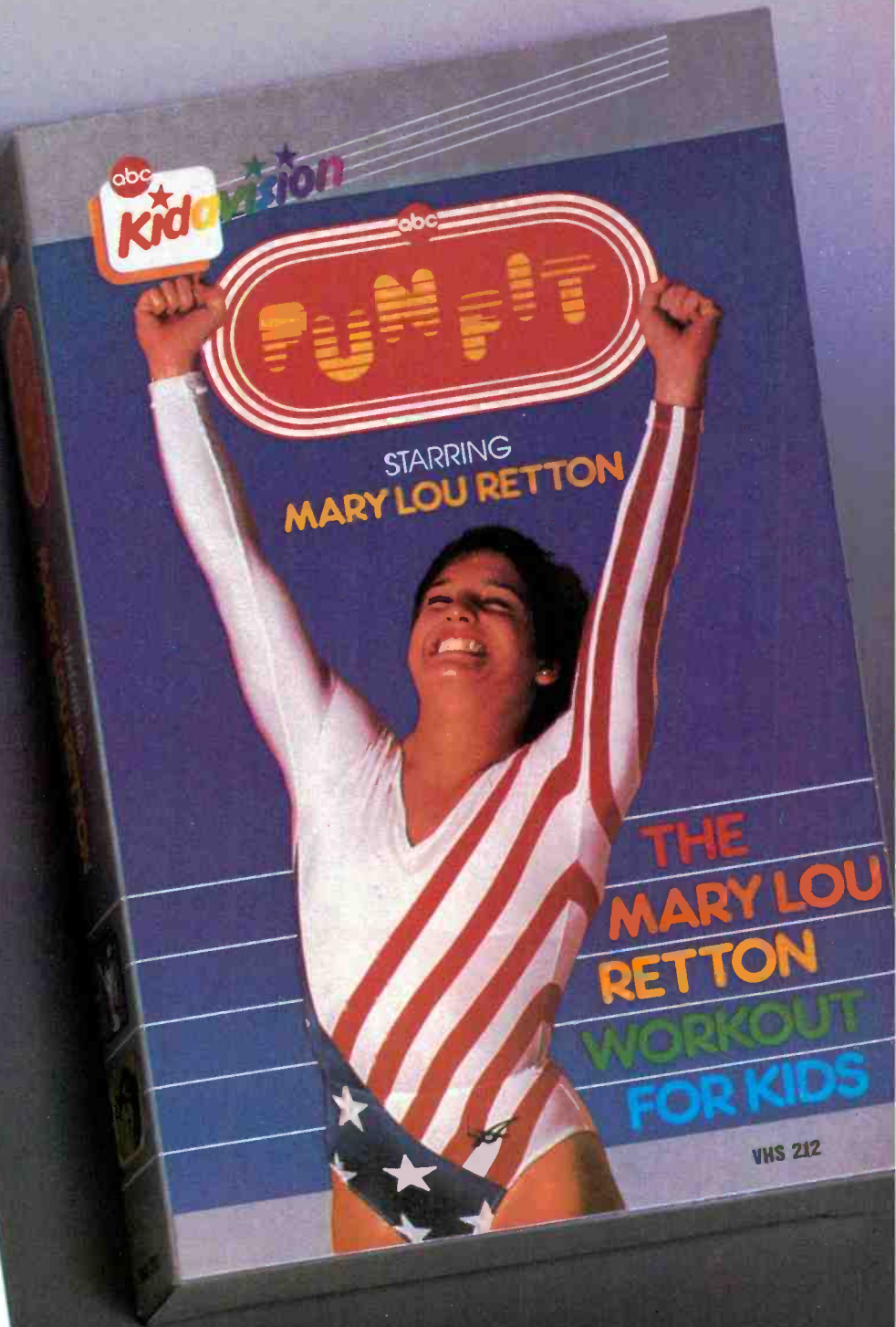
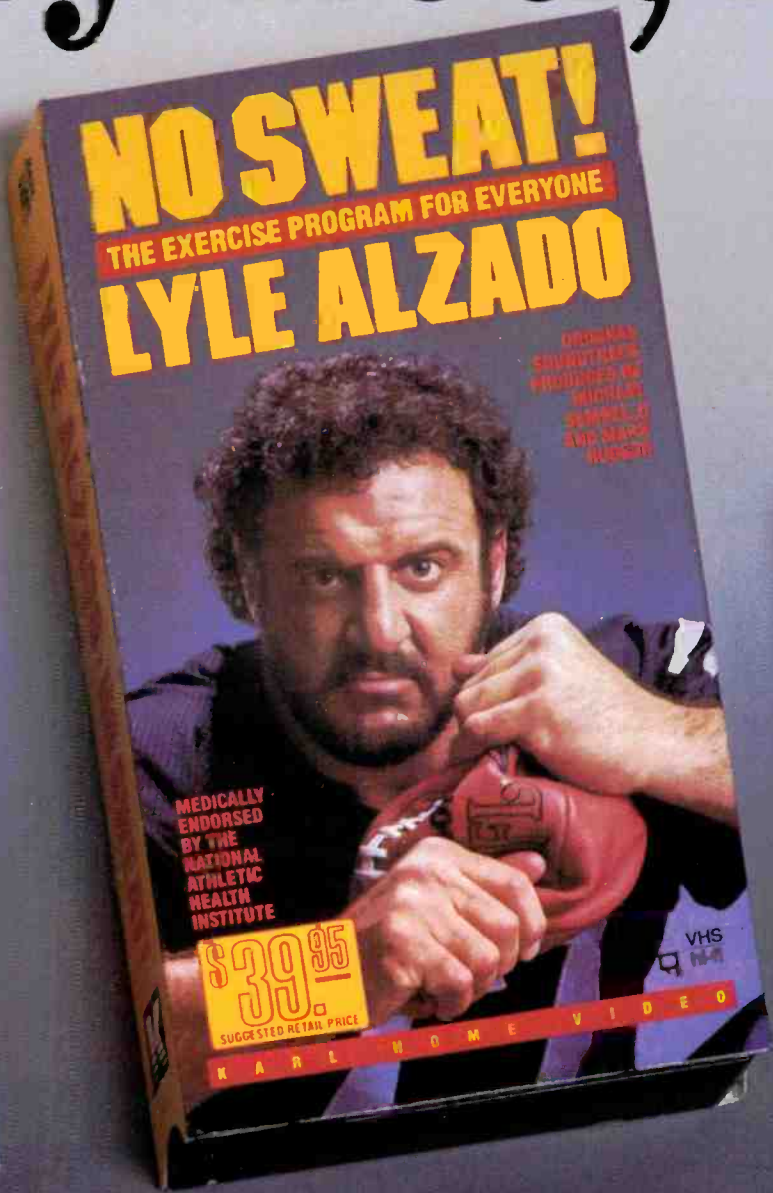


**This year's
been just one
grueling exercise
after another.**

Thank you Jane, M



Mary Lou, Lyle, and...

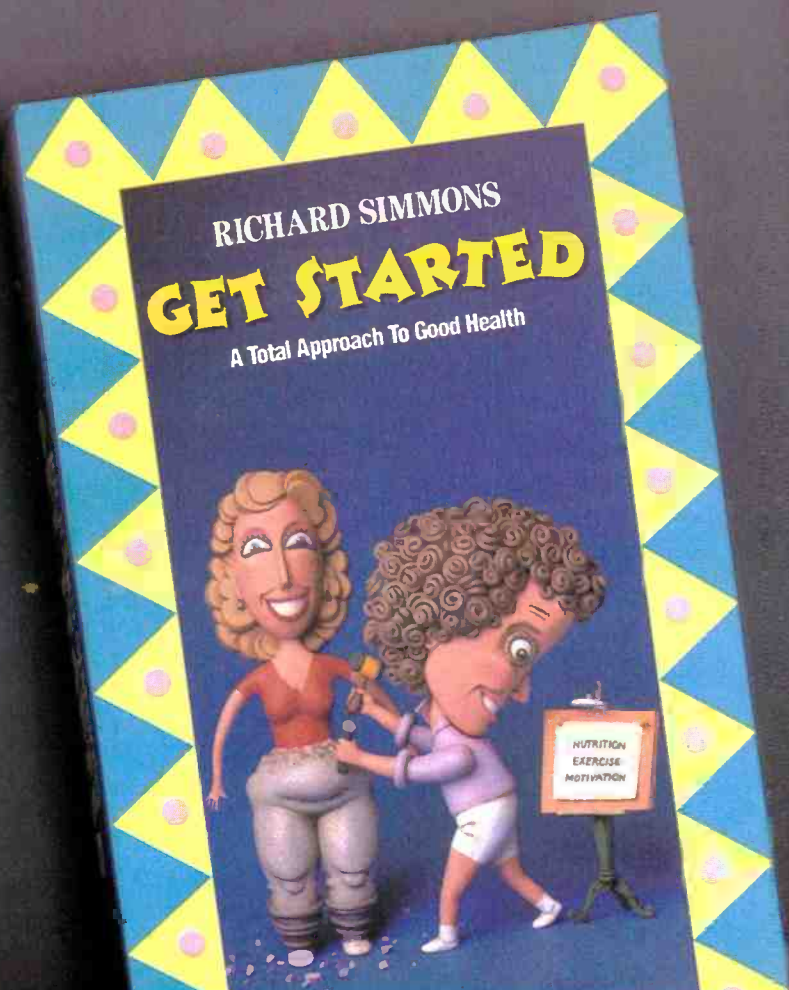
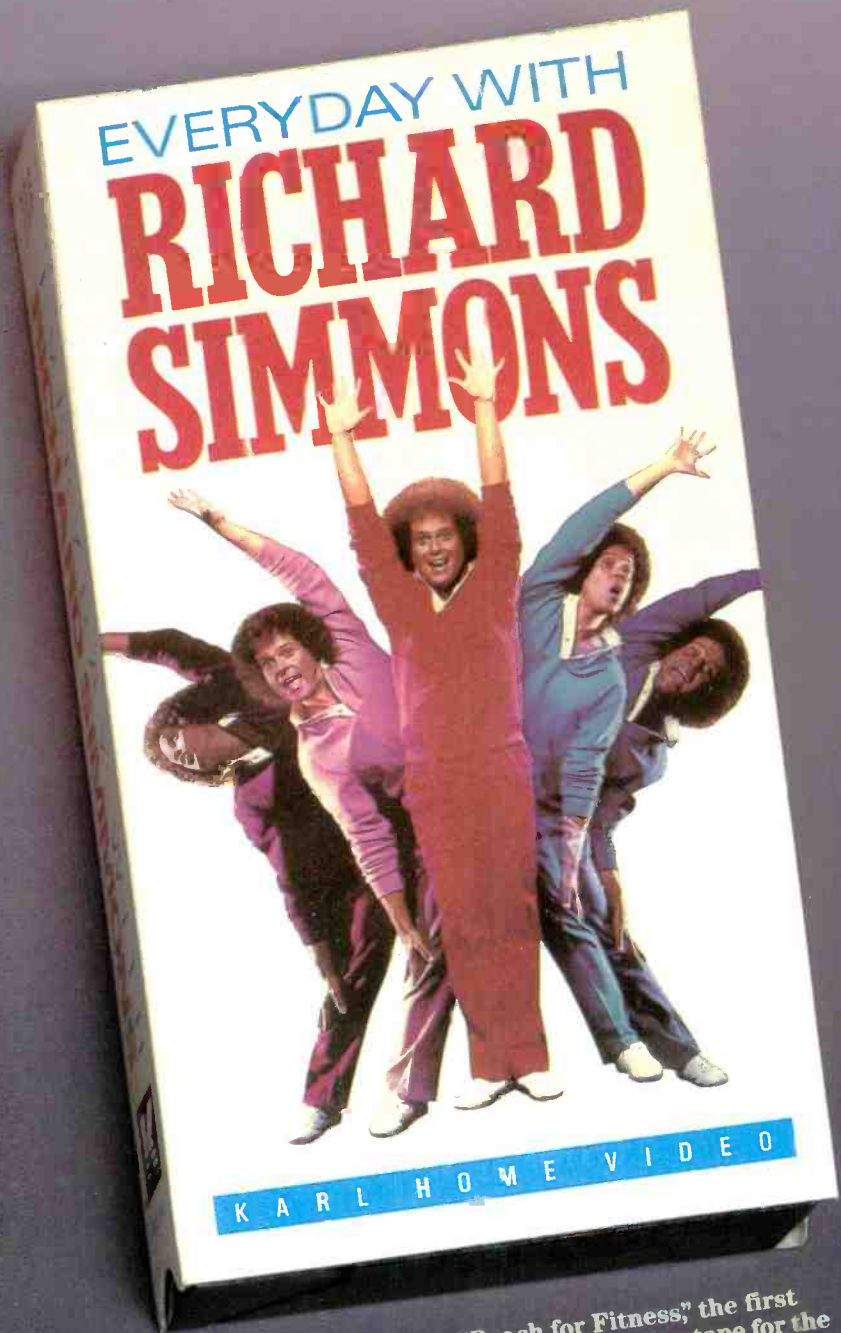
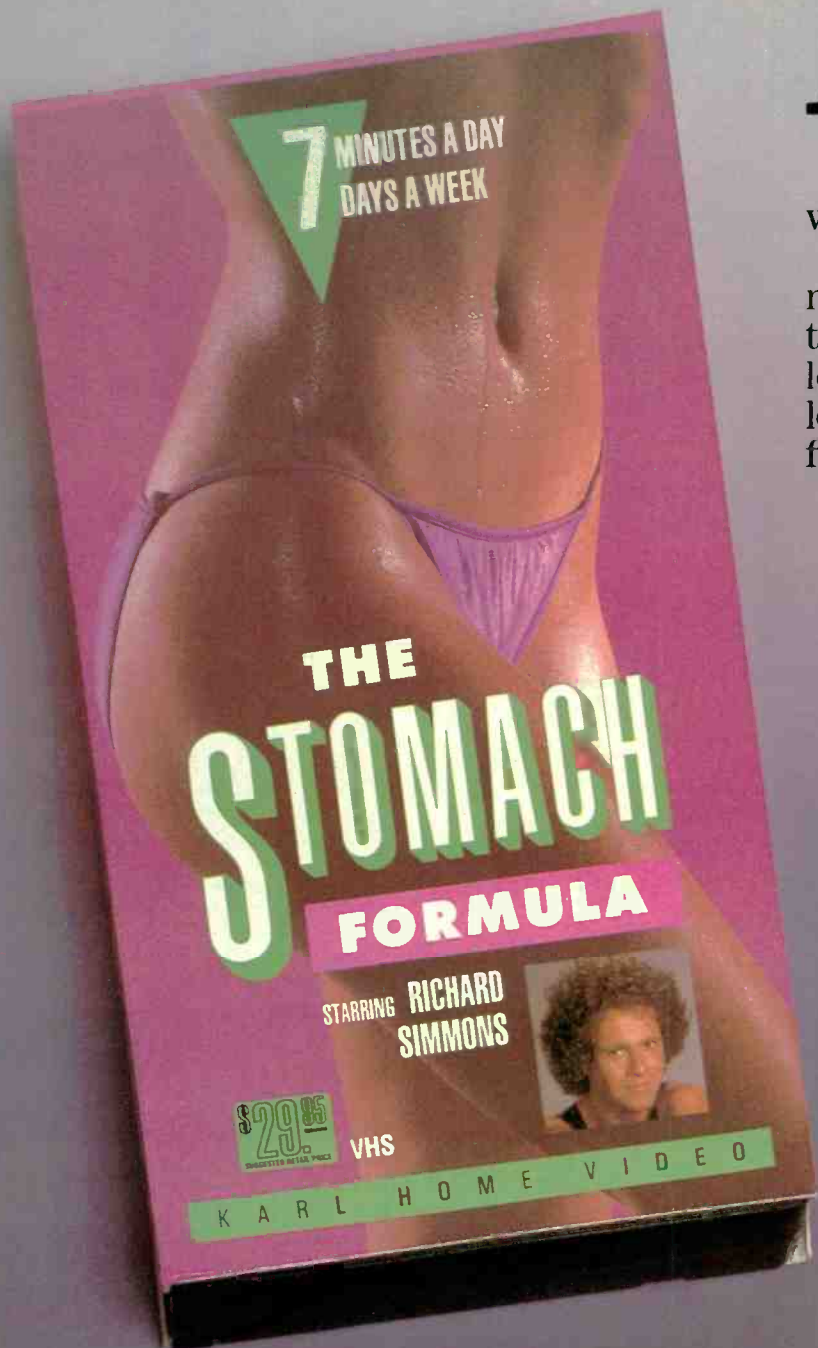


Richard.

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KARL LORIMAR



Look for Richard's "Reach for Fitness," the first complete exercise, nutrition and motivation tape for the physically and emotionally challenged. Coming late spring.



Threshold

(Continued from page E-6)

the genre lends itself to dramatic in-store promotions with all sorts of beneficial and often free publicity. Hackman recently scored a media coup with a promotion involving Bubba Smith. "We had him on morning drive at WKRQ-FM (top 40) and WEBN-FM (AOR) and on the midday news at WLWT-TV." Hackman believes in advance publicity so stations and other media know the celebrity will be in town visiting stores. "We sent the tape to the radio stations and they were ready for him with lots of questions." Video Store did an in-store on a Thursday night limoing Smith from the airport, then staged the Friday morning media blitz on the way to a second store for a 1-2:30 p.m. appearance.

At the first store in Northgate Mall, Smith's appearance even made the mall intercom system. "This rarely happens. My boss [Jack Messer, a director of Video Software Dealers Assn.] talked to the mall and it really worked to draw in people."

IN-STORE EVENTS

Susan Gee, video buyer, Audio Video Plus, Houston

Of all home video categories, exercise video performers and vendors seem among the most eager to participate in in-store events, says Gee at the single unit Texas store. She says this emanates "from many of these celebrities being slightly out of character when bringing out an exercise video. It's not their forte. So they're more eager to go out and promote their video."

Audio Video Plus, headed by Lou Berg, has held a number on in-store events and won display contests. In fact, one display resulted in Fonda doing an in-store, a rare event according to many dealers surveyed. Berg's store has staged events with stars Bonnie Franklin, Richard Simmons and Debbie Reynolds.

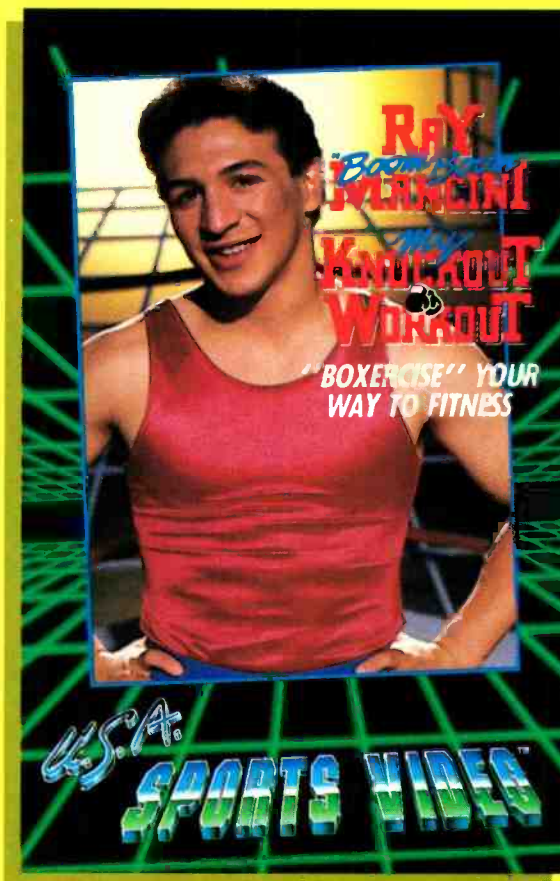
GRAND OPENING

George Briner, marketing manager, Licorice Pizza, Record Bar Div., (33 stores), L.A.

While video specialty stores saw the excitement of exercise video long ago, indeed before stocking other alternative product in depth or including music video, the record/tape store entry in exercise video reflects a different evolution. To begin with, record/tape stores are relatively newcomers in video albeit powerful players. Licorice Pizza entered video in the summer of 1983 and immediately saw the excitement of exercise video,

(Continued on page E-15)

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Suppliers

(Continued from page E-4)

(Monterey Home Video/\$39.95) combines ballet, jazz moves, stretches and strengthening exercises. The host was Arnold Schwarzenegger's costar in "Conan The Barbarian."

Several more fitness videos are set to bow on IVE labels in 1986.

JCI VIDEO: Perhaps the flashiest fitness video around is the certified gold "Kathy Smith's Ultimate Video Workout" (\$29.95), which fuses MTV-like graphics, great sound effects and Faberge model Smith leading a fast-paced aerobics workout in a high-tech gym. New for 1986 are "Kathy Smith's Body Basics" (\$29.95) and three other soon-to-be-released exercise video.

KARL/LORIMAR HOME VIDEO: The Karl/Lorimar catalog includes five titles (all bestsellers) by platinum video artist Jane Fonda. These include the \$1 million-sellers "Jane Fonda's Workout" (\$39.95) and "Jane Fonda's Workout Challenge" (\$59.95), and the certified gold "Jane Fonda's Pregnancy, Birth and Recovery" (\$59.95).

Karl/Lorimar also carries the video of ebullient TV exercise guru Richard Simmons. "Richard Simmons Stomach Formula" (\$29.95) concentrates on developing strong abdominal muscles, "Get Started (Richard Simmons)" (\$39.95) takes you out of your armchair and "Every Day With Richard Simmons: Family Fitness" (\$59.95), a platinum effort, provides a well-designed,

easy-to-follow exercise program.

Also available are "No Sweat (Lyle Alzado)" (\$39.95), in which the football star demonstrates aerobics and strength training, to the best of a Mark Hudson and Mike Sembello soundtrack.

Gold video "ABC Fun Fit" (\$29.95) features Olympic gymnast Mary Lou Retton leading children's exercises. "Exercise Now" (\$39.95) offers calisthenics, stretching and floorwork.

Set to bow in 1986 is "Jane Fonda's Stretch And Tone" (\$39.95).

KING OF VIDEO: "T'ai Chi Ch'uan" (\$42.95) is an exercise tape for both martial artists and others. Host Nancy Kwan and actor John Saxon demonstrate T'ai Chi Ch'uan movements that are used in all martial arts and that exercise both the body and mind.

MCA HOME VIDEO: Jackie Sorensen, the founder of aerobic dancing, leads you through everything from the Charleston to the polka in "Aerobic Dancing" (\$39.95) and "Aerobic Dancing Encore" (\$39.95).

Jake Steinfeld is a fitness trainer for the stars in Hollywood and has coached such celebrities as Harrison Ford and Morgan Fairchild. In "Body By Jake: Don't Quit" (\$39.95), he combines fast, drill-type calisthenics with simple weight lifting routines.

Jazzercise founder Judy Sheppard Missett enthusiastically bounces her way through calisthenics and dance steps in "Jazzercise" (\$39.95) and "Let's Jazzercise" (\$39.95). "Yoga Moves" (\$39.95) is host-

ed by Hollywood yogi Alan Finger and features controlled moves with yogic stretches, divided into a tone up section and a wind down.

MEDIA HOME ENTERTAINMENT: "Muscle Motion" (\$39.95) is an exercise tape starring dancers from Chippendales (the nightclub that features a male strip show for women only). There are three 20-minute workouts included, for beginner, intermediate and advanced-level exercises.

MGM/UA HOME VIDEO: "Marie Osmond Exercises" (\$49.95) features the singer leading a workout designed for mothers-to-be.

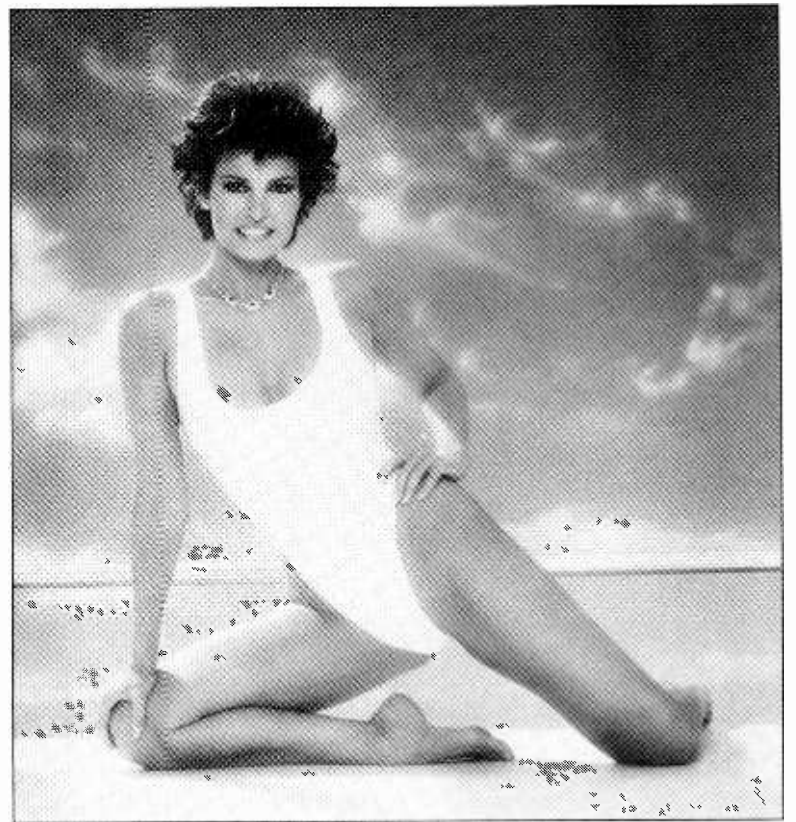
MORRIS VIDEO: Aerobic and isometric exercises are featured in "Plain Wrap Exercises For Women" (\$19.95), hosted by Linda Cohan. Both demonstrate warm-ups, wall stretches, jumprope, running indoors and floorwork.

"Dance Yourself Fit" (\$19.95) is a dance aerobics tape featuring Melinda Field, while "The Marathon Challenge" (\$24.95) features famed English marathoners Ian Thompson and Leslie Watson, demonstrating how to master the 26-mile, 385-yard race.

Morris Video is set to bow as yet-untitled tapes on jogging and cross-country running in 1986.

MTI HOME VIDEO: Marine Jahan was Jennifer Beals' dance double in the movie "Flashdance" and in her exercise video debut, "Freedance" (\$39.95), she demonstrates stretching and jazz dance steps that are challenging but not impossible.

MTI is set to bow a new "dance aerobics" tape with a different



"Raquel, Total Beauty And Fitness" (Thorn-EMI/HBO Home Video)

celebrity in 1986.

NUTRITION MANAGEMENT: "Dimensions Of Fitness" (\$59.95).

PARAMOUNT HOME VIDEO: "Solid Gold 5-Day Workout" (\$29.95) features the dancers from the "Solid Gold" TV show and is choreographed by Kevin Carlisle. And, aerobics are thoroughly explored in "Aerobicise—The Beautiful Workout" (\$29.95), "Aerobicise—The Beginning Workout" (\$29.95) and "Aerobicise—The Ultimate Workout" (\$29.95). The "Aerobicise" series, well known from TV, was produced and directed by Ron Harris, and features Lor-

yanna Catalano and Deborah Corday, among others.

PRISM ENTERTAINMENT: "Playgirl Morning Workout" (\$39.95) features centerfold models from the magazine in aerobic workouts.

RCA/COLUMBIA PICTURES HOME VIDEO: Actress and TV sports commentator Jayne Kennedy and several friends lead an aerobics workout designed to develop both an inner and outer beauty in "Love Your Body" (\$39.95).

REPUBLIC PICTURES CORP.: Roland Tseng, a fifth-degree black belt in karate, combines basic self-defense movements with aerobic dance steps in "Aerobic Self-Defense" (\$19.95).

SPECTRUM VIDEO: Renee Taylor is a renowned yoga teacher now in her 80s and the author of some 14 books on the subject. "Renee Taylor's Yoga: The Art Of Living (Beginner's Edition)" (\$39.95) and "Renee Taylor's Yoga: The Art Of Living (Advanced Edition)" (\$39.95) offer fitness through a yoga program designed by Taylor and hosted by Laurel Dunn and Robert Cook.

Spectrum plans to release a new video with Taylor in 1986.

THORN-EMI/HBO HOME VIDEO: "Raquel, Total Beauty And Fitness" (\$39.95) features Raquel Welch leading a class of men and women through 28 moves based on yogic postures. The \$1 million selling tape is challenging and many poses require extreme limberness.

VCL COMMUNICATIONS: VCL plans to bow a bodybuilding video in 1986.

VESTRON VIDEO: Bill Dower is the Marine Corps drill instructor who whipped Lou Gossett Jr. (Continued on opposite page)



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into shape for "An Officer And A Gentleman." In "Armed Forces Workout" (\$39.95), Dower demonstrates "the deadly seven," a series of rugged military exercises utilized by the Marines, Army, Navy and Air Force.

Bowing the end of this month is "20 Minute Workout" (\$29.95). The tape includes three complete exercise routines based on the daily TV series. Designed by TV instructor Bess Motta, each routine features aerobics, jumping jacks, stretches and jogs.

VIDEO ASSOCIATES INC.: "Do It Debbie's Way" (\$39.95) is the platinum-seller starring Debbie Reynolds. On a pink stage, with swing-era music, the film star chats, jokes and works out with such celebrity pals as Teri Garr, Florence Henderson, Dionne Warwick and Shelley Winters. Reynolds designed the exercises for the true beginner when she felt that the other tapes on the market were too advanced.

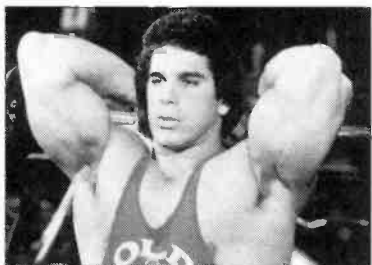
"Jogging With Marty Liquori" (\$29.95) was formerly titled "Jog Run Race Win!" and features the 1970s middle-distance track star and '80s sports-caster dispensing sage advice on the art of running. Training schedules, race preparations, running form, warmups and race strategy are discussed by Liquori, who was the first high school athlete to break four minutes in the mile.

"How To Jump For Life" (\$29.95) is designed by Jyl Steinback for beginners who find dance aerobics too difficult. "Blessercise" (\$29.95) puts aerobics to Christian music and features Marie Chapien.

"Water Workout" (\$29.95) features Candy Costie, 1984 Olympic gold medalist in synchronized swimming.

WARNER HOME VIDEO: Noted children's fitness expert and author Suzy Prudden hosts "Tip Top! With Suzy Prudden: Ages 3-6" (\$19.95) and "Tip Top! With Suzy Prudden: Ages 7-10" (\$19.95). Both prices become effective in mid-March.

PARADE VIDEO: Available are "Jazzercise—The Best Yet" and a variety of Joni Greggains aerobics videos.



"Lou Ferrigno's Body Perfection" (USA Home Video)

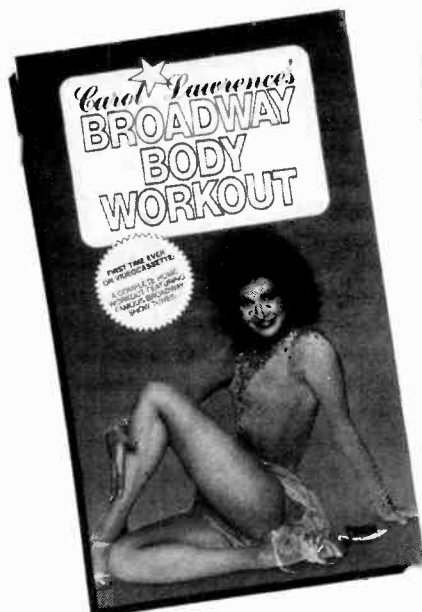
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Sale Button

(Continued from page E-4)

Celebrity appearances are a frequent promotional ploy for the Houston video specialist; television's Richard Simmons and Lou Ferrigno, "The Incredible Hulk," have also dropped in to promote their exercise cassettes, as has Bonnie Franklin, whose appearance resulted in sales of about 50 of her tap dancing cassettes that month.

"Other than the personal appearances, we haven't devoted a lot of advertising to exercise tapes," says Gee. "We carry about 50 different exercise titles; we find that a lot of customers will come in and ask for a specific tape, because they've read about it in Vogue or Cosmopolitan or some other magazine. So many different titles are available that the poor consumer is bombarded with this stuff, so rental does play a part—they'll rent a new program once or twice to see if they want to go through with it. But if they like it, then they come back to buy."

The relatively low prices of exercise videos compared to many feature movies is also a factor in the buy-vs.-rent decision, Gee says: "The lower price points have a lot to do with it; if they can pick an exercise tape up for \$30, they're more apt to buy it."

Sales rather than rentals are also the pattern among customers of Video Cassettes Unlimited in Santa Ana, Calif., according to Lou Ann Rosette, although many consumers there also tend to sample new titles by renting them first.

"We frequently have cases where a customer will rent an exercise title for one day, then wind up keeping it a week. So rather than pay the late charges, the customer just buys it," she says.

Video Cassettes Unlimited stocks about 10 different exercise titles, and Rosette says the customers for those tapes are primarily women.

Both men and women are looking for exercise videos at Precision TV in Bellwood, Ill., according to the store's video software buyer, who calls himself Mr. Z. "At first we had a lot more women interested in the category, but now men are buying and renting them too," he says. "They tend to go for the more male-oriented programs, however—if a tape has a man doing the exercises, they'll take it."

Precision TV has run several newspaper ads specifically on the exercise genre, and stocks about 35 different titles in the category. The tapes are kept together in a separate eight-foot showcase in the software section of the store.

Since Precision TV also sells video hardware, it has taken advantage of its hardware inventory to promote the software as well, according to Mr. Z: "We had both Lou Ferrigno and Jack LaLanne in the store in 1985 for personal appearances. Ferrigno was mainly signing autographs, but Jack LaLanne was actually doing his exercises in the store. And while he was doing them, we had 14 big-screen TV sets all around the showroom playing his exercise video—you couldn't be anywhere in the store and not (Continued on opposite page)

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know what was going on!"

Exercise is definitely a "sale" category at Precision TV as well, Mr. Z says: "We had a woman in the store a few weeks ago who had rented an exercise tape a few times and then said, 'For all the times I've rented this tape I could own it,' so she bought it."

New York City video customers are extremely interested in keeping fit, and have kept the exercise-tape inventory at New Video turning over rapidly, according to partner Michael Pollack.

"We seem to attract more and more people who are looking to get in better shape, and they realize they can exercise at home, with personalized instruction, using a video cassette," Pollack says. "And it's certainly cheaper than paying \$300 or \$400 to join a health club."

Threshold

(Continued from page E-11)

says Briner.

As evidence, Briner offers how a Jane Fonda in-store was the focal point of a grand opening for its expanded Huntington Beach unit this past November. While a rock band or some veteran pre-recorded music personality is the logical focus of a grand opening, Fonda created a stir in usually laid back California. "We promoted it in three newspapers in the area," Briner says.

PRODUCT PRESENTATION

Jim Ellis, president, Movies To Go, (26 stores), St. Louis

According to Ellis, exercise video is a genre that can often get lumped in with other instructional video and lost in the shuffle. Movies To Go likes to position exercise video on its own. In the firm's catalog, the genre has its own heading and 50 titles are listed. In Houston, Gee indicates that it is appropriate to include exercise video with the instruction or alternative inventory.

"People are constantly looking through this section for videos on cooking, sailing and everything," Gee says. The inclusion of exercise video may result in additional sales as people not shopping for exercise items discover their availability.

RENT THEN BUY

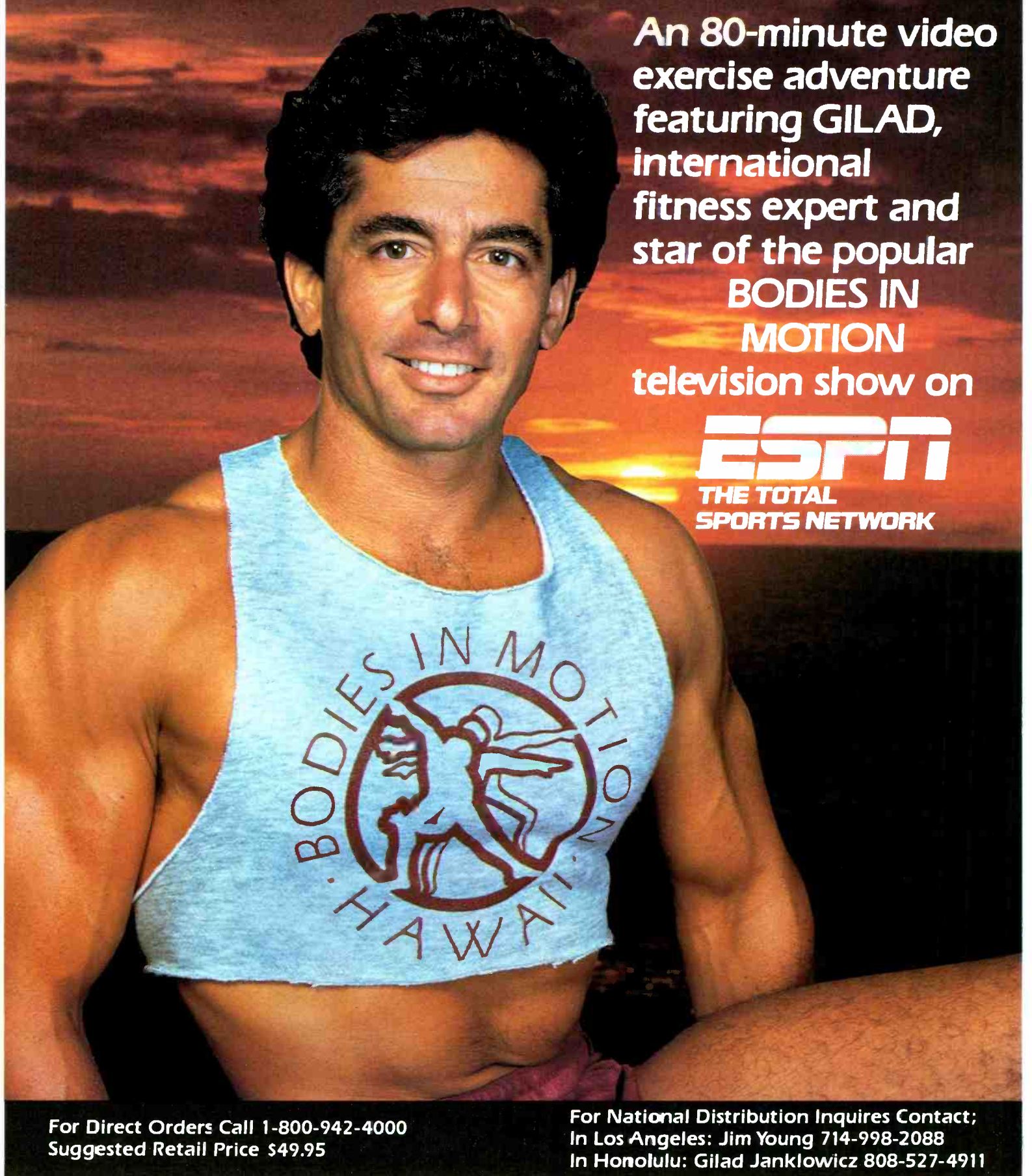
Kim Hannum, buyer, Applause Video, 25 stores, Omaha

Of all categories, exercise video may lead in terms of moving as a rental toward ultimate purchase. However, not all respondents agree on this. In Omaha, Hannum says, "We only have two of Fonda's videos for rental." She says any purchases can be returned for exchange, though, eliminating the rent-first-buy-later initiative.

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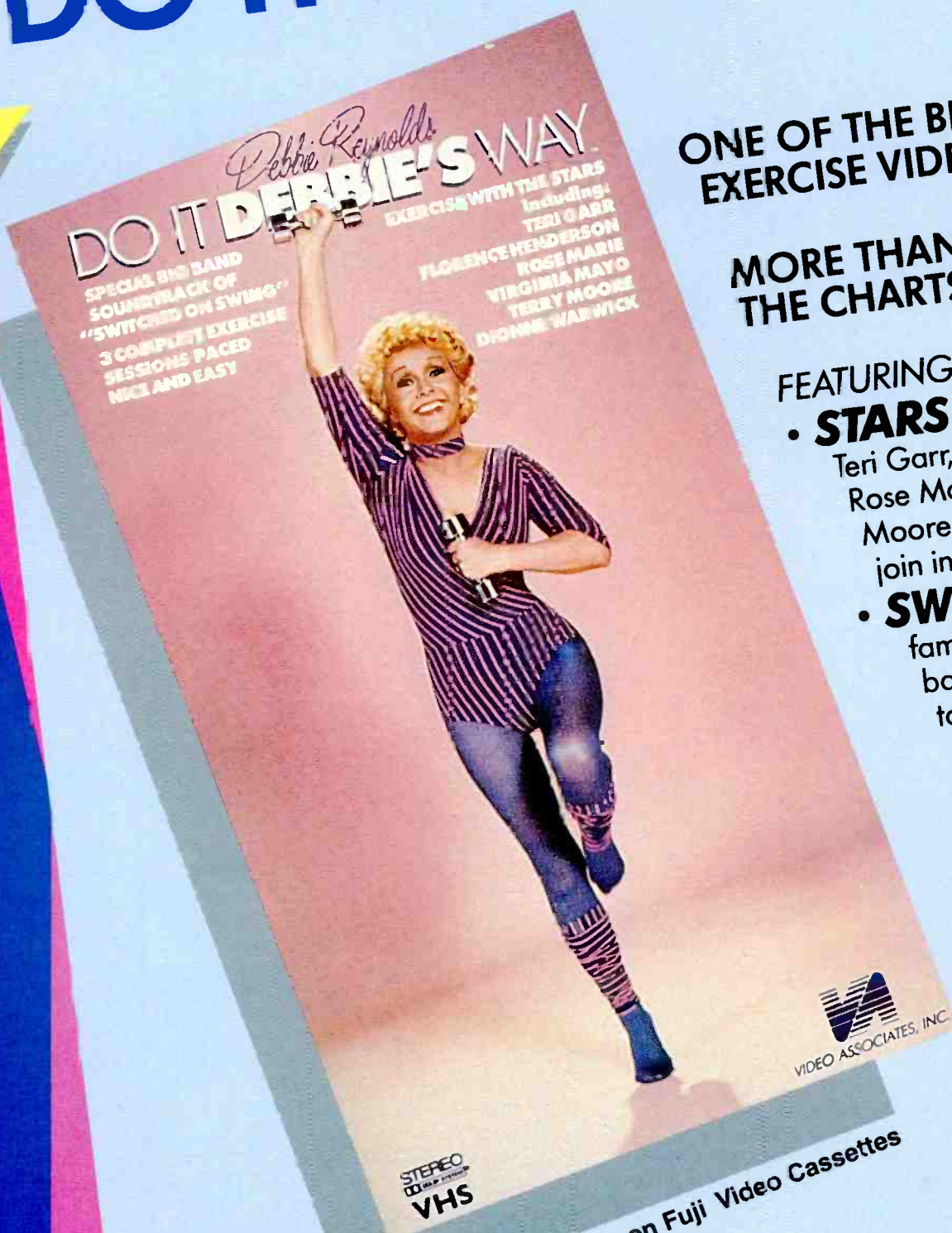


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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	15	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	2	16	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	3	3	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
4	4	12	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
5	5	197	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
6	6	29	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
7	7	16	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
8	9	4	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
9	13	6	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95
10	8	49	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
11	11	4	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
12	12	64	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
13	16	15	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
14	25	2	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
15	23	2	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95
16	10	16	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
17	26	3	THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	NR	19.95
18	17	13	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
19	14	86	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
20	19	21	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
21	15	12	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
22	20	7	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
23	21	9	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
24	18	11	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
25	22	12	ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
26	30	99	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
27	24	12	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
28	NEW		FRANK SINATRA-PORTRAIT OF AN ALBUM	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
29	29	2	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	79.95
30	NEW		RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13	79.98
31	31	3	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13	79.98
32	37	5	U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95
33	33	10	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98
34	27	35	WRESTLEMANIA ●	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
35	40	51	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
36	38	67	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
37	35	2	THE LEGEND OF BILLIE JEAN	Key Video 6925	Helen Slater	1985	PG-13	79.98
38	39	17	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
39	36	12	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
40	32	32	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98

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

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METRO VIDEO DIST. INC.

Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

“FOUR-HEAD VCR” is one of those marketing terms, like “rack and pinion steering,” that sounds great even though most people have no idea what it means. It’s also an imprecise term, since it refers only to a VCR’s video “heads” and not its audio “heads.”

Audio and video heads are tiny electromagnets inside VCRs. They’re the physical components through which audio and video signals come in contact with blank tape—they “pick up” and “lay down” picture and sound information.

Most VCRs each come with a pair of video heads. Some high-end models come with three, four—or even five. Each video head is split in two by a gap where the electromagnetic energy that channels audio/video signals is focused. The size of the gap affects picture quality for playback effects (freeze-frame, slow-motion, scan) at the various tape speeds. (VHS-format VCRs generally offer three speeds, or “modes”; Beta VCRs generally offer two; and 8mm VCRs may have either one or two.

Since the average consumer may never ask or care about head-gap widths, the only thing you really have to know about them is that they do vary—and that the width is often a compromise. Ideally, each tape-speed should have a pair of video heads with gaps suited precisely to it. Instead, gap widths are usually an all-purpose average size.

Immediately you can see one of the advantages of having four video heads—with two pairs of heads, and two different gap widths, each pair is closer to the ideal for each speed than a single average width could be. This translates to more varied playback effects in more modes with less visual noise.

You can also begin to see that video heads are a lot more complex than the familiar audio heads found in audiocassette recorders. The amount of information needed to reproduce a TV picture is immense—even engineers find it a small miracle that home VCRs exist. Videotape machines themselves wouldn’t exist were it not for the development of fundamental improvement over the way audio signals were traditionally recorded, namely, *helical-scan recording*.

It works this way: as in audio cassette recorders, a VCR’s audio heads are “fixed” or stationary; videotape runs by it in a straightforward, “linear” fashion.

Video heads, on the other hand, rotate on a cylindrical “head drum” at an extremely high rate of 30 revolutions per second. Together, the two video heads in use at any one time lay signals on videotape 60 times a second in slanted tracks across the width of the tape. And that’s basically all that helical-scan recording is. Another way of referring to it is *azimuth recording*, a term taken from its method of re-

(Continued on next page)

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FAST FORWARD

(Continued from preceding page)

ording adjacent tracks at different angles for technical reasons.

Basic VCRs have not only a pair of helical-scan video heads, but also a fixed audio head which puts a simple linear audio track on the edge of the tape. (This is also called the "longitudinal" or "edge" track.) The audio head generally is also responsible for laying the "control track," which helps "guide" video signals. All you really have to know is that to correct control-track problems, use the VCR's tracking control until you get the VCR serviced.

On VCRs with two video heads, the heads are located across from each other in the head drum, 180 degrees apart. On VCRs with four video heads, the heads may be at compass points (90 degrees apart) or in pairs at opposite sides of the drum. A few units, primarily Hitachi-made, have five video heads in a compass-point configuration with an extra head just off one of the points. The Betamovie camcorder uses a single "dual-azimuth" video head that can record tracks at both necessary angles.

Want more? Aside from up to five video heads and an audio/control-track head, there's also a fixed audio/video erase head. As the name implies, this initial head in the tape path automatically erases audio and video signals when you want to record over existing material. It's a fixed head except in the case of industrial and some 8mm VCRs, in which cases you have moving—so-called "flying"—erase heads.

Finally, there's Beta and VHS Hi-Fi. As you're probably aware, Beta Hi-Fi and VHS Hi-Fi VCRs record simple audio signals using the same method as for the complex video signals, high-speed rotary heads. In addition to the standard audio edge-track, hi-fi audio signals are actually "multiplexed" in slanted tracks across the width of the tape, alongside the video tracks.

On Beta Hi-Fi VCRs, the existing video heads do double duty by also recording and playing back hi-fi audio. VHS Hi-Fi VCRs adopt an extra pair of audio heads mounted within the head drum.

Add them all up, and you can actually have a VCR with nine heads: five video, two hi-fi audio, one linear audio and one erase head. The term "four-head VCR" still won't go away, but for those in the know, "four-video-head VCR" is a more useful phrase.

CONSUMER GUIDE

(Continued from page 40)

is handled by Crown Video, a division of Crown Publishers of New York (which is not connected to the Crown Books retail chain). Direct mail is implemented through advertisements in such publications as Parade.

Mintz stresses the "educational, informative" nature of Consumer Guide Video. "On the exercise tapes, for instance," he says, "there are voiceovers and graphics describing what each exercise is doing for your body physiologically. There's also a time counter on the screen to help keep track of the number of exercises you're doing."

Cameo Wants More Than a Token White Audience

BY PAUL GREIN

LOS ANGELES Cameo has reached gold with seven of its last eight albums, but group leader Larry Blackmon isn't satisfied. The problem: The group has yet to land a top 40 hit on the pop chart, and as a result has a lower profile than other acts that are less consistent in album sales.

"We don't get the recognition we deserve," Blackmon says. "We go to these awards shows and we're not nominated for anything. And the people who are nominated, some of them, don't sell as many records as we do, and in some cases aren't as popular. How many seats could they sell? Cameo has toured every year since 1977. We used to do up to 200 dates a year—packing 18,000-seaters."

Blackmon, who plans to record his first solo album after Cameo finishes its next album, also says that Cameo is perceived as a group popular only with blacks.

"You can't tell me it's just black people buying our records," he says. "When we tour, one-third of our audience in the U.S. is mixed, and in England it's 50%."

"Besides, the state of the economy over the years proves it's not just black people buying our records, be-

'We're warriors. Each year we go for the jugular that much more'

cause there have been some periods of time through the history of Cameo that some black people couldn't afford to buy records, but we've had a steady, ascending pattern of sales since 1977."

Blackmon speculates that part of the problem in the past was lack of record company support. Cameo's

first eight albums were on PolyGram's Chocolate City subsidiary; its last three have been on its own PolyGram-distributed label, Atlanta Artists.

"We're with a record company where we've seen four presidents come and go," Blackmon says. "We've been there longer than a lot of the individuals that are there right now, and with every new administration there are different ways of doing things."

"We would have to deliver records that we just knew they couldn't lose no matter how shaky the company was. Cameo wasn't the most—we wouldn't win any popularity contests at PolyGram for awhile, let's put it that way—so if we had a record that they had to work, we knew that record was going to sink fast."

Blackmon adds that he's satisfied that things have turned around at the label. "Now there's a very good team with a good chief, Dick Ash-

er." Much of Cameo's energies have gone into building Atlanta Artists, its in-house entertainment complex that encompasses management, production, record company, touring company and publishing wings. In addition to Cameo, acts signed

'You can't tell me it's just blacks buying our records'

to Atlanta Artists are Cash Flow, whose first single was recently released and whose first album—co-produced by Blackmon and Cameo bassist Michael Burnett—is due in a month, and Jillian, a 19-year-old pop/dance singer whom Blackmon is in the process of recording.

"It's been a carefully planned

strategy of evolution," says Blackmon. "Our goal was first to get our 500,000 black base, our security, and then to form an autonomous production company. We've spent a lot of money on the production company over the years."

"It was a matter of having control of all the entities. The strategy was to build it to a level that would attract the attention of some of the other dynamos and then, at a later time, maybe consider selling it."

Blackmon has also begun directing the group's videos; he has overseen the last two, "Attack Me With Your Love" and "Single Life." He will also be involved in production of solo albums—still in the planning stages—by the other members of Cameo.

Blackmon already has a title picked out for his own solo album: "Product Of America." Says the singer: "It's black rock'n'roll. That's what Cameo really is, where

(Continued on page 45)

IRS Artist Adopts 'Do-It-Yourself' Attitude Stan Ridgway Builds His Own Studio

BY ETHLIE ANN VARE

LOS ANGELES Tales of squandered recording budgets are all too common; the story of IRS artist Stan Ridgway's recording budget is unique. The former Wall of Voodoo vocalist spent it on building a recording studio.

"Instead of seeing it fly away in hourly studio payments," says Ridgway, "I took my recording budget and presented the record company with a business proposal, whereby they could have this finished piece of vinyl and the ability to do the next one for less."

Ridgway and partner Louis Van DenBerg now own the Clubhouse studio in Hollywood, where they can record other acts.

"It's kind of unprecedented," notes Ridgway, "but, for IRS, it's also a recouppable investment; it is my recording budget, after all. And I can bring in my next record much cheaper this way."

Ridgway was able to construct a 24-track facility on that limited bud-

get thanks to a used console brought from his "Rumblefish" soundtrack collaborator, Stewart Copeland, and an interior "built from Carpeteria remnants," as Ridgway puts it.

"I've always admired groups like Cabaret Voltaire and Eurythmics that have a do-it-yourself attitude about their records," says the singer/songwriter. "It would always frustrate me as an artist to ask the engineer what he was doing and be told, 'Oh, it's far too mysterious and difficult for you to understand.' They kind of shake a necklace of transistors and diodes in your face, as if it's all magic. And it's not."

Ridgway—who, in the end, brought in outside production help from Hugh Jones, Joe Chicareli and Mitchell Froom—found that the drawback of self-production is that "you have to wear two hats. As my own producer, I had to say, 'Stan, that's not good enough; sing it again.' At times I wish I had leaned on me more."

Still, Ridgway is satisfied with the results of "The Big Heat," a collec-

tion of his off-kilter film noir vignettes. Two of the tunes on the album were successful in a 1985 European EP, but this is his first American pressing since he left Wall of Voodoo in 1983.

Ridgway is well aware that he doesn't fall into the commercial mainstream, and his affiliations—IRS Records, LAPD management and FBI booking—reflect his alternative bias.

Continuing the alternative marketing scheme for "The Big Heat" is a video directed by Andrew Deucette for the single "Drive She Said." Deucette's prior film experience consists of animating the title sequence for "Friday The 13th: Part III." The singer also plans to tour the smallest clubs humanly possible when he hits the road.

"Obviously, I have to eat," says Ridgway. "But I really try to keep the business part of what I do separate from the music."



Lennon Legacy. Yoko Ono with son Sean and Julian Lennon following a screening of "John Lennon Live In New York" at the Library of Performing Arts at Lincoln Center in New York. The video captures John's 1972 concert at New York's Madison Square Garden. (Photo: Chuck Pulin)

Ono to Tour for First Time in 12 Years Manager Says 'Starpeace' Show Will Honor Lennon

BY LINDA MOLESKI

NEW YORK Yoko Ono is set to embark on a three-month "Starpeace World Tour" that will commence in Brussels on Feb. 28. Ono is scheduled to play 18 dates in Europe, 10 in the U.S. and Canada,

'This is her way of thanking the fans'

and eight in Japan, with the first leg of the tour covering East and West Germany, Hungary, Yugoslavia, Poland and even Russia, if permitted.

Although the event is named after Ono's recently released Polydor album, "Starpeace," business man-

ager Sam Havadtoy says the tour isn't simply designed to sell records.

"Since John's passing, Yoko has received letters from around the world," Havadtoy says. "This is her way of thanking the fans for all their support and to carry on the legacy of her husband's stand against war, weapons and killings."

The William Morris Agency is booking the tour. There is no opening act, and ticket prices will be set at the standard rate for each area. Venues will range in size from 2,000 to 25,000 capacity, the largest being the Budapest Peace Festival, which will be held in mid-March.

The tour will be financed through Ono and PolyGram. To help subsidize some of the expense, William Morris is searching for a corporate sponsor.

Ono will donate some of the monies generated by the tour to various charities, including orphanages and drug rehabilitation centers, Havadtoy says.

The event will be filmed as a documentary, to be released on home video later this year. "We were going to produce it ourselves, like the 'One To One' film," Havadtoy says, "but instead we're in negotiations with a major corporation."

Ono has recruited five musicians to complete her band's lineup: keyboardist Phil Ashley, drummer Bennie Gramm, bassist Leigh Foxx, and guitarists Mark Rivera and Jimmy Rip.

Ono's last public performance was in 1974 in Japan with the Plastic Ono Band.

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His First Album for Private Will Be Voiceless Kottke's Acoustic Music Is Again in Vogue

BY STEVEN DUPLER

NEW YORK The surge of interest in new age and acoustic instrumental music is helping guitarist Leo Kottke get his career back on track.

The Minnesota-born virtuoso recently signed with Private Music, an unexpected move that will see him release his first album in almost three years and undertake an extensive tour later in the year.

Kottke first came into the national spotlight in the early '70s, a period when stringed acoustic music was enjoying one of its periodic renaissances.

"It's a cyclical thing," Kottke says. "The flurry of interest in Europe a few years ago in the acoustic guitar followed by about eight years the same surge that was occurring here when I was with Takoma and then Capitol."

The foggy-voiced Kottke (who says he will not sing on his Private debut) is regarded as a master of a singular and very American style of guitar, which draws as much from Appalachian bluegrass as from bottleneck blues and classical music.

The "folkier" sound of his early product, on the Takoma label, similar to work by John Fahey and Bola Sete, was eventually augmented by a grander, more fully orchestrated approach on Capitol albums such as the live "My Feet Are Smiling" and "Chewing Pine."

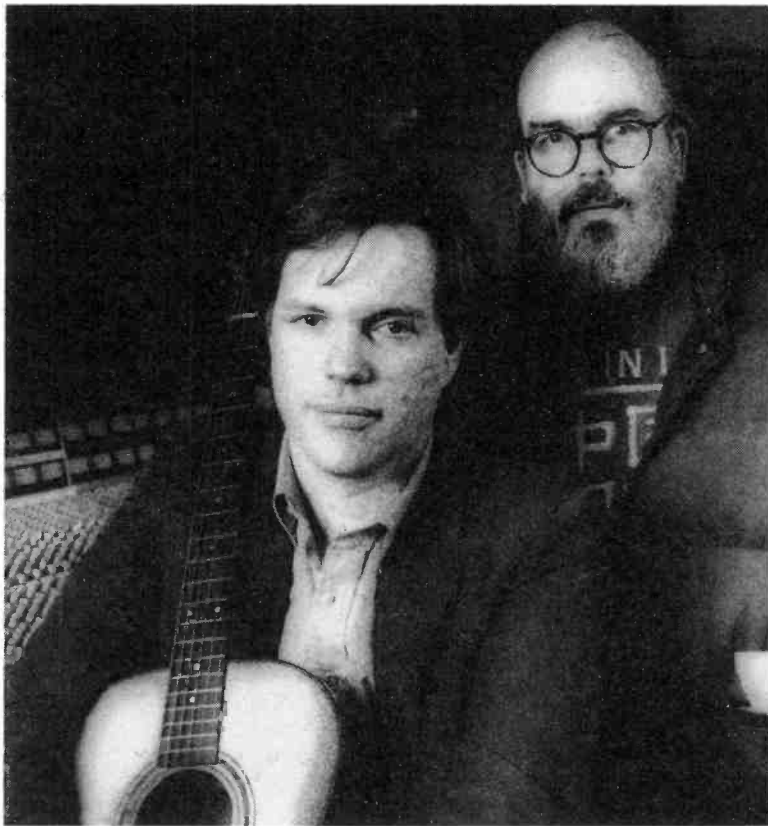
Kottke recorded six albums for Capitol before moving to Chrysalis, where he cut another five, including several greatest hits packages. Since his deal with Chrysalis expired two and a half years ago, he's kept busy playing concerts and working on his technique.

"I've been touring here, in Europe and Australia," he says, "Mostly, though, I've been taking a break to see what would develop. I also finally learned to read music."

Kottke notes that he "quit using picks a few years ago" and has become partial to the six-string rather than 12-string guitar as a result.

"The music is still coming from the same source, though," he says. "I haven't deliberately tried to write something different. However, I can see a lot of development in my writing. I've grown harmonically, and I've got a better grip on rhythm—what it is and how to feel it."

Kottke was introduced to Peter



Private Music's newest artist, guitarist Leo Kottke, poses with bassist/producer Buell Neidlinger in front of the mixing console during the recording of Kottke's first album in almost three years.

Baumann through talent manager Elliot Sears. "He called me one day and said 'These people know about you.' I was itching to go—I've got a lot of new material around—and they were real happy to trust my judgment."

The record Private will get from Kottke will likely be considerably different from any project he's done before. Jazz bassist Buell Neidlinger is set to play on and produce the album in a lineup that also includes cello, synthesizer and Kottke's guitar. Neidlinger, whom Kottke says he met some nine years ago, played bass with Cecil Taylor's band in the late '50s and early '60s; co-wrote with Stephane Grapelli and David Grisman the soundtrack to "King Of The Gypsies"; and composed the soundtrack to "Little Treasure" with Kottke. The band finished recording about two weeks ago with engineer Danny Wallin at Studio M on the Paramount lot.

According to Kottke, Neidlinger's conservatory training helped keep

the rehearsals quick and organized. "I like to be able to go into a session well rehearsed and record stuff in just three or four days," Kottke says.

The guitarist believes that the primary reason Private became interested in him is his willingness to tour. "I like to tour," he says. "Live is better. On a good night, special things come to me and to the audience. I find it all very mysterious."

Kottke's resurgence won't be limited to the record and proposed tour: This summer publisher Hal Leonard will release a book of Kottke's music printed in both standard musical notation and guitar tablature. He's also got high hopes for the new record. "I've sold a few records, but I don't think I've made the right one yet. Maybe this is it."

CAMEO WANTS MORE

(Continued from page 44)

our hearts are—that mixture of rock'n'roll and what Europeans call funk."

Cameo, which is managed by Atlanta Artists' Bunnie Ramson, is shopping for a new agency, having most recently been signed to Norby Walters.

While Cameo has been frustrated by its slow, steady climb, Blackmon says the group isn't going to give up.

"We look at the pattern of our lives over the last 9 1/2 years and say we must be doing something right. We can't doubt ourselves. That's the wrong thing to do at this stage: We're warriors.

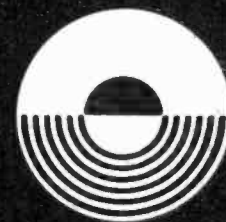
"Each year we go for the jugular that much more. It's an intensity that will probably drive us crazy, but nevertheless we're having a damn good time."

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Talent in Action

RUSH

The Forum, Inglewood, Calif.
Tickets: \$16.50, \$15

RUSH IS an anomaly in arena rock. The band draws basically the same crowd as, say, Van Halen or Motley Crue, and yet it puts on a jazz-based, laid-back, sophisticated show. Aside from a few lasers and videos—little more than you'd see at an upscale disco on Friday nights—the Mercury act offers neither *sturm* nor *drang*, yet excites the fans every bit as much as all David Lee Roth's acrobatics.

Rush's Feb. 5 show at the Forum was the first of two sold-out nights for the Canadian trio. The group started right off giving a note of humor to its often pompous, political image: they came onstage to the strains of "Three Blind Mice." Then they went right into "Spirit Of Radio" and continued to sing of self-determination, nuclear war and capitalism.

The enduring mystery of Rush is why the band has succeeded with such an unlikely vocalist as bass player Geddy Lee; the man is forever reaching after a note that doesn't exist. But as for why Lee was chosen as the band's vocalist in the first place, that was answered when guitarist Alex Lifeson made a brief stab at harmony. Alleycats sing better. Drummer Neil Peart, mercifully, kept his mouth shut.

Vocal weakness hardly kept the audience from responding to the band. They responded, mainly, to strong individual musicianship and the complexity of the songs themselves. When Rush ended the show with a rocker in 4/4 time, it was a shock to the ear. The rest of the material is all in off-the-wall time signatures—although the material often manages to sound alike despite that.

Rush's worst vice is that the band can be, well, just plain boring. But it's also refreshing to see an act in the heavy rock genre that can satisfy its fans without pandering to them. And if Geddy Lee's voice can be considered cruel and unusual punishment to some, there were also more than 30,000 people who considered that they were given their money's worth and then some. Which, at today's ticket prices, is a feat.

ETHLIE ANN VARE

PAT BENATAR

The Forum, Inglewood, Calif.
Tickets: \$16.50, \$15

HAS MOTHERHOOD and a three-year touring hiatus mellowed Pat Benatar? That was the question on the minds of many in the sold-out house that greeted Benatar on Feb. 3. The Chrysalis artist answered the question with skill and sweat and proved, during a hard-rocking 105-minute set, that you don't need Spandex pants to excite a crowd.

Lined up on the open structural steel stage set were Benatar and her band—guitarist Neil Giraldo, drummer Myron Grombacher, keyboardist Charlie Giordano and bassist Donnie Nossow—along with a backing chorus and the Uptown Horns. No lasers, no flashpots, no video screens—just a solid set covering past hits and a selection of new material. Bearing in mind her own criticism, in her recent hit, "Sex As A Weapon," of the "sex sells" attitude, Benatar even turned away from her glamor image to perform in a pair of comfy trousers, Bruce Springsteen-style white T-shirt and black leather jacket.

The unadorned presentation made such stark, early songs as "Heartbreaker" work better than production numbers like "We Belong." And the first encore, the ballad "Painted Desert," was a poor choice for a worked-up audience. But Benatar made up for that sluggishness with a rousing closer of "The Ooh Ooh Song," a terrible title but a terrific tune.

Benatar's adopted-hometown crowd was delighted with the crisp, well-paced show. The vocalist sang with fire and ferocity; if there was anything lacking in the presentation it was on the talking side. It wouldn't hurt Benatar to make a little more contact with her fans and, particularly, with her bandmates. That Benatar and guitarist Giraldo are husband and wife is no secret; an expression of intimacy or at least interaction between the two onstage would be quite special.

But all these are minor complaints in a show that exemplifies straightforward rock'n'roll at its best: no gimmicks, no misdirection to cover up a basic lack of musicianship. When an artist doesn't underestimate her followers, they usually rise to her expectations.

ETHLIE ANN VARE

PIA ZADORA

Carnegie Hall, New York
Tickets: \$22.50, \$20, \$17.50, \$15

ANYONE HOPING FOR a few cheap laughs at Pia Zadora's expense was bound to be disappointed by her Carnegie Hall debut on Jan. 31. So was anyone hoping that the more glowing reports of Zadora's prowess as a singer were true.

If Pia Zadora the celebrity is a good example of hype at its most extreme, and Pia Zadora the actress is a good example of the so-bad-it's-good school of emoting, Pia Zadora the vocalist is nothing so exotic. She's no laughing matter, to be sure, but she's no revelation either.

Listening to Zadora perform a program of standards, backed by a 42-piece orchestra, turned out to be a reasonably pleasant, if less than memorable, way to kill an hour on a Friday night. She proved to be extremely competent, occasionally moving, and a lot more comfortable with the material than some of her contemporaries who have gone the Tin Pan Alley route. But she displayed hardly any personality.

Offering a program drawn largely from her current Epic album, "Pia & Phil," Zadora approached practically every song the same way: starting slowly and quietly, building to a dramatic crescendo, and finishing with a bravura display of heavy-duty, old-fashioned belting. It was an effective approach as far as it went, and she proved to have the pipes to pull it off, but it didn't go very far.

The most disconcerting aspect of Zadora's vocal style is its resemblance to Judy Garland's—a resemblance that was most apparent on "The Man That Got Away," a song closely identified with Garland for years. A young singer tackling the standard repertoire (Zadora also assayed "For Once In My Life," "Come Rain Or Come Shine," "All Of Me" and other evergreens) could do worse than model herself on Judy Garland. There's a difference, however, between emulation and skin-deep duplication.

(Continued on page 47)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
RUSH STEVE MORSE	The Forum Inglewood, Calif.	Feb. 5-6	\$425,789 \$16.50/\$15	30,005 two sellouts	Avalon Attractions
JOHN COUGAR MELLENCAMP	Freedom Hall Louisville, Ky.	Feb. 8	\$274,021 \$14.50	19,232 19,288	Sunshine Promotions
DAVID COPPERFIELD	Sunrise Musical Theater Ft. Lauderdale, Fla.	Feb. 1-2	\$218,033 \$17.50	13,000 five sellouts	Festival Ventures
JOHN COUGAR MELLENCAMP	Rosemont (Ill.) Horizon	Feb. 6	\$214,412 \$14.50	14,787 sellout	Jam Prods.
LOVERBOY HOOTERS	Capitol Centre Landover, Md.	Feb. 4	\$193,256 \$15.50	13,328 sellout	Beaver Prods./Cellar Door Prods.
ZZ TOP JIMMY BARNES	Kansas Coliseum Wichita	Feb. 1	\$183,000 \$15	12,200 sellout	Beaver Prods.
ZZ TOP JIMMY BARNES	Omaha Civic Auditorium	Feb. 2	\$180,000 \$15	12,000 sellout	Beaver Prods.
REVEEN	Queen Elizabeth Theater Vancouver, B.C.	Jan. 29-Feb. 4	\$176,146 (\$217,683 Canadian) \$14.50/\$12.50/\$10.50	15,497 18,410	Self-Promoted
RUSH STEVE MORSE	San Diego Sports Arena	Feb. 3	\$154,344 \$14.50/\$12	11,121 sellout	Avalon Attractions
ZZ TOP JIMMY BARNES	Dane County Coliseum Madison, Wis.	Feb. 5	\$149,775 \$15	10,100 sellout	Beaver Prods.
ZZ TOP JIMMY BARNES	Five Seasons Center Cedar Rapids, Iowa	Feb. 4	\$147,840 \$15	9,856 sellout	Beaver Prods.
JOHN COUGAR MELLENCAMP	Peoria (Ill.) Civic Center	Feb. 3	\$139,403 \$14.50	9,614 sellout	Jam Prods.
ALABAMA CHARLIE DANIELS BAND	Richmond County Civic Center Augusta, Ga.	Feb. 7	\$137,847 \$17.50	7,877 sellout	Keith Fowler Promotions
JOHN COUGAR MELLENCAMP	Southern Illinois Univ. Arena Carbondale	Feb. 7	\$133,328 \$14.50	9,195 sellout	Jam Prods.
LOVERBOY HOOTERS	Univ. of Tennessee Arena Chattanooga	Feb. 1	\$131,016 \$14.50/\$13.50	9,713 sellout	Contemporary Prods./Pace Concerts
LOVERBOY HOOTERS	Carolina Coliseum Columbia, S.C.	Feb. 8	\$130,086 \$13.50	10,118 12,352	Beaver Prods.
KISS W.A.S.P.	Phoenix (Ariz.) Coliseum	Feb. 9	\$125,944 \$14	8,896 16,000	Evening Star Prods.
HEART AUTOGRAPH	Market Square Arena Indianapolis	Feb. 10	\$115,789 \$13.50	8,577 9,000	Sunshine Promotions
DAVID COPPERFIELD	Bob Carr Performing Arts Center Orlando, Fla.	Jan. 28	\$106,527 \$17.50	6,373 7,590 three shows	Festival Ventures
BEACH BOYS CATS CAN FLY	Copps Coliseum Hamilton, Alberta	Feb. 1	\$105,592 (\$131,990 Canadian) \$19.50	9,500 14,117	Concert Prods. International/Donald K. Donald
ALABAMA CHARLIE DANIELS BAND	Viking Hall Bristol, Tenn.	Feb. 8	\$103,057 \$17.50	5,889 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Cumberland County Arena Fayetteville, N.C.	Feb. 9	\$102,882 \$17.50	6,013 sellout	Keith Fowler Promotions
HEART AUTOGRAPH	Roberts Stadium Evansville, Ind.	Feb. 8	\$101,007 \$13.50	7,482 10,000	Sunshine Productions
DAVID COPPERFIELD	Ocean Center Daytona Beach, Fla.	Jan. 27	\$96,537 \$17.50/\$15.50	5,646 7,000	Festival Ventures
HANK WILLIAMS JR. & THE BAMA BAND MERLE KILGORE EARL THOMAS CONLEY	Garrett Coliseum Montgomery, Ala.	Feb. 8	\$92,178 \$13.50	6,844 7,000	New Era Prods.
KISS W.A.S.P.	San Diego Sports Arena	Feb. 10	\$85,293 \$14.75	6,101 8,300	Fahn & Silva Presents
DAVID COPPERFIELD	Barbara B. Mann Performing Arts Center Ft. Myers, Fla.	Jan. 29	\$83,277 \$17.50	5,310 three sellouts	Festival Ventures
DAVID COPPERFIELD	Van Wezel Performing Arts Center Sarasota, Fla.	Feb. 4	\$82,724 \$16.50/\$15.50/\$14.50	5,337 three sellouts	In-House
KISS W.A.S.P.	Cow Palace San Francisco	Feb. 4	\$82,635 \$14.50	5,669 10,000	Bill Graham Presents
PAT BENATAR JOE LYNN TURNER	Reunion Arena Dallas	Feb. 6	\$72,113 \$15	5,389 9,663	Pace Concerts
DAVID COPPERFIELD	Florida Junior College Civic Auditorium Jacksonville	Jan. 30	\$69,500 \$17.50/\$15.50/\$13.50	4,700 6,400	In-House
DAVID COPPERFIELD	Leon County Civic Center Tallahassee, Fla.	Feb. 9	\$69,302 \$15.50/\$12.50	5,450 two sellouts	Festival Ventures
DAVID COPPERFIELD	Lakeland (Fla.) Civic Center	Feb. 5	\$63,029 \$16.50	4,564 two sellouts	Festival Ventures
DAVID COPPERFIELD	Ruth Eckerd Hall Clearwater, Fla.	Feb. 6	\$62,150 \$16.95/\$12.95	4,348 two sellouts	In-House

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TALENT IN ACTION

(Continued from page 46)

The orchestra, under the direction of Vincent Falcone, was impressive, but the arrangements were, for the most part, pedestrian. A handful of agreeable solos by Falcone on piano and Al Klink on tenor sax helped relieve the monotony.

PETER KEEPNEWS

BILL COSBY

Radio City Music Hall, New York
Tickets: \$35, \$30, \$25

SITCOM SUCCESS hasn't spoiled Bill Cosby. The unique style and viewpoint that made him a standup comedy star more than 20 years ago haven't deserted him; he captivated a capacity crowd at Radio City on Feb. 2 as easily as he used to transfix the patrons of Greenwich Village coffeehouses.

Cosby is a masterful storyteller, an incisive philosopher, and less of a comedian in the traditional sense than he has ever been. He told no jokes during his Radio City show (one of an unprecedented 15, all sold out), and he did almost no "bits" per se. His performance was primarily an extended meditation on what it's like to be a 48-year-old man with a wife and five children. The laughs were in Cosby's attitude and the characteristically bemused way in which he expressed it.

He sprinkled his commentary with such wry observations as "marriage is wonderful because when you wake up on the wrong side of the bed you've got someone to pick on" and "I asked God to give me a son—and I found that God has a sense of humor." He offered a perceptive description of the year-to-year changes in an adolescent girl's life and a curiously believable account of a conversation he had with his dog.

For two hours, Cosby was never less than charming, and frequently hilarious. After a while, however, it became apparent that, as funny as his observations on family life were, they contained a lot of hostility.

When Cosby described his children as "brain damaged," or talked about wanting to have one of his daughters "declared legally stupid," he effectively played the frustrations of parenthood for laughs, but he also left a vaguely unpleasant aftertaste. There's a fine line between poking gentle fun and attacking, and Cosby crossed it more than once. Strangely enough, this champion of family entertainment got a lot of rather cruel laughs at the expense of his family.

PETER KEEPNEWS

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Together Again. Warner Bros. labelmates Emmylou Harris and John Anderson reunite in the studio during the production of Harris' recent album. The two performers were earlier paired on "Someone I Used To Know."

Anthology Is Out As Part of Texas' 150th RCA Album Ties into Music & History Promotions

BY EDWARD MORRIS

NASHVILLE Piggybacking on this year's Texas sesquicentennial celebration, RCA Records has sold 100,000 copies of its anthology album "The Stars Are Out In Texas" since the item shipped Jan. 20. And there are several promotions in the works.

The album, which is being distributed nationally, has cuts by Alabama, Waylon Jennings, Louise Mandrell, Charley Pride, Jerry Reed, Willie Nelson and Guy Clark. One of the two Jennings' songs, "Sweet Mother Texas," has been released as a single; it also appears on Jennings' current RCA album of the same name.

Jim Yates, regional sales director for RCA in Dallas, says the album

has been accepted by the Texas 1986 Sesquicentennial Commission as an official commemorative product. Because of this status, the commission included an 8- by 11-inch easel-backed glossy display of the album cover in its package of official product literature mailed to 3,500 Texas merchants. The display also lists the distributors handling the album.

To tie in with the sesquicentennial wagon train visiting Texas communities between last month and this coming October, RCA is arranging album giveaways at area radio stations when the caravan passes through.

Yates says the album has already been sent to all the country and most AC stations in Texas and will be sent to the top 40s.

In a nightclub cross-promotion that will be tied in with a yet-to-be-announced airline, the label will be involved in sending two Billy Bob's Texas patrons to the Lone Star Cafe in New York and two of that club's habitués to Billy Bob's. Both clubs are selling the album and have table tents to advertise it.

On the Texas end of the club promotion, winners will be chosen March 20 in a random drawing. Entry forms are available at Billy

Bob's and all Sound Warehouse locations. The drawing is being advertised on KPLX Fort Worth, in Billy Bob's regular print and radio spots, and on signs at Sound Warehouse. The contest will run from Feb. 24-March 16.

Yates says that p-o-p displays similar to those distributed to merchants by the sesquicentennial commission have also been sent to record retailers. Major distributors for the product in Texas include Sound Warehouse, Western Merchandisers, Handleman, Lieberman and Big State.

Dave Wheeler, director of marketing for RCA's Nashville division, says the idea for the special album originated with the Dallas branch of the label.

Songs on "The Stars Are Out In Texas" are "If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)," Alabama; "Luckenbach, Texas (Back To The Basics Of Love)" and "Sweet Mother Texas," Waylon Jennings; "The Eyes Of Tex Are On You," Louise Mandrell; "Is Anybody Goin' To San Antone," Charley Pride; "Texas Bound And Flyin'," Jerry Reed; "Waltz Across Texas," Willie Nelson; and "Texas Cookin'," Guy Clark.

NASHVILLE SCENE

by Kip Kirby



AT THE BEVERLY HILTON Hotel in Los Angeles, a press conference was held Feb. 5 to announce the nation's first official Vietnam veterans salute. On hand were actors Jon Voight, Harry Dean Stanton and Ed Asner, along with musicians Country Joe McDonald and ex-Doors Robby Krieger and John Densmore.

The press conference disclosed plans for a giant concert at the Forum in L.A. on Feb. 24, the day before the Grammys. Billed as a "Salute And National Tribute To Vietnam Veterans," the event will feature, among others, Peter Fonda, Herbie Hancock, Richie Havens, John Ritter, Gary U.S. Bonds, Poco, Sha Na Na, Buddy Miles, Rita Coolidge, Buffy Sainte-Marie, Brian Wilson, Ronnie Montrose, War, Martha Raye and Beverly D'Angelo. The program will feature a mixture of musical performances, readings and recitations.

Scene's call came from Denny Brewington, a former Nashville attorney now based in Phoenix and one of the concert's organizers and promoters. Brewington

the heart. There has never been an official national salute for our vets. And we really want country music represented on the show."

The idea for this salute originated with the widow of Lamar Williams, founder of the group Sea Level and one-time bassist for the Allman Brothers. Williams died from Agent Orange contamination. All monies raised by this marathon concert, says Brewington, will go to benefit the Lamar Williams Foundation for Agent Orange Relief, the Vietnam Veterans Leadership Program and the California Vietnam Veterans Memorial Commission.

Working with Brewington on the project are Jerry Buss, owner of the Forum and the L.A. Lakers; Avalon Attractions; Alex Bell of Village Recorder Studios in L.A.; and casting director Jerry Best.

For more information, contact Denny Brewington at (602) 955-1577, or Alex Bell at Village Recorder Studios, (213) 478-8227.

MCA RECORDS is still basking in the limelight following its spectacular concert launching the label's heralded Master Series. And those who attended the \$25 a person benefit held at the Vanderbilt Plaza Hotel are still talking about the wealth of musical styles showcased that night.

Larry Carlton is the Master Series' cornerstone, the artist with the most recognizable reputation, who—as MCA chief Jimmy Bowen puts it—"will get the line into record stores about two years faster than we could have without him." Carlton emceed the night, introducing the four other Master Series acts and dazzling the sellout audience with his own music whenever he picked up his guitar.

It was a night of pure showmanship and technical excellence. Carlton led off after welcoming remarks from Bowen, Bruce Hinton and Chet Atkins (who enjoyed a similar night of festivities last year with Carlton, Earl Klugh, George Benson and others when he debuted his CBS masterpiece, "Stay Tuned"). By the time Carlton's opening numbers were over it was obvious that the surprise hit of the evening might well have been his dynamic bass player, Abraham Laboriel, who stole every number he played on to Carlton's obvious pleasure.

Each of the Master Series artists is distinctively different. They include pianist Johnny Jarvis, Albert Lee, stand-up bassist Edgar Meyer (whose sense of humor flows through his performances with delight-

Country is unrepresented at Vietnam vets tribute

ton says he believes that there is a natural overlap between country music and the spirit of patriotism now spreading through America—and he is putting out the call for Nashville acts to participate in the marathon event.

"I know there are Nashville artists who support this country and its veterans, and I think it's vital that we have country performers on the show," he explains.

Brewington says he originally had spoken with Lee Greenwood, Charlie Daniels, and old friends Willie and Waylon when he was looking at a different date for the Forum concert. But when the decision was made to coincide the date with the Grammys in the hope of getting more name artists on the show, Greenwood and Daniels had to drop out due to previously arranged bookings. Jennings and Nelson are still on location in Tucson filming "Stagecoach."

Which leaves Brewington with a star-studded benefit bereft of country performers. He says the event's promoters are willing to pay routing and/or rescheduling expenses for major Nashville acts interested in participating in his national Vietnam veterans tribute.

"I realize a lot of performers are 'benefitted out' right now," Brewington says. "But this is an affair of

Marlboro Offers Cassette

NASHVILLE In its ongoing commitment to country music, Marlboro is offering a free 10-song cassette titled "The Best Of Marlboro Country Music, Volume I" with the purchase of a carton of its cigarettes throughout February.

Featured on the cassette are Merle Haggard's "Okie From Muskogee," Ronnie Milsap's "Stranger In My House," Ricky Skaggs' "Don't Cheat In Our Hometown," Lee Greenwood's "God Bless The U.S.A." and Hank Williams Jr.'s "All My Rowdy

Friends Have Settled Down." All the artists included are current or previous headliners on the annual Marlboro Country Music tour.

Highlighting the tie-in at the retail level are specially designed displays and point-of-purchase materials.

Marlboro, which is a division of Philip Morris, kicks off its spring '86 country music tour with a Feb. 28 concert headlined by Barbara Mandrell and Dolly Parton at the Universal Amphitheatre in Los Angeles.

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

127 REPORTERS

			NEW ADDS	TOTAL ON
HANK WILLIAMS, JR.	AIN'T MISBEHAVIN'	WARNER BROS./CURB	67	69
KENNY ROGERS	TOMB OF THE UNKNOWN LOVE	MCA	50	54
REBA MCENTIRE	WHOEVER'S IN NEW ENGLAND	MCA	48	52
ROSANNE CASH	HOLD ON	COLUMBIA	38	63
THE JUDDS	GRANDPA	RCA/CURB	33	102

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

RETAIL BREAKOUTS

54 REPORTERS

			NUMBER REPORTING
ANNE MURRAY	NOW AND FOREVER (YOU & ME)	CAPITOL	30
GEORGE STRAIT	YOU'RE SOMETHING SPECIAL TO ME	MCA	21
ALABAMA	SHE AND I	RCA	18
RANDY TRAVIS	1982	WARNER BROS.	12
DON WILLIAMS	WE'VE GOT A GOOD FIRE GOIN'	CAPITOL	12

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ACM Ready to Release Radio Research Results

NASHVILLE The Academy of Country Music is assembling the details of its recently instituted national study for comparing country music fans to other listeners. Results of the research program, encompassing more than 1,000 country music listeners, will be disclosed during the Country Radio Seminar here March 6-8.

The firm of Landsman/Webster in New York is conducting the research in five geographical regions of the U.S. Fans are being asked questions related to their listening habits, musical preferences, record buying patterns, concert attendance, radio station preferences,

earnings, education and professions.

Dean Landsman and Maurie Webster will present the results of their investigations with a slide presentation at the ACM's March 7 luncheon at the Opryland Hotel. They will also appear at the ACM's trade booth throughout the seminar to answer additional questions.

Ron Martin, chairman of the board of the Academy of Country Music, says the organization is working on plans to tour the slide presentation around the U.S. Additional survey material is under development for a future report to the advertising community.

Noting that "it is no secret that there was some decline in country music listenership in recent years," Martin says that early 1986 ratings indicate that the audience is on the increase.

"By providing this information to the nation's radio station program directors and general managers, artists, recording companies, publishers and others who will attend the seminar—we hope to give them a valuable tool which will enable them to better understand country music listeners and buyers," comments Martin.

KIP KIRBY



FOR WEEK ENDING FEBRUARY 22, 1986

Billboard TOP COUNTRY ALBUMS

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Compiled from a national sample of retail store and one-stop sales reports.					ARTIST	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	2	3	19	LEE GREENWOOD MCA 5622 (8.98)	1 week at No. One	STREAMLINE
2	4	5	14	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)		ROCKIN' WITH THE RHYTHM
3	1	1	14	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)		GREATEST HITS-VOLUME II
4	5	9	21	DAN SEALS EMI-AMERICA ST-17166 (8.98)		WON'T BE BLUE ANYMORE
5	6	10	19	RAY STEVENS MCA 5635 (8.98)		I HAVE RETURNED
6	3	2	23	EXILE EPIC FE40000		HANG ON TO YOUR HEART
7	9	7	19	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)		SHAKIN'
8	8	8	17	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)		GREATEST HITS
9	10	11	14	RICKY SKAGGS EPIC FE-40103		LIVE IN LONDON
10	12	13	19	WILLIE NELSON COLUMBIA FC 39990		HALF NELSON
11	7	4	16	KENNY ROGERS ● RCA AHL1-7023 (8.98) (CD)		THE HEART OF THE MATTER
12	14	15	13	JUICE NEWTON RCA 5493 (8.98) (CD)		OLD FLAME
13	15	16	24	GEORGE JONES EPIC FE 39598		WHO'S GONNA FILL THEIR SHOES
14	13	12	21	GEORGE STRAIT MCA 5605 (8.98)		SOMETHING SPECIAL
15	11	6	16	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE	
16	17	20	28	GARY MORRIS WARNER BROS. 25279 (8.98)		ANYTHING GOES
17	19	19	39	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056		HIGHWAYMAN
18	32	58	3	JOHN SCHNEIDER MCA 5668 (8.98)		A MEMORY LIKE YOU
19	22	18	48	GEORGE STRAIT ● MCA 5567 (8.98) (CD)		GEORGE STRAIT'S GREATEST HITS
20	20	22	34	ROSANNE CASH COLUMBIA FC 39463		RHYTHM AND ROMANCE
21	16	14	23	THE FORESTER SISTERS WARNER BROS. 25314		THE FORESTER SISTERS
22	21	21	53	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)		40 HOUR WEEK
23	25	31	25	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)		THERE'S NO STOPPING YOUR HEART
24	18	17	41	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)		GREATEST HITS VOL. 2
25	23	23	40	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)		PARDNERS IN RHYME
26	24	24	41	LEE GREENWOOD ● MCA 5582 (8.98) (CD)		GREATEST HITS
27	26	25	13	MERLE HAGGARD EPIC 40224		AMBER WAVES OF GRAIN
28	31	30	31	THE BELLAMY BROTHERS MCA/CURB 5586/MCA		HOWARD & DAVID
29	30	33	20	BARBARA MANDRELL MCA 5619 (8.98)		GET TO THE HEART
30	34	28	66	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)		WHY NOT ME
31	28	26	19	MEL MCDANIEL CAPITOL ST-12437 (8.98)		STAND UP
32	27	27	12	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)	
33	37	36	13	THE CHARLIE DANIELS BAND EPIC 39878		ME & THE BOYS
34	35	35	9	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)		GREATEST HITS
35	40	39	10	STEVE WARINER MCA 5672 (8.98)		LIFE'S HIGHWAY
36	36	45	6	GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)		IT'S JUST A MATTER OF TIME
37	39	38	32	JANIE FRICKE COLUMBIA 39975		SOMEBODY ELSE'S FIRE
38	38	46	11	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195		SMILE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	33	34	15	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
40	44	37	97	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
41	43	44	17	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
42	29	29	31	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
43	48	55	12	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
44	41	40	27	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
45	42	43	38	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
46	46	41	206	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
47	47	47	45	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
48	51	49	153	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
49	49	56	32	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
50	60	52	39	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
51	45	32	16	CONWAY TWITTY WARNER BRDS. 25294 (8.98)	CHASIN' RAINBOWS
52	52	57	231	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
53	54	50	10	ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
54	50	48	23	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
55	58	59	93	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
56	55	54	6	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
57	61	62	25	REBA MCENTIRE MCA 5585 (8.98)	HAVE I GOT A DEAL FOR YOU
58	67	71	18	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
59	64	63	4	THE KENDALLS MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO...AND ALL THE HITS
60	56	51	40	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
61	59	53	67	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
62	53	42	6	VARIOUS ARTISTS WARNER BROS. 25325 (8.98)	DALLAS-THE MUSIC STORY
63	68	74	407	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
64	69	75	205	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
65	65	—	10	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
66	62	66	45	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
67	63	65	35	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
68	57	61	29	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
69	70	69	15	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
70	71	67	26	JIM GLASER MCA/NOBLE VISION 5612/MCA (8.98)	PAST THE POINT OF NO RETURN
71	74	68	69	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
72	73	60	5	PATSY CLINE MCA 12 (8.98)	GREATEST HITS
73	72	70	5	DON WILLIAMS MCA 5671 (8.98)	GREATEST HITS VOL. IV
74	75	72	57	LEE GREENWOOD ● MCA 1573 (8.98)	SOMEBODY'S GONNA LOVE YOU
75	66	64	30	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA

○ 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	16	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	1 week at No. One MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
2	4	5	15	YOU CAN DREAM OF ME T.BROWN, J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
3	5	6	14	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
4	6	8	13	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
5	8	11	12	I COULD GET USED TO YOU B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05723
6	3	4	14	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
7	11	13	12	FAST LANES & COUNTRY ROADS T.COLLINS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
8	13	15	14	PLEASE BE LOVE S.BUCKINGHAM, M.GRAY (J.D.MARTIN, J.PHOTOGL)	MARK GRAY COLUMBIA 38-05695
9	15	17	11	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN, J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
10	14	16	14	OKLAHOMA BORDERLINE E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	VINCE GILL RCA 14216
11	16	19	12	YOU SHOULD HAVE BEEN GONE BY NOW P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS, P.FRIMMER)	EDDY RAVEN RCA 14250
12	1	2	14	MAKIN' UP FOR LOST TIME J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
13	19	24	9	DON'T UNDERESTIMATE MY LOVE FOR YOU J.CRUTCHFIELD (S.DIAMOND, S.DORFF, D.LOGGINS)	LEE GREENWOOD MCA 52741
14	18	22	11	DREAMLAND EXPRESS R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
15	20	27	10	YOUR MEMORY AIN'T WHAT IT USED TO BE N.WILSON (K.MORRISON, M.FIELDER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
16	21	28	7	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
17	22	29	9	IN OVER MY HEART R.HALL (W.ALDRIDGE, T.BRASFIELD, J.RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
18	23	31	7	CAJUN MOON R.SKAGGS (J.RUSHING)	RICKY SKAGGS EPIC 34-05748
19	7	9	15	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
20	25	32	6	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS, G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
21	26	33	5	SHE AND I H.SHEDD, ALABAMA (D.LOGGINS)	ALABAMA RCA 14281
22	24	30	11	SOME GIRLS HAVE ALL THE LUCK R.C.BANNON (J.FORTANG)	LOUISE MANDRELL RCA 14251
23	27	34	6	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN, G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
24	9	10	15	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
				*** HOT MOVER/SALES ***	
25	30	37	9	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
26	31	38	7	SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 88431 7-7/POLYGRAM
27	10	12	15	YOU ARE MY MUSIC, YOU ARE MY SONG N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
28	32	39	5	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
29	12	14	15	DOWN IN TENNESSEE J.ANDERSON, L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
30	37	43	6	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
31	38	44	5	I HAD A BEAUTIFUL TIME M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
32	39	45	4	ONCE IN A BLUE MOON N.LARKIN, E.T.CONLEY (T.BRASFIELD, R.BYRNE)	EARL THOMAS CONLEY RCA 14282
33	36	41	9	ARLENE C.ALLEN (C.ALLEN)	MARTY STUART COLUMBIA 38-05724
34	17	1	16	HURT R.LANDIS (J.CRANE, A.JACOBS)	JUICE NEWTON RCA 14199
				*** HOT MOVER/AIRPLAY ***	
35	43	55	3	FEELIN' THE FEELIN' E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
36	42	50	4	HEART DON'T FALL NOW R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
37	41	46	6	EVERY NIGHT M.WRIGHT (L.MARTINE, JR.)	PAKE MCENTIRE RCA 14220
38	29	20	19	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
39	44	49	5	SHOE STRING J.KENNEDY (S.HOGIN, D.GILLON)	MEL MCDANIEL CAPITOL 5544
40	48	53	4	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
41	28	18	15	PERFECT STRANGER J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (T.GOODMAN, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
42	52	—	2	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B.MAHER (J.O'HARA)	THE JUDDS RCA/CURB 14290/RCA
43	34	23	18	BURNED LIKE A ROCKET N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
44	33	7	17	JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
45	55	65	3	TONIGHT WE RIDE J.E.NORMAN (M.MURPHY, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28797
46	51	56	6	DON'T FALL IN LOVE WITH ME M.MORGAN, P.WORLEY (L.J.DALTON, M.MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
47	60	—	2	WORKING WITHOUT A NET J.BOWEN, W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
48	54	59	4	SEXY YOUNG GIRL J.BOWEN (M.DAVIS, B.WYRICK)	MAC DAVIS MCA 52765
49	40	21	18	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
50	35	26	12	EVERYDAY J.TAYLOR, P.ASHER, F.FILIPETTI (N.PETTY, C.HARDIN)	JAMES TAYLOR COLUMBIA 38-05681

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	68	3	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
52	59	67	4	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
53	46	35	18	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	DAN SEALS EMI-AMERICA 8289
54	66	—	2	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
55	57	62	5	THOSE MEMORIES OF YOU B.BECKETT (A.BRYANT)	PAM TILLIS WARNER BROS. 7-28806
				*** HOT SHOT DEBUT ***	
56	NEW			AIN'T MISBEHAVIN' J.BOWEN, H.WILLIAMS, JR. (F.WALLER)	HANK WILLIAMS, JR. WARNER BROS./CURB 7-28794/WARNER BROS.
57	50	54	5	THE BALLAD OF THE BLUE CYCLONE R.STEVENS (G.SUTTON, L.CHESTER)	RAY STEVENS MCA 52771
58	74	—	2	HOLD ON R.CROWELL, D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
59	61	66	5	MISSISSIPPI BREAK DOWN L.MORTON (C.WADLEY, C.R.KING)	TONI PRICE LUV 114/NSD
60	65	78	3	PLEASE BYPASS THIS HEART J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.UTLEY)	JIMMY BUFFETT MCA 52752
61	NEW			TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
62	67	77	3	AIN'T NO TELLIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05786
63	NEW			WHOEVER'S IN NEW ENGLAND J.BOWEN, R.MCENTIRE (K.FRANCESCHI, O.POWERS)	REBA MCENTIRE MCA 52767
64	47	48	6	GOODBYE MARIE L.BUTLER (D.LINDE, M.MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
65	NEW			HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
66	71	81	3	IN LOVE WITH HER B.HAYNES (A.BAKER)	ADAM BAKER AVISTA 8610
67	45	25	15	THE DEVIL'S ON THE LOOSE J.BRIDGES, G.SCRUGGS (L.WILLOUGHBY)	WAYLON JENNINGS RCA 14215
68	49	36	12	STILL HURTIN' ME J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
69	56	60	5	THE LONELINESS IN LUCY'S EYES B.BECKETT (D.A.COE)	JOHNNY LEE WARNER BROS. 7-28839
70	62	52	9	SHE DON'T CRY LIKE SHE USED TO J.KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
71	82	—	2	I JUST CAN'T TAKE THE LEAVING ANYMORE B.STULL (B.MCGUIRE, E.MOORE)	SUSAN RAYE WEST TEXAS AMERICA 1
72	53	40	19	MEMORIES TO BURN G.WATSON, L.Booth (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633
73	68	58	21	ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
74	63	42	21	NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
75	64	51	20	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
76	NEW			AMERICA IS G.KLEIN (H.DAVID, J.RAPOSO)	B.J. THOMAS COLUMBIA 38-05771
77	NEW			SWEET CAROLINE C.GRAY (N.DIAMOND)	CLAUDE GRAY COUNTRY INTERNATIONAL 208
78	72	74	4	WHEN YOU WERE BLUE AND I WAS GREEN J.KENNEDY (E.T.CONLEY)	JOE STAMPLEY EPIC 34-05758
79	70	57	15	I SURE NEED YOUR LOVIN' T.WEST (B.AERTS, J.RODMAN)	JUDY RODMAN MTM 72061/CAPITOL
80	69	47	20	MORNING DESIRE G.MARTIN (D.LOGGINS)	KENNY ROGERS RCA 14194
81	76	70	9	IF I DON'T LOVE YOU D.TOLLE (F.KNIPE)	JIM GLASER MCA/NOBLE VISION 52748/MCA
82	73	63	10	WHY YOU BEEN GONE SO LONG E.GORDY, JR., D.HUNGATE (M.NEWBURY)	BRENDA LEE MCA 52720
83	NEW			BIRDS OF A FEATHER T.WEST (M.RAGONA)	THE ALMOST BROTHERS MTM 72062/CAPITOL
84	NEW			TWO STEPS FROM THE BLUES R.RUFF (S.WINSLOW)	CARLETTE LUV 116/NSD
85	81	85	3	JUST A WOMAN J.BOWEN (S.HARRIS, C.MCKEE)	LORETTA LYNN MCA 52766
86	78	71	13	WHAT AM I GONNA DO ABOUT YOU N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
87	83	76	7	GOT MY HEART SET ON YOU R.DIXON, D.SCHAFFER (D.GRAY, B.RENEAU)	MASON DIXON TEXAS 5510
88	79	75	11	BABY WHEN YOUR HEART BREAKS DOWN T.CHOATE, D.WILSON, M.OSMOND (K.BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
89	89	87	5	YOU ARE THE ROCK (AND I'M THE ROLLING STONE) M.MORGAN, C.JACKSON (K.KELLEY)	CARL JACKSON COLUMBIA 38-05645
90	75	64	18	(BACK TO THE) HEARTBREAK KID T.DUBOIS, S.HENDRICKS (T.DUBOIS, V.STEPHENSON)	RESTLESS HEART RCA 14190
91	87	82	9	TRY ME R.PODOLAR (B.BURNETTE, S.CROPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
92	80	72	21	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
93	88	73	10	WHILE THE MOON'S IN TOWN F.FOSTER (P.MCMANUS, B.DIPIERO)	THE SHOPPE MTM 72063/CAPITOL
94	94	92	6	BREATHLESS IN THE NIGHT D.DARNELL (C.PYLE)	CHUCK PYLE URBAN SOUND 782
95	86	84	7	WHAT WE GONNA DO M.WRIGHT (R.FELDMAN, P.ROBINSON)	GUS HARDIN RCA 14255
96	90	86	18	THE LEGEND AND THE MAN C.TWITTY, D.HENRY, R.TREAT (C.PUTNAM, R.HELLARD, B.JONES)	CONWAY TWITTY WARNER BROS. 7-28866
97	77	69	5	NOW I'VE GOT A HEART OF GOLD J.STROUD (S.CURTIS)	SONNY CURTIS STEEM 110185
98	98	97	23	BREAK AWAY G.DAVIES, L.SKLAR (G.NICHOLSON, W.HOLYFIELD)	GAIL DAVIES RCA 14184
99	95	93	23	SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH)	JANIE FRICKE COLUMBIA 38-05617
100	99	99	11	AMERICAN WALTZ M.HAGGARD, B.MONTGOMERY (T.SEALS, J.GREENBAUM, E.SETSER)	MERLE HAGGARD EPIC 34-05734

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	1
2	4			THE ONE I LOVED BACK THEN	GEORGE JONES	3
3	5			YOU CAN DREAM OF ME	STEVE WARINER	2
4	6			THINK ABOUT LOVE	DOLLY PARTON	4
5	8			I COULD GET USED TO YOU	EXILE	5
6	10			FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	7
7	13			WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	9
8	15			PLEASE BE LOVE	MARK GRAY	8
9	14			OKLAHOMA BORDERLINE	VINCE GILL	10
10	16			YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	11
11	18			YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	15
12	26			DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	13
13	1			MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	12
14	23			100% CHANCE OF RAIN	GARY MORRIS	16
15	25			DREAMLAND EXPRESS	JOHN DENVER	14
16	27			CAJUN MOON	RICKY SKAGGS	18
17	29			IN OVER MY HEART	T.G. SHEPPARD	17
18	3			COME ON IN	THE OAK RIDGE BOYS	6
19	7			IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	19
20	24			SOME GIRLS HAVE ALL THE LUCK	LOUISE MANDRELL	22
21	28			SWEETER AND SWEETER	THE STATLER BROTHERS	26
22	30			1982	RANDY TRAVIS	25
23	—			YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	23
24	17			HURT	JUICE NEWTON	34
25	12			I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	24
26	20			I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	38
27	—			SHE AND I	ALABAMA	21
28	—			WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	20
29	9			YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	27
30	—			NOW AND FOREVER (YOU & ME)	ANNE MURRAY	28

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	1
2	4			YOU CAN DREAM OF ME	STEVE WARINER	2
3	5			THE ONE I LOVED BACK THEN	GEORGE JONES	3
4	6			THINK ABOUT LOVE	DOLLY PARTON	4
5	8			I COULD GET USED TO YOU	EXILE	5
6	3			COME ON IN	THE OAK RIDGE BOYS	6
7	11			FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	7
8	12			PLEASE BE LOVE	MARK GRAY	8
9	15			WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	9
10	13			OKLAHOMA BORDERLINE	VINCE GILL	10
11	14			YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	11
12	1			MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	12
13	19			DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	13
14	18			DREAMLAND EXPRESS	JOHN DENVER	14
15	7			IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	19
16	21			100% CHANCE OF RAIN	GARY MORRIS	16
17	20			YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	15
18	22			IN OVER MY HEART	T.G. SHEPPARD	17
19	9			I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	24
20	23			CAJUN MOON	RICKY SKAGGS	18
21	26			SHE AND I	ALABAMA	21
22	24			WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	20
23	25			SOME GIRLS HAVE ALL THE LUCK	LOUISE MANDRELL	22
24	27			YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	23
25	29			1982	RANDY TRAVIS	25
26	30			NOW AND FOREVER (YOU & ME)	ANNE MURRAY	28
27	10			YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	27
28	—			SWEETER AND SWEETER	THE STATLER BROTHERS	26
29	16			DOWN IN TENNESSEE	JOHN ANDERSON	29
30	—			NOTHING BUT YOUR LOVE MATTERS	L.GATLIN/GATLIN BROS.	30

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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 (17)	19
RCA/Curb (2)	
MCA (15)	18
MCA/Curb (2)	
MCA/Noble Vision (1)	
CAPITOL (6)	13
MTM (4)	
Capitol/Curb (2)	
Liberty (1)	
COLUMBIA	13
EPIC	12
WARNER BROS.	12
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
NSD	2
LUV (2)	
AVISTA	1
'STEEM	1
COUNTRY INTERNATIONAL	1
POLYGRAM	1
Mercury (1)	
TEXAS	1
URBAN SOUND	1
WESTEXAS AMERICA	1

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
16 100% CHANCE OF RAIN	(Chappell Music/Chriswald, ASCAP/Hopi, ASCAP/MCA Music)	
25 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
56 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills, ASCAP)	
62 AIN'T NO TELLIN'	(Love 7, ASCAP/Campesino, ASCAP)	
76 AMERICA IS	(Casa David, ASCAP/Jonico, ASCAP)	
100 AMERICAN WALTZ	(WB, ASCAP/Two Sons, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)	
33 ARLENE	(Fruit, BMI)	
88 BABY WHEN YOUR HEART BREAKS DOWN	(Golden Bridge, ASCAP) CPP	
90 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
57 THE BALLAD OF THE BLUE CYCLONE	(Flagship, BMI)	
83 BIRDS OF A FEATHER	(Uncle Artie, ASCAP)	
53 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
98 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
94 BREATHLESS IN THE NIGHT	(Bee N Flower, BMI/Variena, BMI)	
43 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CPP	
18 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
6 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)	
67 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
46 DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
13 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
29 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
14 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM	
40 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
37 EVERY NIGHT	(Ray Stevens, BMI)	
50 EVERYDAY	(Peer International, BMI) CPP	
7 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP	
35 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
64 GOODBYE MARIE	(Combine, BMI/Music City, ASCAP)	
87 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
42 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
65 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
92 HAVE MERCY	(Irving, BMI) CPP/ALM	
36 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
58 HOLD ON	(Chelcail, BMI/Atlantic, BMI)	
75 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
34 HURT	(CBS, ASCAP) CPP/B-3	
5 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
31 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
71 I JUST CAN'T TAKE THE LEAVING ANYMORE	(Rick Hall, ASCAP)	
24 I LOVE YOU BY HEART	(Somebody's, SESAC)	
79 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
38 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
81 IF I DON'T LOVE YOU	(Southwest, BMI)	
66 IN LOVE WITH HER	(Adam Baker, BMI)	
17 IN OVER MY HEART	(Rick Hall, ASCAP)	
19 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
85 JUST A WOMAN	(Blackwood, BMI/Dancing Water, ASCAP) CPP/ABP	
44 JUST IN CASE	(Pacific Island, BMI/Tree, BMI) CPP	
96 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
69 THE LONELINESS IN LUCY'S EYES	(Window, BMI/Captive, BMI) CPP	
52 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
12 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
72 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
51 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
59 MISSISSIPPI BREAK DOWN	(Little Ambr, BMI)	
80 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
74 NEVER BE YOU	(Gone Gator, ASCAP)	
30 NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
28 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyppo Toonz, BMI/California Phase, ASCAP) CPP	
97 NOW I'VE GOT A HEART OF GOLD	(Tree, BMI)	
10 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP	
49 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
32 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
3 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
54 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI)	
73 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
41 PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)	
8 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
60 PLEASE BYPASS THIS HEART	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)	
48 SEXY YOUNG GIRL	(Songpainter, BMI/Cross Keys, ASCAP)	
21 SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)	
70 SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)	
39 SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP) CPP	
22 SOME GIRLS HAVE ALL THE LUCK	(Kirshner, ASCAP/April, ASCAP) CPP/ABP	
99 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI) CPP	
68 STILL HURTIN' ME	(Fairydust, BMI)	
77 SWEET CAROLINE	(Stonebridge, ASCAP)	
26 SWEETER AND SWEETER	(Statler Brothers, BMI)	
1 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
4 THINK ABOUT LOVE	(Mallven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP) CPP	
55 THOSE MEMORIES OF YOU	(Bill Monroe, BMI)	
61 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L.August, ASCAP)	
45 TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)	
91 TRY ME	(Billy Beau, ASCAP/Tapadero, BMI) CPP	
84 TWO STEPS FROM THE BLUES	(Checkmate, BMI)	
20 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)	
86 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisons, BMI) CPP	
95 WHAT WE GONNA DO	(Warner Bros., ASCAP/Refuge, ASCAP/Orcas, ASCAP/Warner-Elektra-Asylum, BMI/Watchpocket, BMI/Warner-Tamerlane, BMI)	
9 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
78 WHEN YOU WERE BLUE AND I WAS GREEN	(Blue Moon, ASCAP/Easy Listening, BMI) CPP	
93 WHILE THE MOON'S IN TOWN	(Music City, ASCAP/Combine, BMI)	
63 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
82 WHY YOU BEEN GONE SO LONG	(Acuff-Rose, BMI)	
47 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
27 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP) CPP	
89 YOU ARE THE ROCK (AND I'M THE ROLLING STONE)	(Jack & Gordon, ASCAP)	
2 YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren Songs, BMI)	
11 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
15 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP	
23 YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)	

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	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.



Brooklyn Dreams. At Brooklyn's Clara Barton High School the Weather Girls, Izora Armstead and Martha Wash, join Rep. Major Owens at a Martin Luther King Jr. birthday celebration that attracted 2,000 Brooklynites.

'85 'Not a Bad Year' for Rick 'Glow' Was Dim, but James Gave Other Artists Hits

BY NELSON GEORGE

NEW YORK Was 1985 a bad year for Rick James? Though his "Glow" album sold only around 400,000 units, a far cry from his previous platinum efforts, representatives of the Motown star make a good case that it was actually a year of "growth and expansion" for James.

"Nineteen eighty-five was not a bad year for us," says Leroi Johnson, president of James' Mary Jane Productions, who says the company's publishing arm, Stone City Music, earned more than \$500,000 last year. Much of this revenue was generated by top five pop hits written by James for Eddie Murphy ("Party All the Time") and the Mary Jane Girls ("In My House"), as well as two top 10

black singles for himself ("Glow," "Can't Stop") and Val Young's top 20 black single "Seduction." Murphy's album, of which "Party All the Time" is the centerpiece, has reportedly sold more than 700,000 units.

Overall, Johnson asserts, "While we were slightly off in terms of sales from the years we had albums from Rick like 'Street Songs,' when you factor in the Mary Jane Girls' sales of 700,000 albums, Rick's sales of 'Can't Stop,' and combine the sales of two of our developing acts, Val Young and Process & the Doo Rags, we did well."

Process & the Doo Rags' Columbia debut was a sales disappointment, but Johnson says James and Columbia are committed to the group. "The Process record did well in the major markets in the East: New York, Philadelphia, Chicago, and Atlanta," he says. "It just didn't break in any of the secondary markets. So we feel we have a sales base to work from. Though we never had a breakthrough record, each of the four singles did something somewhere."

It was speculated last year that James didn't tour because of his efforts to get financing for a film musical. "We're spending a lot of money developing a script that we can be happy with," says Johnson. "Now it is a matter of timing. We know there have been and will be more black films with music geared for release. We don't want to get lost in a crowd. Besides, Rick knows that it is music that generates the dollars for him, and we don't want to get too far away from it."

As for a tour, Johnson says James, along with the Doo Rags, the Mary Jane Girls, the Stone City Band and Val Young, will hit the road this summer. Last fall the Mary Jane Girls did 40 dates, 20 of them as headliners, marking the first time any of James' offshoots

had headlined dates while affiliated with him. Former creative partner Teena Marie, who recorded with James' band, always toured with him during her years at Motown. The Mary Jane Girls will be heard on the soundtrack to a new Blake Edwards film.

One of Mary Jane Productions' most interesting activities is its development of the Ultimately line of action wear. The four-year-old operation is earning \$300,000 to \$400,000, according to Johnson.

"We are not using the Rick James name, but decided to establish it on its own," he says. "We do use the company to prepare T-shirts and other tour merchandise. What we have concentrated on is slow growth through major chains and boutiques. We didn't want to simply have the clothes associated with music through any cross-promotion with Rick."



Q Cued. Composer/producer/musician Quincy Jones, left, talks with Ed Bradley on a recent edition of "60 Minutes." The profile, which included an interview with Michael Jackson, was titled "His Friends Call Him Q."

THE RHYTHM & BLUES

by Nelson George

Nelson George is on vacation. This week's column was written by Billboard contributor Steven Ivory.

THERE ARE NEW ALBUMS from female vocalists Janet Jackson and Anita Baker that are worth a special listen. Both projects not only represent the best of their black pop musical directions, but are also marked progressions for both artists.

"Control," Jackson's new album, finds her working with the Minneapolis production team of Jimmy "Jam" Harris and Terry Lewis. This is the first time Harris and Lewis collaborated with one of their subjects. It also is the first time the artist was directly involved in virtually every phase of production. Not only is she listed as co-producer and co-writer (with Harris and Lewis) on eight of the album's nine tracks—she is also credited with contributing some keyboard and synthesizer work on all of the tracks.

The results are primo Minneapolis. The brisk stride of "When I Think Of You," the exotic "Funny How The Time Flies," a somber "Let's Wait Awhile," and "You Can Be Mine" with its mighty pocket groove,

Janet Jackson takes 'Control' on new release

emerge as the album's best moments. Vocally, Jackson is more aggressive than ever. Indeed, her exhibition of sass and funkiness is certainly more provocative than anything Jackson has ever put on wax.

In any case, "Control" is an important work for both artist and producer. It is Janet's ticket to individuality and the formal entry of Harris and Lewis into the pop mainstream once and for all—we hope.

"Rapture," Anita Baker's debut project for Elektra and first LP in almost three years, is more conventional than Jackson's showing, yet equally satisfying. The singer served as executive producer on the project, which delivers more of the solid soul that made Baker's "Songstress" LP (on the indie Beverly Glen label) a strong contender on national r&b charts.

During her hiatus—induced by legalities surrounding her Beverly Glen departure—Baker left behind a loyal following whose appetite for non-synthetic soul (remember full rhythm sections?) will be more than satisfied by bold soul like the dramatic "You Bring Me Joy," the smokey room blues of "Been So Long," and melodic delights like "Sweet Love" and the title track.



Baker's voice soars like a bird above these tracks, some of which she composed. The album, due later this month, should do quite well in the marketplace.

SHORT STUFF: Randy Jackson has begun production on a solo album for A&M. This development comes on the heels of rumors that Epic, perhaps in anticipation of a new Michael Jackson LP, has put production of a Jacksons group album on hold indefinitely. A&M has also recruited Minneapolis musician Charles Smith, also known as Chazz. Chazz was founder of Grand Central, the band that spawned Morris Day, Andre Cymone and of course Prince. Chazz is a multi-instrumentalist who composes as well. If those credits are reminiscent of Prince's, there is good reason: Chazz is the musician's first cousin. While on the subject of Minneapolis musicians, Cymone has produced some tracks for vocalist Jodi Watley, best known as an original Shalamar member.

To no one's surprise, El DeBarge and the group DeBarge have begun recording separate albums for Motown. During the group's last couple of singles, lead singer El has held top billing... Vanessa Williams and P-Funk master George Clinton have been in the studio together. Insiders report the results to be quite interesting... When New Edition kicks off its national tour of large venues this March, its live presentation will have swelled substantially compared to last year. The set includes a tri-level castle and intricate laser/light show. "Let's put it this way," says a member of the NE camp, "We've gone from using one semi-trailer to five." "All For Love," the group's second MCA LP, is on the way to platinum.

Much ado is made when black and white artists team, but let's not forget how sweet it can be when black acts guest on each other's projects, exemplified during Roger Troutman/Zapp's current Warner Bros. high-tech funk single, "Computer Love," during which the Gap Band's Charlie Wilson delivers a simmering vocal performance. Wilson is currently in the studio cutting tracks for an Oakland, Calif.-based female vocalist named Peebles.

Basketball-star-turned-record-mogul Kareem Abdul-Jabbar's new MCA-distributed Cranberry jazz label is still in the process of setting up offices. In the meantime, all tapes and inquiries should be forwarded to MCA's Universal City, Calif. address, in care of Rod McGraw, the new label's acting general manager.

(Continued on page 57)

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	NEW ADDS	TOTAL ON
STEVIE WONDER OVERJOYED MOTOWN	26	27
NU SHOOZ I CAN'T WAIT ATLANTIC	23	42
THE JETS CRUSH ON YOU MCA	21	27
WHISTLE NOTHING SERIOUS JUST BUGGIN' SELECT	21	31
TEDDY PENDERGRASS LOVE 4/2 ASYLUM	21	64

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

	NUMBER REPORTING
THE GAP BAND GOING IN CIRCLES TOTAL EXPERIENCE	27
KASHIF DANCING IN THE DARK (HEART TO HEART) ARISTA	18
JANET JACKSON WHAT HAVE YOU DONE FOR ME LATELY A&M	18
JUICY SUGAR FREE PRIVATE 1	18
NEW EDITION A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA	17

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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	SALES	
					SALES	AIRPLAY
1	1	LET ME BE THE ONE	FIVE STAR	2	1	1
2	2	DO ME BABY	MELI'SA MORGAN	1	2	4
3	4	GUILTY	YARBROUGH & PEOPLES	3	3	3
4	10	YOUR SMILE	RENE & ANGELA	4	4	9
5	5	SECRET LOVERS	ATLANTIC STARR	11	5	6
6	8	WHEN THE GOING GETS TOUGH	BILLY OCEAN	6	6	5
7	11	HOW WILL I KNOW	WHITNEY HOUSTON	5	7	8
8	14	TENDER LOVE	FORCE M.D.'S	7	8	13
9	7	THE SWEETEST TABOO	SADE	9	9	15
10	3	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	13	10	14
11	12	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	8	11	10
12	13	LIVING IN AMERICA	JAMES BROWN	10	12	7
13	17	CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	22	13	2
14	18	COMPUTER LOVE	ZAPP	12	14	19
15	6	GO HOME	STEVIE WONDER	17	15	17
16	23	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	14	16	21
17	9	I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	23	17	22
18	21	NIGHTMARES	DANA DANE	25	18	11
19	24	THE COLOR OF SUCCESS	MORRIS DAY	16	19	16
20	15	STAND BACK	STEPHANIE MILLS	15	20	24
21	—	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	20	21	26
22	16	DIGITAL DISPLAY	READY FOR THE WORLD	30	22	27
23	26	AFFECTION	TA MARA & THE SEEN	19	23	—
24	—	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	18	24	12
25	19	SAY YOU, SAY ME	LIONEL RICHIE	33	25	—
26	20	WHAT YOU BEEN MISSIN'	STARPOINT	28	26	20
27	—	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	21	27	23
28	27	FAIRYTALE LOVER	UTFO	36	28	28
29	—	I'D RATHER BE BY MYSELF	EBO	39	29	—
30	—	NO FRILLS LOVE	JENNIFER HOLLIDAY	29	30	—

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	AIRPLAY	
					SALES	AIRPLAY
1	1	DO ME BABY	MELI'SA MORGAN	1	1	1
2	4	HOW WILL I KNOW	WHITNEY HOUSTON	5	2	4
3	3	WHEN THE GOING GETS TOUGH	BILLY OCEAN	6	3	3
4	9	YOUR SMILE	RENE & ANGELA	4	4	9
5	6	TENDER LOVE	FORCE M.D.'S	7	5	6
6	5	GUILTY	YARBROUGH & PEOPLES	3	6	5
7	8	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	8	7	8
8	13	COMPUTER LOVE	ZAPP	12	8	13
9	15	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	14	9	15
10	14	LIVING IN AMERICA	JAMES BROWN	10	10	14
11	10	THE COLOR OF SUCCESS	MORRIS DAY	16	11	10
12	7	LET ME BE THE ONE	FIVE STAR	2	12	7
13	2	THE SWEETEST TABOO	SADE	9	13	2
14	19	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	18	14	19
15	17	AFFECTION	TA MARA & THE SEEN	19	15	17
16	21	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	21	16	21
17	22	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	20	17	22
18	11	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	13	18	11
19	16	SECRET LOVERS	ATLANTIC STARR	11	19	16
20	24	ANOTHER NIGHT	ARETHA FRANKLIN	24	20	24
21	26	HOT	ROY AYERS	26	21	26
22	27	GOING IN CIRCLES	THE GAP BAND	32	22	27
23	—	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	27	23	—
24	12	GO HOME	STEVIE WONDER	17	24	12
25	—	DIANA	EUGENE WILDE	31	25	—
26	20	HIGH FASHION	THE FAMILY	35	26	20
27	23	NO FRILLS LOVE	JENNIFER HOLLIDAY	29	27	23
28	28	NIGHTMARES	DANA DANE	25	28	28
29	—	SUGAR FREE	JUICY	37	29	—
30	—	AFTER YOU	BERNARD WRIGHT	40	30	—

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BLACK SINGLES BY LABEL™

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

LABEL	NO. OF TITLES ON CHART
EPIC (2)	11
CBS Associated (2)	
Private I (2)	
Carrere (1)	
P.I.R. (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
COLUMBIA (7)	8
Def Jam (1)	
MOTOWN (1)	8
Gordy (3)	
Tamla (3)	
Motown/Conceited (1)	
WARNER BROS. (5)	8
Geffen (1)	
Paisley Park (1)	
Warner Bros./Tommy Boy (1)	
ARISTA (6)	7
Jive (1)	
CAPITOL (5)	7
Manhattan Island (1)	
Red Label (1)	
RCA (4)	7
Total Experience (3)	
MCA	6
ATLANTIC (1)	5
Island (2)	
Philly World (2)	
POLYGRAM	5
Mercury (4)	
Atlanta Artists (1)	
A&M	4
ELEKTRA (3)	4
Asylum (1)	
PROFILE	3
EMI-AMERICA (1)	2
Manhattan (1)	
SELECT	2
CHRYSALIS	1
China/Chrysalis (1)	
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
First String/Fantasy (1)	
FAST FIRE	1
JAMPACKED	1
MALACO	1
MUSIC SPECIALISTS	1
NEXT PLATEAU	1
REFLECTIONS ON RECORDS	1
ROULETTE	1
Domino (1)	
SUNNYVIEW	1
SUTRA	1
Fever (1)	
VANGUARD	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
19 AFFECTION	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
50 AFTER THE LOVE HAS GONE	(Terrace, ASCAP) CPP	
40 AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	
96 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI/Willesden, BMI)	
24 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	
99 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	
69 BEST FRIENDS	(Blue Tear Drop, BMI/Temp Co., BMI)	
54 BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)	
76 BUST THIS RHYME	(Fools Prayer, BMI/Salski, BMI/Plum Place, BMI/Diamond In The Sky, BMI)	
87 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	
22 CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP/Zomba, ASCAP)	
88 CARAVAN OF LOVE	(WB, ASCAP/JJ, ASCAP) CPP	
86 COLDER ARE MY NIGHTS	(Michelle, ASCAP/Johnny Yuma, BMI)	
16 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
12 COMPUTER LOVE	(Troutman's/Saja, BMI)	
62 CONGA	(Foreign Imported, BMI) CPP	
89 COULD IT BE I'M FALLING IN LOVE	(Assorted, BMI/Bellboy, BMI)	
97 COUNT ME OUT	(New Generation, ASCAP)	
42 DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashil, BMI/Music Corp. Of America, BMI)	
31 DIANA	(Philly World, BMI)	
30 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	
1 DO ME BABY	(Controversy, ASCAP)	
44 DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	
55 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) CPP/ABP	
52 DON'T SAY NO TONIGHT	(Philly World, BMI)	
91 DON'T STOP THE ROCK	(Music Specialists, BMI)	
36 FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
72 FREEDOM	(Golden Torch, ASCAP) CPP	
41 FUNKY LITTLE BEAT	(Happy Stepchild, BMI)	
17 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
32 GOING IN CIRCLES	(Por Pete, BMI)	
98 A GOOD-BYE	(All Seeing Eye, ASCAP/Larry Junior, BMI)	
3 GUILTY	(Tempco, BMI)	
79 THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
8 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)	
85 HE'S A PRETENDER	(Chardax, BMI)	
35 HIGH FASHION	(Parisons, ASCAP)	
20 HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Black Bull, ASCAP/Bertam, ASCAP) CPP	
26 HOT	(Mtume, ASCAP)	
73 HOW COULD IT BE	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP)	
5 HOW WILL I KNOW	(Irving, BMI) CPP/ALM	
23 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
65 I CAN'T WAIT	(Poolside, BMI)	
70 I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)	
68 I NEED LOVE	(Eat Your Heart Out, BMI/Hot Boy, ASCAP)	
48 I NEED YOU	(Lynn-Ro, BMI/Dellern, BMI/Century City, ASCAP)	
57 I THINK IT'S LOVE	(Black Stallion, BMI/Jobete, ASCAP/See This House, ASCAP/Black Bull, ASCAP)	
39 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
51 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
60 IF ONLY FOR ONE NIGHT	(Almo, ASCAP/Rutland, ASCAP) CPP/ALM	
84 IF YOU DON'T KNOW ME	(Assorted, BMI)	
64 IF YOU SHOULD EVER BE LONELY	(Happy Stepchild, BMI)	
82 I'LL BE ALL YOU EVER NEED	(Music Specialist, BMI)	
66 I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
43 IN THE MORNING TIME	(Almo, ASCAP/lpm, ASCAP) CPP/ALM	
21 INSATIABLE WOMAN	(WB, ASCAP/JJ, ASCAP) CPP/ABP	
67 INSPECTOR GADGET	(Saban, ASCAP)	
34 KING HOLIDAY	(King Dream, ASCAP)	
71 LEARN FROM THE BURN	(Hot Desert/High Power, BMI)	
61 LEGS	(Bullfalo, BMI/Perfect, BMI)	
2 LET ME BE THE ONE	(Brampton, ASCAP)	
27 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
10 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
100 LOCK AND KEY	(Spectrum VII, ASCAP) CPP	
38 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	
94 LOVE ALWAYS FINDS A WAY	(Snow Songs, BMI/Dyad, BMI)	
58 A LOVE BIZARRE	(Sister Fate, ASCAP)	
47 LOVE'S GONNA GET YOU	(House Of Fun, BMI)	
74 LUCY	(Jobete, ASCAP)	
92 MEMBERS ONLY	(Lynn-Ro, BMI/Dellern, BMI/Century City, ASCAP)	
90 MOMENTS IN LOVE	(Perfect, BMI/Unforgettable, BMI/Island, BMI)	
25 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
29 NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	
63 NO MORE	(Troutman's, BMI/Saja, BMI)	
95 NO SHOW	(Keejue, BMI/Danica, BMI)	
77 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	
45 THE ONE YOU LOVE	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP	
83 OVERJOYED	(Jobete, ASCAP/Black Bull, ASCAP)	
93 OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI) CPP/CLM	
46 PAIN	(Miami Spice, ASCAP)	
75 PARTY FREAK	(All Seeing Eye, ASCAP)	
14 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
33 SAY YOU, SAY ME	(Brockman, ASCAP) CPP/CLM	
11 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
53 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP	
49 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI) CPP/ABP	
15 STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)	
37 SUGAR FREE	(Tricky-Trac, BMI)	
80 THE SUPERBOWL SHUFFLE	(Red Label, BMI)	
9 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
7 TENDER LOVE	(Flyte Tyme, ASCAP)	
13 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane,	

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.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
1	1	2	9	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS
2	4	7	4	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
3	5	11	5	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
4	3	5	8	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
5	6	10	9	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE
6	9	12	5	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
7	7	6	8	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
8	12	23	4	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
9	2	1	12	NO FRILLS LOVE (REMIX) GEFLEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
10	11	19	5	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA
11	21	42	3	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
12	13	18	5	SKIPS A BEAT MOTOWN 4555MG	WARP 9
13	10	9	9	JOHNNY COME HOME/BLUE I.R.S. 23578/MCA	◆ FINE YOUNG CANNIBALS
14	20	25	4	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
15	14	14	9	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
16	24	32	3	COME TO MY AID ELEKTRA 0-66867	◆ SIMPLY RED
17	34	—	2	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
18	19	22	9	I'VE GOT MY EYE ON YOU PANORAMIC PRI1207	BLACK IVORY
19	17	17	10	CITIES IN DUST GEFLEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
20	23	24	5	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
21	22	28	4	IN THE MORNING TIME A&M SP-12166	TRAMAINE
22	26	31	5	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL V-15213	◆ FREDDIE JACKSON
23	15	16	6	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
24	8	3	11	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
25	18	21	8	REFLECTIONS/SORRY WRONG NUMBER RECORD SHACK/MEGA RSD-6955	EVELYN THOMAS
26	27	29	5	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
27	37	—	2	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
28	46	—	2	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
29	30	35	5	LEGS CHRYSALIS 4V9-42934	◆ ART OF NOISE
30	33	43	3	CLOUD NINE METROPOLIS MET-350/EMERGENCY	MYSTERY ASSIGNMENT
31	40	—	2	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
32	38	44	5	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
33	49	—	2	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
34	39	46	3	BABY DON'T STOP ME SEA BRIGHT PAL-7094/PROFILE	QUEST FOR LIFE
35	35	39	4	CLOSE TO ME ELEKTRA PROMO	◆ THE CURE
36	45	—	2	GET RIGHT NEXT TO YOU EMERGENCY EMD5 6559	SHADY
37	31	40	4	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JD1-9431/ARISTA	◆ BILLY OCEAN
38	42	—	2	SOMETHING ABOUT YOU/COUP D'ETAT POLYDOR 883 362-1/POLYGRAM	◆ LEVEL 42
39	48	48	3	AFTER THE LOVE HAS GONE NEXT PLATEAU NP-50037	PRINCESS
40	16	4	14	SLAVE TO THE RHYTHM (LP CUTS) MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
41	36	33	5	THE BOTTOM LINE/BAD COLUMBIA 44-05324	◆ BIG AUDIO DYNAMITE
42	47	47	4	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
43	41	41	4	DON'T GIVE IT AWAY SELECT FMS62262	ALEXIS
44	NEW ▶			(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
45	43	36	6	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT
46	NEW ▶			WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) ARISTA AD1-9423	JERMAINE STEWART
47	28	15	12	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
48	NEW ▶			I'D DO IT ALL AGAIN (REMIX) MOTOWN 4556MG	SAM HARRIS
49	NEW ▶			SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL
50	NEW ▶			THE ALBUM (LP CUTS) SLEEPING BAG TLX-6	MANTRONIX

BREAKOUTS

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

1. ANOTHER NIGHT (REMIX) ARETHA FRANKLIN ARISTA
2. NO MORE SHIRLEY MURDOCK ELEKTRA
3. CHIEF INSPECTOR/NOVELA DAS NOVE WALLY BADAROU IVA/ISLAND
4. ONE MORE SHOT (REMIX) SPACE MONKEY MCA
5. SANCTIFY YOURSELF SIMPLE MINDS A&M
6. FUNKY LITTLE BEAT CONNIE SUNNYVIEW
7. SWEETHEART RAINY DAVIS SUPERTRONICS
8. LIFE'S WHAT YOU MAKE IT (REMIX) TALK TALK EMI-AMERICA

BREAKOUTS

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

1. GOTTA FIND A WAY RUSS BROWN JUMP STREET
2. ANOTHER NIGHT (REMIX) ARETHA FRANKLIN ARISTA
3. CLOUD NINE MYSTERY ASSIGNMENT METROPOLIS
4. CHIEF INSPECTOR/NOVELA DAS NOVE WALLY BADAROU IVA/ISLAND
5. WEST END GIRLS (REMIX) PET SHOP BOYS IMPORT (PARLOPHONE.UK)
6. THE RIVER/SUNSHINE TOTAL CONTRAST LONDON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
2	7	8	5	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
3	11	20	3	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL
4	2	2	10	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER
5	4	4	18	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	◆ PHYLLIS NELSON
6	5	5	11	NO FRILLS LOVE (REMIX) GEFLEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
7	8	12	9	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
8	14	26	3	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
9	3	3	13	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
10	10	11	6	AFTER THE LOVE HAS GONE NEXT PLATEAU NP 50037	PRINCESS
11	NEW ▶			WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
12	6	6	10	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
13	16	33	3	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
14	13	17	10	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
15	17	41	3	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
16	9	10	14	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
17	15	9	18	BABY TALK VANGUARD SPV-89	◆ ALISHA
18	18	18	9	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
19	21	32	4	YOUR SMILE/DRIVE MY LOVE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA
20	20	15	24	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
21	12	7	13	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
22	44	—	2	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
23	23	46	5	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
24	31	38	4	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA
25	37	—	2	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
26	50	—	2	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
27	28	28	5	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
28	32	30	9	CITIES IN DUST GEFLEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
29	30	22	6	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JD1-9431/ARISTA	◆ BILLY OCEAN
30	22	19	11	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR
31	26	24	5	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
32	24	27	6	DO ME BABY CAPITOL V-15211	◆ MELI'SA MORGAN
33	49	—	2	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
34	NEW ▶			SIDEWALK TALK EMI-AMERICA V-19204	JELLYBEAN
35	29	43	4	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
36	19	37	7	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
37	25	14	13	FEEL THE SPIN GEFLEN 0-20391/WARNER BROS.	DEBBIE HARRY
38	40	25	4	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER
39	27	23	10	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
40	36	50	5	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE
41	43	—	2	STIMULATION TWIN TOWER TT1002	STIMULATION
42	42	42	3	BASS ROCK EXPRESS 4 SIGHT 3-85-FS-9	MC-ADE
43	47	47	3	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT
44	RE-ENTRY			FUNKY LITTLE BEAT SUNNYVIEW SUN 431/BECKET	CONNIE
45	48	21	12	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
46	NEW ▶			I'M NOT GONNA LET (REMIX) IMPORT (MCA.UK)	COLONEL ABRAMS
47	39	—	2	JOHNNY COME HOME/BLUE I.R.S. 23578/MCA	◆ FINE YOUNG CANNIBALS
48	NEW ▶			TEMPT ME SUITE BEAT	LISA
49	45	45	3	HIT THAT PERFECT BEAT IMPORT (FORBIDDEN FRUIT.UK)	BRONSKI BEAT
50	41	—	2	SUPERBOWL SHUFFLE RED LABEL V-73060/CAPITOL	◆ CHICAGO BEARS SHUFFLIN' CREW

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

Dance TRAX



by Brian Chin

SOME IMPORTANT new singles: Prince's "Kiss" (Warner Bros.) must have been considered a gift by all the similarly tagged radio stations. Black radio and clubs should most certainly be pleased also by this hard-hitting, starkly produced throwback to the falsettoed "Dirty Mind" period. He sounds like a geisha again—dangerously, androgynously seductive.

And look who should also have a new single out this week—former Prince protegee Vanity. Her "Under the Influence" (Motown) is very much a mainstream club and radio record, the most attractive one she's ever made, with its silky waves of backup voices and flowing groove. Three long Morales/Munzibai mixes are provided in various states of strip-down.

A&M's promo 12-inch from the forthcoming "Pretty In Pink" soundtrack pairs two key cuts: the revival of the Psychedelic Furs' 1981 title song, lengthened and cleaner by far than the original, and "If You Leave" by OMD—another magical beat/ballad, co-produced by New York mix specialist Tom Lord-Alge.

Forced out by pre-release radio play in New York, Man Friday's "Love Heartache," the second release by New York's Vinyl Mania, hits a deep, sinuous groove, underscored by a soulful, contemplative lead vocal. Magnetic underground music.

TWO IMPORTANT albums: Janet Jackson's "Control" (A&M) sees her jumping feet first into funk, holding hands with Jimmy Jam and Terry Lewis. Backing up "What Have You Done" (one of several singles breaking incredibly quickly this month) are "Control" and "Nasty," presented as a 10-minute hard-funk medley; also, "The Pleasure Principle," a slightly more soft-edged disco cut produced by Secret collaborator Monte Moir.

Total Contrast's self-titled debut (London) is an album with no weak spot whatsoever. It's eight strong

and individually identifiable songs in a row. For clubs: "Hit and Run," with a big, brittle beat; "How Many Reasons," midtempo and forceful; and the soulful and edgy "What You Gonna Do About It." Then a stunning surprise at the very end comes "Entangled" to discover—the most compelling dance cut, a creative merging of dance with Euro-pop. Personality and variety, you can't beat it.

BRIEFLY: Rene & Angela's "Drive My Love" (Mercury) hits a good, staccato groove, remixed from their surprisingly deep album... Talk Talk is back after a year's layoff with "Life's What You Make It" (EMI-America), a midtempo radio song transformed to a sleaze record by producer Tim Friese-Greene's vocal remix: Mark Berry's dub is outstanding and indistinguishable from a black American record... Black Ivory's "I've Got My Eye on You" (Panoramic) brings out a forceful synthesized bass, as remixed by George Rodriguez and Tony Humphries... Cock Robin's "The Promise You Made" (Columbia) veers from low-key Euro-rock into a punchy break and wind-up, in a new John Potoker mix... Original Concept's "Can You Feel It" (DefJam/Columbia) opens with cheers from a Jacksons concert, and goes into a hollow beat-box riff, sparked by drop-ins, we think, from Bobby Byrd's "Get Up, Get Into It, Get Involved"... Alyson Williams' "Yes We Can Can" (Profile) is a stylish remake of the Pointer Sisters' 1973 hit—not a brilliant recasting but well structured at the end.

NOTES: Skipworth & Turner have been signed to Warner Bros. where producer Patrick Adams will record a new album with the duo... Other signings: Gwen Guthrie to Polygram... O'Chi Brown's "Whenever You Need Somebody" import also to Polygram, which will issue both the original and Harlequin-style "Pull It Off" mixes... Information So-

ciety's "Running" signed to Tommy Boy from original label Wide Angle. The new pressing will be a remix by Joey Gardner and "Little" Louis Vega, credited with breaking the Kraftwerk-like record in the Bronx... Taffy's "Midnight Radio" import to Emergen-

cy. Release watch: The original Bobcat version of Pet Shop Boys' "West End Girls" has been re-released on CBS Associated to take advantage of EMI-America's delayed release of the Stephen Hague-produced re-cut version now breaking out in retail on Parlophone import... Colonel Abrams' "I'm Not Gonna Let" remix (MCA) by Tim Regisford, noted here last time, is due for release today—it was John Morales who did the uncredited import mix... Polydor has plans for a special 12-inch single with Shep Pettibone remixes and Richard Scher keyboard overdubs of Level 42's pop-charting "Something About You" and the band's hit "World Machine."

THIS WEEK IN DANCE: 1978... The Bee Gees have settled in for an extended domination of the pop charts... New releases include Carl Bean's "I Was Born This Way," a 1975 underground hit remade Philly-style on Motown, to be re-released years later due to popular demand; "Come Into My Heart," USA-European Connection (Marlin), the first disco-dub record; Kongas' rock-disco "Africanism" (Polydor) and, entering the country on import, Generation X's "Ready, Steady, Go."

WE SEND slushy long-distance greetings to the attendees of the mid-winter music conference in sunny Florida. Two cents: DJs are here to break music, not merely report it. Club DJs created the style and form of club music before "disco," "dance," or even "club promotion" were operative terms. They rock the cradle of pop music and have earned the right to exercise their opinions without being browbeaten to death.

NASHVILLE SCENE

(Continued from page 48)

ful unexpectedness), Dobro master Jerry Douglas, and the team of Mike Utley & Robert Greenidge. This last act is truly something unusual—despite two of Greenidge's three steel drums having been lost en route from Los Angeles, he matched his style of percussion with Utley's keyboards in mesmerizing rhythmic fashion.

On loan for the night from Warner Bros. Records was Mark O'Connor who lent his expertise on fiddle and violin to the proceedings. Also revving up the pace were Carlton's drummer and noted studio player Rick Marotta, Nashville drummer Larrie Londin and former Toto bassist David Hungate.

More than 500 people attended the show, raising some \$10,000 for the W.O. Community School of Music (which provides music training at nominal fees for underprivileged children). So successful has the W.O. Smith project been since its inception over a year ago that three more neighborhood branches are being established in this city during the next month. The school's faculty is comprised of volunteer musicians and professors from all areas of Nashville's music community.



Country Boy. Ricky Skaggs, 1985 CMA Entertainer Of The Year, performs on "Nashville Now," The Nashville Network's entertainment series hosted by Ralph Emery.

BACK BY POPULAR DEMAND: The Artist Radio Tape Sessions will be held this year during the Country Radio Seminar Friday, March 7 from 6 p.m.-10 p.m. at Opryland Hotel. Sponsored by the CMA in conjunction with the Country Radio Broadcasters, the sessions allow artists and broadcasters to visit one-on-one for interviews and station IDs.

Approximately 50 artists representing Nashville's six major and several indie labels will be on hand. Don't worry about bringing in your own recording devices—each artist booth will be equipped with a cassette recorder and directional microphone. But you should come prepared with any typewritten copy you want the artists to record. How long will you get? Three to five minutes per artist, which should be plenty of time to get those "Happy Birthday/Merry Christmas/Happy Anniversary/I Love Country Music" messages down on tape.

COMPLEAT RECORDS is releasing a blast from the past in its ongoing "Compleat Collection" series. This time it's surf city memories with "The Best Of The Ventures." The double-album set offers classic

Venture hits like "Pipeline," "Telstar," "Walk Don't Run" and "Hawaii Five-O." (Excuse us now while we try to hang ten on Percy Priest Lake.)

Museum fever must be contagious. The latest to join the growing list of personal exhibits on Music Row's "museum corner" is Hank Williams Jr. He's announced that on March 15 he will open the Hank Williams Jr. Family Tradition Museum, a 4,000-square-foot facility housing more than 400 pieces of personal memorabilia.

There will be both Hank Jr. and Hank Sr. artifacts, including the elder Williams' famous 1952 Cadillac, the piano he and his son played at their Franklin Road home in Nashville, rare footage compiled from home movies and unseen stage performances, unpublished photos, handwritten lyrics, personal papers, and the shaving kit he carried to his last performance before he died... And, oh yes, there will be a gift shop where fans can purchase souvenirs. At 3,600 square feet, it's almost as large as the museum itself.

DISCO & DANCE 12"

U.S.A. & IMPORTS

WHOLESALE FOR STORES!
USA • CANADA • ENGLAND • GERMANY
ITALY • FRANCE • HOLLAND

US & CANADIAN 12"
Theme from Dynasty—Katmandu
You Don't Know—Serious Int.
Mind Games—Tierra
Dance—Joy St. James
Don Quixote—Mag. 60
J'Adore Dancer—M. Imperial
I'm The One—Les Lee
Mind Games—Quest
Hey Boy—Tammy Lucas
I Need You—Twins
Born To Be Alive—K. Marie
All Played Out—L.I.F.E.
Prime Rose Path—Hassim
All You Ever Need—Trinere
On The Shelf/Dreamin—BBO
Learn From Burn—T. Dancer
Love Has Gone Mad—7th Ave.
You Can Do It—Michaelangelo
LifeLine Dancing—Patti Brook
Magic Lover—Misty & Project
Stranger—Linda Imperial

Off The Wall (rmx)—P. Scott
Tempo Me (rmx)—Lisa
Veronica—Bad Boys
Both Sides Now—Viola Wills

EUROPEAN 12'S

In The Night—Jet Society
Don't Ask Me Why—A. Robotnick
Keep On Rocking—Hemyl
Fire Me Up—Astaire
How To Win Love—S. Jones
Physical Love—Satron
Kisses & Tears—Bad Boys Blue
Love Money (86Mix)—F. Masters
Midnite Lover—People Like
Tonight (Swed Mix)—K. Lazio
Dance Your Love Away—M. Prince
Charleston—Dan Harrow (LP)
Baby Love—Regina
Last Night—Yvonne Kooman
Whisper (LP)—Bobby O

Cause You're Young—CC Catch
My Delight—Solid Strangers
Samantha Gilles (LP)
Time Rider—Cocoon
Casanova Action—Latin Lover
Mandrill—Patrick Colby

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PA. AD REGULATIONS

(Continued from page 24)

• Retailers must keep records dating back at least six months in order to prove that their ads are in compliance with the guidelines.

The attorney general says he could seek an injunction to stop any deceptive advertising, sue for damages to get restitution for consumers, and ask for civil penalties of up to \$1,000 for each ad. Tom Weyant, president of the Pennsylvania Retailers Assn., describes Zimmerman's guidelines as "doable" and "livable." But he says he does not think that bargain-padding is as prevalent as Zimmerman does.

MAURIE H. ORODENKER

RHYTHM & BLUES

(Continued from page 52)

Leon Sylvers III, whose productions once dominated urban airwaves, continues his comeback with singer/musician Troy Johnson, whose self-titled album on Conceited/Motown is due this month. Sylvers co-produced the LP with Johnson and Wardell Potts. The production is tight and sparse, reminiscent of Sylvers' early Shalamar and Whispers productions.

Gary Taylor, who recorded one album for A&M under the name G.T., is enjoying increased activity as a songwriter and producer. Taylor's cheerful "Just Gets Better With Time" is the debut Motown single for singer Alfie Silas. In addition, Taylor wrote and produced the rock-edged "Do Me Right" for

Joyce Kennedy's "Wanna Play Your Game" A&M LP and is in the studio with yet another A&M vocalist, Vesta Williams. Other contributors to Williams' debut include David Crawford and the team of Keg Johnson and Wilmer Raglin.

Lee Bailey, producer of the syndicated "Radioscope," reports that the entertainment show's recent Martin Luther King special was an overwhelming success, carried by more than 80 stations during the period of Jan. 12-20. "Radioscope" rounded out the triumph by presenting Yolanda King, daughter of Dr. King, with a \$5,000 check to the Martin Luther King Center for Non-Violent Change during a reception at the center in Atlanta.



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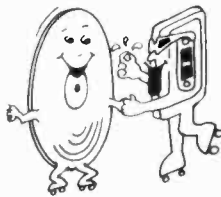
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Celebrating Success. Arista Records execs present the Thompson Twins with gold disks for their latest album, "Here's To Future Days," following the group's recent show at New York's Madison Square Garden. Shown are, from left, vice president of video and artist development Abbey Konowitch; national director of album promotion Sean Coakley; vice president of sales and distribution Jim Cawley; band member Joe Leeway; senior vice president of promotion Don Jenner; national promotion manager Mike Corbett; band member Alannah Currie; national AC promotion manager Bruce Schoen; regional pop promotion Jeff Backer; label president Clive Davis; executive vice president and general manager Sal Licata; senior vice president of business affairs Roy Lott; band member Tom Bailey; group manager John Hade; and Nile Rodgers.



The Gift of Music. Midge Ure is congratulated by Chrysalis Records officials after his recent performance at the Palace in Los Angeles, where he performed material from his debut solo album, "The Gift." Backstage are, from left, the artist's manager Chris Morrison, label president Jack Craigo, vice president of marketing Rick Dobbis, Ure, executive vice president Jeff Aldrich, and label chairman Chris Wright.



Industry Pointers. Key label execs give their audience some helpful hints during the recent National Music Publishers Assn. Forum in New York. The panel, which was put together by Chrysalis Music, was titled "Who Writes the Songs and Who Covers Them?—An A&R Approach to Picking the Hits." From left are Arista vice president of black music Ed Eckstine, PolyGram a&r director Peter Lubin, Chrysalis Music East Coast creative director and panel moderator Cherie Fonorow, and A&M a&r director Nancy Jeffries.



The School of Hard Rocks. Metal veterans from Black Sabbath tell newcomers Keel some of the tricks of the trade during a listening party for Sabbath's latest Warner Bros. album, "Seventh Star." Standing are, from left, Sabbath bassist Dave Spitz, Keel bassist Kenny Chaisson, Sabbath's keyboardist Geoff Nichols, drummer Eric Singer and lead guitarist Tony Iommi, and Keel guitarist Marc Ferrari.



BMI Treat. Mr. Mister's Richard Page and Steve George give BMI staffers a private performance of their hit single, "Broken Wings," during a recent visit to the organization's New York headquarters. Listening are, from left, group manager George Ghiz, public relations coordinator Barbara Begley and writer/publisher relations executive director Barbara Cane.

"Phantasmagoria" Performance. London-based MCA recording artists the Damned are greeted by friends backstage following their recent show at the Ritz in New York City. Celebrating are, from left, MCA Records London director of a&r Steve Cutner; band member Roman Jugg; MCA East Coast album promotion and marketing director Randy Hock; band members Bryn Merrick and Dave Vanian; MCA director of artist development Tim Devine; band member Rat Scabies; and MCA national college and alternative promotion director Nan Fisher.



Expanding the Family. Warner Bros. Records' chairman Mo Ostin, left, and president Lenny Waronker look on as jazz artist Bob James inks a recording contract with the label. James' first project for Warner Bros. is scheduled to be released this spring.

White Nights Sees Gold Days. Celebrating the success of Atlantic Records' original motion picture soundtrack to Columbia Pictures' "White Nights" at a reception in Hollywood are, from left, Atlantic senior vice president and West Coast general manager Paul Cooper, film producer and director Taylor Hackford, composer Stephen Bishop, Columbia Pictures Music's senior vice president Gary LeMel and senior vice president and general manager Bob Holmes.



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Gov't Initiative to Boost Sagging Domestic Industry Policy Paper for Record Biz Due Any Day

BY KIRK LaPOINTE

OTTAWA Call it long-awaited, call it oft-delayed, call it bungled by bureaucracy. Call it what you will, the federal government's policy initiative for the recording industry is finally ready.

Communications Minister Marcel Masse says he will present the series of measures, designed to strengthen the Canadian-owned component of the business, to the federal cabinet any day now. What that should mean is a policy paper for the record business within weeks.

Masse is coy about the contents of the strategy, but a discussion paper circulated by his department within the industry last summer indicated that the government is ready to commit millions of dollars to bolster the business.

Among the measures are these: The government would help finance Canadian records and videos; establish a fund to help launch Canadian production companies; directly finance such special music forms as classical, jazz and children's; en-

courage radio program syndication and finance such programs; and seek other ways to improve the Canadian-owned end of the business.

In a recent interview with The Canadian Press news agency, Masse said that the Canadian content regulations for radio are "not too high, as long as we have the products." What Masse hopes to do is boost production so that more artists might break through, radio is appeased and Canadian music can be exposed internationally as never before.

Masse plans at least two speeches to explain the policy. Aides say their timing will depend on how swiftly the cabinet approves the measures. They are aiming for some time in March for a release of the strategy paper.

Masse is meeting with his provincial counterparts March 3 and 4 and will likely tip them off on his plans and attempt to get them on his side.

He has been taking a hard line on foreign ownership of the Canadian cultural industries. The discussion paper last summer contained practically nothing for the multinationals

operating in Canada. Even though 1985 was a banner year for Canadian music, Canadians still spend about 85% to 90% of their record dollars on foreign material. By increasing the local supply, Masse hopes to spur more demand.

Moreover, his strategy could well save several Canadian companies. At a recent conference, Attic Records president Al Mair said more than 40% of the Canadian-owned sector of the business is losing money. Troubles are greatest in Quebec, where production is down and sales of French-language material are stagnant.

The discussion paper drew praise from the record business last summer, but skeptics remain about the strategy itself, mainly because it has been in the works for years. The Liberal government began work on the strategy about five years ago, and the basic package of measures has been considered by no fewer than three Communications Ministers.

Masse intends to be the one to deliver what has long been promised.

Blonde Garners Quintuple Platinum With 'Alien Shores' Release

TORONTO Bryan Adams and Corey Hart weren't the only artists from Canada selling well through the Christmas season. Platinum Blonde, the Toronto band that has somehow slipped the attention of radio programmers below the border, is going great guns at home.

January certifications from the Canadian Recording Industry Assn. (CRIA) place "Alien Shores," the foursome's second disk, at quintuple platinum. The disk is only the fourth ever by a Canadian act to achieve sales of a half-million and now ranks as the biggest-selling domestic disk by a group. The immense sales on the CBS album indicate that, far from what some criticize as a narrow following, Platinum Blonde is reaching a big audience. Only Bryan Adams' "Reckless," Hart's "Boy In The Box" and "Anne Murray's Greatest Hits" have outsold "Alien Shores" domestically.

The Blondes' "Crying Over You," the first single from the album, also surpassed platinum in January, CRIA says.

January was, as usual, a relatively slow month in terms of certifications. Only 29 were reported and only three of those were of the multiplatinum variety.

Heart's self-titled album and Paul Young's "The Secret Of Association" moved past the double platinum mark in the month.

There were six platinum albums: "Welcome To The Real World" by Mr. Mister, "So Red The Rose" by Arcadia, "Knee Deep In The Hoopla" by Starship, "The Broadway Album" by Barbra Streisand, "Promise" by Sade and "The Rovers' 20th Anniversary."

There were strong indications

that Sade stands to have the next multiplatinum album for CBS. CRIA certified the album gold during the month, only weeks after its release. Streisand, the Rovers, Mr. Mister and Starship also had their disks certified gold, indicating sharp sales to start the year.

Others to surpass 50,000 units through January: "The Last Command" by W.A.S.P., "Rockin' With The Rhythm" by the Judds, "Seven The Hard Way" by Pat Benatar, "That's What Friends Are For" by Dionne Warwick & Friends, "Up And Down" by Opus, "The Cat Came Back" by Fred Penner and "Soul To Soul" by Stevie Ray

Vaughan & Double Trouble.

Adams continued his chart mastery with a platinum single for his "Christmas Time" release, while Falco's "Rock Me Amadeus" single also topped the platinum mark.

Gold singles were "Tarzan Boy" by Baltimora, "Ball Of Confusion" by Love & Rockets, "Everything In My Heart" by Corey Hart and Wham's "I'm Your Man."

Billboard compiles a tally of certifications according to distributing companies, listing them monthly and year-to-date. The January list is: CBS, 12; RCA, 6; Capitol-EMI, 5; A&M, 3; PolyGram, 2; and MCA, 1.

KIRK LaPOINTE

Countrymen Finally Lend Him an Ear Hart Hits Diamond Figure

TORONTO Corey Hart, the 23-year-old Montrealer who only two years ago was having trouble convincing Canadian radio programmers that he had something to offer, is now the darling of the airwaves and is poised to become the artist with the best-selling Canadian album ever.

Hart came to Toronto Feb. 6 to receive a Diamond award—given by the Canadian Recording Industry Assn. for sales in excess of one million units in Canada—for "Boy In The Box," his second album for Aquarius Records. With that, he joins Bryan Adams as the only domestic recording artists to reach the diamond club. Six weeks earlier, Adams' "Reckless" disk broke the million barrier.

Hart's album shot past the million mark in roughly half the time it

took Adams' record—about seven months. And, with a single or two or three still left for AM and FM to play from the disk, Hart seems certain to surpass the sales plateau achieved by the blonde Vancouverite.

Aquarius and Capitol Records-EMI of Canada Ltd. (the label's distributor in Canada) threw a press conference and party to celebrate the news. Hart, publicly shy for someone who's so much in the spotlight, acknowledged his fans and played down comparisons to Adams.

He was presented with a special Juno award by Peter Steinmetz, the president of the Canadian Academy of Recording Arts & Sciences. In any other year, "Boy In The Box" would have been the runaway win-

(Continued on page 64)

MCPS & Library Join Forces To Establish Disk Database

LONDON A computerized database containing detailed information on all sound recordings ever commercially available in the U.K. is to be established here under the name National Discography.

The Mechanical Copyright Protection Society (MCPS), representing over 10,000 composers, lyricists and publishers, is to jointly finance and administer the project with the British Library National Sound Archive, which already possesses a collection of more than a million recordings.

A new company, National Discography Ltd., has been set up as a subsidiary of MCPS, with the society's managing director Bob Montgomery as chairman.

Information for the database will be processed and stored on MCPS computer systems, which already contain copyright data on some two million song titles. Both the British Phonographic Industry (BPI) and Independent Phonographic Industry (IPI) here are giving official support to the project. Member record companies are to supply National Discography with copies of all new product ranging from singles and picture disks to CDs and music videos.

Recording catalogs and other sources will also be used to compile information.

By the end of this decade, the National Discography is expected to include all recordings currently available in the U.K., as well as deletions, reissues and all widely imported material. Ultimately, National Sound Archive's resources will be used to extend the scope of the Discography to include material prior to 1986.

According to Montgomery, the Discography will meet the needs of

the music and other industries and consumers for a single, centralized source of information on commercial recordings. Users will include radio and television producers, advertising agencies, journalists, colleges, musicians, clubs and members of the general public.

Ian Thomas, director general of the IFPI, says: "This is a very welcome development and we hope the example will be followed in other countries. It has long been our policy to encourage the setting up of national sound archives to encourage recognition of recordings as cultural materials."

John Deacon, director general of BPI, adds: "There's no doubt a centralized masterfile will be of great value to the record industry in years to come."

Nina's No-Show Forces Refunds By Scott Club

BY MIKE HENNESSEY

LONDON Ronnie Scott's Club has had to refund more than \$20,000 in advance bookings following Nina Simone's failure to show at the Soho venue here on the Monday (Feb. 3) of the last week of a three-week engagement.

The singer, who played to packed houses for the first two weeks of the booking, was performing a one-hour set nightly for one of the highest fees ever paid by the club. Admission charge was \$17.50.

(Continued on page 64)

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French Music Sales Slid Again During '85 Industry Execs Foresee 'Substantial' Turnaround

PARIS Provisional figures from the Syndicat de l'Édition Phonographique (SNEP) show that French disk and tape sales were down again in 1985. The industry group's statistics cover the first eleven months of last year.

However, "exceptionally strong" Christmas seasonal sales are expected to improve year-end results sufficiently so that some observers predict a substantial recovery for the industry in 1986.

Album sales fell for the January-November period by 13% compared with 1984, singles sales by 5% and cassette sales by 4%, SNEP says. Unit volumes are estimated at 35 million albums—compared to 41 million in 1984 and an all-time high of 75.3 million in 1978—with singles volume at 58 million and cassettes at 22 million units. Retail prices in France rose by an average of 4.6% leading to an industry value gain of 3.5% over the previous period.

SNEP notes that its figures do not take account of parallel imports, reckoned to be worth nearly \$45 million in 1984 and growing steadily.

Among French industry leaders there is a widespread feeling that the market has bottomed out and will soon show an upturn. CBS president Henri De Bodinat, says, "Last year had a lackluster start and a really extraordinary finish, mainly because a number of very good al-

bums from people like Renaud, Jean-Jacques Goldman and Jean Ferrat came out at the same time and sold very well. Personally, I'm very optimistic. I think we are seeing the beginning of the end of the crisis for the French market."

The CBS chief and other industry leaders point to CD growth, the influence of French FM stations nationwide, the influx of energetic young record company executives and the possible reform of French distribution as key positive factors.

COREY HART

(Continued from page 63)

ner in the Canadian album category. Instead, last December it lost to "Reckless," which had a healthy head start at retail. And Hart was given a plaque by Toronto AM outlet CHUM because "Never Surrender" was last year's top single at the station.

Hart, who said he turned down an offer to play the part Michael J. Fox did in Steven Spielberg's "Back To The Future," is tinkering with the idea of trying movies for a career. At least, he says, it's something he hopes to do eventually.

Hart is expected to enter the studio by April to produce his third disk. Jon Astley will co-produce. Hart is wrapping up eight months

of touring, during which he established himself across North America as a headline act and ventured to Japan for his first exposure there.

Although he is now fully accepted in Canada, Hart experienced what many domestic artists encounter when his first disk, "First Offense," was released. Namely, programmers on his home turf, outside of a few outlets in Montreal and eastern Canada, weren't too excited about it. It took Capitol in the U.S. to break "Sunglasses At Night" before Canada really took notice. The album had a boomerang effect, and now there are only a handful of FM outlets that won't heavily program what Hart produces. KIRK LAPOINTE

Virgin Restructuring

LONDON Following its acquisition of pioneering video label VCL, Virgin has announced plans for the restructuring of its U.K. and worldwide video operations.

In the U.K., a new music video label is to be set up, headed by former Picture Music International staffer Angus Margerison. In addition, a separate film and international television sales department will be run by William Campbell, previously with the Virgin-distributed label Odyssey Video.

The VCL label identity will continue, with product being re-packaged and re-priced at midrange catalog level. Virgin Vision marketing and acquisitions chief Michael Watts will oversee the whole U.K.

video operation.

Internationally, the VCL takeover has provided Virgin with distribution centers in major cities, including Los Angeles, Rio De Janeiro, Hong Kong, Sydney, Madrid, and Oslo, from which it can distribute to some 30 markets.

Robert Devereux, Virgin Vision managing director, says: "Merging all our worldwide interests was of enormous benefit to both Virgin and VCL. We'll have a fully integrated worldwide video distribution system capable of handling both movies and music programming."

For the time being, the VCL name will be retained for overseas trading, though in the long term it may be dropped in favor of Virgin.

NINA SIMONE

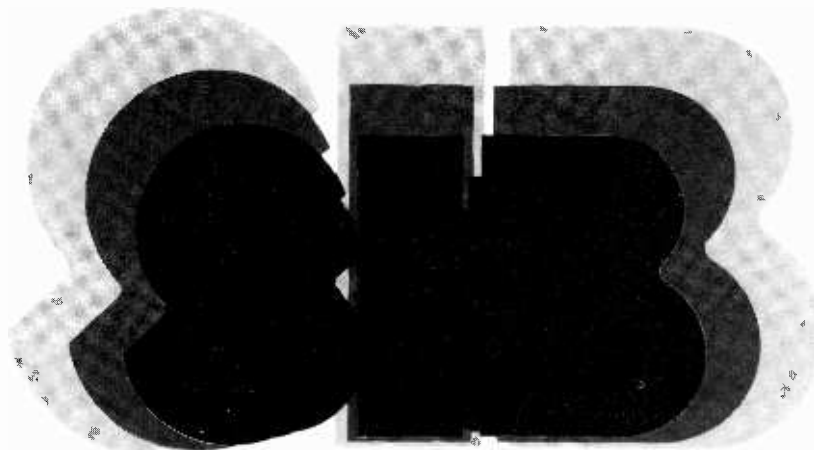
(Continued from page 63)

"When she failed to show on Monday, I had to return all the admission money and I had no alternative but to cancel the remainder of her engagement," says Pete King, Ronnie Scott's partner. U.K.-based American singer Marian Montgomery replaced Nina Simone for the remaining five days of the booking.

This latest episode in the turbulent and erratic history of the charismatic pianist/singer from Tryon, N.C., comes at a time when her career is enjoying considerable revitalization under the management of

L.A.-based Sal Ianucci. She has a new album out on her own label and there has been a substantial regeneration of interest among concert promoters.

Says Pete King, "It is very sad that such a great artist, who has been responsible for some of the most enthusiastic reactions we have ever had from audiences at the club, should let herself and her fans down so badly just as she was re-establishing her career. I can never book her again after this."



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B B

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON certainly knows how to be No. 1. Her "How Will I Know" (Arista) is hugging the top for the second straight week. It's still increasing strongly in points, but No. 2 **Mr. Mister** is pushing hard with an enormous increase in sales and airplay to mount a serious challenge next week with "Kyrie" (RCA).

READERS often question how certain records continue to move up without a bullet. Bullets are awarded for significant point gains in sales or airplay or both. They are not awarded merely for movement up the chart, nor is upward movement dictated by bullets. This week, **Ready for the World's** "Digital Display" (MCA) and **A-Ha's** "The Sun Always Shines on T.V." (Warner Bros.) moved up the chart without bullets because, while losing radio points, each had a small increase in sales points. More importantly, not enough records had sufficient point gains to dislodge either of them. Ready for the World, a huge hit in some markets, went 23 to 21; A-Ha went 21 to 20.

FALCO'S "Rock Me Amadeus" (A&M) scores as Hot Mover/Airplay for the second week in a row after registering as the Hot Shot Debut. It jumps to No. 40 nationally, and is moving so quickly that it's already top 5 in several markets, including Buffalo, where Rock 102 PD **Hank Nevins** says, "This is a monster hit in Canada. With our big Canadian audience, it was a must for us. The phones have been off the wall, even from Canadians who have to call long distance to request the record! As for sales, it's top 5 and some of the smaller stores can't even keep it in stock. We are playing three different versions [American, Canadian, and 12-inch] depending on how much time is available to the jock on the air. This is an across-the-board hit, just as favorable to upper demos as to teens."

ONE RECORD bouncing up and down the chart is "Baby Talk" by Brooklyn teenage recording artist **Alisha** (Vanguard). The record has peaked in several markets where it was played early, but it continues to pick up new markets and manages to stay alive. This week it pulled off a rare turnaround by moving back up four notches to No. 68 in its 10th week on the Hot 100. One new market for the song is Boston, where **Sunny Joe White**, PD at Kiss-108, says it's really strong: "Alisha's already well known in Boston from club exposure. In fact, she's in town this week and the concert is sold out. We call her 'baby Madonna' because of her sound. The record is kicking in with top 15 call-outs and great requests, and it's especially strong with females 18-34."

OUR Hot Mover/Sales this week is "R.O.C.K. In The U.S.A." by **John Cougar Mellencamp** (Riva). A previous Hot Mover/Airplay and Hot Shot Debut, the record is the third to cop all three Hot 100 honors. Both earlier triple crown winners—"Kyrie" and **Starship's** "Sara" (RCA)—currently are top five and pushing for No. 1. This bodes well for JCM.

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

215 REPORTERS				NEW	TOTAL
				ADDS	ON
PRINCE	KISS	WARNER BROS		136	136
STEVIE NICKS	I CAN'T WAIT	ATLANTIC		107	108
JERMAINE JACKSON	I THINK IT'S LOVE	ARISTA		62	63
FALCO	ROCK ME AMADEUS	A&M		55	169
STEVIE WONDER	OVERJOYED	TAMLA		55	54

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

RETAIL BREAKOUTS

189 REPORTERS				NUMBER
				REPORTING
ARCADIA	GOODBYE IS FOREVER	CAPITOL		34
FALCO	ROCK ME AMADEUS	A&M		34
TOM PETTY & THE HEARTBREAKERS	NEEDLES AND PINS	MCA		32
JOHN COUGAR MELLENCAMP	R.O.C.K. IN THE U.S.A.	RIVA		31
ROBERT TEPPER	NO EASY WAY OUT	SCOTTI BROS		29

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Management: MMA Management, Chris Murphy/Gary Grant



ON ATLANTIC RECORDS AND CASSETTES

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...newsline...

A MIGHT HAVE BEEN: The Brill Building, home of music business enterprises since its birth in 1930, was supposed to be a 75-story edifice, but its sponsors—the Brill Brothers who owned a clothing store on the site and their partner, builder A.E. Lefcourt—had to settle for 10 floors when the economic realities of the Depression set in. The building, at 49th St. and Broadway in Manhattan, may get landmark status after City Hall hearings March 11.

A VARIED DIET OF MUSIC makes the rounds of the Public Broadcasting Service in March. The TV network, on March 5, offers "A '60s Rock Reunion" with John Sebastian, Jesse Colin Young, and Richie Havens. On March 8, there's "The Peter, Paul & Mary 25th Anniversary Concert," while another highlight next month is "Al Jarreau: Live In London" (8).

New Companies

Starfit Consultants, formed by Lori Wendt. Company is geared to entertainers who want to be physically fit for image, tour, etc., and specializes in aquatics fitness, but will tailor a program to the person's athletic interest. Trainers are available for any time period and are willing to tour. P.O. Box 12, Beaver Dam, Wis. 53916; (414) 485-2581.

Turquoise Records, an independent label, formed by Pat Martin. Company will produce and promote progressive folk and bluegrass music. First release is "Traditional Music Of The Future" by No Strings Attached. HC-84, Box 1358, Highway 931, Whitesburg, Ky. 41858; (606) 633-0485.

Stargard Records, an independent publishing and record company, formed by Charles G. Greenway. Company will specialize in rhythm & blues, dance/disco and pop music. First release is a 12-inch single, "Be Your Lover," by Tow Zone. P.O. Box

138, Boston, Mass. 02101; (617) 296-3327.

C. Films Ltd., a music video and film production company, formed by Cindy Keefer and Kurt Feldhun. Company will produce music clips, long-form music programs, concert footage and films. 111 E. Seventh St., Suite 66, New York, N.Y. 10009; (212) 420-5947.

Warmer Communications Productions, a production, arranging and composing firm, formed by David Bartky, Mark Anthony and Pamela Bolden. P.O. Box 5322, North Hollywood, Calif. 91616-5322; (818) 502-6042.

West 78th Street Records Inc., an independent label, formed by Doug Breitbart, George Hargreaves and Earl Sellers. First release is "Baby Love" by Regina. 215 W. 78th St., Suite 5B, New York, N.Y. 10024; (212) 496-6455.

Lifelines

BIRTHS

Boy, Brantley Joseph, to **Roby and Wendy Duke**, Jan. 10 in California. He is a songwriter and records for Good News Records.

Boy, Jake Latakas, to **Christine and Robert Ellis Orrall**, Jan. 20 in Boston. He is a singer/songwriter.

Boy, Nicholas James, to **Tony and Dorene Camardo**, Jan. 26 in Wheaton, Ill. He is marketing coordinator for the Warner/Elektra/Atlantic Corp. in Chicago.

Girl, Rachael Jennifer, to **Michael and Deborah Omansky**, Jan. 29 in Ridgewood, N.J. He is vice president of marketing for RCA Records.

Boy, Benjamin John, to **Bill and Sarah Wise**, Feb. 1 in Atlanta. He is program director of WKLS-AM-FM in Atlanta.

Boy, Thomas Ralph III, to **Tom and Tracie Pace**, Feb. 1 in Miami. He is owner of International

Sound Studio and Freedom Sound Productions.

Girl, Michelle Rose, to **Paul and Jacqueline F. Burnham Kurta**, Feb. 4 in New York. She is president/partner of Burnham-Callaghan Associates Inc., an entertainment public relations firm working with Patti Labelle, Susan Anton, and Loretta Devine, among others. He is producer of several feature films, including "Key Exchange."

Girl, Marielle Julia, to **Alan and Marilyn Kress**, Feb. 7 in New York. He is director of talent affairs for RCA/Ariola International.

MARRIAGES

Bill Schunk to **Karen Holley**, Jan. 18 in New Orleans. He is lead guitarist for the IRS Records act Beat Rodeo. She works in public relations.

Diana Ross to **Arne Naess**, Feb. 1 in Switzerland. She records for RCA. He is a shipping executive.



Significant Achievement. RCA recording artists the Judds proudly display the platinum disk they received for their album "Why Not Me." The only other country act to be certified platinum in 1985 was Alabama with "40 Hour Week" and "Alabama Christmas."

Aspen to Include Blackhawk Tie-In Bullock Bows New Label

LOS ANGELES Richard Bullock, founder and chief of the now-defunct 45-store Odyssey Records retail chain, is returning to the industry as head of a new label called Aspen Records.

Based in San Francisco, Aspen plans a broad base of product, including releases from a jazz company, Blackhawk, to be run by Dr. Herb Wong, the jazz educator, DJ, and critic who most recently headed Palo Alto Records. Blackhawk is

named after a former San Francisco jazz club.

Bullock says that the label operation will be handled through independent distributors and that a New York office will be set up for marketing and sales. He adds that he'll supervise a&r for Aspen, while Wong will select and supervise Blackhawk's talent roster.

Bullock expects to release about 12 albums from both Aspen and Blackhawk in late March. A link with a Compact Disc plant is being negotiated. Also on tap from both companies is seven- and 12-inch singles product.

Headquarters for both labels are at 44 Montgomery St. in San Francisco. The phone number is (415) 955-2663.

Welk Group Gets Greenwood C'rights

NEW YORK The Welk Music Group has acquired Sycamore Valley Music Inc.'s share of copyrights written by Lee Greenwood from Ray Pillow and Larry McFaden.

According to Dean Kay, executive vice president and general manager of The Welk Music Group, the songs will be absorbed by Welk's Hall-Clement Publications. Major Greenwood compositions involved include "A Love Song" and "God Bless The U.S.A."

The copyrights under the deal are split with and managed by MCA Music's Duchess Music unit. Greenwood's future compositions will be split by MCA and Welk.

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.

FEBRUARY

Feb. 20, **Platinum Factory Seminar Series VI: The Role of the A&R Executive in the Making of a Hit**, Billie Holiday Theatre, Brooklyn, N.Y. (718) 636-1401.

Feb. 19-21, **Winter Music Conference**, Marriott Hotel, Ft. Lauderdale, Fla. (305) 563-3888.

Feb. 21-22, **Gavin Seminar for Media Professionals**, Fairmont Hotel, San Francisco. (415) 392-7750.

Feb. 25, **National Academy of Recording Arts & Sciences' Grammy Awards Show**, Shrine Auditorium, Los Angeles. (213) 849-1313.

MARCH

March 2, **New Jersey Record Collectors Show/Convention**, Holiday Inn, Kenilworth, N.J. (201) 968-5405.

March 3, **Songwriters' Hall of Fame Dinner**, Plaza Hotel, New York. (212) 319-1444.

March 5, **International Radio & Television Society Anniversary Dinner**, Waldorf-Astoria, New York. (212) 867-6650.

March 6-8, **Country Radio Seminar**, Opryland Hotel, Nashville. (615) 327-4488.

March 7-11, **NARM Convention**, 11 Century Plaza, Los Angeles. (609) 424-7404.

March 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.

March 12-15, **The International Tape/Disc Assn.'s 16th Annual Seminar**, Americana Canyon Hotel, Palm Springs, Calif. (213) 956-7110.

March 15, **Ninth Annual Bay Area Music Awards**, San Francisco Civic Auditorium. (415) 864-2333.

March 25-27, **International Trade Shows & Conferences for the Telemarketing Industry**, Telemarketing/Midwest, Hyatt Regency, Chicago. (800) 368-2066.

March 29, **New York Music Awards**, Felt Forum, New York. (212) 265-2238.

APRIL

April 6-9, **Gospel Music Assn. "GMA '86"**, Nashville, Tenn. (615) 242-0303.

April 9-13, **44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society**, Sheraton Park Central Towers, Dallas. (804) 623-8460.

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.

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	4	1	4			
1	4			HOW WILL I KNOW	WHITNEY HOUSTON	1
2	6			KYRIE	MR. MISTER	2
3	2			WHEN THE GOING GETS TOUGH	BILLY OCEAN	3
4	8			LIVING IN AMERICA	JAMES BROWN	5
5	10			SARA	STARSHIP	4
6	9			THE SWEETEST TABOO	SADE	6
7	1			BURNING HEART	SURVIVOR	9
8	3			I'M YOUR MAN	WHAM!	13
9	5			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	10
10	11			LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	7
11	7			CONGA	MIAMI SOUND MACHINE	15
12	12			SILENT RUNNING	MIKE & THE MECHANICS	8
13	18			SECRET LOVERS	ATLANTIC STARR	11
14	16			DIGITAL DISPLAY	READY FOR THE WORLD	21
15	17			TARZAN BOY	BALTIMORA	16
16	15			A LOVE BIZARRE	SHEILA E.	12
17	22			THESE DREAMS	HEART	14
18	25			KING FOR A DAY	THOMPSON TWINS	17
19	—			DAY BY DAY	THE HOOTERS	18
20	26			BEAT'S SO LONELY	CHARLIE SEXTON	29
21	24			THE SUN ALWAYS SHINES ON T.V.	A-HA	20
22	29			RUSSIANS	STING	19
23	28			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	25
24	13			SPIES LIKE US	PAUL MCCARTNEY	30
25	—			NIKITA	ELTON JOHN	22
26	14			GO HOME	STEVIE WONDER	36
27	19			SAY YOU, SAY ME	LIONEL RICHIE	32
28	20			TALK TO ME	STEVIE NICKS	31
29	—			WHAT YOU NEED	INXS	28
30	—			SANCTIFY YOURSELF	SIMPLE MINDS	24

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	4	1	4			
1	1			HOW WILL I KNOW	WHITNEY HOUSTON	1
2	3			KYRIE	MR. MISTER	2
3	2			WHEN THE GOING GETS TOUGH	BILLY OCEAN	3
4	7			SARA	STARSHIP	4
5	8			LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	7
6	6			LIVING IN AMERICA	JAMES BROWN	5
7	10			THE SWEETEST TABOO	SADE	6
8	11			SILENT RUNNING	MIKE & THE MECHANICS	8
9	15			THESE DREAMS	HEART	14
10	13			A LOVE BIZARRE	SHEILA E.	12
11	4			BURNING HEART	SURVIVOR	9
12	14			SECRET LOVERS	ATLANTIC STARR	11
13	5			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	10
14	16			KING FOR A DAY	THOMPSON TWINS	17
15	9			I'M YOUR MAN	WHAM!	13
16	12			CONGA	MIAMI SOUND MACHINE	15
17	22			TARZAN BOY	BALTIMORA	16
18	17			THE SUN ALWAYS SHINES ON T.V.	A-HA	20
19	23			RUSSIANS	STING	19
20	26			NIKITA	ELTON JOHN	22
21	25			STAGES	ZZ TOP	23
22	27			R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	26
23	28			DAY BY DAY	THE HOOTERS	18
24	—			THIS COULD BE THE NIGHT	LOVERBOY	27
25	—			SANCTIFY YOURSELF	SIMPLE MINDS	24
26	—			LET'S GO ALL THE WAY	SLY FOX	35
27	—			WHAT YOU NEED	INXS	28
28	—			ANOTHER NIGHT	ARETHA FRANKLIN	34
29	—			(HOW TO BE A) MILLIONAIRE	ABC	33
30	29			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	25

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (7)	11
Modern (2)	
Atco (1)	
Island (1)	
WARNER BROS. (6)	11
Geffen (2)	
Paisley Park (2)	
Warner Bros./Tommy Boy (1)	
COLUMBIA	10
EPIC (2)	10
Scotti Bros. (3)	
CBS Associated (2)	
Carrere (1)	
Portrait (1)	
Tabu (1)	
A&M (6)	9
A&M/Virgin (3)	
CAPITOL (7)	8
Red Label (1)	
MCA (4)	8
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
ARISTA (6)	7
Jive (1)	
EMI-AMERICA (5)	6
Manhattan (1)	
POLYGRAM	5
Polydor (2)	
Riva (2)	
Mercury (1)	
ELEKTRA	4
MOTOWN (2)	4
Tamla (2)	
RCA (3)	4
Grunt (1)	
CHRYSALIS	2
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
57 ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM	
59 ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM	
88 ALL THE KINGS HORSES	(Sundown Kingston, ASCAP)	
34 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	
68 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	
29 BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	
48 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	
9 BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM	
50 CALLING AMERICA	(April, ASCAP) CPP/ABP	
84 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP	
67 CARAVAN OF LOVE	(WB, ASCAP/IJI, ASCAP) CPP/ABP	
15 CONGA	(Foreign Imported, BMI) CPP	
18 DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobblar, ASCAP)	
21 DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA	
53 DO ME BABY	(Controversy, ASCAP)	
73 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
65 EVERYTHING IN MY HEART	(Liesse, ASCAP)	
87 FACE THE FACE	(Eel Pie, BMI)	
36 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
55 GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL	
43 GOODBYE IS FOREVER	(Tritec, BMI) HL	
25 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP) HL	
33 (HOW TO BE A) MILLIONAIRE	(April, ASCAP/Mainhattan) CPP/ABP	
1 HOW WILL I KNOW	(Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM	
60 I CAN'T WAIT	(Welsh Witch, ASCAP/Future Furniture, ASCAP)	
64 I LIKE YOU	(Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)	
42 I MISS YOU	(Spectrum VII, ASCAP) CPP	
74 I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Black Bull, ASCAP/Jobete, ASCAP)	
54 I'D DO IT ALL AGAIN	(Deffern, BMI)	
49 I'M NOT THE ONE	(Lido, ASCAP)	
13 I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
93 IN MY DREAM	(WB, ASCAP/Megadude, BMI/E/A, ASCAP)	
85 IT'S ALL RIGHT (BABY'S COMING BACK)	(RCA, ASCAP/Blue Network, ASCAP)	
100 IT'S ONLY LOVE	(Adams Communications, BMI/Calyso Toonz, BMI/Irving, BMI) CPP/ALM	
70 JIMMY MACK	(Jobete, ASCAP) CPP	
17 KING FOR A DAY	(Zomba, ASCAP) CPP	
52 KISS	(Controversy, ASCAP)	
2 KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
63 LE BEL AGE (THE BEST YEARS)	(Tullt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	
72 LET ME BE THE ONE	(Brampton, ASCAP)	
35 LET'S GO ALL THE WAY	(Lifo, BMI)	
7 LIFE IN A NORTHERN TOWN	(Warner-Tamerlane, BMI)	
90 LIFE'S WHAT YOU MAKE IT	(Island, BMI/Zomba, ASCAP)	
94 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
56 LIVE IS LIFE	(April, ASCAP/Mainhattan) CPP/ABP	
5 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janicaps, BMI) CPP/ABP	
12 A LOVE BIZARRE	(Sister Fate, ASCAP)	
77 LYING	(Nuages, ASCAP)	
39 MANIC MONDAY	(Controversy, ASCAP)	
92 THE MEN ALL PAUSE	(Spectrum VII, ASCAP) CPP	
41 MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP	
46 NEEDLES AND PINS	(CBS Unart, BMI) CPP/B-3	
99 NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	
38 NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	
22 NIKITA	(Intersong, ASCAP) CHA/HL	
44 NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	
97 NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Writtn', BMI)	
81 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	
96 ONE SUNNY DAY (FROM QUICKSILVER)	(Wolf Tunes, ASCAP/Pitchford, BMI)	
76 OVERJOYED	(Jobete, ASCAP/Black Bull, ASCAP)	
58 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP	
98 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
78 PLEASURE AND PAIN	(Makiki, ASCAP/Arista, ASCAP) CPP	
75 THE POWER OF LOVE	(April, ASCAP) CPP/ABP	
26 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)	
40 ROCK ME AMADEUS	(Colgems-EMI, ASCAP) WBM	
19 RUSSIANS	(Magnetic, BMI/Reggata, BMI/Illegal, BMI/Atlantic, BMI) HL	
24 SANCTIFY YOURSELF	(Colgems-EMI, ASCAP) WBM	
4 SARA	(Kikiko, BMI/Petwolf, ASCAP) CHA/HL	
86 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
32 SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	
71 SECRET	(Virgin, ASCAP) CPP	
11 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
82 SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	
45 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP	
8 SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., PRS/Warner-Tamerlane, BMI) WBM	
69 SMALL TOWN	(Riva, ASCAP) WBM	
80 SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI)	
61 SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.schirmer, ASCAP)	
30 SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL	
23 STAGES	(Hamstein, BMI) WBM	
83 STEREOTOMY	(Woolfsongs, BMI/Careers, BMI) CPP	
66 STRENGTH	(Illegal, BMI)	
20 THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CPP/CLM	
51 THE SUPER BOWL SHUFFLE	(Red Label, BMI)	
6 THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP	
31 TALK TO ME	(Fallwater, ASCAP)	
16 TARZAN BOY	(Screen Gems-EMI, BMI) WBM	
47 TENDER LOVE	(Flyte Tyme, ASCAP)	
10 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM	
14 THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	
27 THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	
89 TONIGHT SHE COMES	(Lido, ASCAP) WBM	
37 WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM	
95 WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)	
28 WHAT YOU NEED	(MCA, ASCAP) HL/MCA	
3 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL	
91 WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN)	(Jouissance, PRS/WB, ASCAP) WBM	
79 YOUR LOVE	(Warning Tracks, ASCAP)	
62 YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	

SHEET MUSIC AGENTS

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo		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.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's Top Pop Albums* chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, *Billboard* 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 or Fred Goodman, *Billboard* 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, *Billboard* 14 Music Circle East Nashville, Tenn. 37203

NEW & NOTEWORTHY

STAN RIDGWAY
The Big Heat
PRODUCER: Various
IRS IRS-5637

Former vocalist with Wall of Voodoo has popped up in a variety of outside projects in recent years, paving the way for this first formal solo bid, which mirrors a witty, stylized writer and singer. The settings spice modern electronic instrumentation with a sly array of offbeat timbres, from banjo to trombone, that set Ridgway's vision apart. Expect adventurous rock stations and college radio to respond first to tracks like "Drive, She Said" and the title song.

VARIOUS ARTISTS
Walt Disney Productions' Totally Minnie
PRODUCERS: Jai Winding, Chris Montan
Disneyland 62521

Minnie Mouse gets the star treatment on this pop set which follows in the footsteps of "Mickey Mouse Disco" and "Splashdance" as a bid for broader market appeal. As with those projects, Disney's multimedia reach will provide a strong base that could offset the lack of conventional radio exposure—label claims tie-ins will carry an overall push for Mickey's girlfriend to cable and network television, theme park promotions, and ancillary merchandise. Contents are strictly G-rated, with vocalists including Brenda Russell and Karla Bonoff.

ORIGINAL MOTION PICTURE SOUNDTRACK
Youngblood
PRODUCERS: Various
RCA ABLI-7172

Latest youth-oriented melodrama spawns this set of pop and rock tracks that underline its setting (in the competitive world of hockey) with anthemic hooks, starting with Mickey Thomas' "Stand In The Fire." Other songs feature Starship, Mr. Mister, Nick Gilder, Autograph, and John Hiatt, among others emphasizing the label's own roster. Movie's box office showing will likely influence its retail and radio currency.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Color Purple
PRODUCER: Quincy Jones
Qwest 25389

Composer/producer Jones' long career in film and television music reaches an ambitious peak with this diverse score, which spans two disks in ranging through orchestral pieces and period songs (both real and newly conjured) and using gospel, blues and ragtime elements. Thankfully, there's no gratuitous contemporary offering, which may dismay promoters but which honors the spirit of the Spielberg film. That may preclude massive sales, but Jones' own lustrous reputation and the film's success should spell sales.

BLUE OYSTER CULT
Club Ninja
PRODUCER: Sandy Pearlman
Columbia FC 39979

Esoteric metal rockers make it number 13 with this package. Science, mythology, and metaphysics remain topics—with best results on "White Flags," "Dancin' In The Ruins," and "Shadow Warrior."

BLACK

JERMAINE STEWART
Frantic Romantic
PRODUCERS: Narada Michael Walden & John "Jellybean" Benitez
Arista/10 AL8-8395

Vocalist Stewart makes virtually no concessions to the pop side, hewing close to the hardcore dance club sound. Results are admirable, and there are numerous strong cuts, especially "We Don't Have To Take Our Clothes Off," "Versatile," and "Jody."

COUNTRY

REBA McENTIRE
Whoever's In New England
PRODUCERS: Jimmy Bowen, Reba McEntire
MCA 5691

No female country singer is less afraid of bending the nuances or exploring lyrical angst than McEntire, who knits emotion and elation together in seamless perfection. This package is deftly balanced between ballads and uptempo numbers, both of which she handles devotedly. Superior cover graphics and a collection of fine material ought to boost McEntire's retail sales to new heights.

EMMYLOU HARRIS
Thirteen
PRODUCERS: Emmylou Harris, Paul Kennerley
Warner Bros. 2532-1

This album is packed with potentially strong singles, including several covers of country standards, a rollicking Cajun exercise, a rockabilly classic, and some fine new material. John Anderson harmonizes with Harris on the Porter and Dolly weeper, "Just Someone I Used To Know." Other delights: "You're Free To Go," "Today I Started Loving You Again," and Bruce Springsteen's "My Father's House."

POP



MENTAL AS ANYTHING
Fundamental
PRODUCER: Richard Gottehrer
Columbia BFC 40299

Australian quintet jumps to Columbia with its brand of oddly ironic humor and peculiarly bouncy pop offerings. Producer Gottehrer enhances the band's already high caliber of musicianship.

VIRGINIA WOLF
PRODUCERS: Roger Taylor, David Richards
Atlantic 81274

Fine British rock quartet boasts strong front line of guitarist Nick Bold and vocalist Chris Ousley, rhythm battery of Jo Burt (ex-Tom Robinson) and Jason Bonham (Air Race). Unpretentious and muscular, yet concise and crafted. Best tracks: "Livin' On A Knife Edge," "Are We Playing With Fire," "Make It Tonight."

ELECTRIC LIGHT ORCHESTRA
Balance Of Power
PRODUCER: Jeff Lynne
CBS Associated FZ 40048

Trio of Lynne, Bevan and Tandy returns with the group's trademark sound of tight, Beatles-esque harmonies and slick studio patina. Standouts here are "Heaven Only Knows" and "Sorrow About To Fall."

E.G. DAY
Wild Child
PRODUCERS: Various
A&M SP 6-5081

Her mix of raspy lower register and silky falsetto gives Daily an enticing pop/rock stamp on this debut, which includes Harold Faltermeyer, Keith Forsey and Jellybean Benitez among its producers.

THE FABULOUS THUNDERBIRDS
Tuff Enuff
PRODUCER: Dave Edmunds
CBS Associated BFZ 40304

Venerable Austin blues quartet aims straight for the rock mainstream under Edmunds' aegis, polishing away some of the grit but little of the energy. Set, dominated by originals, may dismay purists but could snare AOR converts.

THE ZUMMOS
Modern Marriage
PRODUCERS: Joe Jackson, Vennie Zumbo, Janice Zumbo
A&M SP 5099

Title aptly sums up this duo, with Janice Zumbo's sweet pop vocals and husband Vinnie's arsenal of guitars, keyboards and percussion yielding richly layered songs with both mainstream and AC options.

VIOLENT FEMMES
The Blind Leading The Naked
PRODUCER: Jerry Harrison
Slash/Warner Bros. 25340

Midwestern trio's raw-edged attack spans both antic and reflective originals that tackle politics both personal and public; alternative and college formats will be best targets.

THE CUTS
PRODUCERS: The Cuts with Mark Spencer
Doris, Joyce & Rita Inc.

You've got to love a record that says "recorded and mixed entirely at our house in Burlington, Vt." Seriously, folks, there's some smart, humorous and hard-driving music here. Contact: (802) 763-8180.

VIKTIM
PRODUCER: Ronnie Rogers
No Parking Records 001 (EP)

Florida pop trio shows the influence of the genre's more recent and intelligent practitioners, most notably Squeeze. Definitely worth a listen. Contact: (305) 989-5554.

THE BEATNIK FLIES
From Parts Unknown
PRODUCER: Mark Noone
Dacot Records 1002

Psychedelic revivalist quartet from Washington, D.C., plays the style as if it were 1968. Contact: (202) 547-1707.

THE DYNATONES
Live It Up!
PRODUCER: John Rewind
Rouner 9005

Bay Area sextet with its heart in classic r&b takes an impressive step forward on this second album; covers of songs from Wilson Pickett and Elvin Bishop show the band's chops, but lead vocalist Chip Miller's originals hold their own.

BLACK



LOVEBUG STARKS
House Rocker
PRODUCERS: Various
Epic BFE 40255

New York rapper gets strong support from a crew of musicians and producers that includes Kurtis Blow, D.St., T-Bone Wolk and Rod Hui. Best tunes include the title track, "Saturday Night" and the "Monster Mash"-inspired "Amityville (The House On The Hill)."

COUNTRY



PETER ROWAN
The First Whippoorwill
PRODUCERS: Peter Rowan, Jim Rooney
Sugar Hill SH-3749

Rowan's recurrent bluegrass fervor hits a creative peak, thanks to another ensemble dotted with frequent allies and fellow Bill Monroe aficionados like Richard Greene, Buddy Spicher, Sam Bush and Bill Keith. Program is a tribute to Monroe and his venerable Blue Grass Boys.

MICKEY NEWBURY
Sweet Memories
PRODUCER: Unlisted
MCA 945

A repackaging of singer/songwriter Newbury's best material. Tracks include "An American Trilogy," "She Woke Me Up To Say Goodbye," and "If You Ever Get To Houston."

JAZZ/FUSION



MAX LASSER'S ARK
Into The Rainbow
PRODUCER: Max Lasser
Relativity EMC 8058

An accomplished guitarist and composer, Lasser also tours and records with CBS Masterworks' pop/classical phenomenon, Andreas Vollenwider. This eight-song set runs the gamut from upbeat acoustic tracks to more reflective pieces.

STEVE BROWN
Good Lines
PRODUCERS: Steve Brown, Bill Goodwin
Cafe L-731 (Mobile Fidelity)

Straight-ahead jazz guitar from a young veteran steeped in '50s and '60s models, sympathetically backed by pianist Bill Dobbins, bassist Steve Gilmore and drummer Bill Goodwin.

GEORGE SHEARING/MEL TORME
An Elegant Evening
PRODUCER: Carl E. Jefferson
Concord Jazz CJ-294

The title is apt indeed as the pianist and vocal stylist team for another program of classic popular songs, their fourth for the label. Originals from each are included, but the standout track is an exquisite "I'll Be Seeing You."

CONTE CANDOLI WITH PHIL WOODS
Old Acquaintance
PRODUCER: Tai-San Music
Pausa 7189

Mainstream date led by trumpeter Candoli and alto saxophonist Woods rides bopish energy with the instrumental sextet (also including Charlie Shoemaker on vibes) augmented with a brief vocal cameo from Sandi Shoemaker. The blowing will be the main attraction to straight-ahead fans.

CLASSICAL



MENDELSSOHN: 5 SYMPHONIES; 3 OVERTURES; SCHERZO
London Symphony Orchestra & Chorus, Abbado
Deutsche Grammophon 415 353

A useful compendium that can be dipped into frequently for enjoyment or instruction. All are recent performances and boast engineering clarity that complements Abbado's direct yet elegant style. Reasonable "big ticket" sales can be expected before the four-disk set is made available in single components.

SCHUBERT: QUARTETS, NOS. 13 & 14 (DEATH AND THE MAIDEN)
Alban Berg Quartet
Angel DS-38233

"Death and the Maiden," at more than 38 minutes, is usually programmed with a short work, typically the "Quartettsatz." But here it is complete on one side of a DMM-processed LP, with another major quartet—more than 34 minutes long—on the other. Value is enhanced by elegant performances and excellent sound.

SIBELIUS: VIOLIN CONCERTO/ GLAZOUNOV: VIOLIN CONCERTO/ PROKOFIEV: VIOLIN CONCERTO NO. 2
Jascha Heifetz, Hendl, Munch
RCA RCD1-7019 (CD only)

Clean sonics belie the age of these vintage performances. A bounteous package that will demand replacement attention from longtime fans and win new converts to the Heifetz magic.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

PRINCE AND THE REVOLUTION

Kiss (3:46)
PRODUCER: Prince And The Revolution
WRITER: Prince
PUBLISHER: Controversy, ASCAP
Paisley Park 7-28751 (c/o Warner Bros.)

Latest creative coup, from the "4thcoming" LP "Parade," is falsetto funk with a twinkle in the eye and a hook in every line. Imitations will follow within the week.

POINTER SISTERS

Twist My Arm (3:55)
PRODUCER: Richard Perry
WRITERS: A. Goldmark, B. Roberts
PUBLISHERS: Nonpareil, ASCAP/Brookertones, BMI
RCA PB-14197 (12-inch version also available, RCA PW-14196)

A change of direction after the more spiritual-minded "Freedom," returning to the supercharged dance sound of "Dare Me" and their "Breakout" hits.

JOHN CAFFERTY

Heart's On Fire (4:00)
PRODUCERS: Vince DiCola, Ed Fruge
WRITERS: V. DiCola, E. Fruge, J. Esposito
PUBLISHER: April, ASCAP
Scotti Brothers Z54-05774 (c/o CBS)

One more from the blockbuster "Rocky IV" soundtrack; high-adrenaline rock'n'roll over pummeling percussion.

JOE COCKER

Shelter Me (4:20)
PRODUCER: Terry Manning
WRITER: Nick DiStefano
PUBLISHER: Lawyer's Daughter, BMI
Capitol B-5557

The laryngitic rasp is still powerful stuff; it lifts this piece of dance-rock material from commercial to confessional.

BLACK

PICKS

STARPOINT

Restless (3:58)
PRODUCERS: Keith Diamond, Lionel Job
WRITERS: E. Phillips, K. Diamond
PUBLISHERS: Philesto/Keith Diamond/Willesden/Harrindur, BMI
Elektra 7-69561 (12-inch version also available, Elektra 0-66860)

Title song of the LP that just brought the group its first pop crossover with "Object Of My Desire"; a similar polite-but-persistent dance groove.

NEW AND NOTEWORTHY

BRENDA & THE BIG DUDES

Weekend Special (3:50)
PRODUCER: Mally Watson
WRITERS: M. Matthews, D. Molotana
PUBLISHER: Colgems-EMI, ASCAP
Capitol B-5555 (12-inch version also available, Capitol V-15220)

American-style dance-pop production and throaty r&b performance mark the international debut for young Brenda Fassie, a platinum-level artist in her home country of South Africa.

PAUL JABARA

De La Noche/Ocho Rios (10:05)
PRODUCER: Paul Jabara
WRITERS: Paul Jabara, Bob Esty
PUBLISHER: Poperetta, BMI
Warner Bros. 0-20409 (12-inch single)

Expository disco from a forthcoming "popperetta" by the veteran producer; a little baffling out of context, but no more so than "Bangkok."

SYLVESTER

Living For The City (7:57)
PRODUCERS: Sylvester, Ken Kessie, Morey Goldstein
WRITER: Stevie Wonder
PUBLISHER: Jobete, BMI
Megatone MT-138 (12-inch single)

Ethereal-voiced singer is joined by Tramaine Hawkins and other gospel stars for an uplifting Stevie Wonder cover. Contact: (415) 621-7475.

AC

PICKS

MELISSA MANCHESTER AND AL JARREAU

The Music Of Goodbye (3:54)
PRODUCER: Robbie Buchanan
WRITERS: John Barry, Alan & Marilyn Bergman
PUBLISHERS: MCA/Music Corp. of America, ASCAP/BMI
MCA 52784

Love theme from "Out Of Africa" provides an exotic ballad setting for two artists who have scored their biggest singles successes with AC material.

POP

RECOMMENDED

KATE BUSH

Hounds Of Love (3:01)
PRODUCER: Kate Bush
WRITER: Kate Bush
PUBLISHER: Screen Gems-EMI, BMI
EMI America B-8302

The mysterious aura of "Running Up That Hill" joined to obsessive monotone rhythms; soundtrack for an anxiety attack.

HONEYMOON SUITE

Feel It Again (4:09)
PRODUCER: Bruce Fairbairn
WRITER: Ray Coburn
PUBLISHERS: Screen Gems-EMI/AutoTunes, BMI
Warner Bros. 7-28779

Quiet verses alternate with crunching chorus.

VAN STEPHENSON

We're Doing Alright (3:50)
PRODUCER: Richard Landis
WRITER: R. Nielsen
PUBLISHER: Enlightstown, BMI
MCA 52755

Lump-in-the-throat rock ballad.

ECHO & THE BUNNYMEN

Bring On The Dancing Horses (4:00)
PRODUCER: Laurie Latham
WRITERS: Sergeant, McCulloch, Pattinson, de Freitas
PUBLISHERS: Zoo/Warner Bros., ASCAP
Sire 7-28791 (c/o Warner Bros.)

Once-underground British synth band now shares Simple Minds' wall of sound and melodic fluency.

NICK GILDER

Footsteps (3:48)
PRODUCERS: Bill Drescher, Nick Gilder
WRITERS: Nick Gilder, Jeff Silverman
PUBLISHERS: Red Admiral/Palette, BMI
RCA PB-14268

Midtempo pop dressed in loud power chords.

DERRINGER

Real American (2:55)
PRODUCERS: Rick Derringer, Dave Wolff
WRITERS: B. Kinney, R. Derringer
PUBLISHER: Scratch & Sniff, BMI
Epic 34-05830

Patriotic slogans earnestly bashed out by producer/guitar whiz Rick Derringer and band.

BLACK

RECOMMENDED

PHILIP-MICHAEL THOMAS

Fish And Chips (3:58)
PRODUCER: Geoffrey Chung
WRITER: Philip-Michael Thomas
PUBLISHER: PMT, ASCAP
Spaceship 7-99560 (c/o Atlantic)

TV actor purrs the time-honored culinary metaphor.

TENITA JORDAN

You Got Me Dreamin' (3:58)
PRODUCERS: Teddy Pendergrass, James Carter
WRITER: J. S. Carter
PUBLISHERS: J-Carr/Ted-On, BMI
Top Priority Z54-05820 (c/o CBS) (12-inch reviewed Nov. 30, 1985)

REGE BURRELL

Love All The Hurt Away (4:00)
PRODUCERS: Paul Brown, Chris Currell
WRITERS: D. Grady, M. Holding
PUBLISHERS: House Of The Frog Prince, BMI/Holding Co., ASCAP
Portrait 37-05828 (c/o CBS)

R&B beat ballad.

WALLY BADAROU

Chief Inspector (3:35)
PRODUCER: Wally Badarou
WRITER: W. Badarou
PUBLISHER: Island, BMI
Island Visual Arts 7-99557 (c/o Atlantic) (12-inch reviewed Feb. 8)

TATA VEGA

Miss Celie's Blues (Sister) (2:30)
PRODUCER: Quincy Jones
WRITERS: Q. Jones, R. Temperton, L. Richie
PUBLISHERS: WB/Rodsons/Brockman, ASCAP
Qwest 7-28754 (c/o Warner Bros.)

Period piece from the soundtrack of "The Color Purple" is an artful evocation of '30s blues.

RODNEY-O

These Are My Beats (5:20)
PRODUCER: Egyptian Lover
WRITERS: Rodney-O, E. Lover
PUBLISHER: not listed
Egyptian Empire DMSR 00668 (12-inch single)
Minimal but hypnotic. Contact: (213) 469-5821.

CHOICE REUNION

Free And Easy (3:25)
PRODUCERS: Leon E. Stewart, Wilbur E. Stewart
WRITERS: Wilbur E. Stewart, Leon E. Stewart, Sr., James E. Funches
PUBLISHER: Metro Soul Sound, BMI
Les-Wes L/W 2000 (12-inch version also available, Les-Wes L/W 12001)

Gentle midtempo dance record stands out for its big, resonant choral sound. Contact: (301) 292-4171.

WILLIAM BELL & JANICE BULLUCK

I Don't Want To Wake Up (Feelin' Guilty) (3:39)
PRODUCERS: William Bell, Mike Stewart
WRITERS: William Bell, Henderson Thigpen, James Banks
PUBLISHERS: Azrock/Sweika, BMI
Wilbe WIL 86-202

Downtempo ballad. Contact: (318) 222-5740.

JULIAN FLENOY

Turn Me Out (3:27)
PRODUCER: not listed
WRITERS: A. Calhoun, T. Berry
PUBLISHER: Father Thunder, BMI
K.M.A. KMA-12-005 (12-inch single)
Capable dance-funk. Contact: (213) 469-5821.

WAYNE & CHARLIE WITH D.J. LEE AND THE GOOD AND FRUITY CREW

Party Right (5:30)
PRODUCER: Wayne & Charlie
WRITER: not listed
PUBLISHER: Milt-Just, ASCAP
M-Low 81658-ML (12-inch single)

A little lacking without the visuals (Wayne is a rap ventriloquist and Charlie's the dummy) but still good fun. Contact: (212) 671-6842.

COUNTRY

RECOMMENDED

STEVE EARLE

Hillbilly Highway (3:36)
PRODUCERS: Emory Gordy Jr., Tony Brown
WRITERS: Steve Earle, Jimbeau Hinson
PUBLISHER: Goldline, ASCAP
MCA 52785

Crank up the turntable: Earle's MCA debut is spunky, spirited, and sassy enough to be an instant add for listless playlists.

DAVID FRIZZELL

Celebrity (3:29)
PRODUCER: Ken Mansfield
WRITER: Alex Harvey
PUBLISHER: Preshus Child, BMI
Nashville America A1002

Frizzell recaps the poor-but-prized theme to a midtempo rhythm. Label based in Nashville.

BENNY WILSON

If You Wanna Talk Love (2:51)
PRODUCER: Ron Haffkine
WRITERS: R. (Spady) Brannon, M. Brown
PUBLISHERS: Mallven/Cotton Patch, ASCAP
Columbia 38-05829

Peppy, percussion-spiced rhythm and a bright, eager voice.

TONY ARATA

Same Old Story (2:46)
PRODUCER: Don Tolle
WRITER: Tony Arata
PUBLISHER: Grandison, ASCAP
MCA 52782

Slow, mellow lament and a resonant, assertive voice.

BRUCE HAUSER AND THE SAWMILL CREEK BAND

Somehin' Old Fashioned (2:57)
PRODUCER: Bob Monaco
WRITERS: Kin Vassy, David Mackecknie
PUBLISHER: Lion's Mate, ASCAP
Cowboy 45-201

Hauser's voice digs into the memory, and delivers exquisitely crafted lyrics with the force of an anthem. Contact: (406) 656-9678.

BAMA BAND

I've Changed My Mind (2:56)
PRODUCER: Joe Chambers
WRITER: David Steen
PUBLISHER: Chappell, ASCAP
Compleat CP-152 (c/o PolyGram)

The irresistible groove of those great early-'60s rock/stroll records.

LARRY WAYNE KENNEDY

Fire In Your Touch (3:33)
PRODUCER: Jimmy Johnson
WRITER: Larry Wayne Kennedy
PUBLISHER: Clytee, BMI
Tere 1002

Strong production, noteworthy performance. Label based in Nashville.

GENNETTA JONES

Your Daddy Don't Live In Heaven, He's In Houston (3:02)
PRODUCER: John English
WRITERS: M. Ballew, B. Moulds
PUBLISHERS: Alcorn/Phoey/Black Mountain Road, BMI
Motion 1025

Shades of early Parton, perhaps, or Jeannie Kendall. Label based in Nashville.

TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	2	10	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
2	3	7	26	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
3	2	1	14	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
4	5	8	48	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
5	4	3	33	HEART ▲ ² CAPITOL ST-12410 (8.98) (CD)	HEART
6	6	4	24	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
7	7	6	38	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
8	8	10	21	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
9	10	9	15	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
10	11	11	15	SOUNDTRACK ● SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
11	12	13	16	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
12	9	5	20	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
13	14	16	10	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
14	13	12	11	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
15	15	15	88	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
16	16	14	19	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
17	17	18	48	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
18	19	21	56	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
19	50	—	2	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
20	23	23	19	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
21	18	19	33	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
22	25	37	16	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
23	28	29	36	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
24	34	39	40	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
25	29	25	31	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
26	26	26	13	PETE TOWNSHEND ● ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
27	22	22	66	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
28	21	20	14	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
29	33	40	14	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
30	30	30	11	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
31	31	36	32	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
32	32	38	10	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
33	20	17	17	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
34	24	24	51	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
35	45	46	41	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
36	27	27	40	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
37	37	47	13	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
38	38	33	12	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
39	39	42	16	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
40	41	45	17	INXS ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
41	42	51	14	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
42	43	44	24	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
43	48	50	21	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
44	36	28	10	ARCADIA ▲ CAPITOL ST-12428 (8.98)	SO RED THE ROSE
45	40	35	11	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
46	58	83	4	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
47	49	65	4	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
48	35	32	38	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
49	46	34	16	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
50	68	107	4	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
51	59	74	7	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
52	47	43	14	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
53	44	31	20	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
54	55	56	23	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
55	51	41	21	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	52	49	63	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
57	61	68	9	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
58	53	48	15	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
59	54	54	17	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
60	NEW ▶			THE FIRM ATLANTIC 8162E (9.98)	MEAN BUSINESS
61	65	70	53	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
62	70	95	6	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
63	64	67	13	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
64	72	87	23	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
65	56	55	34	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
66	57	52	68	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
67	62	59	18	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
68	87	94	34	RENE & ANGELA MERCURY 824 607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
69	60	60	21	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
70	66	58	12	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
71	80	86	13	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
72	63	53	10	TWISTED SISTER ● ATLANTIC 81275 (9.98) (CD)	COME OUT AND PLAY
73	73	64	33	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
74	69	62	32	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
75	86	81	21	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
76	74	72	41	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
77	71	73	14	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
78	75	71	65	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
79	79	57	14	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
80	76	66	21	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
81	98	131	12	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
82	78	69	19	KENNY ROGERS ● RCA A&L-7023 (8.98)	THE HEART OF THE MATTER
83	84	84	14	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
84	81	76	12	ASIA GEFEN GHS 24072/WARNER BROS. (8.98) (CD)	ASTRA
85	110	—	2	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
86	130	190	3	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
87	89	92	15	THE JUDDS RCA/CURB AHL-1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
88	67	63	13	BARRY MANILOW RCA AFL-7044 (8.98)	MANILOW
89	125	164	4	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
90	92	96	9	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
91	94	85	18	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
92	101	75	20	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
93	82	82	16	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
94	99	114	12	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
95	97	100	13	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
96	83	61	32	BILLY JOEL ▲ ² COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
97	133	—	2	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
98	107	—	2	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
99	85	79	19	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
100	91	78	14	CLARENCE CLEMONS COL JMBIA BFC 40010 (CD)	HERO
101	90	80	31	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
102	100	97	14	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
103	103	105	14	BIG AUDIO DYNAMITE COL JMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
104	134	180	3	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
105	88	88	17	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
106	121	128	14	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
107	126	174	3	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
108	111	121	12	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
109	102	90	20	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
110	112	137	14	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U

Albms with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

THE NEW YORK TIMES, SUNDAY, MARCH 10, 1985

One-Third of American Strength Gets Together on Weekends

Reserves Move to the Forefront of Defense

By BILL KELLEN

WASHINGTON — Nearly 15 years ago, when James H. Webb Jr. was commanding a Marine Corps rifle company in Vietnam, he and his men regarded the National Guard and reserve armories back home as cozy havens where draft dodgers played cards and brewed beer bellies.

These days, Mr. Webb, who last year became Assistant Secretary of Defense for Reserve Affairs, regards those armories as essential. "Now, the United States Army cannot go to war — cannot go to war — without using the guard and reserves," said Mr. Webb.

Thanks to serious official attention in the 1970's, accompanied by a doubling of their budgets in the past five years, the reserves have grown in size — and in quality, it is widely agreed. Under pressure from Congress, the military has come to rely more on the reserves to move its supplies, maintain its planes and vehicles, transport its troops and tend its wounded.

Air Force reservists were called to help lift American medical students out of Grenada during the 1983 invasion. Reservists taxi American troops and trainers around Central

America. Reserve units were heavily represented among the soldiers who shivered through winter war games in Alaska and West Germany in January.

The Pentagon has also increased the number of Army Reserve units that would be thrown in with active soldiers in the first few months of fighting. A Government commission once estimated that after the draft ended in 1973 there would be one reservist for every four active troops. In fact, the ranks of weekend warriors hit a postwar record of 1,046,000 last year and now account for fully a third of American military strength.

Inviting Savings

The rehabilitation of the reserves has been noticed on Capitol Hill. As Congress casts about for ways to cut the Pentagon budget, some lawmakers, including House Armed Services Committee chairman Les Aspin, see potential savings in shifting more of the military's responsibilities to the reserves and cutting back on the costlier active forces. The cutting back on the costlier active forces is a loosely knit group of Congressional strategy buffs who call themselves military reformers. They are strong advocates of greater dependence on the reserves, especially to man the planes and ships that would deliver ground troops to battle.

"Force mix," meaning the balance of active and reserve forces, has become "the current buzz word of the military reform caucus," says Mr. Webb.

The savings seem inviting. An Army infantry reserve battalion may cost a fourth the amount of an active unit. An aviation reserve unit, because of the higher cost of maintaining airplanes, may cost 80 percent of a combat Air Force unit. That is not a bad buy considering that reserve pilots, who usually fly commercial jets during the week, often outshoot active squadrons in target practice.

One sign of the reserves' ascendancy is Mr. Webb. The 39-year-old Naval Academy graduate, writer (of the well-received Vietnam novel "Fields of Fire") and lawyer is the first to fill the high-ranking reserve post created by Congress last year to give the reserve forces more clout.

The reserves have had growing pains, however. They still rely largely on hand-me-down equipment, although the castoffs are mixed with a few advanced M-1 tanks and F-16 fighter planes. The reserves still complain of shortages of ammunition, radios and training simulators.

Martin Blinkin, a manpower expert at the Brookings Institution, is not optimistic about the prospects for pushing much more respon-

sibility into the reserves. He said he worries about the bureaucratic resistance to integrating reserve and active units, and the inherent limitations of making weekend warriors into combat-ready infantrymen and tank drivers. "I myself am not comfortable with the trend in Congress toward putting more of our eggs in the reserve basket," he said.

Another difficulty may be getting the volunteers in the first place. Already, the Pentagon estimates shortages of medical reservists are so severe that three-fourths of the American casualties would not be adequately treated in the first two months of a war.

With a reviving economy, recruiting and retention problems seem to be spreading. Last month the Defense Department reported that its two biggest reserve outfits — the Army Reserve and the Army National Guard — pulled in only 77 percent of their goals for new recruits last year. Dropout rates are on the rise.

Mr. Webb said the reserves are in part a victim of their own recovery. Some men and women join expecting a life of lazy weekends, and find themselves slogging through maneuvers in the Alaska tundra. "There is a legitimate question as to how many more people you can ask to do this," he said.

The New York Times photo shows members of the National Guard Mountain plowing the outdoors in Eden, Vt.

WHEN SOME EMPLOYEES TAKE TIME OFF THEY MAKE NEWS.

They're rescuing American citizens on the tiny island of Grenada.

They're relieving the regular crew on the USS New Jersey stationed off Lebanon so they can come home for Christmas.

They're patrolling the East Coast's air corridor to keep it clear of intruders.

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They need your assurance they won't lose

out on promotions and raises. They need all the support you can give them.

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EMPLOYER SUPPORT OF THE GUARD & RESERVE



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Grass Route

ROUNDER is negotiating with **EMI America** to form a separate label. The first signing via this deal will be the **True Believers**, "one of the leaders in the Austin rock'n'roll scene," says Rounder founding partner **Marian Leighton**.

Leighton is quick to say, "We will not be taking anything away from the indie sector." She likens the arrangement to Rounder's relationship with George Thorogood, whom the indie broke and passed to EMI America. "We make all the signings [on the new logo] and do all the production. EMI will be handling the publicity, promotion, and distribution." Although the new logo will be using the Rounder name, "it's really going to be a separate company," she says. A True Believers album is expected in March or April. More information to come as the contractual ink dries.

On a Rounder Distribution note, it should be stated that **Leon Redbone's** "Red To Blue" album on **August** is available nationally through the Boston logo.

SEEDS & SPROUTS: Some typically esoteric releases are coming from New York's cassette-only **R.O.I.R.** logo next week. First is a 25-song tape on the **Dickies**, culled in large part from recordings the band made prior to its dealings with A&M several years back. Titled "We Aren't The World," the cassette also features material recorded as recently as last December. The second offering is the **Skatalites'** "Stretching Out." Produced

by reggae veteran **Herbie Miller**, the ska pioneers' cassette is comprised of rehearsal and performance recordings taped while the Jamaican band was at the London Reggae Sunsplash.

MARIO ALAYAN has left **Gold Coast Records** to form his own radio/retail/club promo firm, dubbed simply **Mario's Promotions**. Set to work his familiar Florida surf and turf, Alayan can be reached at (305) 895-6433. His initial clients include **Freak Beat/Maccola, Music Specialists, Warner Bros.** and **Prelude**.

Speaking of Miami, we hope you caught **Sutra's Fat Boys** on Friday's edition of "Miami Vice." The trio refrained from rapping, but managed to fit their trademark mass-consumption habits into the cameo, this time by swallowing a "spliff" (an appropriately hefty joint).

Those of you in the perennial search for a reasonably priced, reasonably complete radio directory can take a break with the publication of "National Radio Publicity Outlets." Issued by Public Relations Plus of New Milford, Conn., the volume sells for \$149 annually, which includes twice-yearly editions.

The volume contains a by-city listing of radio outlets, with detailed information on personnel, formats, and special feature exposure opportunities. The directory also houses a listing of network programs, with booking contacts and content descriptions. **KIM FREEMAN**

VIDEO RIGHTS ISSUE REACHES FEDERAL COURT

(Continued from page 1)

more than 150 United Artists/MGM films.

The plaintiff, which acquired rights to UA and MGM copyrights after its acquisition by CBS Inc. in January 1983, claims violation of an agreement dated May 1983.

That agreement, the publisher claims, calls for CBS/Fox Video to pay the equivalent of mechanical copyright royalty payments on "account of its manufacture and distribution" if an "industry standard for the home video industry evolves, or CBS Records succeeds in negotiating royalties arrangements with other major distributors in arm's-length negotiations, in which event, defendant agreed to pay to plaintiff a comparable royalty."

The suit notes that in the May 1983 agreement the music publisher "agreed not to seek payments from defendant until consummation of negotiations with other major distributors and to refrain from taking legal action to enforce its copyrights against defendants."

The CBS Catalogue Partnership now claims all elements that bring royalty payments into play under the agreement have been met.

A legal spokesman for the CBS Catalogue Partnership would not

specify what evidence the music publisher had in support of its claim that an industry standard for home video royalty payments now existed. Such "proof" would be presented in court, he says.

Some observers have suggested that the CBS Catalogue Partnership claims may center on royalty payments with regard to synchronization payments established between copyright holders and movie studios, in which case royalty payments for home video versions of theatrical films have had an ill-defined past.

Home video industry executives expressed surprise over the music publisher's contention that a standard of rights had finally evolved. "Every deal for music rights on home video rights has its own formula," says one home video manufacturer who requested anonymity.

One popular approach, however, is the "buyout," whereby copyright holders grant home video rights for a fee up to a predetermined sales plateau. When that point is reached, a new rate is negotiated.

"Home video deals are still cut on the basis of what the traffic will bear and what each individual copyright dictates," says an executive

for a major music publisher who is responsible for dealing in home video rights. "The question is how the CBS Catalogue Partnership defines an industry standard. Right now there certainly are no absolutes here."

Commenting on the action, Todd Leavitt, senior vice president of programming and business affairs at CBS/Fox, notes that "the compositions referred to in the complaint are all contained in video devices of motion pictures licensed to CBS/Fox by MGM/UA five years ago. We have indemnities regarding claims of this sort." He adds that he is "mystified" by the music publisher's claim that an industry standard on royalty payments exists.

Among the films containing the contested compositions are three "Rocky" features, major James Bond spy movies, "Doctor Dolittle," "The Good, The Bad And The Ugly," "War Games," "Yentl."

The CBS Catalogue Partnership, seeking a jury trial, asks the court to enjoin CBS/Fox from manufacture and sale of the allegedly offending product and to determine damages.

A&M, CAPITOL TESTING NEW CD PACKAGE

(Continued from page 1)

signs offered by Shorewood, which produced prototype board sleeves, and Ivy Hill, whose similar competing board package was used for Prince's "Around The World In A Day" CD on Warner Bros. and Motley Crue's "Theatre Of Pain" on Elektra.

With the Digi-Pak, however, AGI seeks to address complaints about those prior designs' inadequacy in securely protecting disks by providing a plastic inner tray similar to that now used in the generic jewel case. "We see several advantages," says Grant Thompson, Capitol's director of purchasing, who confirms plans to test the package with the Neil Diamond soundtrack. "It's lighter, which means lower freight costs, and permits a smaller overall package size, again reducing space requirements. And it's cheaper overall."

Although AGI won't disclose prices, Thompson claims the higher cost for the CD jacket, when compared with a generic jewel box, is more than offset by savings in the total printing and packaging costs when outer merchandising packaging is included. "If you compare the total AGI package with a regular jewel case design in an outer blister pack, [the AGI design] is 30% less expensive," says Thompson.

The Capitol executive does concede that such savings will be contingent on high volume. A reliable source at another label client reports that, on runs of up to 30,000 units, the Digi-Pak costs about 67 cents per container, compared to about 30 cents per unit for a jewel box. Present sales levels suggest that any item generating sales of more than 20,000 units qualifies as a hit; few CDs have sold more than 100,000 units.

Some competitors assert that the jewel box is perceived as an integral part of the Compact Disc. CBS's Jerry Shulman says that although he expects to watch the tests for the

Digi-Pak closely, he's convinced that consumers have already made their choice, alluding to the furor over the early Ivy Hill design.

Not surprisingly, PolyGram, which specified the jewel case as part of the original audio CD, much as it did for audio cassettes, indicates that it, too, will stand fast with the plastic container. "We're jewel box people," says Harry Losk, the label's CD marketing executive.

RCA and the WEA companies also say they're waiting to see response to the next wave of Digi-Pak CDs before inaugurating their own tests. An MCA spokesman likewise reports a "wait-and-see" stance until more market testing has been concluded.

As for the new design's first users, Island is pleased so far with the package, reporting no significant problems; a source at WEA, which distributes Island product via its deal with Atlantic, notes that although consumer audio magazines

have received some negative mail on the AGI box, "It appears that these are from the die-hard, high-end audiophiles, who haven't really looked at the package closely enough. For the pop market, [the AGI box] has true potential."

At the Buffalo-based Cavages chain, vice president John Grandoni says reactions from consumers visiting its 24 locations have been mildly positive, with some customers praising its fold-out design as "classy." He adds that it's too early to gauge overall acceptance, however.

Still, there are customers who resist a move away from the jewel box, as noted by Jeff Roberts at Boston Compact Disc, a CD-only retail operation where "whenever someone buys the Robert Palmer [CD], they kind of go 'Ugh' because it's not in a jewel box."

Assistance in preparing this story provided by **Irv Lichtman** and **Geoff Mayfield** in New York.

CD SINGLE

(Continued from page 1)

on Billboard's Classical CD chart.

The album, comprised of Bach selections performed on synthesizers by Don Dorsey, is also being issued "in quantity" on LP and chrome cassette—another departure for the Cleveland-based company, which has all but abandoned these conventional product formats in favor of CD.

In another nod to pop marketing techniques, the firm has engaged former PolyGram executive Rick Bleiweiss, whose campaign will include the use of independent promotion men to push the album to pop radio.

Telarc chairman Jack Renner says about 1,000 of the promo CDs have been ordered and will begin moving out to AC, AOR, college, and MOR radio stations in about

two weeks. For those stations not equipped with CD players, the label will supplement this distribution with a seven-inch single holding the same cuts.

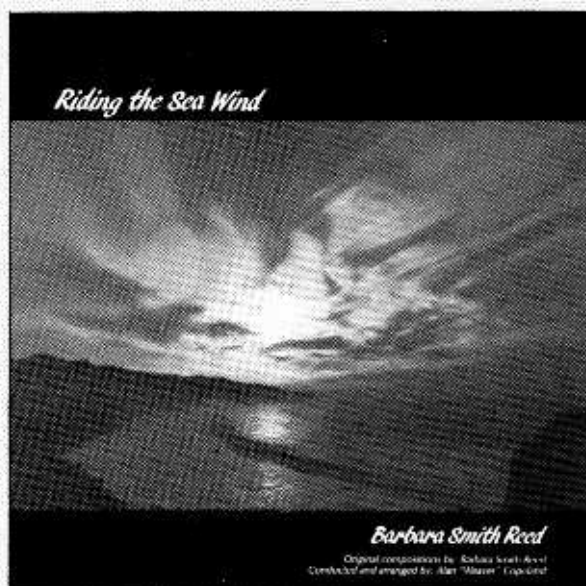
Tracks on the disks are "Presto," a cut-down version of the third movement of the "Italian Concerto," and "Joy," taken from a chorale movement of Bach's Cantata No. 147.

Renner maintains that his company's sales staff can handle distribution chores, which will seek to slot the product in stores' pop and new age bins, as well as in classical departments.

Crossover strategy will be highlighted in consumer advertising and store merchandising aids, says Renner.

"At a time when winds are flowing to bring Mankind together..."

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available on **Starborn Records**
P.O. Box 715, Hollywood, CA 90028

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	93	93	7	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRL1-7067 (7.98)	A CLASSIC CASE
112	95	91	13	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
113	132	189	3	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
114	77	77	9	SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
115	96	89	14	JONI MITCHELL GEFFEN GHS 24074/WARNER BROS. (8.98) (CD)	DOG EAT DOG
116	124	145	40	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
117	157	—	2	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98)	SMOKE SIGNALS
118	142	156	5	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
119	106	104	122	PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
120	175	—	2	ANNE MURRAY CAPITOL ST-12466 (8.98)	SOMETHING TO TALK ABOUT
121	120	125	27	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
122	113	113	47	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
123	109	101	18	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
124	105	98	33	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
125	115	102	119	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
126	108	108	35	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
127	131	135	26	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
128	NEW	NEW	NEW	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
129	114	115	75	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
130	104	103	120	LIONEL RICHIE ▲10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
131	135	138	79	BILLY OCEAN ▲2 JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
132	129	133	612	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
133	122	123	33	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
134	123	126	40	EURYTHMICS ▲ RCA A.J.L.1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
135	127	110	71	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
136	128	130	35	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
137	117	112	29	THE POINTER SISTERS ▲ RCA A.J.L.1-5487 (8.98) (CD)	CONTACT
138	138	141	6	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
139	137	132	149	ZZ TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
140	136	118	15	SOUNDTRACK MCA 6149 (9.98) (CD)	SWEET DREAMS
141	141	127	130	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
142	147	122	12	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
143	140	109	89	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
144	195	—	2	VIOLENT FEMMES WARNER BROS. 25340 (8.98)	VIOLENT FEMMES
145	119	119	53	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
146	146	149	5	THE TEMPTATIONS GORDY 6164GL/MOTOWN (8.98)	TOUCH ME
147	151	134	123	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
148	153	129	66	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
149	154	120	25	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
150	139	124	12	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
151	148	136	12	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
152	150	150	106	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
153	118	99	26	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
154	158	152	26	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
155	145	146	125	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	152	147	110	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
157	143	143	31	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
158	159	159	7	ECHO AND THE BUNNYMEN SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
159	116	111	17	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
160	165	148	40	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
161	161	165	6	GRACE JONES ISLAND 90491/ATLANTIC (8.98)	ISLAND LIFE
162	164	151	116	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
163	197	169	10	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
164	156	106	17	TRIUMPH MCA 2-8020 (10.98)	STAGES
165	163	139	15	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
166	144	144	10	KASHIF ARISTA AL8-8385 (8.98) (CD)	CONDITION OF THE HEART
167	177	188	4	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
168	155	155	22	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
169	149	140	59	SOUNDTRACK ▲2 MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
170	172	172	63	DON HENLEY ▲ GEFFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
171	193	—	95	JOHN COUGAR MELLENCAMP ▲2 RIVA 814 993-1/POLYGRAM (8.98)	AMERICAN FOOL
172	NEW	NEW	NEW	FORCE M.D.'S WARNER BROS./TOMMY BOY TNL1 1010/WARNER BROS. (8.98)	CHILLIN'
173	173	168	60	ORIGINAL BROADWAY CAST ● GEFFEN 2GHS 2031/WARNER BROS. (16.98) (CD)	CATS
174	190	—	2	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
175	160	142	13	ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
176	NEW	NEW	NEW	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
177	162	117	37	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
178	170	160	138	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
179	166	158	17	WANG CHUNG GEFFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
180	179	177	67	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
181	174	157	12	THE CLASH EPIC FE 40017	CUT THE CRAP
182	185	161	31	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
183	188	—	2	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
184	186	187	18	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
185	189	175	72	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
186	191	163	29	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
187	RE-ENTRY	RE-ENTRY	RE-ENTRY	JOHN COUGAR MELLENCAMP ▲2 RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
188	181	181	5	VARIOUS ARTISTS RED SEAL HBC2-7128/RCA (19.98) (CD)	FOLLIES IN CONCERT
189	171	173	29	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
190	183	184	4	THE REPLACEMENTS SIRE 25330/WARNER BROS. (8.98)	TIM
191	169	162	15	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
192	187	191	45	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
193	198	183	7	HANK WILLIAMS, JR. WARNER BROS. 25328 (8.98) (CD)	GREATEST HITS, VOL. II
194	184	185	20	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
195	200	178	12	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
196	NEW	NEW	NEW	PSYCHOCANDY REPRISE 25383/WARNER BROS. (8.98)	THE JESUS AND MARY CHAIN
197	196	166	15	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
198	178	153	6	FRANK ZAPPA BARKING PUMPKIN 74203/CAPITOL (8.98)	F.Z. MEETS THE M.O.P.
199	199	171	43	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
200	167	167	10	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | |
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Ertegun Says Fund Shortage Hampering IFPI Operations

CANNES The music business is still not providing sufficient funding to wage a successful war against global piracy, according to IFPI president Nesuhi Ertegun.

Speaking informally at Midem, Ertegun said: "We are having to fight on 10 different fronts. We have the expertise and the people but IFPI is not sufficiently funded by the industry.

"We need more help from the publishers and the recording artists who, with few exceptions, have so far contributed absolutely nothing. It is not that artists are mean—it's just that they are not sufficiently aware.

"We're receiving increasing help from music publishers, especially in Europe, and I have been trying very hard to get major artists—only those who can afford it—to participate in the battle by giving a very small percentage of their royalty income to IFPI's antipiracy fund. Progress is slow but I'm hopeful that more international recording stars will join George Benson, Manhattan Transfer, and others who have already made a commitment."

The WEA International chairman went on to claim that piracy could be totally eliminated in some territories if more resources were forthcoming. "If we had another \$5 million there would be no piracy in Taiwan or Malaysia," he said. "And if had another \$5 million—Thailand, Italy and Turkey would be free of piracy. I am convinced piracy can be eliminated in a few years if we have enough ammunition, and ammunition means money to open offices, to contact government agencies, to lobby for antipiracy legislation

where it doesn't exist, and encourage the enforcement of laws where they do exist."

Ertegun's argument was vividly illustrated at Midem itself where one attendee, Ted Carroll, maintained that at least a dozen participating companies were displaying pirated material, among them the West German company at the center of that country's largest ever piracy bust last December.

IFPI director general Ian Thomas said on the federation's Midem stand that the organization had no evidence that illicit product was being offered, but added: "It has been said many times that introductions are made and deals are done in Cannes. Certainly people ought always to check that they are dealing with legitimate companies."

RIAA ANTIPIRACY FIGURES (Continued from page 4)

retail level. This entails investigating the sale of counterfeit and pirate cassettes at swap meets and other secondary markets, while continuing the overall effort to target the manufacturers of this product.

According to Kenneth Giel, RIAA's deputy director of antipiracy operations, the drive on illicit product sees mostly cassettes sold in secondary markets, with a "heavy concentration" of these outlets in California and the Southeastern states. A total of 293,093 allegedly counterfeit cassettes were seized last year, representing the largest category of allegedly bogus prerecorded goods uncovered during the year. The second biggest



The Rush is on. Manhattan native Jennifer Rush, a superstar in Germany, visits CBS Records' New York offices to discuss the release of her first U.S. album, "Jennifer Rush." With her are Michael Stark of CBS Records Germany, left, and CBS Records Group president Walter Yetnikoff.

Virgin Gets 60% Share In Music Box Channel

LONDON Thorn EMI has sold its 50% stake in the European satellite music channel Music Box. Virgin, previously a 45% shareholder, now takes a controlling 60% interest in the operation through its Virgin Vision subsidiary.

British commercial television company Yorkshire TV has increased its own stake from 5% to 20%. Fellow independent broadcaster Granada has picked up the remaining 20%.

According to Music Box head Charles Levison, the new ownership shares will not affect the operating autonomy of the channel, which now reaches around four million homes in 11 European countries but is not expected to break even until late 1987.

The announcement, which follows Thorn EMI's decision to divest itself of most if not all of its cable interests, may appear to exclude MTV, which had been reported as keen to acquire a stake in the pan-European service. However, talks with Music Box executives are known to be continuing, and some form of MTV involvement remains likely.

Nearly a dozen companies had expressed interest in acquiring

Thorn EMI's share of Music Box—evidence of the current enthusiasm for new media projects within European industry and of the maneuvering now under way to secure strategic positions in developing media markets.

Of Music Box's new shareholders, for instance, Granada says frankly that it is dipping a toe in the water to gain experience in pan-European broadcasting. Granada Group chairman Alex Bernstein noted in his official statement: "This is our first investment in satellite TV and reflects our confidence in the future of pan-European broadcasting."

Granada is one of 13 independent TV contractors here that are to participate in a "Best Of British" Superchannel project designed to beam 18 hours of U.K. programming a day to European cable homes.

Yorkshire TV, by contrast, is one of two commercial TV companies that have opted not to take part in the Superchannel scheme, reportedly because of pressure applied by one of its major shareholders the W.H. Smith retail group, which has extensive U.K. cable interests. However, Yorkshire managing director Paul Fox notes: "Our absolute belief in Music Box is confirmed by the increase in our holding."

Music Box's Levison has welcomed the new shareholding arrangements, which he says will ensure the continued growth and independence of the channel. Advertising support has grown more slowly than hoped for, he concedes, but negotiations now under way with conventional broadcasters both in Europe and further afield could provide dramatic opportunities for growth, possibly multiplying Music Box's audience as much as fourfold before the end of the year.

composite seizure involved LPs, amounting to 172,567.

In other 1985 developments, the RIAA notes that the number of piracy-related cases referred to it doubled over the past year; that the 1985 statistics reflect an increase of more than 100% in parallel import matters investigated by the RIAA antipiracy division; and that greatly increased inquiries on record rentals—225 compared to 14—are the result of the 1985 federal Record Rental Amendment Act, which prohibits the rental of records marketed after October, 1984, without the consent of the copyright owner.

Nashville Labels Step Up Video Involvement Country Clip Outlets Called Healthy

NASHVILLE If oversaturation is a problem faced by the early proliferation of rock video shows, country clip programs seem to be faring more satisfactorily.

Jeff Walker of Aristo Video Promotions, a Nashville-based video music tracking firm, reports healthy activity nationally despite the demise of a number of country video outlets in recent months.

Walker points to the fact that more Nashville labels are getting into video. Dan Seals' "Bop," now being played on both country and rock video shows, is his first clip, as is Reba McEntire's just-released "Whoever's In New England."

While Walker says that at least

a dozen programs have been dropped from his tracking sheet in recent months, he adds that he has also seen the rise of a number of new video outlets, which he is now servicing with product.

These recent additions include Hit Video USA in Houston, a national satellite service operated by Wodlinger Broadcasting; Stereo-vision in Los Angeles (cable); Sound Explosion in Chattanooga; Catch 22 in Anchorage; Texas Pictures in Houston; "Gene Williams' Country Videos" in Little Rock, Ark.; and others.

Stations will probably continue to crop up, even as others take their last breath. As Warner Bros.

Laurel Sylvanus points out, an important consideration labels must make in weeding out the "committed from the uncommitted" shows is evaluating which will be in a position down the road to best make use of different types of music video programming other than standard clips.

KIP KIRBY

PROGRAM CASUALTIES

(Continued from page 3)

ing off the air, and more will follow. The fee plans are partially the cause of that. But it's also true that in the last two months, we've seen three major outlets who said they weren't going to pay for clips come back to us and say, 'Can we negotiate?'"

Leeds says also that "while it's true you'll see more shows going down, there will be more coming up, and there are plenty out there who are paying for the clips who are doing well." He cites Boston's V66 and Houston's TV5 as two prime examples.

Warner is sympathetic to the plight of stations who saw in music video a means of creating potentially profitable shows without having to pay for programming, but, Syl-

vanus says, the label has its own concerns—both financially and for the benefit of its artists. "Our intent is not to drive people off the air," she says. "It's simply to obtain money for what we see as legitimate programming."

One problem she points out is that with some programs, "there were producers who weren't able to obtain funds to pay for programming from their stations, and the producers were actually paying the costs out of pocket." This situation forced the shows to discontinue.

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CUTBACKS AT KRAGEN & CO.

(Continued from page 1)

breath and weathered it for awhile, but that forced us to deal with the situation immediately."

According to Kragen, Rogers has had to cancel 37 dates this year, which represents \$3.5 million to \$4 million in lost income. Among the staffers who departed Kragen & Co. last week was Michael Brokow, who took with him his two longtime clients, Dottie West and Lindsay Buckingham. Remaining with Kragen are manager Gary Borman, whose clients are Michael Martin Murphey, the Yellowjackets and David Hogan; and Harriet Sternberg, whose clients are Sheryl Lee Ralph and Harry Anderson.

'[The Richie departure] was not a hostile action but a friendly situation'

Kragen is continuing to consult with Richie, and says he hopes the two may somehow reconcile.

"I think it's going to go back together at some point," he says. "We're very good friends. This was not a hostile action, but a very considered, friendly situation. And there have been some changes in circumstances in the meantime, including Kenny's illness, which is going to put him out of commission for four to six weeks."

The split between Kragen and Richie was considered surprising because Richie has been one of the hottest stars of the '80s. His last album has sold more than 10 million copies in the U.S. and won the Grammy for album of the year. Richie is also believed to be the front-runner for this year's Academy Award for best song ("Say You, Say Me").

The split was also surprising in that it's a permanent solution to

what would appear to be a temporary problem. Success or failure, Hands Across America will be history in 14 weeks.

"That's the reason I have optimism about the long-range part of the relationship," Kragen says. "I'm still very close with [Richie]. I'm still attempting to do whatever I can to help the career. I think over the long haul, things will work out fine."

This is the second time in less than two years that one of the hottest artists in pop music has been without a manager. Michael Jackson was in a similar position in mid-1983 after he severed his professional relationship with his father, Joe Jackson, and the team of Ron Weisner and Freddy DeMann.

According to Richie's publicist, Howard Bloom, Richie has not yet begun interviewing prospective managers, though "every manager in the world has put their name on a list. Lionel's dance card is very full, but he isn't dancing yet."

While Richie is in the studio completing work on his third solo album, details of his career are being overseen by a group of advisors, including Kragen, Bloom, attorney Jay Cooper, booking agent Howard Rose, business consultant Len Friedman and marketing specialist Macey Lippman.

By all accounts, the split with Richie was due to Kragen's heavy involvement in charity events. "Our real concentration right now, mine certainly, is getting Hands Across America completed," Kragen says. "I evaluated the situation and decided that the best thing I could do would be to give Lionel the opportunity to look for other management."

Kragen's formal statement of resignation read: "I have one of the most demanding projects I've ever undertaken, Hands Across America, coming to fruition on May 25. The event literally takes as much time as a dozen management clients, and frankly it entails a responsibility to the American public. Lionel

has a new album and the planning of a world tour coming in the same time frame. The load is more than I and my firm can handle in a manner that is fair to Lionel."

While Kragen's involvement in Hands Across America would seem to have entailed a heavy cost, he says he doesn't regret it. "This project is an opportunity to do good on an amazing scale here in this country. To not do everything possible to make this happen would be a serious mistake."

Yet Kragen insists that he's not looking to segue from artist management to full-time involvement in social or political causes.

"I'm able to accomplish what I'm accomplishing right now because of the base I have," he says. "I don't want to lose that. I love what I'm doing, and I have no intention of giving that up to do just charities or to go into politics or any of those things. I have every intention that when this is over, I'll be back pretty much full-time to running a business."

"There's no question that doing things for the larger social good has put a lot of meaning into my life, and I don't want to abandon that completely, but I think it would be a mistake to do nothing but that in life."

"I also think that politics, which everybody keeps talking to me about, would be a serious mistake. I don't think I would like it, and I don't think I would be as effective at it. I don't think I could accomplish half as much."

There are indications that the split with Richie had been brewing for a long time. The first break came six months ago when the superstar took his publicity outside of Kragen & Co. to the Howard Bloom Agency.

Kragen, however, is philosophical about the split. "A business career is a series of these things," he says. "It doesn't just all flow perfectly. In 25 years in this business I've been up and down and everything."

More Money Raised for Tokyo Statue of Presley

TOKYO A \$75,000 bronze statue of Elvis Presley is to be erected in the courtyard of the Coxy 188 building in Tokyo on Aug. 16, to commemorate the ninth anniversary of Presley's death.

More than two-thirds of the cost had been contributed by the end of last year, and the statue's sponsors are confident the balance will be raised before the mid-June deadline.

A meeting of the Elvis Presley Fan Club (Tokyo) held here with the support of RCA Records to report progress on the contributions drive itself raised additional funds

through an auction of Presley memorabilia. A plaster mock-up of the statue was displayed, and the movie "G.I. Blues" was screened for fans.

The initiative to mount the permanent statue came last fall from a group of admirers, among them singers, actors, DJs, music critics and a member of the Japanese parliament. A notable member of this group was the late singer Kyu Sakamoto, a casualty of the tragic JAL airliner crash. The courtyard where the statue will stand is expected to become the site for future musical events here.



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Geldof, John & Wham! Honored for Breaking Int'l Barriers Phil Collins Reigns Over British Awards

LONDON There were two notable "doubles" at this year's BPI British Record Industry Awards ceremony.

Phil Collins was named best British male singer, and his album "No Jacket Required," best British album. Annie Lennox was voted best British female artist, and her Eurythmics partner Dave Stewart was named best British producer.

Best British single was "Everybody Wants To Rule The World" by Tears For Fears, and best U.K. newcomer act was Go West.

On the international front, best solo artist was Bruce Springsteen, followed in the BPI member companies' voting by Madonna and Tina Turner. Top international group was Huey Lewis & the News.

Special awards were presented to Wham! for the duo's concert excursion to China and to Bob Geldof for his Live Aid initiative. Geldof immediately handed his trophy to promoter Harvey Goldsmith, who masterminded the British end of the world satellite operation.

Elton John was handed a special

award for taking his music to the Soviet Union in 1979, but he later made a widely headlined comment that such rock and pop awards "are a joke. The only award worth having is a gold disk on the wall,

for that means people have bought your record."

The BBC-TV "Top Of The Pops" best video award was presented by Cliff Richard to a newly bearded Paul Young.

U.K. APPLAUDS MUSIC EXPORTS

(Continued from page 1)

the U.S."

Tebbit praised the way British pop is being exported to previously untapped territories.

BPI officials, however, expressed concern over Customs & Excise statistics showing the number of blank tape imports for 1985 stood at an all-time high of 89.8 million cassettes.

A spokesman for the industry watchdog group told the gathering, "Despite this unwelcome growth in blank tape business, sales of records and prerecorded tapes in Britain rose by 13% last year, thanks mainly to greatly increased sales of Compact Discs."

The spokesman continued: "We're only too aware, while our

awards show is enjoyed worldwide as a showcase for one of the most creative and productive sectors of the U.K. manufacturing industry, of the very real danger we face.

"The danger is that the industry's proper return on investment will not be allowed to continue and that the millions of hours of music copying that imported blank cassettes encourage will put the brake on growth, both at home and abroad.

"Private copying in the U.K. severely reduces the potential for investment in new young talent, just as international music piracy prevents composers, artists, and producers from obtaining their just rewards from sales overseas."

INSIDE TRACK



Plaque Presentation. Motown founder and chairman Berry Gordy, right, surprises the label's press chief, Bob Jones, with a plaque honoring him for 15 years of service to Motown. The occasion was Jones' installation as president of the Los Angeles chapter of the Black Public Relations Society.

WB Handling Qwest Functions Operations Streamlining Begun

LOS ANGELES Qwest Records has confirmed a reorganization plan that will streamline operations concurrent with the label's move into the Burbank headquarters of Warner Bros. Records, Qwest's distributor.

Key label functions including marketing and promotion will now be supervised directly by Warner Bros., which handled those duties during the label's first two years in operation. Six label staffers, including marketing executive Manny Frieser, promotion chief Bob Gooding and several assistants have been let go.

Label president Harold Childs says the realignment is prompted

by "the realities of today's marketplace." Adds Childs, "It came down to a case of a small label duplicating services that the distributing label already provided. I also found that I wasn't close enough to Warner's day-to-day operations."

The move to Burbank will be positive, Childs says, by helping to reduce costs and strengthen coordination with Warner's sales, promotion, and marketing staffs. He also notes that Qwest's roster of eight acts, including Patti Austin, James Ingram, Jack Wagner, the Winans, and New Order, is unaffected as is its a&r capability, presently overseen by Childs and label chief Quincy Jones. **SAM SUTHERLAND**

Country Acts Tour Europe

NASHVILLE British country music promoter Jeffrey Kruger has named Nashville's Trisha Walker as his U.S. representative. Announcement of the association and details of Kruger's upcoming promotions were made at a reception here Feb. 11.

Kruger is set to sponsor European tours for Glen Campbell in April, Bobby Bare and Billie Jo Spears in May, Don Williams in June and Kris

Kristofferson on dates still being negotiated.

Additionally, according to Walker, Kruger will be promoting the Peterborough Festival of Country Music, formerly handled by Jed Ford. MCA artist George Strait is the first American performer signed for the festival this year and will appear there Aug. 23-24. **EDWARD MORRIS**

L.A. Concert to Launch Peace March

LOS ANGELES Mr. Mister and Melissa Manchester are set to perform at a kickoff concert for the Great Peace March at the Coliseum here on March 1.

The cross-country march is expected to cover 3,235 miles over 255 days and to culminate in Washington, D.C., on or about Nov. 15. It's been endorsed by nu-

merous artists and music industry executives, including Jeff Ayeroff, the Bangles, Richard Baskin, Casey Kasem, Carole King, Kris & Lisa Kristofferson, Madonna, Holly Near, Paul Wasserman, Jane Wiedlin, and X.

Gold circle tickets for the concert are priced at \$250; general tickets are \$17.50.

TICKER TAPE: Walt Disney Co. vaulted \$4.50 per share to \$123.37, buoyed by the rumor that it would sell Epcot Center for \$1.2 billion, and by the continuing surge of "Down And Out In Beverly Hills," a theatrical boxoffice leader . . . **Wherehouse Entertainment** advanced almost two points to 19 1/8 recently . . . **Wall To Wall Sound** at 6 3/4 . . . **Spec's Music** hovering at 7 5/8 . . . **Sound Warehouse** continuing its rise to 27 1/2 . . . **Lieberman Enterprises** edging up to 22 3/4.

A FEDERAL FOCUS on counterfeiting and cutouts as they relate to mob control is said to be under way, according to reports in the **Los Angeles Times** and **Newark Star-Ledger**. None of the federal agencies—said to include the FBI, IRS, and various local agencies—are commenting on the reports.

ALBUM RETURNS from the lackadaisical 1985 Christmas consumer buying will be 95% LPs, according to major industry sources. The surplus LP market, already loaded with the 12-inch vinyl disks, will be offering some meager prices on relatively recent product. Those still hot on stocking schlock wish for a more adequate supply of cassettes. LP product is being offered at a ratio of about 15/1 against cassettes by the cutout brokers, too . . . **Richman Bros.**, Pennsauken, N.J., now handling the **Roulette** family of labels. **Morris Levy** moved the line from **Universal**, Philadelphia . . . **Sick Call:** Track happy to report **Shelly Turk**, **Kid Stuff/Kid Vid** sales topper, back at his desk after a bout with a viral ear infection.

GIL WAXMAN, who orchestrated the direct buying concept at **Target**, the burgeoning 226-unit Minneapolis-based discount department store chain, has left to join **Child-World** as CEO. **Dwight Montjar** has left the record/tape/video purchasing sector at **Target**, with boss **John Farr** seeking a replacement. With six of the 21 new store openings slated for the L.A. area, Farr moves **Bob Hodges** from his Indianapolis warehousing boss post to be the chain's first Western regional sales chief . . . The 10-hour non-credit course in video retailing slated to kick off Wednesday (19) at **New York Univ.'s School of Continuing Education** has been cancelled because only 15 students registered. **National Television Workshop** president **Roger Fransecky** and retailer/distributor **Art Morowitz** were to be guest lecturers. **NYU** may try to launch the course again this fall.

PALM SPRINGS record/tape/video retailer **Anthony Shane** returns to professional singing at the **Doubles** there, backed by the **Bob Shirley Trio** . . . Former Billboard charts honcho **Bill Wardlow** is also warbling professionally in some of the Springs' bistros . . . Watch for **Scott Young** to pop up as a leading executive with a new technological consultancy, **Personics**, in the San Francisco area. Young was a veteran retailing executive and founder of his own Atlanta-based store chain, **Young Entertainment** . . . And rumor has **Herb Dorfman**, the **Pickwick** nabob, leaving **SQN** to join the **Moss Music Group** in a major sales job . . . The r&b promotion ranks were thinned when **Rowena Harris** of **PolyGram**, **T.C. Thompson** of **Warner Bros.**, and **RCA** national director **Michael Kidd** left their respective slots last week.

CAMELOT PURCHASING VP JOE BRESSI has 19

golfers joining him this week in Innisbrook, Tarpon Springs, Fla. Industryites making the third annual duffers' classic include **Ray Samples**, **Gerry Gladieux**, **Don Van Gorp**, **Mike Greene**, **Jim Hawn**, **Pete Anderson**, **Mike Spence**, **Tom Shannon**, **Jack Rose**, **Dave Schlang** and **Chuck Gullo** . . . **Carole Ozanian**, owner of the **Big Valley Music** stores in Newhall and Encino, named recipient of the first **Athena** award for businesswoman of the year, given by the Encino chamber of commerce . . . **Starship's** three-story mansion overlooking Golden Gate Park is up for sale for \$795,000. The 8,000-square-foot, 17-room abode has been the property of the act since its days as the **Jefferson Airplane** in the '60s. Most recently it has been used as **Starship's** business office, but the group seeks smaller administrative quarters. The house originally cost \$70,000 . . . **Carol Connors** wrote the official theme for the **Beverly Hills St. Patrick's Day** parade, "We're Having A Parade (In Beverly Hills)." The parade has its first national telecast this year . . . **Wendell and Judy Parker**, who founded **Shurfine Gospel Records** late last year after breaking in with **Atlanta International** and later working for **Church Door**, have lined up **Rev. Larry McCullough** for national promotion and **Cousin Herb Lance** to handle sales. Label roster includes all the former **Church Door** acts except **Rev. Jasper Williams** and **Dottie Peoples**.

CAMELOT FOUNDER PAUL DAVID'S 1986 Humanitarian Award soiree on Feb. 8 in New York, hosted by the **American Jewish Committee**, was notable in that it revealed **Sam Goody** as the painter who did an original oil of David. David, the industry's No. 1 grid fan, was thrilled by the showing of a videotape in which former **Massillon, Ohio**, football coach **Paul Brown**, now owner of the **Cincinnati Bengals**, invited David to be his guest in his personal box at a **Bengals** game this fall . . . **APA L.A. music division head Jim Rissmiller** discusses breaking a new act on the local club scene at a Tuesday (18) lunch sponsored by **NARAS** at **Geo's** in Hollywood. Tickets are \$12-\$15. Call (818) 843-8253 for reservations. That same night, the **California Copyright Conference** hears attorneys **Bill Caplan** and **Evan Medow**, **Island Music's Lionel Conway**, **Warner Bros.' Don Biederman**, and **Bicycle Music's David Rosner** discuss international publishing. Call (818) 848-6783 for reservations for dinner . . . **Ticketmaster** is acquiring **TicketWorld's** New York City locations, giving it a total of eight outlets. Eight more are planned within a year . . . Expect a decision soon from **Private Music** concerning distribution plans for the new age label.

EXPECT A&M RECORDS to lure **NARM** convention attendees from their Century Plaza rooms to the **Chaplin Soundstage** on the A&M lot in Hollywood. A March 9 bash will showcase one of the label's top sellers in a nightclub setting conjured up for the evening. At the confab's opening business session, **James Cleveland & the Cleveland Singers** will entertain, along with the **Southern California Univ. Choir** . . . **Saxophonist Wayne Shorter**, late of **Weather Report**, is said to be contesting the continued use of the group name by remaining members, including co-founder **Joe Zawinul**. Group management declined to comment, while **David Rubinson**, who now manages Shorter, couldn't be reached. Insiders also say Shorter's replacement will be guitarist **John Scofield**. **Edited by JOHN SIPPEL**

Calif. Senate Passes Contract Bill

LOS ANGELES A California Senate bill, which would allow extension of a renegotiated recording contract another seven years, has passed that legislative body.

The bill, vigorously opposed by state labor unions, is now before the state assembly credits committee, after which it will be presented to the general assembly for approval. The bill also needs Gov. George Deukmejian's signature before it can become a state law.

The present statute provides that a personal service contract "may not be enforced against the employee beyond seven years from the commencement of the service under it." Lobbyist **David Nagler**, who is em-

ployed by the Recording Industry Assn. of America (RIAA), says California and Louisiana are the only two states that have such restrictive clauses in personal service binders.

Senate bill 469, introduced last February, has been amended four times, the last taking place in January. The proposal is co-authored by Senators **Ralph Dills** (D-Gardena) and **David Roberti** (D-Hollywood). Roberti is also president pro tem of the state senate.

The legislative change, specifically slanted at the recording industry, requires that a new contract, superseding the old one, provides "material improvement of benefits to the person who is to render the service in

one or more material terms of the existing contract, and is not entered into until three years have expired after commencement of the initial pact." **JOHN SIPPEL**


FOR THE RECORD

A January certification story in the Feb. 15 issue of **Billboard** incorrectly stated the last time as many as 10 albums were certified platinum by the Recording Industry Assn. of America. The correct date is January 1985.

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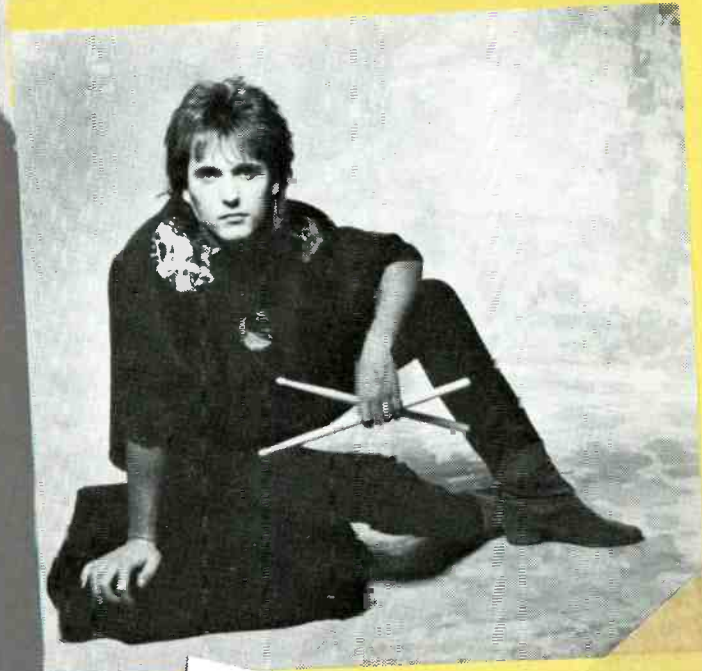
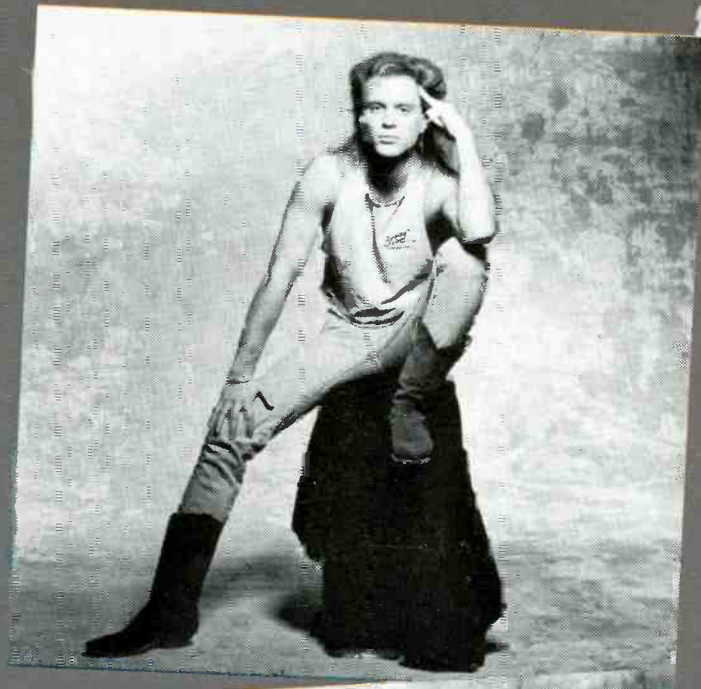
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