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NEWSPAPER

# Billboard

**COUNTRY RADIO SEMINAR XVII**  
*Special Focus Inside*

VOLUME 98 NO. 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 8, 1986/\$3.50 (U.S.)

## CAPITOL, MCA DROP INDIES; RIAA SUBPOENAED

*This story prepared by Irv Lichtman in New York and Sam Sutherland in Los Angeles.*

NEW YORK Capitol-EMI Records and MCA Records last week suspended the use of independent record promoters in an apparent reaction to nationally televised allega-

tions of widespread payola in the music industry.

In a rapid series of developments at week's end, the Recording Industry Assn. of America (RIAA) was subpoenaed by a federal grand jury in New York probing independent promotion practices, and other major labels were known to be review-

ing their independent promotion policies. Federal attorneys here would not comment on the RIAA subpoena.

Capitol-EMI's move, officially acknowledged Thursday (27), involves all indie promoters hired by the label; MCA said that it had suspended "some" of its indies.

Although MCA would not elaborate on its action, it is understood that members of the so-called indie promotion "network"—including Joe Isgro and Fred DiSipio—are no longer working MCA recordings.

Capitol-EMI's move was confirmed by various independent promoters Wednesday (26) and involves not just those indies associated with the purported "network," but every indie being used by Capitol, EMI America, Manhattan, and Blue Note.

At Warner Communications Inc.,

the parent of the WEA labels—which suspended the hiring of indie promoters in late 1981, only to return to the practice several months later—press chief Geoffrey Holmes said, "There's no question that we are once again going to examine the whole issue of independent promotion." Asked if that meant immediate suspension of indies, Holmes

company's "long-standing anti-payola program." This decision, Menon said, was prompted by an NBC "Nightly News" story last Monday (24) on payola.

Menon said that "two days after we suspended the use of independent promotion, we learned from [the RIAA] that federal grand juries are investigating the situation. We believe this is the only appropriate manner of determining whether any unlawful activity prevails."

In the first of several televised reports beginning last Monday (24), NBC News charged that Isgro and DiSipio are linked to payola in association with organized crime.

The charges were contained in an investigative report shown on NBC's "Nightly News." Most of the segment was repeated the following morning on the "Today" show, with  
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## NARM Keys: Costs, CDs

BY GEOFF MAYFIELD

NEW YORK Manufacturer pricing policies and the short supply of Compact Discs are the key issues on the minds of music retailers as they head for the National Assn. of Recording Merchandisers (NARM) convention this weekend in Los Angeles.

NARM's investigation of a uniform security system (Billboard, Feb. 1) and labels' return policies also figure to receive attention at the trade group's March 7-10 gath-

ering. Bar-coding of product, the fate of the LP, and video's growing role will be key topics as well.

Antitrust considerations prohibit the discussion of pricing during NARM meetings. But due to WEA's recent 2% hike (see Inside Track, page 92), questions regarding future increases will be on the agenda  
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## 'World,' Collins Pace Grammys

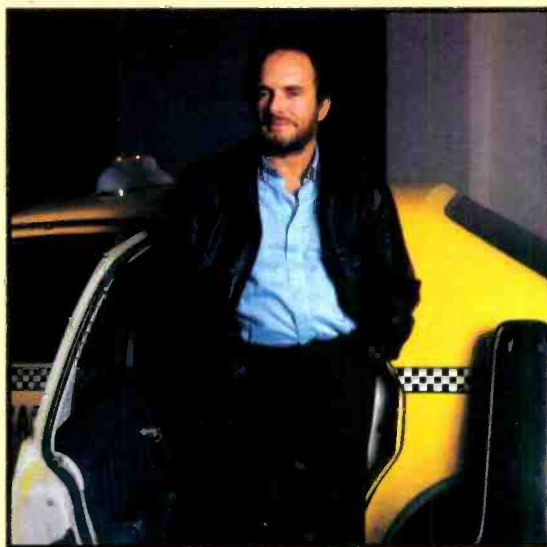
BY PAUL GREIN

LOS ANGELES "We Are The World," as expected, was the big winner in the 28th annual Grammy Awards, presented at the Shrine Auditorium here Tuesday (25). "World" took four awards for record and song of the year, and also for best pop group performance and best short-form video.

The other big winner was Phil Collins, who won three key awards: album of the year, producer of the year, and best male pop performance.  
*(Continued on page 88)*



**JIM FOSTER MOVES INTO THE FAST TRACK.** Canadian rocker Jim Foster brings his unstoppable blend of pop/rock music to America with his debut album **POWER LINES** MFL1-8056, featuring the first single, **X-RAY EYES** PB-14271. On tour in Canada with Mr. Mister in March, Jim Foster's ready to go the distance on RCA Records and Cassettes.



With his new album, "A Friend In California," Merle Haggard is adding to his long and illustrious musical success story. Songs such as "I Had A Beautiful Time," which is currently climbing the charts, and the title track "A Friend In California" are continuing the legacy of Merle Haggard hits. "A Friend In California," (FE 40286) a hot new album from superstar Merle Haggard on Epic Records and Cassettes. In-store March 10.

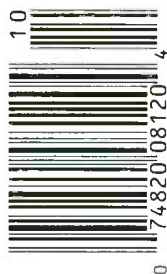
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## CBS May Pass On MTV 'Countdown'

BY STEVEN DUPLER

NEW YORK MTV's "Top 20 Video Countdown," already cleared on 76 stations in nearly half of all U.S. markets, may make its debut in the syndicated broadcast market next month without videoclips by CBS Records Group artists.

Although MTV Networks president and CEO Bob Pittman says the syndicated countdown show, to be marketed by MTVN parent firm Viacom International, has concluded licensing agreements with "basically all the major labels," spokesmen for WEA, PolyGram, and Arista say only that talks on such  
*(Continued on page 92)*



## PET SHOP BOYS

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## AMERICAN STORM

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PRODUCED BY BOB SEGER AND PUNCH

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## Country Package Tours on the Upbeat But Insurance, Taxes, Concessions Cause Concern

BY KIP KIRBY

NASHVILLE Country music is putting its acts into packages and taking them on the road.

That's just one of the trends identified by Billboard in a survey of top country booking agents. The agents are forecasting a healthier tour picture than last year's.

As one positive sign, the agents point to stabilization of ticket prices in the \$12.50 to \$15 range, with the added attraction that acts of similar stature are being piggybacked together. In fact, the single outstanding trend in country touring is the ever-increasing use of packaging.

There is, however, a down side, with agencies reporting growing concern over the following issues:

- escalating insurance costs;
- state amusement taxes that drive up ticket prices;
- insistence by major venues on a larger piece of the concessions pie.

Although multi-act packaging does not defray these costs and actually adds to promoters' short-term expenses, the rewards in sell-out crowds far outweigh the overhead. Says Charles Dorris, president of Headline International Talent Inc. in Nashville: "We can't bring down building or insurance costs, and we can't inflate our market share, but we can try to increase our grosses. That's why there is so much packaging going on today."

Jeffrey Beals, vice president of the William Morris Agency office in Nashville, says packaging is the primary reason his firm is optimistic about business in 1986. Last year the agency sent letters to client managers suggesting that they package with another act of equal or greater stature.

As a result, William Morris has been able to launch its American Music Tour, which features five top-name acts: Eddie Rabbitt, Exile, Ja-

nie Fricke, T.G. Sheppard, and Sylvia. On this three-hour bill, each act is treated as a headliner: All sets are of the same length, and each performer introduces the next artist, with whom he does a duet to maintain continuity.

Ticket prices on the tour are kept at \$10 and \$12.50 to encourage full houses and family attendance. Beals says the tour's impact in the six Texas markets it covered in February has prompted talk of extending it into the fall or spinning off a version with different headliners.

Also enthusiastically capitalizing on the packaging trend is Philip Morris, whose Marlboro Country Music Tour is enjoying its third consecutive successful year. Every Marlboro date offers three and sometimes four acts, along with the local winners of its national talent

(Continued on page 59)



**World Winners.** Members of the USA for Africa ensemble congratulate each other after "We Are The World" picked up four Grammy Awards, including record and song of the year. (See separate story, page 1.) From left are Dionne Warwick, Stevie Wonder (who also won for best male r&b vocal performance for "In Square Circle"), Quincy Jones, Michael Jackson, and Lionel Richie. (Photo: Attila Csupo)

## IM&MC Meet Drawing Big Response Video Awards Presentation Scheduled for Event

LONDON Response from the music and broadcasting industries to the announcement of the first International Music & Media Conference (Billboard, Jan.11), to be held in Montreux May 7-10, has been widespread and positive, according to Theo Roos, publisher of Eurotip-sheet (Music & Media). Eurotip-sheet is organizing the conference in conjunction with Billboard and the 1986 Golden Rose Festival.

The International Music Video Festival, which is being inaugurated as an integral part of the conference, has already attracted entries from 15 countries. Awards for this competition will be presented during a live telecast on Saturday, May 10, to be transmitted by Swiss TV and picked up by other major European channels and cable and satellite programs.

Highlights of the awards presentation will be shown on the prestigious Golden Rose TV rock special produced by BBC's "Top Of The Pops" producer, Michael Hurl, in

cooperation with the Golden Rose organization. This special will reach more than 100 million people in some 25 countries.

The awards jury will consist of a panel of distinguished television programmers from MTV (U.S.), MuchMusic (Canada), Sky Channel

(U.K.), and TV specialists and video producers and directors from many European countries.

Top international artists have been lined up to present the awards; the presentation will take place during the taping of the Golden Rose

(Continued on page 82)

## Seminars Look at Radio

NEW YORK Billboard magazine and consultant Paul Drew, author of Billboard's monthly "P.D. to P.D." column, will present a pair of one-day seminars on radio, April 17 in New York and April 18 in Los Angeles. The seminars will offer an insider's look at radio for the record industry.

Drew, a 30-year broadcasting veteran, will address such topics as the psychology of key radio players; distractions programmers face; effects of competition;

label services a station welcomes; and crossover resistance.

Drew says personal experience prompted him to design a radio seminar for the record community. "A few years ago, I started a record label. I thought I understood how the record business worked. But, I had a lot to learn.

"Unless you have been in radio very recently," says Drew, "there is a good chance you don't know how radio really works."

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# March Hot Album Releases

Eleven albums are slated for release in March by artists who hit gold or platinum with their last releases, or in the past 12 months. All are single-disk sets listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
HOWARD JONES	ACTION REPLAY (\$5.98 EP)	ELEKTRA	MARCH 28	VARIOUS
JUDAS PRIEST	TURBO	COLUMBIA	MARCH 24	TOM ALLOM
JULIAN LENNON	THE SECRET VALUE OF DAYDREAMING (\$9.98)	ATLANTIC	Mid-MARCH	PHIL RAMONE
MIDNIGHT STAR	HEADLINES	ELEKTRA	MARCH 28	REGGIE CALLOWAY, MIDNIGHTSTAR
WILLIE NELSON	THE PROMISELAND	COLUMBIA	MARCH 10	WILLIE NELSON
PRINCE & THE REVOLUTION	PARADE (\$9.98)	PAISLEY PARK	MARCH 24	PRINCE & THE REVOLUTION
ROLLING STONES	DIRTY WORK	COLUMBIA	MARCH 24	STEVE LILLYWHITE, GLIMMER TWINS
BOB SEGER & THE SILVER BULLET BAND	LIKE A ROCK	CAPITOL	MARCH 21	BOB SEGER, PUNCH ANDREWS, DAVID COLE
VAN HALEN	5150	WARNER BROS.	MARCH 24	VAN HALEN, MICK JONES, DONN LANDEE
VARIOUS ARTISTS	ABSOLUTE BEGINNERS (soundtrack)	EMI AMERICA	mid-MARCH	VARIOUS
VARIOUS ARTISTS	MUSIC FOR THE MIRACLE (sampler)	COLUMBIA	MARCH 10	VARIOUS



**Italian Platinum.** On behalf of WEA Italy, international songwriter Tony Renis, left, presents Frank Sinatra with a platinum disk for his album "Le Piu Belle Canzoni Di Frank Sinatra." The award was given during a recent benefit concert for the Desert Hospital in Palm Springs, Calif., where Sinatra was joined by performers Julio Iglesias, Dionne Warwick, and Red Buttons.

## March LP Schedule Has 4 Superstars Van Halen, Stones, Prince, Seger Head the List

BY PAUL GREIN

LOS ANGELES New albums are scheduled for release in March by four platinum perennials—Van Halen, the Rolling Stones, Prince & the Revolution, and Bob Seger & the Silver Bullet Band.

Van Halen's "5150," due March 24 from Warner Bros., is the band's followup to the five-million-unit-selling "1984." It's the group's first album since Sammy Hagar took over for David Lee Roth, who had a platinum EP last year with "Crazy From The Heat."

Prince & the Revolution's "Parade," also slated for March 24 but on Warner's Paisley Park label, is the group's followup to the double platinum "Around The World In

A Day." The album consists of music from Prince's forthcoming film, "Under The Cherry Moon," but is not being marketed as a conventional soundtrack. Prince's last album of film music, "Purple Rain," sold more than nine million copies.

The Rolling Stones' "Dirty Work" is expected in stores on March 24. It's the band's first album for Columbia following associations with London and Atlantic. The album was produced by Steve Lillywhite and the Glimmer Twins, and features guest performances by Bobby Womack, Jimmy Cliff, and Tom Waits, among others. Mick Jagger's solo debut album for Columbia, "She's The Boss," went platinum last year but was still regarded as a sales disappointment.

Bob Seger & the Silver Bullet Band, who have reached platinum with their last six Capitol albums, are due March 21 with their first album in more than three years, "Like A Rock." The album is being preceded by a single, "American Storm."

Two other artists who reached platinum last time out are slated to put out new releases in March. Julian Lennon's "The Secret Value Of Daydreaming," his followup to "Valotte," is due in mid-March on Atlantic; Howard Jones' "Action Replay," his first release since "Dream Into Action," is due in late March on Elektra.

The "Action Replay" EP features Jones' upcoming single, "No One Is To Blame," which was produced by Grammy winners Phil Collins and Hugh Padgham. Other cuts on the EP were produced by Jones and Rupert Hine.

The month's most star-studded release is "Music For The Miracle," a CBS release that is designed to benefit the T.J. Martell Foundation for Leukemia and Cancer Research. Artists on the album include Huey Lewis & the News, Bryan Adams, Daryl Hall & John Oates, Lionel Richie, Wham!, Sade, and Bruce Springsteen.

March's top soundtrack release is "Absolute Beginners" on EMI America, featuring three cuts by David Bowie and other tracks by Sade and Ray Davies. Also due is a special edition of MCA's hit soundtrack to "Out Of Africa," including the Melissa Manchester/Al Jarreau duet of the main theme, which has been released as a single.

Several gold-level artists are due with new albums. Midnight Star's "Headlines," their followup to the platinum "No Parking On The Dance Floor" and the gold "Planetary Invasion," is due March 28 on Elektra; Willie Nelson's "The Pro-

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## Executive Turntable

**RECORD COMPANIES.** CBS Records restructures the senior management of its Columbia and Epic/Portrait/CBS Associated Labels in New York. Mickey Eichner is promoted to senior vice president of a&r, Columbia; Lennie Petze to senior vice president of a&r, Epic/Portrait; Bob Sherwood to senior vice president of marketing, Columbia; and Ray Anderson to senior vice president of marketing, E/P/A. Eichner was vice president of national a&r, Columbia; Petze was vice president and senior manager of Epic/Portrait a&r; Sherwood was vice president of marketing, Columbia; and Anderson was vice president of Columbia label promotion. (See story, this page.)

Ken Baumstein is appointed vice president of artist development and



EICHNER



PETZE



SHERWOOD



ANDERSON

marketing for Manhattan Records in New York. He joins from Chrysalis Records, where he was national director.

PolyGram Corporation names Richard J. Morris chief financial officer in New York. In addition to his new responsibilities, he will continue as chief financial officer of PolyGram Records.

Shelley Miles is appointed vice president and general manager of Disney-



BAUMSTEIN



MORRIS



MILES



PLANO

land Vista Records and Walt Disney Music Company in Burbank, Calif. She was treasurer and general manager of the companies.

Gerald P. Plano is elevated to director of a&r services, special products, for RCA Records in New York. He was manager of that division.

CBS Records International promotes Costas Bourmas to managing director of CBS Records Greece. He was financial controller.

MCA Records promotes Morley Beth Sobo to manager of product services in Universal City, Calif. She was coordinator of that area.

Suite Beat Records of Hawthorne, Calif., promotes Michael Moore to director of a&r. He was assistant operations manager for the label's distributor, Sounds Good Music. Also, Paul Grant is appointed marketing coordinator for Suite Beat. He was publicist and press officer at Bomp/Voxx Records.

Allied Artists Records appoints Pat Griffith director of special projects (Continued on page 79)

## Four New Senior Veep Posts Added at CBS

NEW YORK Four new senior vice president positions have been created at CBS Records as part of a restructuring of the company's senior management.

Mickey Eichner and Bob Sherwood have been named senior vice president of a&r and marketing respectively at Columbia, with Lennie Petze and Ray Anderson promoted to the same posts at Epic/Portrait/CBS Associated Labels.

In their new roles, Eichner and Petze will be responsible for all a&r activities for their labels, with Sherwood and Anderson responsible for all marketing, promotion, product development, and video activities of Columbia and E/P/A.

Al Teller, president of the CBS Records division, says the new posts replace the office of senior vice president and general manager at the labels. Those positions were

held by Teller at Columbia until five months ago, and by Don Dempsey at E/P/A, who is leaving the company (Billboard, Mar. 1).

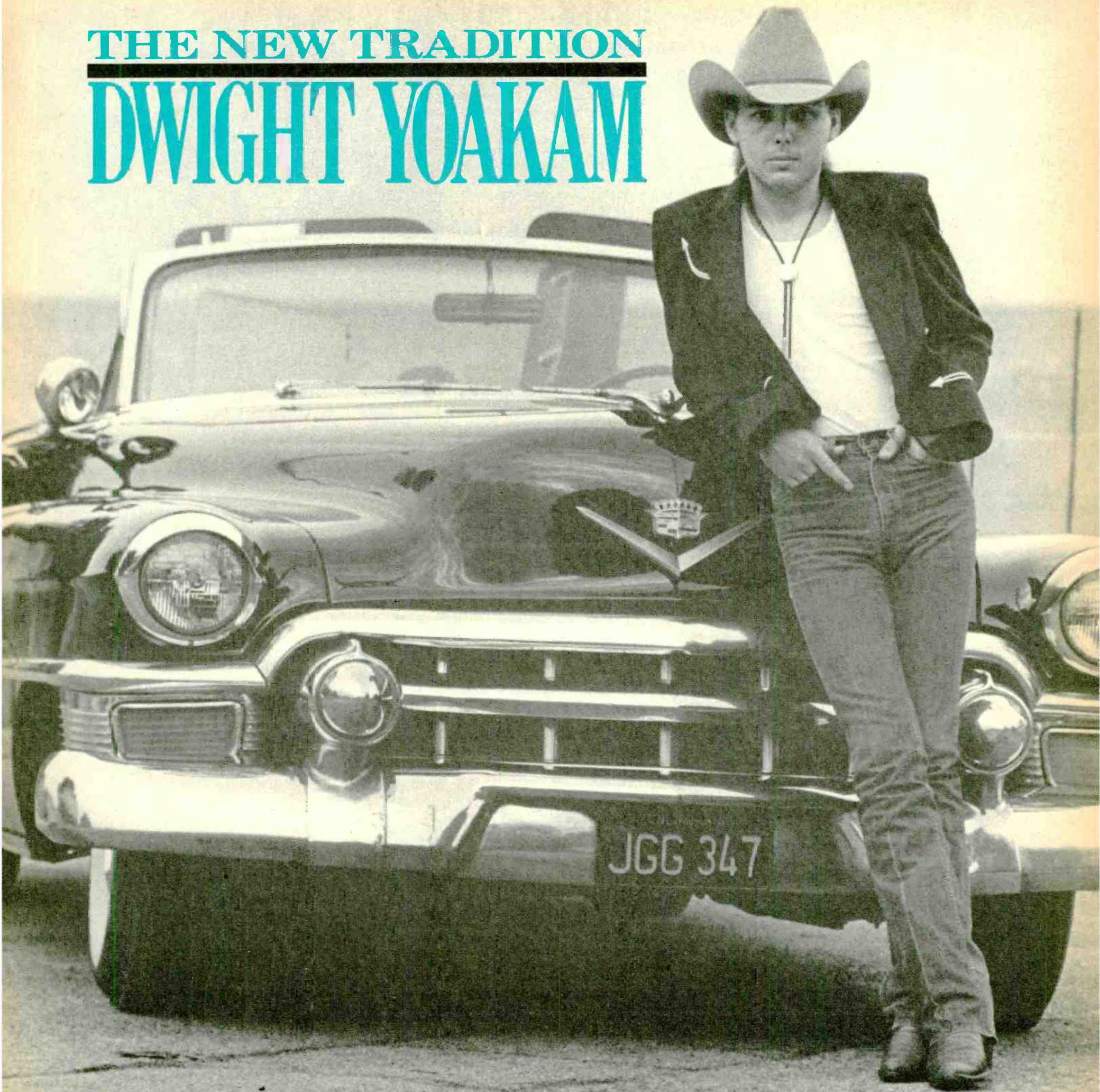
"Since we had not yet filled that slot at Columbia, Don Dempsey's decision to leave created a new opportunity to go one of two ways," says Teller. "We decided that this restructuring would bring four talented executives to senior positions instead of just two.

"There's no hidden agenda here," he adds. "The move is unequivocally felt to be the strongest we can take and gives substantial responsibility to four executives."

Although the restructuring sets up new parallel positions at Columbia and E/P/A, Teller says it is not intended to bring the two record labels closer together. "It shouldn't lead to the conclusion of homogeneity" (Continued on page 82)



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# Royal Treatment for Texas' 150th Kickoff

## Senate Bill Makes Commission Official

BY JEFF HANNUSCH

AUSTIN The Lone Star State kicked off its 150th birthday in grand style here with a touch of royalty and a shot in the arm for its diverse music industry.

Prince Charles, without Princess Di, was on hand Thursday, Feb. 20, to take part in the official launch of Texas' sesquicentennial celebration. Besides shaking hands and addressing throngs of curious Texans, the heir to the British throne cut into the world's largest birthday cake, attended a \$5,000 per plate state capital fund-raising dinner, and toured the musically endowed capital city in a fleet of Jaguars.

He was also the guest of honor at a concert sponsored by the Capitol Commission (an organization formed to raise funds to renovate the state capital buildings) at the Univ. of Texas.

Prince Charles and more than

3,000 people were entertained by Texas talent that included performances by the Austin Symphony Orchestra and the original Austin musical outlaw, Willie Nelson.

Next to the Prince's entrance, Nelson's appearance drew the loudest audience response, as he presented a medley of his greatest hits. After the sold-out concert, Nelson stayed on to exchange pleasantries with the Prince and hob-nob with a good portion of Austin society.

The electricity generated by the royal visit had subsided by the following morning, but the state's music industry and the Texas Legislature created some excitement of their own with the enactment of Senate bill 140, which officially created the Texas Music Commission.

The bill's initial function was to appoint nine six-year term charter members named by Governor Mark White. The Texas Music Commission members named are Don Ross

Malone, a Fort Worth attorney; Manuel E. Rangel, president of Rangel Music Co. Inc.; Trammell S. Crow, chairman of the board at the Dallas Market Center Co.; Anthony "Lucky" Tomblin, a San Marcos attorney and producer at Fire Engine Studios; Red Steagal, an entertainer and president of Red Steagal Inc.; Jarrell McCracken, president of Waco's Word Inc.; Stephen J. Mendell, president of S.J.M. Records; and Mike Tolleson, an Austin attorney and immediate past president of the Texas Music Assn.

As outlined by the bill, the primary function of the Commission will be the "promotion of the music industry in the state" and "creating the music commission fund and appropriating it to the commission."

According to Commission member Mike Tolleson, the officers chosen represent "just about as broad a cross section as possible. Everyone (Continued on page 90)



Prince Charles, right, meets with country music veteran Willie Nelson, center, and former anchorman Walter Cronkite before Nelson's recent concert in Austin, Texas. The member of Britain's royal family briefly toured the Lone Star State during celebrations of the 150th anniversary of Texan independence. (Photo: AP/Wide World Photo)

# Dollar Devaluation Is Costing Record Business

BY FRED GOODMAN

NEW YORK The dollar's decline against foreign currency, especially the Japanese yen, is proving far more costly than beneficial for the U.S. record business.

The cost of goods obtained from overseas—most notably Compact Discs—has risen by as much as 30% since the dollar began its slide last autumn (Billboard, Nov. 16), and U.S. exports have yet to post any significant increase.

Alan Perper, director of product marketing for WEA, says the lack of production time still exerts the greatest influence on CD pricing but adds that there's "no question the dollar's decline is having an obvious effect on prices."

Dave Brown, who coordinates manufacturing for the WEA group of labels, says price increases from CD pressing plants in Japan vary according to contract, with WEA feeling the effect from some and not from others.

However, smaller American companies have seen their costs rise virtually across the board. Marty Scott, president of Jem Records, says the company recently received notice from its European CD manufacturer of a January price hike retroactive to include parts delivered in December. "You have no choice in the matter," he says. "There is no next door to go to."

Don Rose, vice president of the CD-only Ryko Disc label, says his

manufacturing costs have risen by 30% during the last six months as the dollar's exchange rate fell from 240 yen to 180. As a result, Ryko Disc's wholesale prices to U.S. dealers have risen by \$1, a trend mirrored for most labels, indie and major alike.

"It's a double whammy," says Rose. "Not only do you have the shortage of product applying an economic pressure to drive titles up, there's also the dollar's decline. The business continues to flourish in spite of that, but the consumer is definitely frustrated."

The cost of LPs manufactured overseas has also continued to rise with the declining dollar. Duncan Browne, general manager of Rounder Records in Boston, notes that European labels that raised their prices for export while the dollar was strong have not lowered them now that the dollar is weak, making the product that much more expensive. "That means that all European labels have to go up by \$1, and some by several dollars," he says.

But U.S.-based record exporters say they have yet to see any rise in foreign orders concurrent with the fall of the dollar. "We haven't seen any changes yet," says Albert Okas, head of New York's Daro Exports. But Okas does sound a hopeful note for the future. "I would think it should change with time as people overseas get used to the new exchange rate and organize themselves a little better," he says.

# CHART BEAT

by Paul Grein

WHITNEY HOUSTON'S self-titled debut album finally reaches No. 1 in its 50th week on Billboard's Top Pop Album chart, which makes it the slowest-climbing No. 1 album since "Fleetwood Mac" took 58 weeks to go No. 1 in September, 1976.

Houston's album has already generated two No. 1 pop singles, "Saving All My Love For You" and "How Will I Know." It thus becomes only the second debut album of the rock era to reach No. 1 and yield two No. 1 hits, following Men at Work's "Business As Usual," which spawned "Who Can It Be Now" and "Down Under."

Houston's LP is also only the second album by a female artist to hit No. 1 and produce two No. 1 pop singles. It follows Donna Summer's "Bad Girls," with "Hot Stuff" and "Bad Girls."

"Whitney Houston," which has been certified triple platinum and was a Grammy finalist for album of the year, is Arista's second No. 1 pop album, following "Barry Manilow Live" in July, 1977.

Houston's album is the sixth debut collection to hit No. 1 so far in the '80s, following Stevie Nicks' "Bella Donna," the Go-Go's "Beauty And The Beat," Asia's "Asia," Men at Work's "Business As Usual" and Quiet Riot's "Metal Health."

The key to the success of Houston's album has been Arista's campaign to introduce her to different audiences through a carefully arranged series of singles. The label first solidified her black base with the r&b-sounding "You Give Good Love," then brought her uptown with the pop/adult contemporary ballad "Saving All My Love For

You" and then brought her into the contemporary pop/dance mainstream with the effervescent "How Will I Know."

All three songs have reached No. 1 on the black chart, proving that her base there is solid. The fourth single from the album is to be "The Greatest Love Of All," which was written by Michael Masser and Linda Creed. The song was a hit on Arista once before—when George Benson got to number 24 on the pop chart in 1977.

Paul Lockwood of Long Island City, N.Y., notes that "How Will I Know" may mark the first time that a mother and daughter have

## Houston climbs to top in 50 weeks

sung together on a No. 1 pop hit. Houston is backed on the smash by her mother, Cissy Houston.

WE'VE WITNESSED major comebacks in the past two years by Tina Turner, Patti LaBelle, Aretha Franklin, and James Brown, and now another music great is making his return to the pop chart. Little Richard's "Great Gosh A'Mighty," the theme from the smash movie "Down And Out In Beverly Hills," enters the Hot 100 at number 87.

It's Little Richard's first Hot 100 appearance since March, 1972, when he scored a (very) minor hit with Canned Heat, "Rockin' With The King." Richard's last Hot 100 appearance on his own was in 1970 when he had "Greenwood Mississippi." His last top 40 hit was "Ooh! My Soul" in 1958.

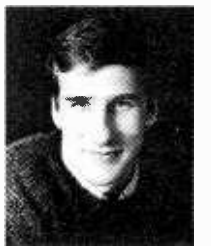
Little Richard—real name, Richard Penniman—scored four top 10 hits between 1956 and 1958: "Long Tall Sally," "Jenny, Jenny," "Keep A Knockin'," and "Good Golly, Miss Molly."

His current single was co-produced by Dan Hartman, who also produced and co-wrote James Brown's comeback smash, "Living In America" from "Rocky IV."

NIPPER FACTS: RCA has the top two singles on this week's Hot 100 with Mr. Mister's "Kyrie" and Starship's "Sara." It's the first time RCA has had the top two simultaneously since October, 1975, when it scored with David Bowie's "Fame" and John Denver's double-sided smash, "I'm Sorry"/"Calypso."

FAST FACTS: America (the country, not the group) is making a big comeback on the pop charts these days. Last year we had "Born In The U.S.A." and USA For Africa and on this week's Hot 100 we've got John Cougar Mellencamp's "R.O.C.K. In The U.S.A." surging to No. 11, Electric Light Orchestra's "Calling American" jumping to No. 36 and Jackson Browne's "For America" leaping 20 positions to No. 52. Next to debut: Bob Seger & the Silver Bullet Band's "American Storm."

(In the interest of equal time for all points of view, the other side has two entries in the top 15: Elton John's "Nikita" and Sting's "Russians.")



# Standards Halt Bis CDs

NEW YORK Two-hour Compact Discs, scheduled for release through Qualiton Imports, (Billboard, Feb. 22), have been canceled, victims of a standards conflict.

The Bis albums had been accepted for production by PolyGram, but were removed from the manufacturing pipeline for failure to

"conform to the official CD specifications." Swedish label Bis executives, however, maintain there is no technical reason why their encoding process could not be used to produce playable two-hour CDs.

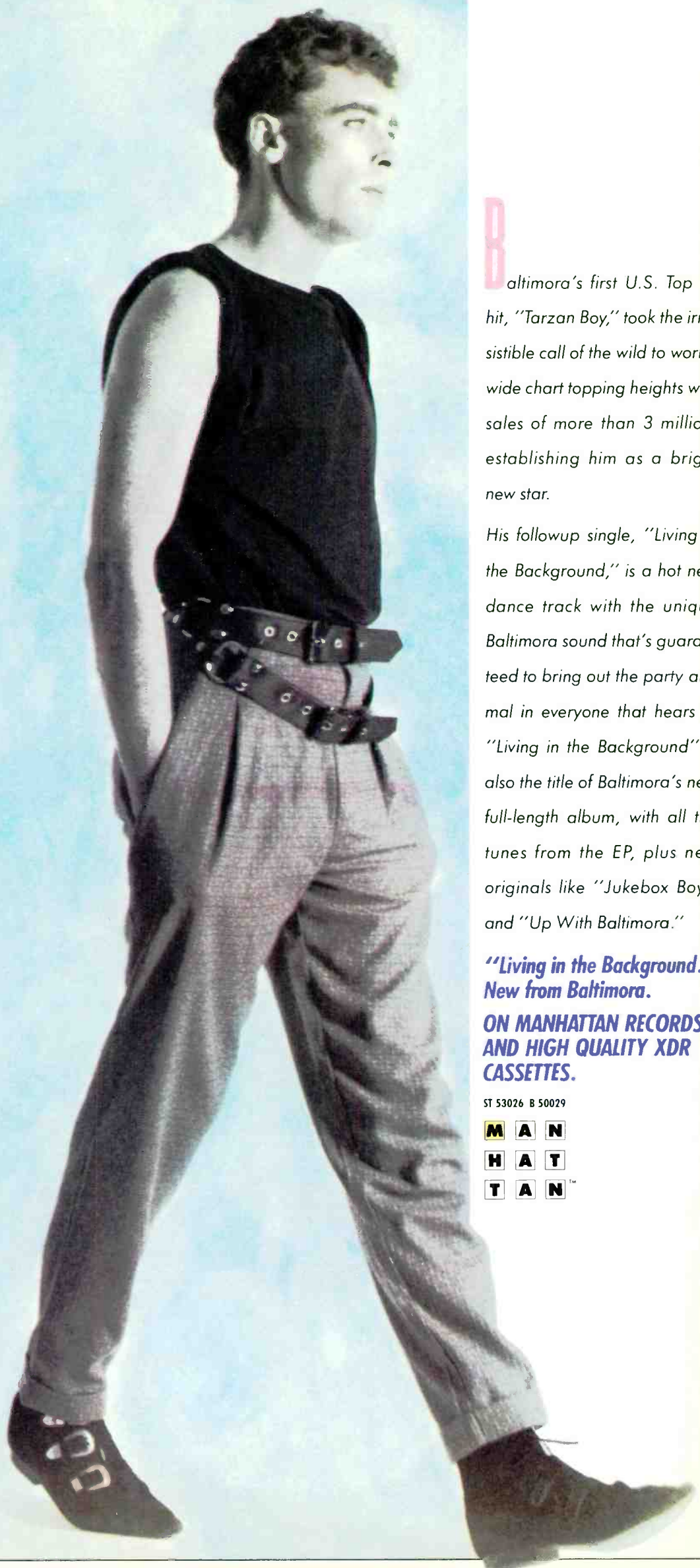
The CDs originally scheduled were "Rigoletto" and a recital by pianist Glenn Gould.



**LIVING IN THE BACKGROUND**

# TARZAN BOY

**STEPS OUT**



**B**altimore's first U.S. Top 10 hit, "Tarzan Boy," took the irresistible call of the wild to worldwide chart topping heights with sales of more than 3 million, establishing him as a bright new star.

His followup single, "Living in the Background," is a hot new dance track with the unique Baltimore sound that's guaranteed to bring out the party animal in everyone that hears it. "Living in the Background" is also the title of Baltimore's new full-length album, with all the tunes from the EP, plus new originals like "Jukebox Boy" and "Up With Baltimore."

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Measures Include Broader Laws, Stiffer Fines and Jail Terms

# Australian Government Acts to Combat Record and Video Piracy

BY GLENN A. BAKER

SYDNEY The Australian government has unveiled long-overdue amendments to the 1968 Copyright Act to meet the recent surge of audio and video piracy here. However, for the music industry at least, the moves seem little more than cosmetic and are notable more for the problems they ignore than for those they tackle.

At the end of January, federal attorney general Lionel Bowen publicly declared: "Piracy is a worldwide problem because records and films

are expensive to make but cheap to copy. Unfortunately, piracy seems to have become more prevalent in Australia recently, especially in the video area. Industry groups claim that pirate video products account for 10%-20% of the market."

Although he included audio piracy, most record industry observers are of the opinion that the proposed legislation has been drafted specifically for the film/video field and that music is just along for the ride.

Main aspects of Bowen's Copyright Act amendments, to be introduced in Parliament before mid-

year, are an increase in fines and penalties; relaxation of the onus of proof on the copyright owner; the creation of new offenses, particularly in the corporation category of offenders; and the application of Federal Court rules for the awarding of court costs against losing parties in Copyright Tribunal cases.

Bowen also plans to relax the "fair dealing" allowances for the use of audio/visual materials in criticism, review, and news-reporting areas, and to extend the act to cover satellite broadcasts.

The increase in penalties includes

a rise in the maximum fine from \$100,000 to \$250,000, although most of the changes are significantly less dramatic. A first offender, now fined \$150 per pirated album title, will have to pay \$500 (\$2,500 if a corporation). A subsequent conviction will draw the same fine for an individual (\$5,000 for a corporation) or a six-month jail term. The fine limit set for Federal Court hearings has been raised from \$10,000 to \$50,000 (\$250,000 for a corporation).

Says Brian Smith, RCA managing director: "I suppose it's a start, but we're still in a situation where a kid who steals candy and gets convicted for shoplifting can suffer more at the hands of the law than a criminal who violates intellectual property. The first-offense term does not take volume into account. A first offender could be caught with 10,000 tapes, which is grand larceny, but is let off relatively lightly."

"I'm very disappointed that this is as far as it's gone," says Jim White, Festival Records managing director. "We placed a number of matters before the attorney general and he's picked only one or two. Certainly it's important to increase penalties, but many other areas need attention."

"We've yet to see any action in the area of a blank tape levy, the rent/hire of records, or the educational use of repertoire. One of the greatest challenges we face is educating government and the police to the difficulties we face."

"That becomes apparent when you ring up the federal police to report pirate activity and you have to wait half an hour on the line while the sergeant goes into the back room to read the Copyright Act to find out what he should do."

"The Australian industry spent over \$100,000 just before Christmas to try and crush just a few small operators, with fairly small success. Australia once had one of the best antipiracy records, but we're facing

significant problems right now. Everyone concerned has to realize that technology, and thus the problem, is not going to go away. This is no longer the age of the pedal radio."

Following the announcement, the issue will "go to sleep for a while," says Victoria Rubensohn, executive director of the Australian Record Industry Assn. (ARIA). "Once the government feels it has taken some action, it is rare for another burst of activity to happen soon after. The frustrating thing about these amendments is that we won't be able to see any details of the bill until the first reading in Parliament. If there's a foul-up, we'll have little time to make our feelings known."

She's "particularly astounded" by the willingness of the government and even the video industry to grant wide exemptions freely to educational institutions for the use of copyrights. "The education lobby is now indicating that it wants everything it uses for free, and nobody but ARIA seems alarmed by the proposition. We wanted certain limited exemptions only as part of a package deal that would include some benefits for our members, but the government seems intent on offering the exemptions right up front and not as part of a deal."

"The increase in penalties is really all we have to be pleased about, but even there the distinctions between individuals and corporations don't really help us. The corporate involvement is mainly in video/film piracy, not music."

But there was one glimmer of hope for the blank tape levy lobby in Bowen's press-release assertion that "because home taping has raised complex issues, including tax policy questions, it will be subject to further consultations and considerations by the government. Further work will also be done in the difficult area of educational use of audio/visual materials."

## Michael Says He's Leaving Nomis Mgmt. Wham! Gets Slammed; Solo Sessions Are in Store

LONDON George Michael has announced he is leaving the Nomis Management company headed by Simon Napier-Bell and Jazz Summers. The move is expected to mean the end of Wham!, one of the most successful acts of the '80s.

Michael, whose politics are left wing, is reportedly angry about the recent sale of Nomis to the Kunick leisure group for about \$7 million. Kunick is partly owned by South African businessman Sol Kerzner, whose Kersaf Investments group

was responsible for developing the controversial Sun City resort in Bophuthatswana.

Newspaper reports here, however, have concentrated on Michael's disenchantment with his Wham! partner Andrew Ridgeley, whose musical contribution to the duo's worldwide success is described as almost non-existent.

Tommy Eyre, the Epic act's music director, is quoted as saying: "Andy can hardly sing or play the guitar. His only claim to fame is that

he went to school with George Michael." On stage, Eyre says, Ridgeley's microphone was turned down and his guitar playing mimed. In the studio, he merely sat and watched while Michael worked.

Ridgeley was in Monte Carlo when the announcement was made. He was not consulted beforehand, according to Michael, who says the split was "a personal decision on my part." A new single by Wham! will be released as planned in the next three months, but a proposed album will be shelved. Michael is going ahead with planned second solo single and will record a solo album for next year.

The decision appears to have taken Epic by surprise. In London, a label spokesman said: "There has been no word to us that George and Andrew are splitting up as an act. The next release is the George Michael single, followed by a Wham! single and then the Wham! album."

There are suggestions that Michael, who is a close friend of Elton John, will in future be handled by John's manager John Reid. Ridgeley will remain with Nomis, but there are some doubts about whether Kunick will now go ahead with the management company takeover.

A Kunick director says: "Wham! is what we thought we were buying and Wham! is what we want. The deal has to be approved at our annual meeting, but we shall have to look at it again. Nomis without George Michael would not be worth what we originally offered."

Wham! has sold some 30 million disks and tapes worldwide in the last two years and accounts for about 50% of Nomis' earnings. The Kunick deal was based on the assumption that Nomis would make pre-tax profits of over \$1.4 million in the 18 months to September 1986.

Last fall Kunick paid \$9.5 million for concert promoter Harvey Goldsmith's Allied Entertainments, and plans were underway to merge Nomis and Allied into a single entertainment agency. Napier-Bell and Summers were to join the Allied board with responsibility for artist management and establishing a new agency, while Goldsmith and fellow director Edward Simons handled concert promotion, marketing and sponsorship. All four were to work on building up a new film/television distribution division.

television debuts for ZZ Top, Joe Jackson, Huey Lewis & the News, and Bryan Adams. And Ruechel is proud, too, of last spring's live Prince concert from Syracuse via satellite and the 1981 special with the Who and the Grateful Dead.

The unique combination of top acts, well-mixed stereo sound (simulcast on FM) and 60-90-minute live sets resulted in impressive ratings for a five-hour post-midnight slot, regularly reaching around 8% of all German households and 12 million and more viewers throughout Europe.

But last year there were difficulties in booking top live acts, says Ruechel, "as opposed to artists who spend most of their time in the studio. A summer special with George Clinton, Chris Rea, and several other acts attracted just 3,000 fans to the 10,000-seat Loreley amphitheater. Last fall's penultimate "Palast," with Squeeze, Ruben Blades, and two others, interested just 1,200 fans in an 8,000-seat arena and just 2% of German households. Those back-to-back flops hastened the end of the series.

There came a new top management team at WDR and a desire to shake up the all-music format. But Ruechel credits local record companies with 11 years of consistent support and excellent pan-European interest in the series, which even extended to the Soviet Union. This, he contends, could be the basis for a successor to "Rockpalast" in 1987.

## After 11 Years and 500 Concerts

# 'Rockpalast' Fading to Black

BY JIM SAMPSON

MUNICH The next broadcast of Europe's biggest and oldest live television rock concert series will be its last. WDR-TV in Cologne has axed "Rockpalast" after the March 15 show, largely due to deteriorating ratings and lack of available superstar talent.

Producer Peter Ruechel says that after 500 concerts in 11 years, 23 of them carried throughout Europe via Eurovision, it is time to "re-evaluate" the series and "adapt it to a changing media market."

WDR plans a successor to "Rockpalast" next January, with further international live concert networking a possibility.

But when the last "Rockpalast Night," with Jackson Browne, Big Country, and top German band BAP, fades to black in a dozen countries in the early morning hours of March 16, a key chapter in European broadcast history will come to an end.

The series started as a youth-oriented live music showcase on the Cologne station's regional program in 1976 and went pan-European on July 23, 1977, with a program headlined by Little Feat. In the following decade, "Rockpalast" presented both weekly concerts on the regional program and Euroshows two or three times a year. Says Ruechel: "We had every major rock act available, except the Stones, Springsteen, Dylan, Stevie Wonder, and Bob Seger."

The series provided European

## Song Fete Draws Notice

BY HANS EBERT

HONG KONG For many years, the music industry in Southeast Asia has looked to Hong Kong to improve the region's international status. But now, with Hong Kong concentrating almost exclusively on promoting its local product, Malaysia has emerged as a music pioneer in this part of the world. The new status has come about mainly through the now annual Golden Kite World Popular Song Festival. Organized by TV3 and Malaysian Airways System (MAS), the second festival, staged in Kuala Lumpur, attracted more than 300 entries from all over the world.

Though selecting the 16 foreign finalists was a problem because of the overall high standard of songs under consideration, there were representatives from Australia, the U.K., West Germany, and Holland, alongside the various neighboring

Southeast Asian cities and territories.

A major factor in favor of the festival, telecast live via TV3, is that it offers prize money of \$30,000, more than most international contests offer.

Winner in the best song category was Malaysia's Wag Idris with "OK." Carl Anderson of the U.S., who portrayed Judas in the movie "Jesus Christ Superstar" and has recorded with Kenny Loggins, Weather Report, Appollonia, and Stevie Wonder, was voted best performer.

Despite the prize money and future plans to have the contest screened in Hong Kong, Holland, and elsewhere, there was local criticism of the standard of the all-Malaysian orchestral backup, the judging system, and, perhaps most controversial, why Malaysia and Indonesia were the only two countries to have more than one entry.



**Editorial**

**Indie Promotion: A Time for Action**

Radio and the record industry have long been sitting on a time bomb. Last week's allegations by NBC News have made the ticking too loud to ignore.

While the reporting about independent record promotion left much to be desired in terms of hard fact, NBC News is making the same serious charges that have been around the record and radio industries for years.

The current report links purported payola practices with organized crime, and thus needs to be treated with an even greater sense of urgency. True, false, or indifferent, the NBC report must be addressed by more than prepared statements and the usual knowing shrugs.

If there is, in fact, fire beneath all the smoke, the resulting conflagration could destroy much of what is important and worthwhile about this industry.

Yes, the industry has shown it can do a world of good when it marshals its considerable public appeal to fight human suffering. But, this noble fact should not serve as a rationale to avoid responsible answers to hard ques-

tions.

We applaud Capitol-EMI Records and MCA Records for taking a first step by re-examining—and in some cases suspending—their use of independent record promoters. We encourage other labels to do the same until the air is cleared, and to launch internal investigations into the alleged practices.

And let's not forget radio. This is not an issue for the record companies alone. If in fact laws are being broken, licenses and careers will be at stake. Surely, the Federal Communications Commission will not ignore the NBC report and last week's subpoena of the RIAA. We hope station owners will do more than point at their policy statements as proof of vigilance in the area of payola.

The ticking is getting louder; for radio and the record industry, this may be the last chance to defuse the bomb.

*'They're Creating Faceless Acts'*

**COUNTRY RADIO: AN IDENTITY CRISIS**

BY JOHN MCEUEN

With the Country Radio Seminar in Nashville this week, it seems an appropriate time to bring up an ongoing—and serious—problem country artists are forced to deal with these days.

That problem is the failure of radio stations to identify records. They're not giving listeners the names of the songs they're playing, or the performer who's doing the song. Radio is doing the same thing to country artists that rock radio did in the late '70s: they're creating *faceless acts*. It got to be a real problem in rock'n'roll—just ask the Little River Band.

But MTV forced rock radio to wake up, because videos are ID'd front and back, and the veejays always talk about the different clips. As a result, people know who's on rock radio now. MTV not only forced radio to identify the product, but showed its usefulness as a marketing tool.

IDs work as a personal endorsement by the station or the DJ, and I think fans appreciate knowing about the records they're hearing. If radio stations fail to ID product, nobody knows what to buy.

Country fans are often uneasy going into a record store; I've heard this many times. So you take an uneasy person who hears a record on the radio and thinks, "Gee, I like that song, but I don't know who did it because the station didn't tell me." He's not about to stand in line at a record store very long with people behind him trying to find the latest Twisted Sister while some clerk tries to figure out what record he's looking for.

I've talked to other country artists who say they're driving down the road listening to the radio. They hear four or five records in a row and no one ever announces the titles or the performers. Well, if no one knows the names of your songs, or even that you did them, how can you go out and try to sell concert tickets? How can you sell albums?

How can you have a store with racks full of nameless product? Could a supermarket sell product without any brand names on the boxes?

If this is such a trivial issue to radio, then it should try leaving off the station IDs for a couple of hours

without ever mentioning the artist or the song title is ripping us off. Yet that is what's being done to us. Radio is taking our music, which costs a lot of time and money to make, and they're playing it for free without giving us anything in return.

Radio doesn't mind asking artists for personal interviews and IDs, yet they don't care enough about our careers to do us the simple justice of identifying our records on the air.

Maybe radio doesn't realize how much this practice of playing records back to back without any identification is hurting us. Well, I can tell them; it's killing some acts because people aren't able to associate



**'Playing records without mentioning artist or song is ripping us off'**

*John McEuen, a member of the Nitty Gritty Dirt Band, is also a solo artist on Warner Bros. Records.*

and see what happens. Ask the DJ not to mention his own name or the station call letters for a while and see what happens.

I'd like to see stations identify the records they play but *not* themselves and watch what happens to their ratings.

I think this practice of playing four, five, or six records in a row

them with their hits. A few people may take the time to call the station and ask that a specific record be identified, but most fans just won't bother. And that means lost sales, as well as unsold concert tickets.

Why don't stations ID records? Maybe it's a question of the few extra seconds it takes. Well, I sure don't have any qualms about some-

one announcing our records over the intro or outro. I think doing this would also help inhibit home taping.

DJs used to announce titles and artists all the time. It gave listeners a feeling that the jock was really familiar with the record he was putting on and could give you information about it that you might not know. It gave personality to stations, back when radio cared about personality.

I know this is a touchy subject. We owe country radio a lot, and many stations have helped us over the past several years. But I think radio could be helping country artists a lot more.

I'd say only about 10% of country stations actually ID all their records. And playing 10 records in a row puts the music into the jukebox category. No wonder people say country music is background music these days.

If we can reverse this trend of faceless music, it will benefit all of us: artists, songwriters, producers ... and radio.

Identifying records is a great way to bring back a station's connection with music on a personal level. It gives instant credibility when radio personalities can talk about a particular record or artist. Listeners think, "Wow, these guys really know the artists."

I'd like to see personality put back into country music, with the deejays talking about the performers while they're playing the records. People enjoy personality. It gets them listening.

If listeners trust a station, they will trust the music it plays. And when information is shared with listeners, it will only make the station seem more in tune with its audience.

**Precious Metal**

The Recording Industry Assn. of America's new certification standards are welcome. I really like the multiplatinum LP and single designations, since the charts do not tell the full story of a record's popularity.

Still, I have a few suggestions. In the case of singles, there should also be a lower criterion, such as silver, for sales in excess of 500,000, because metal is rare in these charts, especial-

ly in country. Also, multiplatinum awards should be used in video instead of continually raising standards, to prevent confusion.

Steve Klemetti  
Muskegan, Mich.

**CROCODILE TEARS**

I had to laugh after reading Bud Prager's commentary (Feb. 15). While his views are insightful and I agree with them, I can't believe

they are coming from the man who manages Foreigner.

Here is Prager complaining about artists pandering to radio formats, and about the airwaves being filled with "soul-less ditties." He moans about radio not accepting real artists, and about record companies giving radio "what it wants."

Has he ever listened to a Foreigner record? Is "I Want To Know What Love Is" the work of dedicat-

ed artists or of a calculating hit-making machine? They are part of the pollution, not the solution.

Prager's revisionist account of AM and FM radio, full of historical inaccuracies, is an example of the kind of wrong-headedness that helped create this mess.

Jim Nichols  
New York

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## Payola Allegations Termed 'Witchhunt' Stations Acknowledge Existence, Deny Involvement

BY KIM FREEMAN

NEW YORK The radio community's response to NBC-TV's reports last week on alleged payola in the music industry ran the gamut from ridicule of the charges to outrage over the reports' possibly damaging effect on the industry's image. (For separate story on independent promotion, see page 1. For editorial, see page 10.)

WCAU Philadelphia vice president/general manager Vince Benedict Jr. calls the renewed interest in payola "a lot of sturm und drang."

**'The image of this radio station is that it will not compromise its ideals'**

Veteran air talent and former station owner Bruce "Cousin Brucie" Morrow calls the NBC probe a "witchhunt," a comment echoed by several others.

"I've run what has been one of the biggest CHR's in the U.S. for several years now," says Benedict. "I am not naive, but I simply have not seen it [payola]." He adds, "No one has ever hinted at offering me anything that could be construed that way." He says the only perk he's ever gotten out of his position was "a fruit cake. And, it was delicious."

Top programmers in major markets say they have never witnessed concrete pay-off offers. There is a general consensus among them, however, that if payola exists, it occurs at competing stations in order to force the market leader on a record.

While airplay at a small market outlet might not count for much on a national level, enough small market airplay or reports to the trades will put the record on the charts.

Jay Bouley, program director at WSPT Stevens Point, Wis., says he "has had some indications" of payola from independent promoters in the past three to four years. "But," Bouley says, "I just get off that subject as quickly as possible, and return to the business at hand."

Bouley says those "indications" have "never reached the point"

where he had to refuse to deal with any specific record promoters. Bouleys suspects, however, that there are suspicious promotion techniques around the industry. "There are some stations we laugh at because of the length of their playlists," he says.

WZEE Madison, Wis., program director Jonathan Little says he has "heard of," but not witnessed, questionable transactions. "After the [NBC News] broadcast, the talk around here was mainly that these deals come in the form of drugs, not money." Little has been in the business for 20 years, and because of that, calls many independent promoters "my friends. But no one has offered me anything. The image of this radio station is that we will not compromise our ideals."

There are situations, says Little, "where I have to say, 'Hey, aren't you going about this backwards?' Let me first decide whether the record merits getting played, then we'll talk about those 50 free records as promotional giveaways."

An explanation of how a typical pay-off offer is approached comes from WZEE midday jock Jeff Tyler, who recalls a situation he encountered when he was music director at WNAM Neenah, Wis., in "1979 or 1980.

"It was one of those deals where we listened to a new record in [the independent promoter's] car after lunch," Tyler says. While he won't name names, Tyler says the indie "called it a little toot for a tune."

Tyler says, "I just explained that I didn't operate that way and told him I didn't think he needed to operate that way." The funny part, Tyler continues, "is that I eventually added the record. But, by the time I did, it was no longer a priority for him."

At major market outlets, top programmers claim no first-hand knowledge of the alleged pay-offs.

### GM 'Thought it Would Come Out Differently' WINZ Surprised by Cox Interview

NEW YORK A central figure in NBC News' first installment last week on alleged payola is popular Miami personality Don Cox. According to the NBC report, "Cox, who has had a drug problem, says he's had to turn away promoters who have offered cash and cocaine."

WPLJ New York PD Larry Berger says, "On the subject of payola in regards to WPLJ, it's impossible to imagine anyone even offering us payola." Recalling what he terms his one encounter with the issue, Berger says, "In 1966, I was music director at WWRL New York. I went to lunch with a promotion guy who handed me a napkin over the table. I opened the napkin and there was money in it. I handed it back. No one has offered it to me since. I play music because I love it."

As a former station owner, "Cousin Brucie" Morrow says there are sufficient "checks and balances to guard against" payola. "What concerns me," he continues, "is that we still haven't rallied from the 1950's investigation." Morrow says that fear of getting accused of accepting payola has caused programmers to "play only safe, chart records."

"The pre-payola days of being able to walk in and get a record played that afternoon... That just doesn't happen anymore," Morrow notes.

Indeed, all of the major networks have strict policies to safeguard their staffs. NBC Radio president Randy Bongarten says "each of our stations has written music policies which we've established to assure that records are judged on the most equitable basis." He adds that "we are aware of this on a consistent basis, in the sense of making sure that our policies are being adhered to."

NBC outlets are monitored monthly by NBC's legal department, Bongarten says, to ensure that airchecks correspond with playlists. "Our lawyers select what day will be monitored on a random basis," he says. "It is something you'd want to do anyway," Bongarten concludes. "It's just good business."

Cox, under the advice of his attorney, would not comment on the NBC report or its content. However, there is speculation among station management that Cox was not aware that NBC intended to use his interview as part of a larger report on the music industry.

Cox is currently on air at WINZ Miami. Chuck Stanford, corporate VP of Guy Gannet Broadcasting and WINZ' acting general manager, says, "I thought it [the NBC report] would come out differently." He said he thought the emphasis of the report would be on Cox's "drug problem."

Stanford says he was "under the impression they [NBC] were covering the Cox story, a drug angle that [Cox] was a leader in combating drug usage and showing the community the evils of drugs. Cox's message is 'Don't do drugs.'"

## OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

### POP

WWKS Nashville program director Bobby Cook throws an early vote of support behind Midge Ure's "If I Was" (Chrysalis). "It's a very melodic, simple song," says Cook of the Ultravox leader's latest solo outing, "one that you can sing along to half way through the song." On a more upbeat line, Cook selects Feargal Sharkey's "A Good Heart" (A&M), which the PD describes as a "Howard Jones-type, happy song." Next out of the box is Jim Foster's "X-Ray Eyes" (RCA), a "straight ahead, formula top 40 song with rock'n'roll guitars," he says.

### BLACK/URBAN

WQQK Nashville PD J.C. Floyd describes Janet Jackson's current A&M album with a string of superlatives. Now just starting to back off on her funky "What Have You Done For Me Lately," Floyd is raving about "Funny How Time Flies." Describing the song as "almost jazz, light fusion," Floyd says the record "shows a side of Janet nobody's ever seen before." Another hot track off the singles-packed album, says Floyd, is "You Can Be Mine," which reminds the PD of "something out of the Prince organization." Floyd reports heavy requests for Ta Mara & the Seen's second single "Thinking About You" (A&M). On a more offbeat track, the PD picks Jonathan Butler's "Baby, Please Don't Take It" (Jive/Arista), another jazz-oriented cut that is working well in WQQK's Quiet Storm program. As Floyd describes it, the primarily youth-targeted WQQK is creating a singular image for itself by interspersing these older-demo records throughout the day. "Traditionally," he notes, "urban outlets have had some trouble with morning and midday listening." The surprise element of records like Jackson's and Butler's helps maintain listeners in both of those day parts by generating carry-over from the Quiet Storm shift, Floyd explains. On his anxiously awaited list is the Prince album, "Under A Cherry Moon" (Warner Bros.). "I'm told there will be at least three airworthy cuts," says Floyd. Of particular interest to the PD is Prince's "For Love Or Money," which he says is "more James Brownish than anything he's done before."

### AOR

"Miami Vice" scores again as a launching pad for new records as Ted Nugent's "Little Miss Dangerous" (Atlantic) takes listeners by storm at WKDF Nashville. That's the word from program director Bill Pugh, who reports that requests began after the song and the artist appeared on the musical cops program. "It's the greatest thing the label could have done," says Pugh. "This record ought to bring Nugent back." Another returning hero on WKDF's add list is Joe Cocker's "Shelter Me" (Capitol) that Pugh describes with a string of "wonderfuls." Continuing their reign on WKDF are veterans Pete Townshend and Phil Collins. Of the former, Pugh is calling "Second Hand Love" (A&M/Atlantic) the best record on Townshend's "White City" album. Of Collins, the PD says, "Take Me Home" (Atlantic) "simply sounds great here, and you can't really go wrong with Collins as Grammy album winner." Finally, Pugh says Frankie Miller's well-beaten track might finally lead to a rose garden with "You're A Puzzle I Can't Put Down" (PolyGram). "He's the dark horse that may break through," Pugh says of "the gravelly voiced English singer."

### COUNTRY

Expect to hear a lot from the Forester Sisters while in town for the Country Radio Seminar, as WSIX Nashville program director Wayne Campbell has just slipped the sisters' "Mama's Never Seen Those Eyes" (Warner Bros.) into heavy rotation. Campbell had been airing it lightly as an album cut before and refers to the new single as "their strongest song to date." From another current country here, the PD is fond of Gary Morris' "Wildflower" (Warner Bros.). It's another album cut add for Campbell, who says Morris' cover is "real crossover-oriented." Campbell is also expecting big things from Ronnie Milsap's latest, "Happy, Happy Birthday Baby" (RCA).

KIM FREEMAN

## ...newslines...

GROUP W RADIO makes three key appointments. David Graves is named vice president of planning for the organization. He was vice president/general manager of Group W's KFWB in Los Angeles. His successor there is Stephen Fisher, who moves up from central district manager of Group W Cable in the Southwest. Finally, Wesley Spencer is named controller for the Radio Group. He was accounting manager for Group W Cable's Southwest regional office.



# AND THE WINNER IS...



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VICE PRESIDENT

5 February 1986

Dear Kenny:

PM MAGAZINE and USA TODAY just completed a joint national poll to discover America's Favorites.

For "favorite singer of all time" the winner was Kenny Rogers.

Next in popularity were: Elvis Presley, Lionel Richie, Bruce Springsteen, Barbra Streisand, Bing Crosby, Perry Como, Loretta Lynn, Frank Sinatra and Willie Nelson.

The other musical question was: "If you could get free tickets to any concert, who would you most like to see?" Again, you were the first choice, followed by: Bruce Springsteen, Lionel Richie, Alabama, Statler Brothers, Barbra Streisand, Rolling Stones, Diana Ross and Frank Sinatra.

Congratulations!

Cordially,

A handwritten signature in cursive script that reads "Bob George".

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# COUNTRY SIX PACK

19

86

## Memorial Day

### The Hank Williams, Jr. Story

Having recorded fifty albums, there is no doubt that this artist, who once existed in the shadow of his famous father, has achieved success in his own right. His presence on the charts since 1964 is evidence of his ability to consistently please the audience. Although his "outlaw" image has probably inhibited him in receiving his share of industry awards, he is one of country music's best selling album artists and draws some of its most youthful audiences.

## Fourth of July

### Ricky Skaggs: The Great Entertainer

His reverence for traditional forms of country music coupled with his ability to successfully update them, contributed to this artist's immediate acceptance with his major label debut in 1981. His years on the bluegrass circuit and as a session musician had well equipped him for success and he became country music's fastest rising star. Still in his early thirties, he is recognized as a top recording artist, producer and this year's Country Music Association Entertainer Of The Year.

## Labor Day

### The Award Winners

This year, more traditional forms of country music, albeit performed by fresh young stars, swept the Country Music Association Awards. Top male vocalist George Strait, top female vocalist Reba McEntire and group/duo winner The Judds tell their stories in exclusive one hour music/interview profiles. These three stars have been voted as the best in country music today.

## Thanksgiving

### The Alabama Story

It was only a few short years ago that these four young men became the first successful country group to play their own instruments, as well as sing. Possessing songwriting talent, and the ability to find hit material written by others, quickly established them as recording stars. Their energetic live performances drew crowds comparable to the most popular rock acts and brought a new youthful audience to country music—in fact the 1985 Gallup poll even ranked them as one of the top five favorite groups among teens! Alabama has achieved one of the longest unbroken string of number one singles ever on the country charts.

## New Years

### The Willie Nelson Silver Anniversary Special

Celebrate a milestone with country music's most revered singer/songwriter on the occasion of the 25th anniversary of his first national hit records "Touch Me" and "Willingly". Of course, the story begins even earlier with Willie's first songwriting successes and will include not only his solo hits, but his collaborations with such artists as diverse as Merle Haggard, Ray Charles, Ray Price and Waylon Jennings. This commemorative radio special with the superstar himself will be an important radio event.

## Christmas

### Christmas Around The Country 1986

This program has become an annual Christmas tradition with Country radio. In a newly produced show every year—not merely an update—country artists share their Christmas plans and holiday memories. The latest seasonal songs, as well as old favorites by country radio's biggest stars, provide the musical reason for each artist's appearance.

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## Emmis to Buy Doubleday's Last Stations

NEW YORK Indianapolis-based Emmis Broadcasting has reached an agreement to buy Doubleday's last three stations: WHN and WAPP New York and WAVA Washington, D.C., (Billboard, March 1) for \$53 million.

With the sale, Doubleday's former radio president Gary Stevens puts a notch in his new belt as a media broker for Wertheim & Co. "The deal was made in five working days," reports Stevens, who notes that Emmis was up with two other "major broadcasters" for the properties.

"We've been interested in getting into these markets, especially New York, for a while," says Emmis president Jeff Smulyan. He says

## This acquisition brings the count up to seven Emmis outlets

Emmis is now starting market research to determine where they will take the new outlets, adding that the company strives to keep current management intact when taking over new properties.

By mutual agreement, Emmis will continue to carry the New York Mets on WHN. "We hope to provide an exciting approach to the broadcasting of a very exciting baseball team," Smulyan says.

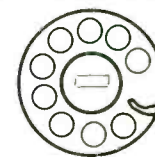
The acquisition brings the station count for five-year-old Emmis up to seven outlets, and the group has developed an impressive track record with its holdings. In addition to the Doubleday properties, Emmis' line up includes top 40-formatted WLOL Minneapolis, top rocker KSHE St. Louis, AC-formatted WENS Shelbyville, Ind., and KPWR (formerly KMGG) Los Angeles.

Emmis is making industry waves with its recently debuted "Power 106" in Los Angeles. The company's success with a variety of formats makes it difficult to predict what will happen at Emmis' new properties.

KIM FREEMAN

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86

*A reel of recording  
tape is unfulfilled  
until the magic  
of an artist's  
performance gives  
it life.*

*Ampex Congratulates the 1986 Grammy Winners  
On Their Award Winning Performances*

**AMPEX**



## S.F. Meet Produced Industry Rapport and Memorable Quips Sorely Missed Gavin Seminars Begin Anew

BY KIM FREEMAN



Gathered at the Fairmont Hotel in San Francisco are winners in the Gavin Seminar for Media Professionals radio and records awards. Kneeling, from left, are KIIS Los Angeles' Mike Schaefer, WZEE Madison's Jonathan Little and Matt Hudson, WBBQ Augusta's Bruce Stevens, WAMZ Louisville's Coyote Calhoun, Warner Bros.' Sue Brett and WBCN Boston's Bob Kranes and Oedipus. Standing are master of ceremonies Gary Owens, KIIS' Gerry DeFrancesco, KOST Los Angeles' Liz Kiley, KGL Salt Lake City's Del Williams, KYUU San Francisco's Ric Lippincott, KIIS' Wally Clark, WRKS New York's Barry Mayo, A&M's Charlie Minor, KKDA Dallas' Terri Avery, WGCI Chicago's Lee Michaels, Columbia's Sheila Chlanda, Motown's Skip Miller, WBCN's Tony Berardini, Polygram's Jack Isquith, KMEL San Francisco's Keith Naftaly, Columbia's Paul Rappaport and Gavin publisher Ron Fell. (Photo: Jon Winet.)

SAN FRANCISCO An industry tradition re-established itself last week when 500 radio and record company representatives gathered in San Francisco for what was billed as The First Annual Gavin Seminar for Media Professionals.

Sponsored by the weekly Gavin Report, which is published here, the two-day meet picked up where the last Gavin seminar, held in 1974, left off. "The big question," says Gavin's publisher and managing editor Ron Fell, "was whether we would pass the Bill Gavin test," a reference to the late Bill Gavin, the Report's founder. "Bill would have insisted on a meeting of substantial content," Fell says. "We all felt he would have been proud of this."

The unusually smooth convention encouraged honest rapport between the record and radio industries in a series of format breakfasts. Other highlights included a keynote speech by CBS News' Charles Osgood, a "Peak Performance" presentation by Dr. Charles Garfield, and a motivational session led by Dr. Oren Harari.

The main menu at the top 40 format breakfast was a lively question-and-answer session led by KIIS-AM Los Angeles program director Mike Schaefer and KFRC San Francisco PD Dave Sholin. Major topics were the influx of urban artists into the format and the bleeding lines among adult contemporary, urban, and top 40 playlists.

The following is a roundup of the best Gavin gab, caught in panels, hallways, and hospitality suites.

- KZZP Phoenix PD Guy Zapoleon asked why "some labels seem to decide our formats for us [in servicing records]." Label reps present mentioned the necessity of sticking to a game plan with each record, but urged PDs sharing Zapoleon's concern to "keep bugging us. You'll get the records."

- "The term 'superstar' is used too loosely," said WBZZ Pittsburgh's Nick Bazoo. "Simple Minds are a superstar to [A&M's] Charlie Minor, but a lot of my listeners have never heard of them." Bazoo was PD at San Francisco's KMEL before mov-

ing to Pittsburgh, and on his return claimed to recognize just one of every 10 songs on KMEL's playlist. Acknowledging that the Bay Area is more progressive musically than his new home, Bazoo used the quip as a means of impressing the importance of creating familiarity with new artists at the same time they are being pushed on radio.

- Said Romeo Void former lead singer and current 415/Columbia recording artist Deborah Iyall in remarks at a Women In Music meeting: "A girl in trouble is a *temporary thing*."

- Capitol's Walter Lee responded to a query from KSFM Sacramento's Chris Collins on the extent of the label's effort with the Boogie Boys: "If I thought there were 25 PDs that had the balls you did to play it, I'd re-release their record today."

- WBCN Boston PD Oedipus said, upon accepting one of the outlet's numerous Gavin Awards, "What can I say? It's a station whose GM [Tony Berardini] hosts 'Heavy Metal From Hell,' whose

MD/assistant PD [Bob Kranes] poses in Playgirl, and has a parent company [Infinity] that suggests the first 'Commercial Free for a Free South Africa' day."

- KOLO Reno's Tony Thomas and WUBE Cincinnati's Mike Chapman, spoken between James Brown's nightly shows at the Fairmont Hotel: "What time it is?"

- Said Dead Kennedys' leader Jello Biafra in an AOR/alternative panel on "cutting edge" music: "Ours is a reactionary form of music."

- Said independent promoter Ken Ryback in the same panel: "Cutting-edge music doesn't arrive at your doorstep. You've got to go find it."

- Gavin's Bobby Galliani, in his humorous speech during the awards ceremonies, said, "When I first heard Ron Fell, I thought it was a sentence."

Additional Gavin attractions included a celebrity cocktail party attended by roughly 850 people. A few of the many artists present to meet members of the industry were Graham Nash, Cock Robin, Brian Setzer, Sheila E., Rosanne Cash, Greg Kihn, Survivor, Jermaine Jackson, Janet Jackson, Marilyn Martin, and Cherelle. At the end of the meet, Geffen Records sponsored a tough trivia quiz won by KZZP's Zapoleon.

Also of note were Ken Kragen's call for continued radio support of his May 25 charity project, "Hands Across America." Stan Cornyn, senior vice president of the Record Group of Warner Communications, was also on hand to urge the music industry to exploit all possibilities of the Compact Disc. Competition from the computer industry and the CD's potential as a visual, multi-purpose medium were the key points of Cornyn's address.

Assistance on this story provided by Denis McNamara, Michael Ellis, Mike Mongiovi, and Tommy Noonan.

# VOX

by Kim Freeman

# JIOX

**NEW** KMET Los Angeles program director **Larry Bruce** brings **Judy McNutt-Freeman** back into the fold with the MD gig at KMET. She replaces **Pam Edwards** and had worked with Bruce a while back at KGB San Diego.

As you may know, **KAFM** Dallas recently changed calls to **KZPW**. But, those didn't stick as neighboring **KZEW** apparently got a little upset over the similarity. So, the hit outlet is now known as **KZPS**.

Also in Dallas, Group W launches a new soft-adult contemporary format at its **KQZY-FM**. The station has been an easy listener for six years. Vice president/general manager **Ted Jordon** is handling the format alterations... And, over at Gannett's **KTKS** (Kiss 106), **John Walton** and **Steve Johnson** ship in as the new morning team. They arrive from **WQUE** New Orleans, where they'd shared the morning shift for three years... Back at **WQUE**, **Dan McKay** steps in as leader of the "Q Morning Krewe," where he'll join news anchor **Sheree Bernardi** and traffic talent **Cindy Poulet**.

**LADONNA MONET FREEMAN** leaves her PD/MD/afternoon drive post at **WANT** Richmond, Va., and is now seeking an MD/on-air post at a larger market urban outlet. Prior to joining **WANT**, Freeman had worked for two years at **WQKX** Richmond/Norfolk. She can be reached at (804) 737-6438. Replacing Freeman is **Nancy Williams**, who has worked on air and in the music departments at **WYCB** and **WHUR** Washington, D.C. Williams replaces **Billboard's** Nelson George has an interesting piece concerning industry veterans who graduated from D.C.'s Howard University and/or it's station, **WHUR**. (See page 62A.)

In nearby Wilmington, N.C., **Joe Diaz** is settling into his PD promotion at **WWIL**, another urban outlet. Diaz, who replaces **Curtis Kelly**, has been with the station for a year and a half and will hold onto his morning shift.

**HOWARD STERN** continues to cause cute havoc with his new morning shift at Infinity's young rocker, **WXRK** New York. His latest gag involved the airing of a fake version of the Rolling Stones' latest single, "Harlem Shuffle." Stern had his all-purpose band, **Pig Vomit**, record the classic in their best Jagger-ese and slipped the recording in as an exclusive Monday (24). Columbia, of course, was saving the real version for its

premiere on the Grammy program Tuesday, and all New York outlets had an 11 p.m., Tuesday night "go time" to debut it.

As you can imagine, **WNEW-FM** program director **Charlie Kendall** got a bit ruffled, and Columbia subsequently insisted that Stern come clean on-air about the origin of the record. He complied, but not without razzing us all about getting fooled.

In other Infinity rock news, **WBCN** Boston has set aside March 12 as a combination listener appreciation day and celebration of its 18th birthday. **WBCN** has reserved 13,000 seats at the Centrum (temporarily dubbed the **BCN-Trum**) for a free concert by local heroes, **Aerosmith**. Between now and then, all 13,000 tickets will be given away on the air.

**DON MORGAN** is promoted to program director at **WAAL-FM** Binghamton, N.Y. He was assistant program director at the top 40

### Look again, now it's KZPS

outlet... **WNFI-FM** Palatka, Fla., elevates **Beau Richards** to program director and **Bob Stevens** to operations manager. Richards was promotions director. Stevens will continue as the morning drive personality on the top 40.

**Walt Speck** is upped to program director and **Dena Yasner** takes over as music director at **WXXX-FM** Burlington, Vt. Speck was the afternoon drive time personality and production director. Yasner will continue as part of the hit outlet's morning team... **Scott Miller** takes over as **KOFM-FM** Oklahoma City new morning man. He was a disk jockey at **WNJI** Cleveland. Also, **Andy Savage** fills the station's 7-12mid slot, replacing **Randy Ross** who moved to **WZZU-FM** Raleigh. Savage was a disk jockey at **KELI/KMOD** Tulsa.

**THANKS** to the good people at the Gavin Report in San Francisco for what many programmers are calling the best radio convention they've been to in many years (See separate story, this page). By all accounts, all of the right people with the "right radio stuff" were in attendance and the chances to better relations between the radio and record industries were numerous.

Speaking of that relationship, don't miss **Paul Drew's** forthcoming radio seminars for the record business. (See story, page 3).

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The simulcast will be preceded on Westwood One affiliates by a special 15-minute pre-show, during which Yoko Ono and Lennon himself will set the stage for the concert. *John Lennon Live In New York City*—a slice of rock 'n' roll history you and your listeners won't want to miss! Call Westwood One now at (213) 204-5000 or Telex 4996015 WWONE for details.





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### POP SINGLES—10 Years Ago

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

### POP SINGLES—20 Years Ago

1. The Ballad Of The Green Berets, S/Sgt. Barry Sadler, RCA VICTOR
2. These Boots Are Made For Walkin', Nancy Sinatra, REPRISÉ
3. Lightnin' Strikes, Lou Christie, MGM
4. Listen People, Herman's Hermits, MGM
5. California Dreamin', Mamas & Papas, DUNHILL
6. Elusive Butterfly, Bob Lind, WORLD-PACIFIC
7. My Love, Petula Clark, WARNER BROS.
8. Up Tight, Stevie Wonder, TAMLA
9. Working My Way Back To You, 4 Seasons, PHILIPS
10. My World Is Empty Without You, Supremes, MOTOWN

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

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

### 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 Candelights Are Gleaming), Willie Nelson, COLUMBIA
4. The Roots Of My Raising, Merle Haggard, CAPITOL
5. Don't Believe My Heart Can Stand Another You, Tanya Tucker, MCA
6. Faster Horses (The Cowboy And The Poet), Tom T. Hall, MERCURY
7. Standing Room Only, Barbara Mandrell, ABC/DOT
8. Motels And Memories, T.G. Sheppard, MELODYLAND
9. The White Knight, Cledus Maggard, MERCURY
10. Somebody Hold Me (Until She Passes By), Narvel Felts, ABC/DOT

### SOUL SINGLES—10 Years Ago

1. Sweet Thing, Rufus, ABC
2. Sweet Love, Commodores, MOTOWN
3. Boogie Fever, Sylvers, CAPITOL
4. Let The Music Play, Barry White, 20TH CENTURY
5. I Need You, You Need Me, Joe Simon, SPRING
6. Disco Lady, Johnny Taylor, COLUMBIA
7. Turning Point, Tyrone Davis, DAKAR
8. Keep Holding On, Temptations, GORDY
9. New Orleans, The Staple Singers, CURTOM
10. You're Fooling You, Dramatics, ABC





**Mikes Meet.** KIIS-AM Los Angeles program director Mike Schaefer, left, poses with Mike Rutherford of Genesis and, more recently, Mike & the Mechanics. Rutherford was in town to fine tune the facts about the Mechanics' Atlantic single "Silent Running."

## CMA Slates Two Regional Radio Meets

NASHVILLE The Country Music Assn. (CMA) is planning to hold regional workshops for radio personnel this year, probably in Charlotte, N.C., and San Francisco. The one-day events will cover professional growth and will include discussions of the current situation and direction of the country music industry.

Noting that much of the CMA's work is done in Nashville, associate executive director Ed Benson says, "We think it's time we got out and interacted with our peers around the country."

Specific topics and formats for the workshops, Benson says, are being worked out in a committee headed by broadcast veteran Al Greenfield. Featured at the workshops will be CMA board members and other country music business leaders.

The Charlotte event will probably be in May and the San Francisco conference in July, says Benson. The events will be built partly around a major market survey being undertaken by Chicago's Market Data Corp.

EDWARD MORRIS

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## Billboard Revamps Hot 100 Chart Panel Outlets Grouped by Cumulative Audience Stats

NEW YORK The following is the list of stations that comprise Billboard's revised Hot 100 reporting panel (see story, page 81) The various reporting categories are defined as follows: "Platinum," stations with 1,000,000-plus weekly cume; "Gold," stations with 500,000-999,999 weekly cume; "Silver," stations with 250,000-499,999 weekly cume; "Bronze," stations with 100,000-249,999; and "Secondary," stations with under 100,000 weekly cume. Asterisks (\*) indicate new panel members

### PLATINUM

WPLJ/New York, N.Y.  
WHTZ/New York, N.Y.  
WLS/Chicago, Ill.  
KIIS-FM/Los Angeles, Calif.  
KKHR/Los Angeles, Calif.

### GOLD

WHTT/Boston, Mass.  
WZOU/Boston, Mass.  
WXKS/Boston, Mass.  
WTIC-FM/Hartford, Conn.  
WCAU-FM/Philadelphia, Pa.  
WRQX/Washington, D.C.  
WBZZ/Pittsburgh, Pa.  
WZGC/Atlanta, Ga.  
WHYI/Miami, Fla.  
WRBQ-FM/Tampa, Fla.  
WBBM-FM/Chicago, Ill.  
WYTZ/Chicago, Ill.

WHYT/Detroit, Mich.  
WCZY-FM/Detroit, Mich.  
WMMS/Cleveland, Ohio  
WGCL/Cleveland, Ohio  
WLOL/Minneapolis, Minn.  
KKBQ-FM/Houston, Texas  
KMEL/San Francisco, Calif.

### SILVER

WGFM/Albany, N.Y.  
WPRO-FM/Providence, R.I.  
WBEN-FM/Buffalo, N.Y.  
WKCI/New Haven, Conn.  
WKSS/Hartford, Conn.  
WAVA/Washington, D.C.  
WBSB/Baltimore, Md.  
WZGO/Philadelphia, Pa.  
WMKR/Baltimore, Md.  
WBLI/Long Island, N.Y.  
WBMW/Washington, D.C.  
WQXI-FM/Atlanta, Ga.  
WINZ-FM/Miami, Fla.  
WROG-FM/Charlotte, N.C.  
WBCY/Charlotte, N.C.  
WOKI/Knoxville, Tenn.  
WHLY/Orlando, Fla.  
WBJW-FM/Orlando, Fla.  
WXLK/Roanoke, Va.  
WCJX/Miami, Fla.\*  
WKRQ/Cincinnati, Ohio  
WXGT/Columbus, Ohio  
WKTI/Milwaukee, Wis.  
WZPL/Indianapolis, Ind.  
WNCI/Columbus, Ohio  
WKDD/Akron, Ohio  
WGTZ/Dayton, Ohio  
KDWB-FM/Minneapolis, Minn.

KHTR/St. Louis, Mo.  
KWK/St. Louis, Mo.  
KBEQ/Kansas City, Mo.  
KOFM/Oklahoma City, Okla.  
WZEB/New Orleans, La.  
KZPW/Dallas, Texas  
KTKS/Dallas, Texas  
WMC-FM/Memphis, Tenn.  
WQUE-FM/New Orleans, La.  
WAPI-FM/Birmingham, Ala.  
KRBE-FM/Houston, Texas  
KKYK/Little Rock, Ark.\*  
WZXR/Memphis, Tenn.  
WFMF/Baton Rouge, La.  
KZZP-FM/Phoenix, Ariz.  
KSDO-FM/San Diego, Calif.  
KRXY-FM/Denver, Colo.  
KITS/San Francisco, Calif.  
KUBE/Seattle, Wash.  
KSFM/Sacramento, Calif.  
KWSS/San Jose, Calif.  
KKRZ/Portland, Ore.  
KWOD/Sacramento, Calif.

### BRONZE

WNYS-FM/Buffalo, N.Y.  
WMJQ/Rochester, N.Y.  
WPHD/Buffalo, N.Y.  
WFLY/Albany-Schenectady, N.Y.  
WAAL/Binghamton, N.Y.\*  
WKSE/Buffalo, N.Y.  
WERI/Providence, R.I.  
WNTQ/Syracuse, N.Y.  
WSPK/Poughkeepsie, N.Y.  
WPXY-FM/Rochester, N.Y.  
WIGY/Portland, Me.  
WNNK/Harrisburg, Pa.

WQXA/York, Pa.  
WKRZ-FM/Wilkes-Barre, Pa.  
WQQQ/Allentown, Pa.  
WLAN-FM/Lancaster, Pa.  
WSTW/Wilmington, Del.  
WPST/Trenton, N.J.  
WKEE-FM/Huntington, W.Va.  
WCCK/Erie, Pa.\*  
WAMX/Huntington, W.Va.\*  
WXIL/Parkersburg, W.Va.\*  
WKSF/Ashville, N.C.  
WDCG/Durham, N.C.  
WQUT/Johnson City, Tenn.  
WKZL/Winston-Salem, N.C.  
WCKN/Greenville, S.C.  
WANS/Greenville, S.C.  
WRVQ/Richmond, Va.  
WNVZ/Norfolk, Va.  
WBBQ-FM/Augusta, Ga.  
WCGQ/Columbus, Ga.  
WNKS/Columbus, Ga.  
WSSX/Charleston, S.C.  
WZZU/Raleigh, N.C.  
WRSR/Norfolk, Va.  
WJZR/Charlotte, N.C.  
WJAX-FM/Jacksonville, Fla.  
WSKZ/Chattanooga, Tenn.  
WNOK/Columbia, S.C.  
WQSM/Fayetteville, N.C.  
WZAT/Savannah, Ga.  
WNFI/Daytona Beach, Fla.\*  
WKSI/Greensboro, N.C.\*  
WHOT-FM/Youngstown, Ohio.  
WZUU-FM/Milwaukee, Wis.  
WVIC-FM/Lansing, Mich.  
WRQC/Cleveland, Ohio  
WKZW/Peoria, Ill.  
WZOK/Rockford, Ill.  
WRKR/Racine, Wis.  
WRQN/Toledo, Ohio  
WJXQ/Lansing, Mich.  
WIOG/Saginaw, Mich.  
WQLQ/Grand Rapids, Mich.  
WIXX/Green Bay, Wis.  
WZEE-FM/Madison, Wis.  
WNAP/Indianapolis, Ind.\*  
WNDU-FM/South Bend, Ind.\*  
KZZC/Kansas City, Mo.  
KJYO/Oklahoma City, Okla.  
KIKK/Davenport, Iowa  
KQKQ/Omaha, Neb.  
KAYI/Tulsa, Okla.  
KKRD/Wichita, Kan.  
KEYN/Wichita, Kan.  
KFYR/Bismarck, N.D.  
KWTO-FM/Springfield, Mo.\*  
WLRS/Louisville, Ky.  
WDJX/Louisville, Ky.\*  
WRNO/New Orleans, La.  
KHFI/Austin, Texas  
WWXX/Nashville, Tenn.  
KBFM/McAllen, Texas  
WHYH-FM/Montgomery, Ala.  
WYHY/Nashville, Tenn.  
WKXX/Birmingham, Ala.  
KITY/San Antonio, Texas  
KAMZ/El Paso, Texas  
KEZB/El Paso, Texas  
WQID/Biloxi, Miss.  
WTYX/Jackson, Miss.  
WABB-FM/Mobile, Ala.  
WKRQ-FM/Mobile, Ala.  
WGGZ/Baton Rouge, La.  
WQEN/Gadsden, Ala.  
KTFM/San Antonio, Texas\*  
KSAQ/San Antonio, Texas\*

WZYP/Huntsville, Ala.  
KZZB/Beaumont, Texas  
KNOE-FM/Monroe, La.\*  
KIMN/Denver, Colo.  
KPKE/Denver, Colo.  
KCPX/Salt Lake City, Utah  
KFMY/Provo-Salt Lake City, Utah  
KRQQ/Tucson, Ariz.  
KLUC/Las Vegas, Nev.  
LKRZ/Salt Lake City, Utah  
KEZY/Anaheim, Calif.  
KNMQ/Santa Fe-Albuquerque, N.M.  
KCAQ/Oxnard, Calif.  
KQMQ/Honolulu, Hawaii\*  
KKXX/Bakersfield, Calif.  
KNBQ/Seattle, Wash.  
KPLZ/Seattle, Wash.  
KMJK/Portland, Ore.  
KBOS/Fresno, Calif.  
KYNO/Fresno, Calif.  
KHOP/Modesto, Calif.  
KZZU-FM/Spokane, Wash.  
KHIT/Seattle, Wash.

### SECONDARY

WERZ/Exeter, N.H.  
WRCK/Utica, N.Y.  
WZON/Bangor, Me.  
WGAN/Portland, Me.  
WXXX/Burlington, Vt.\*  
WFBG/Altoona, Pa.  
WILK/Wilkes-Barre, Pa.  
WJLK/Asbury Park, N.J.  
WOMP-FM/Wheeling, W.Va.  
WVSR/Charleston, W.Va.  
WJET/Erie, Pa.\*  
WTLQ/Scranton, Pa.\*  
WYKS/Gainesville, Fla.  
WPFM/Pamona City, Fla.  
WGLF/Tallahassee, Fla.\*  
WKQB/Charleston, S.C.\*  
WTHZ/Tallahassee, Fla.\*  
WVBS/Wilmington, N.C.\*  
WKFR/Kalamazoo, Mich.  
WKAU/Kalamazoo, Mich.\*  
WCIL/Carbondale, Ill.  
KQCR/Cedar Rapids, Iowa  
KDVV/Topeka, Kan.  
KFMW/Waterloo, Iowa  
KKRC/Sioux Falls, S.D.  
KKXL/Grand Forks, S.D.  
WDAY/Fargo, N.D.  
KKRQ/Iowa City, Iowa  
KFRX/Lincoln, Neb.\*  
KISR/Ft. Smith, Ark.  
WJDQ/Meridian, Miss.  
KRGV/McAllen, Texas  
KITE/Corpus Christi, Texas  
KBUI/Lake Charles, La.\*  
KSJL/San Antonio, Texas\*  
KWES/Odessa, Texas\*  
KSEL-FM/Lubbock, Texas\*  
KHYT/Tucson, Ariz.  
KIKX/Colorado Springs, Colo.  
KHTY/Santa Barbara, Calif.\*  
KKFM/Colorado Springs, Colo.\*  
KOSO/Modesto, Calif.  
KMGZ/Fresno, Calif.  
KTRS/Casper, Wyo.  
KYAA/Billings, Mont.  
KIYS/Boise, Idaho  
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## AC Rivals in D.C. Starting Jazz Shows

BY BILL HOLLAND

WASHINGTON Suddenly, and apparently without foreknowledge of each other's actions, D.C.'s two major AC competitors debuted Sunday shows devoted to light crossover jazz.

Both WLTT-FM and WASH-FM inaugurated shows on the same date—Feb. 9—featuring music by artists such as George Benson, David Sanborn, Manhattan Transfer, Spyro Gyra, and Grover Washington.

The WLTT show is broadcast in the 10 a.m. to noon brunch time, and the WASH program plays during the 6 to 7 p.m. dinner hour.

Actually, WLTT, according to program director Bob Hughes, has been integrating light jazz into its evening fare since the fall of 1984, making it one of the first AC stations in the country to attempt the mix.

"It started after we had surveyed our listeners and asked them to tell us the artists they liked. We were very surprised to see names such as Chuck Mangione and Earl Klugh pop up," Hughes says.

"There's jazz and there's jazz," he says. "If there's a definition of what we play, it's the more melodic, tuneful kind. We checked with area record shops and found that's what our listeners buy."

WASH's general manager Tom Durney says his listeners find "crossover jazz performers and music" appealing once they get involved with them. He feels it's important, however, that "each cut by each artist be prefaced with an introduction, a commentary about who the artist is and what he's trying to do. That helps the new-to-jazz listener develop an appreciation for it."

Hughes feels that WLTT's efforts may have influenced WASH's decision to offer a Sunday jazz program. "I think it clearly reflects our longterm efforts," he says.

Durney says he hired an "aficionado" of the music to research the particular kind of jazz WASH listeners would want to hear. "I took the position—I don't know jazz—of asking, 'What's this artist about?' and 'What's this style all about?' just as our listeners would do."

The research took six weeks, and Durney is pleased with the result—so pleased, in fact, that he plans to syndicate the show once the Metro-media outlet has a quarter-year's worth of shows completed.

Washington is a major market for jazz music, and radio here is jazz-rich, with one full-time, non-commercial jazz station, WPFW-FM, the Pacifica outlet; two non-commercial stations that play jazz part-time, WAMU-FM and WDCU-FM; and three other AMs and FMs that include jazz programs in their overall programming—WHUR-FM, WGMS-FM, and WRC-AM. But until now, no AC station has attempted to open the iron curtain that has kept the pop music listener from learning to enjoy jazz music.

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## Promotions

### WONDERFUL WORLD OF WIMPS

KIMN Denver (adult contemporary)

Contact: *Rheta Williams*

For any Denver residents who had ever been on the receiving end of wimp jokes, KIMN recently made glory out of gleebishness with its second annual "Mr. Puniverse Contest." Staged last month, the KIMN competition called its undernourished and underdeveloped listeners to come out flaunt their flaws.

The event reportedly drew more than 5,000 folks to the Southwest Plaza where nine finalists proved that "it pays to be puny." Indeed, Mr. Puniverse 1986, a six-foot-pluser weighing 132 pounds, weasled his way home with \$2,000.

**SPEAKING OF WINNERS**, KAYL Storm Lake, Iowa, walked away as winner of the NRBA's "Best of the Best" promotion contest. The station's successful entry was the "Mystery Cash" gag

wherein random residents were entrusted to hold and dispense KAYL cash in amounts of \$9.90 to \$99. Spread over a three-week period, the contest had listeners asking literally everybody in town, "Do you have KAYL Mystery Cash?"

As the contest got closer to closing, KAYL gave out some less than helpful clues on air. An example was the tip, "Someone close to trucks that go 'round." Whether or not that lead led a listener to the wife of a concrete ready-mix manager is not known.

The cash inquiries from listeners caught the attention of many potential advertisers and proved the station's ability to generate response.

**HERE'S HOPING** a mechanical surfboard will do for AOR what a mechanical bronco did for the country format during the "Urban Cowboy" craze. The device comes to our attention by way of rocker **WLLZ** Detroit, which is in the midst of its World Champion Surf-Off. Preliminary rounds are underway at California's Musical Roadhouse in Windsor, Ontario, where **WLLZ's J.J. & the Morning Crew** are hosts.

KIM FREEMAN



KIMN Denver's champions in the station's "Mr. Puniverse" contest pose with their obviously lacking endowments. Standing, from left, are this year's winner Van Dyke Jones, KIMN morning man Paxton Smith and last year's Mr. Puniverse Doug Baute. Kneeling with the KIMN chicken is afternoon man Stu Evans.

# Watch for BILLBOARD SPOTLIGHTS in March and April

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## Featured Programming

**ONE-ON-ONE** spontaneity between local talent and a nationally syndicated host sounds like a pie-in-the-sky concept, right? "Wrong," say the people at **American Entertainment of California**, who have been selling the approach successfully via "**James St. James' Hotline To Hollywood**" for a year now.

Company partner St. James has written the "Hollywood Marquee" newspaper column (a Scripps-Howard column syndicated in about 400 papers nationally) for 12 years, and he uses that post as a content base for his live dialogs with affiliate air talents. The first outlet to sign on was **KOOL** Phoenix, which has now signed on to carry "Hotline To Hollywood" five days a week. The program is now carried by 45 outlets, including **WXKS** Boston, **KRBE** Houston, **WARL** Raleigh, N.C., and **WKNX** Saginaw, Mich.

According to St. James' partner and the show's producer, J.C. **McKenzie**, who sells the show, the program varies in length from 90 seconds for hit affiliates to two to three minutes for AC's. The key, he says, is the flexibility and adaptability the live format affords. "The biggest obstacle in selling it," McKenzie notes, "was making people believe that someone was willing to do this sort of thing at a reasonable cost." He would not specify that reasonable cost as it varies according to market size.

Logistically, American Entertainment provides a 10-minute window to each affiliate between 6 a.m. and 4 p.m. West Coast time. "We figure we can do 50 a day," St. James explains, but the number of potential affiliates could multiply beyond that as stations can opt to carry the show weekly, daily, or any schedule in between.

The show is available on a market-exclusive basis. Intrigued PDs

should call the Conoga Park, Calif.-based company at (818) 884-7117.

**ABC** rolls out "**Audio Datebook**" for affiliates of its six networks. Drawn from ABC News' extensive archives, the program will supply actualities of the news events baby boomers grew up with over the last 25 years. The repertoire includes Ed Sullivan introducing the Beatles, the first American moon landing, JFK's assassination, Buddy Holly's plane crash, Woodstock, and much more.

**MJI BROADCASTING**, New York, takes a crack at long-form comedy program with the April 1 (cute!) debut of "**The Comedy Hour**." The show will be hosted by Radio & Records Magazine AOR editor **Steve Feinstein**, who'll handle the segues between contemporary crackpots like Eddie Murphy and Steven Wright and classics such as Lenny Bruce and the Marx Brothers.

In addition, the show will offer a brief radio stage to up-and-comers each week, with live recordings from various comedy clubs. Finally, "The Comedy Hour" will host the quarterly "Big Break Contest" wherein three finalists will win a gig at Caroline's in New York. The winner of each round will be guaranteed a guest segment on the MJI show, audition slots for TV's "Late Night With David Letterman," and the chance to open for a major comedian at Caroline's.

MJI, by the way, has brought former Musician Magazine editor **Vic Garbarini** on as co-producer of its weekly "**Rock Today**."

**THE PERENNIAL** press releases from Culver City, Calif.'s **Westwood One** inform us this week that the net's exclusive deal with

the BBC comes to initial fruition as a concert series dubbed the "**BBC Classic Concerts**." Appropriately enough, a 1971 Led Zeppelin gig kicks the 90-minute show off April 14. After that, the program will air as a special addition to WWI's "**In Concert**" weekly show, and can be expected to crop up as every fourth program.

For programmers interested in artists from an earlier period in history, the **Creative Radio Network** of Van Nuys, Calif. has a four-hour special on Nat King Cole available. Hosted by **Bill Moran**, the piece features Cole's hits and comments from close colleagues. Cole's daughter Natalie is also part of the program.

**CBS Radio Networks** appoints **Michael Connolly** district manager of affiliate relations. He was manager of financial reporting for CBS since 1984 and will now direct all phases of the network's involvement in non-Arbitron markets. Also at CBS, **Linda Hafner** is named manager of administration, a move from senior financial analyst for the web.

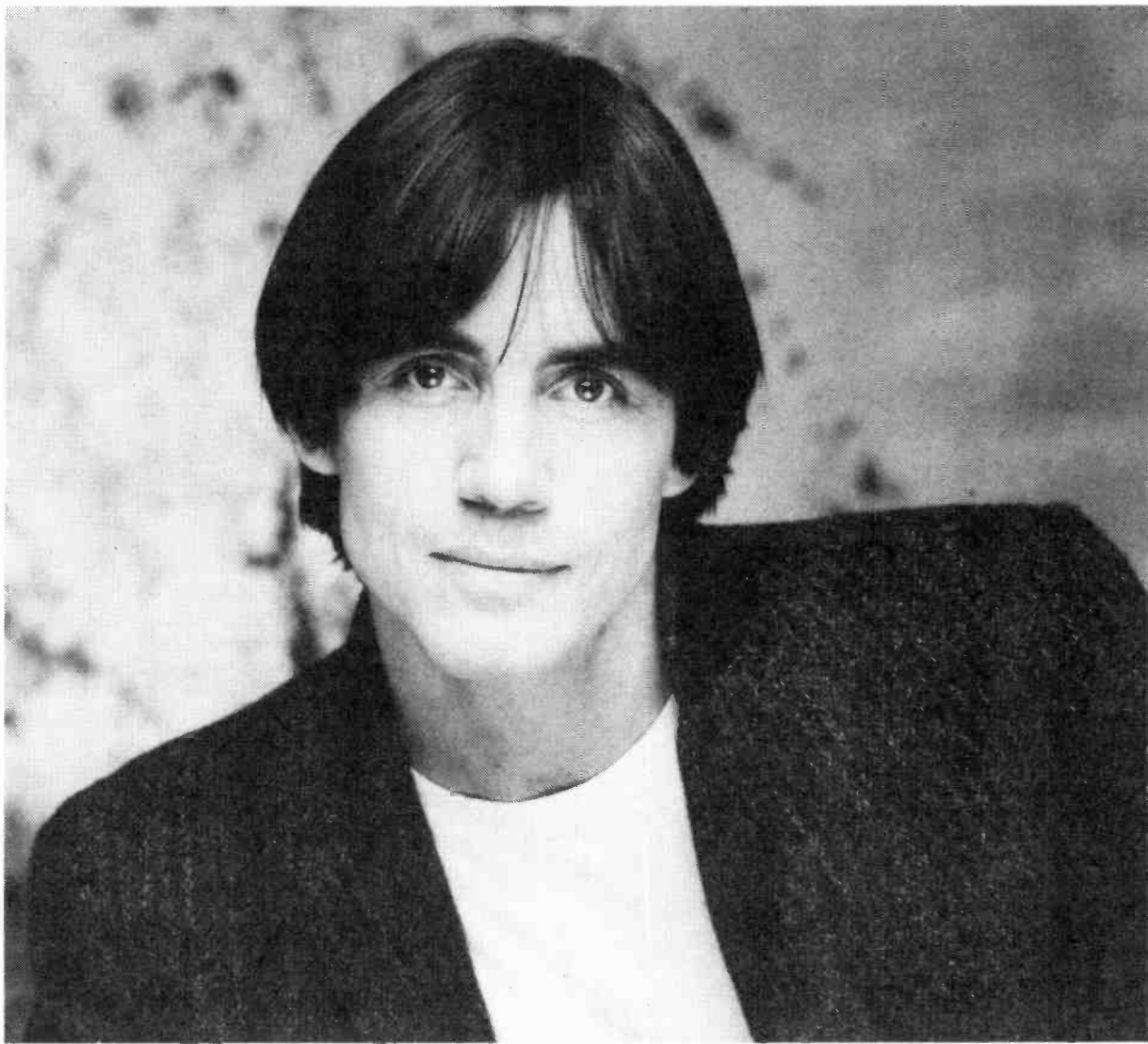
**DIR Broadcasting**, New York, appoints **David Knight** director of production. He continues as producer of DIR's flagship show, "**The King Biscuit Flower Hour**." The company also names **Lauren Karasyk** producer of its "**American Eagle**" country show. She was talent coordinator for DIR's "**Almost Live With Richard Belzer**."

KIM FREEMAN

(Continued on page 25)



# JACKSON BROWNE



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# TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

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

## Washington Roundup

BILL HOLLAND

**CAN ARBITRON HANDLE IT?** ... The recently announced "continuous measurement" decision to have four 12-week surveys in the top 75 markets, that is, which drew fire from broadcasters. Now new members of the Arbitron Radio Advisory Council visited Arbitron's Beltsville, Md., facility and found "all indications show" that Arbitron staff can handle the added workload. Council member Alan Tobkes, who's also senior vice president of marketing for Eastman Radio, the rep firm, says that an Eastman survey of its clients revealed that "between 2/3 and 3/4" of those surveyed were opposed to continuous measurement—because with more info and more demos, too much date in the hands of buyers could lead to ad agency confusion. The council will continue to monitor developments and will meet again March 11-14 to discuss response rates, weighting of Hispanic/Black reports and—naturally—Arbitron's pricing formulas.

**UNIFICATION OF NAB AND NRBA!** Well, not quite. True, NRBA's board of directors approved the proposal Feb. 20, as predicted, just as NAB had done earlier, but it still remains for the membership of both associations to okay the unification agreement. NAB's members already have ballots, and NRBA members should have theirs by now. In-house surveys already indicate that both will vote for the newly created radio association.

**LET'S SEE THE LEDGERS** ... that's what a federal rate court judge is saying to 500 radio stations, members of the All Industry Radio Music License Committee. The judge wants the financial records of the stations for the last five years. ASCAP, which says the radio industry can well afford a 16% hike in blanket license fees, requested the legal peek at the books. Stations now have an interim ASCAP license that dates back to Dec. 31, 1982.

**BEER AND WINE AD ISSUE** is surfacing again ... some state officials and Capitol Hill lawmakers want broadcasters to go beyond their drunk-driving campaign to fo-



**Bon Jour Jovi.** WAPP New York staffers gather with Jon Bon Jovi, leader of Bon Jovi and the 1983 winner of WAPP's New York Rocks album competition. Sharing the memories are, from left, WAPP's promotion assistant Bruce Toner, Bon Jovi, evening talent Randi Rhodes, and promotion director Ross Zapin.

cus on the larger issue of alcohol, and one legislator, Rep. Ted Weiss (D-N.Y.), is reviving a bill that would ban broadcast ads of beer and wine.

**MEANWHILE**, over at the NAB, the broadcast group kicked off the second Operation Prom/Graduation program last week with a news conference. This year's theme is "1986—A Class Act ... Celebrate Sober." Purpose of the program is to promote alcohol and drug-free activities during graduation season. Radio spots will feature New York Yankee outfielder Dave Winfield and music personality Casey Kasem; there is also a music video featuring first lady Nancy Reagan. Prom spots have already been distributed to every radio and television station in the country.

**THE FCC** has granted the application of Comserv Broadcasting Group, Inc. for a new FM station to replace the old WHBI-FM in Newark, N.J. Comserv won over six competing applicants because of superior civic participation, minority enhancement and residence preferences, according to the Commission.

Comserv also got a "substantial preference" for its female ownership.

**BROADCAST**, created by the NAB in 1978 to serve as a non-profit venture capital company to assist minorities in the acquisition and ownership of broadcast properties, has received a \$200,000 grant from the U.S. Dept. of Commerce's Minority Business Development Agency (MBDA) to train minority entrepreneurs. Ten cities with large minority populations and strong broadcast opportunities will be selected to host workshops.

**THE FCC'S FISCAL 1987** proposed budget is \$96.3 million, an increase of \$1.96 million over its fiscal 1986 budget. It cites the increase as necessary for a "burgeoning workload," brought on by the "stimulated new growth" of deregulation.

**MORE IS MORE:** According to FCC projections, there will be 4,850 AM stations and 4,000 commercial FM stations on the air by the end of this year, and, by the end of 1987, 4,900 AMers and 4,180 commercial FMers. There are currently 4,799 AM stations and 3,839 commercial FM stations. That's a growth of 10 AMers a year and, for FMers, 161 more in 1986 and 241 more in 1987. Most of that growth will be the result of opening up the Docket 80-90 window, eventually to add 1,000 new FM stations nationwide.



**Boppin' & Kickin'.** WKKX (Kix 104) St. Louis personnel pose with artist Dan Seals after promoting his recent show at a local night club. Shown from left are Kix personality and music director Buddy Van Arsdale, Seals, Kix program director John King, and station promotion director Lorren Cornelius.

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## Label Neglect of Black-Owned Stations Studied NABOB Committee Headed by Inter Urban President

NEW YORK The National Assn. of Black-Owned Broadcasters (NABOB), based in Washington, D.C., has created a Music Industry Committee to investigate the relationship between record labels and black-owned radio groups.

The premise of the committee, says its head, Thomas Lewis, president of Inter Urban Broadcasting, is to address possible "neglect on

the part of labels to appreciate the importance of black-owned stations in breaking artists." Noting that black-owned outlets have traditionally given black artists their start, Lewis says, "When those artists are handled by major record companies, we have found that those companies do not promote their artists on black-owned stations."

The committee is discussing this concern with label executives.

In addition to Lewis, the committee includes Inner City Broadcasting president Pierre Sutton, Unity Broadcasting Network president Eugene Jackson, Inter Urban Broadcasting executive vice president James Hutchinson, and NABOB executive director James Winston.

### FEATURED PROGRAMMING

(Continued from page 22)

March 7-9, **Herbie Mann**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

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

March 7-9, **Chicago**, Dawn, Three Dog Night, Top 30 USA, CBS Radioradio, three hours.

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

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

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

March 7-9, **Fleetwood Mac**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

March 7-13, **Willie Nelson**, Country Today, MJI Broadcasting, one hour.

March 7-13, **Iron Maiden**, Metalshop, MJI Broadcasting, one hour.

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

March 8-9, **Georgia Kelly**, Musical Starstreams, Musical Starstreams, two hours.

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

March 10-16, **Mike & the Mechanics**, Innerview, Innerview Radio Network, one hour.

March 10-16, **Joe Lynn Turner**, In Concert, Westwood One, 90 minutes.

March 10-16, **Stevie Nicks**, Star Trak Profiles, Westwood One, one hour.

March 10-16, **Starpoint**, Special Edition, Westwood One, one hour.

March 14, **John Lennon Live in New York City**, Showtime simulcast, Westwood One, one hour.

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

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

March 14-16, **George Strait**, Weekly Country Music Countdown, United Stations, three hours.

March 14-16, **the Beatles**, the Kinks, the Rolling Stones, Top 30 USA, CBS Radioradio, three hours.

March 14-16, **Kate Bush**, Sheila Easton, Rock of the World, Barnett-Robbins Enterprises, two hours.

March 14-16, **Jackie Wilson**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

March 14-16, **Loverboy**, Countdown America, United Stations, four hours.

March 14-16, **Daryl Hall & John Oates**, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

March 14-16, **Andrews Sisters**, The Great Sounds, United Stations, four hours.

March 14-16, **Glenn Frey**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

March 14-20, **Larry Gatlin**, Country Today, MJI Broadcasting, one hour.

March 14-20, **Ted Nugent**, Metalshop, MJI Broadcasting, one hour.

March 15-16, **A-Ha**, On the Radio, NSBA, one hour.

March 15-16, **Steve Kindler**, Musical Starstreams, Musical Starstreams, two hours.

March 17-23, **Stevie Nicks (Part I)**, Innerview, Innerview Radio Network, one hour.

March 17-23, **Roger Daltrey**, Off the Record Specials with Mary Turner, Westwood One, one hour.

March 17-23, **Temptations, Part I**, Special Edition, Westwood One, one hour.

March 21-23, **Dionne Warwick**, Street Beat, Barnett-Robbins Enterprises, two hours.

March 21-23, **Whitney Houston**, Countdown America, United Stations, four hours.

March 21-23, **Lee Greenwood**, Weekly Country Music Countdown, United Stations, three hours.

March 21-23, **Dire Straits**, Survivor, Rock of the World, Barnett-Robbins Enterprises, two hours.

March 21-23, **Duke Ellington**, The Great Sounds, United Stations, four hours.

March 21-23, **Oak Ridge Boys**, American Country Portraits, Barnett-Robbins Enterprises, two hours.

March 21-23, **Herb Alpert**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

March 21-23, **Stevie Wonder**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

March 22-23, **Starship**, On the Radio, NSBA, one hour.

March 24-30, **Stevie Ray Vaughan**, Fabulous Thunderbirds, In Concert, Westwood One, 90 minutes.

March 24-30, **Stevie Nicks (Part II)**, Innerview, Innerview Radio Network, one hour.

March 24-30, **Herbie Hancock**, The Concert Hour, Westwood One, one hour.

March 24-30, **The Temptations (Part II)**, Special Edition, Westwood One, one hour.

March 24-30, **Sade**, Special Edition, Westwood One, one hour.

March 28-30, **Four Freshman**, The Great Sounds, United Stations, four hours.

March 28-30, **ABC**, Countdown America, United Stations, four hours.

March 28-30, **Loverboy**, Superstar Concert Series, Westwood One, 90 minutes.

March 28-30, **Ozzy Osbourne**, the Firm, Robert Palmer, Rock Chronicles, Westwood One, one hour.

March 28-30, **Herman's Hermits**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

March 29-30, **Ronnie McDowell**, Weekly Country Music Countdown, United Stations, three hours.

March 29-30, **Ready for the World**, On the Radio, NSBA, one hour.

### FOR WEEK ENDING MARCH 8, 1986

## Billboard® ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
	ADDS	ON
91 REPORTERS		
STEVIE WONDER OVERJOYED TAMLA	20	67
DIRE STRAITS SO FAR AWAY WARNER BROS.	19	20
DIONNE WARWICK WHISPER IN THE DARK ARISTA	16	27
JERMAINE JACKSON I THINK IT'S LOVE ARISTA	16	35
BARBRA STREISAND SEND IN THE CLOWNS COLUMBIA	14	21

FOR WEEK ENDING MARCH 8, 1986

# Billboard

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## HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	8	SARA GRUNT 14253/RCA	3 weeks at No. One ◆ STARSHIP	
2	3	6	6	THESE DREAMS CAPITOL 5541	◆ HEART	
3	6	7	7	NIKITA GEFEN 7-28873/WARNER BROS.	◆ ELTON JOHN	
4	2	4	12	LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY	
5	8	12	6	SECRET LOVERS A&M 2788	◆ ATLANTIC STARR	
6	5	3	13	HOW WILL I KNOW ARISTA 1-9434	◆ WHITNEY HOUSTON	
7	4	2	13	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN	
8	7	5	15	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE	
9	10	13	6	ONLY ONE COLUMBIA 38-05785	◆ JAMES TAYLOR	
10	13	16	6	SILENT RUNNING ATLANTIC 7-89488	◆ MIKE & THE MECHANICS	
11	14	19	7	KYRIE RCA 14258	◆ MR. MISTER	
12	15	20	6	NOW AND FOREVER (YOU & ME) CAPITOL 5547	ANNE MURRAY	
13	11	10	18	THAT'S WHAT FRIENDS ARE FOR ● ARISTA 1-9422	◆ DIONNE & FRIENDS	
14	25	—	2	OVERJOYED TAMLA 1832/MOTOWN	◆ STEVIE WONDER	
15	17	21	6	KING FOR A DAY ARISTA 1-9450	◆ THOMPSON TWINS	
16	20	23	5	BOP EMI-AMERICA 8289	◆ DAN SEALS	
17	9	8	15	SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680	◆ BARBRA STREISAND	
18	12	9	13	MY HOMETOWN COLUMBIA 38-05728	◆ BRUCE SPRINGSTEEN	
19	22	25	4	BORN YESTERDAY MERCURY 884428-7/POLYGRAM	◆ EVERLY BROTHERS	
20	23	29	3	HOLD ON TO YOUR LOVE TAMLA 1828/MOTOWN	SMOKEY ROBINSON	
21	31	40	3	TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	FORCE M.D.'S	
22	24	26	5	ANOTHER NIGHT ARISTA 1-9453	◆ ARETHA FRANKLIN	
23	16	11	15	GO HOME TAMLA 1817/MOTOWN	◆ STEVIE WONDER	
24	28	30	3	LOVE CAN TAKE US ALL THE WAY QWEST 7-28790/WARNER BROS. JACK WAGNER WITH VALERIE CARTER		
25	18	14	16	WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS	
26	26	15	11	WHEN I GIVE MY LOVE TO YOU WARNER BROS. 7-28819 MICHAEL FRANKS/BRENDA RUSSELL		
27	29	39	3	I'M NOT THE ONE ELEKTRA 7-69569	◆ THE CARS	
28	21	18	13	I'M YOUR MAN COLUMBIA 38-05721	◆ WHAM!	
29	19	17	18	SAY YOU, SAY ME ● MOTOWN 1819	◆ LIONEL RICHIE	
30	27	22	11	CARAVAN OF LOVE CBS ASSOCIATED 4-05611/EPIC	◆ ISLEY/JASPER/ISLEY	
31	35	—	2	I FOUND SOMEONE ATLANTIC 7-89451	LAURA BRANIGAN	
32	NEW	▶		I THINK IT'S LOVE ARISTA 1-9444	JERMAINE JACKSON	
33	NEW	▶		THE MUSIC OF GOODBYE MCA 52784 MELISSA MANCHESTER AND AL JARREAU		
34	40	—	2	CALLING AMERICA CBS ASSOCIATED 4-05766/EPIC	◆ ELECTRIC LIGHT ORCHESTRA	
35	NEW	▶		WHISPER IN THE DARK ARISTA 1-9460	DIONNE WARWICK	
36	32	27	11	YOU'RE A FRIEND OF MINE COLUMBIA 38-05660	◆ CLARENCE CLEMONS & JACKSON BROWNE	
37	30	24	17	I MISS YOU MCA/CONSTELLATION 52606/MCA	◆ KLYMAXX	
38	36	36	4	MAKIN' UP FOR LOST TIME WARNER BROS. 7-28856 CRYSTAL GAYLE AND GARY MORRIS		
39				SEND IN THE CLOWNS (FROM 'A LITTLE NIGHT MUSIC') COLUMBIA 38-05837	BARBRA STREISAND	
40	34	34	20	EVERYDAY COLUMBIA 38-05681	◆ JAMES TAYLOR	

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## Dealers Showing Mixed Reactions to WEA's Long-Box Experiment

BY GEOFF MAYFIELD

NEW YORK WEA's renewed experiment with a 4-by-12-inch cassette box (Billboard, March 1) is meeting with predictably mixed reaction from music retailers.

Controversy over cassette packaging has dogged the configuration since its debut two decades ago. Heated discussion developed last October when the subject emerged at the National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee's meeting in San Diego (Billboard, Oct. 17).

Response to WEA's new test shows that cassette merchandising remains a sensitive issue. Some chain executives, including Budget Tapes & Records president Evan Lasky and Spec's Music general manager Joe Andrules, applaud the move toward a larger cassette package. Others, like Stan Goman, senior vice president of Tower Records, remain adamant against the 4-by-12.

"We've been banging this around for five years on the Retailers Advisory Committee," says Lasky. "We've gone back and forth, and at our last meeting I really got the impression that with a couple of exceptions, most people were in favor of it."

Lasky is pleased that WEA will again make the 4-by-12 available for select titles but is surprised that other majors haven't joined the ef-

fort: "With the kind of dates we were throwing around, I really thought a lot more would have happened with it by now."

Spec's Andrules is also puzzled by the majors' slow movement. "I'm glad that WEA's doing this, but I thought we would have heard more by now about when [the 4-by-12] is going to happen."

"No way," counters Tower's Goman, repeating his stance against the package which he expressed at

### The 4-by-12's improved graphics are 'certainly an advantage'

the October NARM committee meeting. "It's unnecessary. It's expensive—a lot of money for nothing. Some of these chains say they need the long box to prevent theft, but CDs are in a long box and people have been ripping those off left and right."

In WEA's experiment, accounts will be charged the same price for cassettes shipped in either the long package or the standard Norelco box, but this doesn't ease Goman's concerns about the cost factor, noting "They just raised their prices 2% anyway." (See Inside Track, page 92.)

Terry Worrell, president of the Sound Warehouse chain, is also a long-standing opponent of the long cassette box, but is not troubled by WEA's test: "If they're going to run an experiment like that I have no problem, as long as I can get those cassettes in the Norelco box."

But Worrell is likely to become more vocal if the industry tries to adopt 4-by-12 as a singular standard. He says, "I think it would be a real mess from a central warehousing standpoint. And I think it would happen at a cost that a lot of retailers wouldn't enjoy paying."

Caught in the middle are a camp of retailers who are waiting to see what the industry standard will be. Mitch Perliss, director of purchasing for Show Industry's Music Plus chain, and David Blaine, general manager for the Waxie Maxie's web, both express mixed feelings about the 4-by-12.

"Our feeling is that for brand new releases they're helpful," says Perliss. "The problem is with cassettes that aren't hits because our fixtures aren't prepared for that."

"With the rise of cassette sales, the improved graphics of the 4-by-12 are certainly an advantage. But what do you do with a release when it's no longer a hit? Then you end up throwing away a lot of cardboard."

Blaine, too, says that his stores "don't have a fixture to accommodate a 12-inch box," and adds that he finds himself frustrated with the

many different cassette packages that have been tried over the years.

"It makes laying out a store an exercise in frustration," says Blaine. "I can deal with changes in that area, but the 4-by-12 is a big change. I just can't do that overnight."

Of WEA's trial run Blaine says, "Unless there's something out that has huge super-seller potential, like a Prince, ZZ Top, Genesis, Phil Collins, or Stevie Nicks, I'm probably

going to buy the product in the Norelco box."

Objections from other retailers aside, Budget's Lasky is convinced that 4-by-12 cassette packaging will eventually become an industry standard: "This is strictly a merchandising issue, and we want to start educating our people about this because this is where we're going."



**Dio Spins Carousel.** Warner Bros. metalist Ronnie James Dio greets staffers from Carousel Records following a concert at the Lakeland Civic Center in Lakeland, Fla. Backstage, from left, are Carousel's David Schmidt, Lorna Evans, and John Perine; Dio; Carousel's Mike Calvin and John Thomas; and Dio band member Vinny Appice.

## Canal Street Crew Keeps up Family's Musical Tradition

BY JEFF HANNUSCH

NEW ORLEANS Mom and pop records concerns may be a thing of the past in some parts of the country, but in New Orleans, the family-owned Canal Street Records remains one of the South's largest and most successful retail outlets.

Although their present store has been on New Orleans' main thoroughfare only since 1962, record retailing has been a tradition for the Mancuso family for more than four decades. It was Joe Mancuso who, in 1945, opened one of the city's original record stores, the J&M Music Shop, later the location of a recording studio.

According to Frank Mancuso, who owns the present Canal Street location, his brother got into the record business "to get rid of the 78s that came off the jukeboxes he owned. It actually started as an appliance store," he adds. "My brother hired me to mind the store while he was out servicing jukeboxes."

At the time, Joe Mancuso's partner was Cosimo Matassa, who would become a renowned studio owner and engineer. But according to Frank Mancuso, it was Joe's idea to open the recording studio in the back of the shop. "He knew Matassa was mechanically minded and that it was a good business opportunity at the time," he says. "I remember working in the shop when guys like Paul Gayten and Roy Brown came in to make records."

The J&M partnership dissolved in 1947, when Joe Mancuso left to concentrate on his jukebox operation while Matassa continued on in the studio. Frank Mancuso in turn

pooled his resources and opened his own record shop, "Frank's," on South Rampart Street, at that time the anchor of New Orleans' black commercial district.

"I opened the shop just at the right time," recalls Mancuso. "Then there really were no black records, just stuff like Jo Stafford and Ray Eldridge. But when they started coming out with Louis Jordan and Roy Brown records, I began concentrating on selling them because of

### Every new format costs the retailer

the location I had. I sold retail and to jukebox operators."

As the number of r&b releases increased, so did Mancuso's business. By the early '50s he owned three stores, including one devoted exclusively to wholesaling for jukebox operators. When the rock'n'roll era dawned, Mancuso's business surged again, making "The Pop Shop" on South Rampart Street, one of the city's busiest record shops.

By 1962, Mancuso decided to incorporate all of his smaller locations into one large store in a building he purchased on the busy 1000 block of Canal Street. "We had more inventory when we opened than any other store in the state," says Mancuso. "We had almost \$50,000 worth of records in the store—and remember, this was nearly 25 years ago, when records wholesaled for a fraction of what they do today. We were doing a lot of promotions then—

(Continued on page 33)

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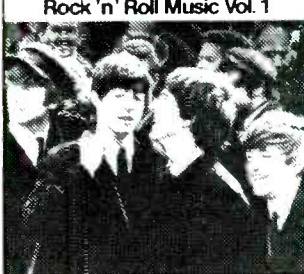
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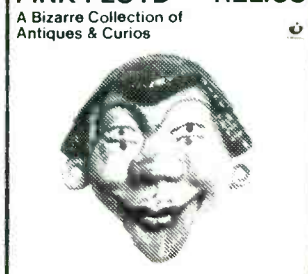
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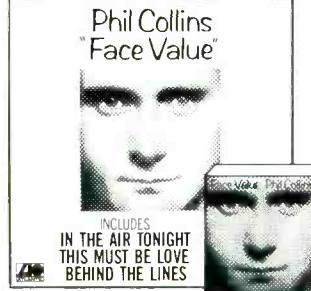
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 Come Together / Back In The Saddle  
  
 PC 36865

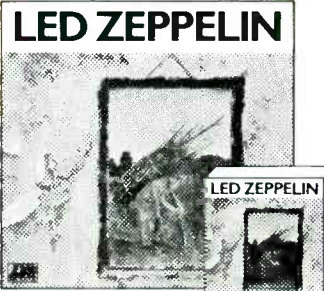
**THE BEATLES**  
**Rock 'n' Roll Music Vol. 1**  
  
 SN 16020

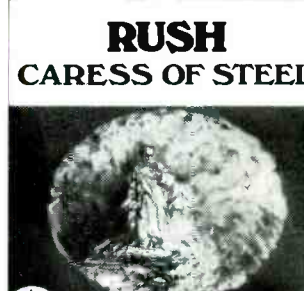
**CAPITOL**  
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**CASSETTE**

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**LED ZEPPELIN**  
  
 LED ZEPPELIN  
 AT 19129  
**CASSETTE**

**RUSH**  
**CARESS OF STEEL**  
  
 M822-543

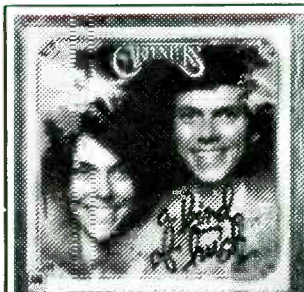
**POLYGRAM**  
 ALL 5.98  
 (SOUND SAVERS)  
**YOUR COST**  
**3.00**

**BEST OF B.T.O.**  
 (SO FAR)  
  
 M822-786

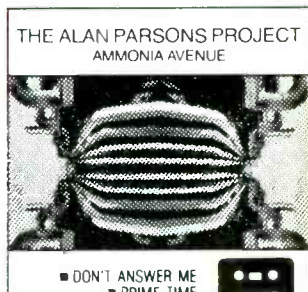
**ELTON JOHN'S**  
**GREATEST HITS VOLUME II**  
  
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That's because starting now you can order one 800 line (where before, you'd have to order at least two).

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**I**t all adds up to better customer relations.

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## Audio Plus

BY EDWARD MORRIS

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

**KOSS (MILWAUKEE)** HAS introduced four new models of home stereophones and a line of three micro stereophones. The Home Plus Pro line includes Pro4X Plus,

Pro4AAA Plus, K4OPLC Plus, and K6X Plus. All of these models have specially designed earcushions to seal out external noise. They feature black, chrome, and blue color schemes and are housed in high-impact packaging. All are compatible with CD technology.

The Pro4X Plus, with a rare earth dynamic element and a piezo-electric tweeter, retails for \$85; the Pro4AAA featuring extra large voice coils and microphone mount, sells for \$70; and the K4OPLC Plus, with volume controls, and the K6X Plus, without controls, retail for

\$39.95 and \$29.95, respectively.

The micro stereophones, additions to Koss' Music Pal group, feature in-the-ear design and come in blister packages. The KMP/2 (\$19.99) has a detachable headband, carrying case, two pairs of replacement cushions and an adapter-plus for home use. Built into an adjustable steel headband, the KMP/8 (\$14.99) has a reinforced L-type plug and a 1/4-inch adapter. The KMP/.5 (\$9.99) also carries the L-plug and comes with a pair of spare cushions.

**Case Logic (Boulder, Colo.)** builds logical cases for a range of audio products. Its CD-12 carrying and storage case is made of codura (Continued on page 32)

FOR WEEK ENDING MARCH 8, 1986

# Billboard TOP COMPACT DISCS

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				<b>POP</b>									
				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	40	DIRE STRAITS	WARNER BROS. 2-25264	25 weeks at No. One	BROTHERS IN ARMS						
2	3	2	9	SADE	PORTRAIT RK 40263/EPIC		PROMISE						
3	2	3	11	BARBRA STREISAND	COLUMBIA CK40092		THE BROADWAY ALBUM						
4	4	4	25	WHITNEY HOUSTON	ARISTA ARCD 8212		WHITNEY HOUSTON						
5	5	5	41	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED						
6	7	10	9	MR. MISTER	RCA PCD 1-7180		WELCOME TO THE REAL WORLD						
7	8	12	5	HEART	CAPITOL 46157		HEART						
8	6	6	41	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.						
9	9	7	20	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM		SCARECROW						
10	10	9	14	ZZ TOP	WARNER BROS. 2-25342		AFTERBURNER						
11	12	11	32	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES						
12	11	8	16	SOUNDTRACK	MCA 2-6150		MIAMI VICE						
13	13	14	41	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON						
14	15	13	30	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES						
15	16	15	8	THE CARS	ELEKTRA 9-60464-2		GREATEST HITS						
16	17	16	28	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES						
17	14	18	4	PETE TOWNSHEND	ATLANTIC 2-904736		WHITE CITY A NOVEL						
18	19	26	3	THE ALAN PARSONS PROJECT	ARISTA ARCD 8384		STEREOTOMY						
19	20	23	4	STEVIE NICKS	MODERN 2-90479/ATLANTIC		ROCK A LITTLE						
20	18	20	41	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE						
21	22	17	18	STEVIE WONDER	TAMLA 6134TD/MOTOWN		IN SQUARE CIRCLE						
22	21	24	16	STARSHIP	RCA PCD 1-5488		KNEE DEEP IN HOOPLA						
23	23	22	9	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M		ONCE UPON A TIME						
24	27	28	6	JAMES TAYLOR	COLUMBIA CK 40052		THAT'S WHY I'M HERE						
25	25	25	7	BOB DYLAN	COLUMBIA CK 3830		BIOGRAPH						
26	24	21	41	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR						
27	26	19	26	BILLY JOEL	COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II						
28	29	—	2	JONI MITCHELL	GEFFEN 2-24074/WARNER BROS.		DOG EAT DOG						
29	<b>NEW</b>			ELVIS COSTELLO	COLUMBIA CK 40101		THE BEST OF ELVIS COSTELLO						
30	<b>RE-ENTRY</b>			SOUNDTRACK	ATLANTIC 2-81273		WHITE NIGHTS						

				<b>CLASSICAL</b>									
				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	41	AMADEUS SOUNDTRACK	FANTASY WAM-1791	16 weeks at No. One	NEVILLE MARRINER						
2	2	2	41	BERNSTEIN: WEST SIDE STORY	DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)						
3	3	3	19	BLUE SKIES	LONDON 414-666		KIRI TE KANAWA (RIDDLE)						
4	4	4	41	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)						
5	6	6	41	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)						
6	5	5	41	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)						
7	7	7	41	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS						
8	8	10	41	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)						
9	9	9	41	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER						
10	10	8	41	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)						
11	11	12	7	PASSIONE	LONDON 417-117		LUCIANO PAVAROTTI						
12	13	14	5	BACHBUSTERS	TELARC 80123		DON DORSEY						
13	12	11	30	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		LOS ANGELES PHILHARMONIC (THOMAS)						
14	14	13	41	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS						
15	15	15	41	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY						
16	16	16	12	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894		DETROIT SYMPHONY (DORATI)						
17	17	18	41	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA						
18	20	22	6	ORCHESTRAL SPECTACULARS	TELARC 80115		CINCINNATI POPS (KUNZEL)						
19	18	17	41	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)						
20	19	20	41	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)						
21	22	21	41	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)						
22	24	26	4	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205		NEVILLE MARRINER						
23	21	19	41	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)						
24	23	23	20	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187		ACADEMY OF ANCIENT MUSIC (HOGWOOD)						
25	25	24	31	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)						
26	27	27	8	OUT OF THIS WORLD	PHILIPS 411-185		BOSTON POPS (WILLIAMS)						
27	26	25	28	PUCCINI: TOSCA	ANGEL CB-47174		MARIA CALLAS						
28	30	—	7	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 411-123		DICHTER (MARRINER)						
29	28	28	21	VIVALDI: FOUR SEASONS	ARCHIV 400-045		THE ENGLISH CONCERT (PINNOCK)						
30	29	29	3	GLASSWORKS	CBS MK-37265		PHILIP GLASS ENSEMBLE						



## Works at One-Stop & His Own Record Shop Doug Gillette Remains Active at 77

BY JOHN SIPPEL

RIVERSIDE, Calif. Doug Gillette, soon to turn 77, may be the oldest active figure in the music retail industry. His work schedule runs 14 hours, five days per week.

Gillette rises at 5 a.m. to get to Abbey Road Distributing in Santa Ana by 7 a.m. There, for the past eight months, he has overseen the receiving end at Bruce Ogilvie's firm. In addition, he assists Ogilvie in the Compact Disc area, where the number of titles ranges from 2,500 to 3,000, depending on deliveries.

Gillette works at the huge one-stop warehouse until noon, or as late as 3 p.m. if the work load requires. Then he drives 40 miles back to his Gillette Records store here.

A classical, music fan since World War II, when he was introduced to records in England as a GI. Gillette exemplifies "the labor of love" cliché. His 1,000-square-foot store in Brockton Arcade, which he leased 22 years ago, operates from 4 p.m.

to 7 p.m. five days weekly. He stocks more than 2,000 CD titles and a few laserdisk accessories.

His store hasn't changed much in more than two decades. He still has all the original art entries across the sidewalls of the store from a contest that ran 15 years ago. He's got the same browsers on floor stands used through the past 20 years in many small stores.

Different is the listening room, a large alcove with two huge, 32-year-old Altec console speakers and two Infinity speakers—powered by a more than 200-watt modern system. The room is lined with egg crate cartons. "Kids do it to their rooms today. I introduced that idea 15 years ago when rock boomed," Gillette explains.

His steady stream of customers, ranging in age from early 20s to middle-age, enjoy his constant demonstration of the best in CD. He uses more than 250 CD demo disks, primarily classical, from his own private collection.

To aid his customers' selection, a local computer student has set up print-out pages with succinct details of every CD reviewed in more than six different periodicals; each carries a rating that ranges from Poor to A+. Gillette finds that this monthly updated guide helps him buy for his store and for Abbey Road.

Gillette and Ogilvie mutually admire one another. Ogilvie finds the elder statesman has the respect of his much younger associates at the one-stop. Gillette appreciates the chance Ogilvie has given him to get firsthand information about such a widespread CD repertoire.

At his retail store, Gillette charges \$11.99 and \$12.99 for most of his disks. He says samplers from \$7.99 and up introduce new labels and material to many of his customers.

What does Gillette do with his spare time?

He's been a cyclist since he was 65 and has a stationary training bike behind the store counter, where he practices when the shop is empty. He's won many national trophies in bicycling competitions for those over 70. He wanted to try triathlons, but was told he was too old. He often cycles more than 150 miles weekly when he trains for competitions, which occur about every three months. He's competed in Hawaii and on the East Coast.

His hope? To live to 100 and stay in the CD business the entire time.

## New Releases

## ALBUMS

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

### POP/ROCK

**TEPPER, ROBERT**  
No Easy Way Out  
LP Scotti Bros. BFZ 40128/CBS/no list  
CA BZT 40128/no list

**UFO**  
Misdemeanor  
LP Chrysalis BFV 41518/CBS/no list  
CA BVT 41518/no list

**VARIOUS ARTISTS**  
Music For The Miracle  
LP T.J. Martell Foundation FZ 40315/CBS/no list  
CA FZT 40315/no list

### BLACK

**JACKSON, LATOYA**  
Imagination  
LP Private 1 BFZ 40267/CBS/no list  
CA BZT 40267/no list

**VANITY**  
Skin On Skin  
LP Motown 6167ML/MCA/\$8.98  
CA 6167MC/\$8.98

### COUNTRY

**HAGGARD, MERLE**  
A Friend In California  
LP Epic FE 40286/CBS/no list  
CA FET 40286/no list

## TOP MIDLINE ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	124	AEROSMITH	COLUMBIA PC-36865 (1980)	20 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	132	ELTON JOHN	MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	3	132	THE WHO	MCA 37217 (1971)	WHO'S NEXT
4	5	130	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	4	52	BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
6	6	138	STEELY DAN	MCA 37214 (1977)	AJA
7	8	172	DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	7	188	BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
9	9	90	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
10	11	32	NEIL DIAMOND	MCA 2106 (1974)	12 GREATEST HITS
11	10	188	DAVID BOWIE	RCA AYL-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
12	12	60	TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
13	13	130	LYNYRD SKYNYRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	14	118	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	15	28	PAUL MCCARTNEY	COLUMBIA PC-36482 (1973)	BAND ON THE RUN
16	17	184	THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
17	16	48	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8402 (1970)	COSMO'S FACTORY
18	19	82	THE GUESS WHO	RCA AYL-3662 (1971)	THE BEST OF THE GUESS WHO
19	18	122	AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
20	20	182	THE WHO	MCA 37003 (1978)	WHO ARE YOU
21	21	138	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
22	23	40	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8397 (1969)	WILLY AND THE POOR BOYS
23	22	94	MARVIN GAYE	MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
24	25	36	SIMON AND GARFUNKEL	COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
25	24	44	CREEDENCE CLEARWATER REVIVAL	FANTASY F-8393 (1969)	GREEN RIVER
26	26	100	JANIS JOPLIN	COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
27	29	132	STEELY DAN	MCA 37220 (1980)	GAUCHO
28	27	82	JEFF BECK	EPIC PE-33849 (1976)	WIRED
29	28	180	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
30	30	24	JIMMY BUFFETT	MCA 37024 (1978)	SON OF A SON OF A SAILOR
31	33	158	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
32	31	90	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
33	32	78	QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
34	34	16	CHEAP TRICK	EPIC PE-35795 (1979)	LIVE AT BUDOKAN
35	38	12	HEART	PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
36	39	8	TOM PETTY	MCA 1479 (1981)	HARD PROMISES
37	35	68	STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
38	NEW		MEATLOAF	EPIC PE-34974 (1977)	BAT OUT OF HELL
39	37	174	JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
40	40	152	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL

(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.

(Continued on page 32)

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competition...



## NEW RELEASES

(Continued from page 31)

**NELSON, WILLIE**  
**The Promiseland**  
 LP Columbia FC 40327/CBS/no list  
 CA FCT 40327/no list

### INTERNATIONAL

**KENNY, TONY**  
**A Little Bit Of Heaven And More Irish Favourites**  
 LP Rego R 52000/\$8.98  
 CA R 52000/\$8.98

**LAST, JAMES**  
**The Rose Of Tralee**  
 LP Rego R 53000/\$8.98  
 CA R 53000/\$8.98

### COMEDY

**ROACH, HAL**  
**He Must Be Joking**  
 LP Rego R 50000/\$8.98  
 CA R 50000/\$8.98

### JAZZ

**BOLLING, CLAUDE**  
**Original Ragtime Piano Solo**  
 LP CBS FM 39009/no list  
 CA FMT 39009/no list

### CLASSICAL

**BEETHOVEN**  
**Overtures**  
**Bavarian Radio Orchestra, Sir Colin Davis**  
 LP CBS Masterworks IM 42103/no list  
 CA IMT 42103/no list

**COHN, JAMES**  
**Four Sonatas With Piano**  
**Seann Alderking, Marina Piccinini, Jon Manasse**  
 LP XLNT Music XLNT LP-1/\$8.98  
 CA XLNT C-1/\$8.98

**COHN, JAMES**  
**Music For 3, 4 and 5 Winds**  
**Marina Piccinini, Matthew Dine, Jon Manasse**  
 LP XLNT Music XLNT LP-2/\$8.98  
 CA XLNT C-2/\$8.98

**GLASS, PHILIP**  
**Songs From Liquid Days**  
 LP CBS FM 39564/no list  
 CA FMT 39564/no list

**MOZART/BEETHOVEN**  
**Quintets For Piano And Winds**  
**Murray Perahia, Members of the English Chamber Orchestra**  
 LP CBS Masterworks IM 42099/no list  
 CA IMT 42099/no list

**SCHUBERT**  
**Symphonies Nos. 3 & 5**  
**Berlin Philharmonic, Daniel Barenboim**  
 LP CBS Masterworks IM 39671/no list  
 CA IMT 39671/no list

**WILLIAMS, JOHN**  
**Echoes Of London**  
 LP CBS Masterworks FM 42119/no list  
 CA FMT 42119/no list

### COMPACT DISC

**ROBINSON, SMOKEY**  
**Smoke Signals**  
 CD Motown 5156TD/MCA/no list

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

## HOME VIDEO

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

### FILMS

**ABBOTT & COSTELLO MEET CAPTAIN KIDD**  
 Bud Abbott, Lou Costello, Charles Laughton  
 ♠♥ United Home Video 1001/\$19.95

## FOR THE RECORD

Contrary to the "Grammy Promotion" article which appeared in this section (Feb. 22), St. Louis-based Streetside Records has already rejoined the National Assn. of Recording Merchandisers.

**ANIMALS ARE BEAUTIFUL PEOPLE**  
 ♠♥ Warner Home Video 11105/WEA/\$59.95

**BEHAVE YOURSELF!**  
 Shelley Winters, Farley Granger, William Demarest  
 ♠♥ United Home Video 8171/\$19.95

**THE BRIDGE OF SAN LUIS REY**  
 Lynn Bari, Louis Calhern, Francis Lederer  
 ♠♥ New World Video Vintage Collection V9518/\$24.95

**CLASH BY NIGHT**  
 Barbara Stanwyck, Robert Ryan, Paul Douglas  
 ♠♥ United Home Video 1021/\$19.95

**CROSSOVER**  
 James Coburn, Kate Nelligan  
 ♠♥ Lightning Video 9527/\$69.95

**DEATH OF A SCOUNDREL**  
 George Sanders, Zsa Zsa Gabor, Yvonne DeCarlo  
 ♠♥ United Home Video 6037/\$19.95

**FRANKENSTEIN**  
 Carrie Fisher, Sir John Gielgud, Robert Powell  
 ♠♥ Lightning Video 9525/\$69.95

**GLORY**  
 Margaret O'Brian, Walter Brennan, Charlotte Greenwood  
 ♠♥ United Home Video 1049/\$19.95

**INSPECTOR GADGET VOL. 5**  
 ♠♥ Family Home Entertainment F1170/IVE/\$14.95

**JACK AND THE BEANSTALK**  
 Bud Abbott, Lou Costello, Buddy Baer  
 ♠♥ United Home Video 1056/\$19.95

**LOVE FROM A STRANGER**  
 Sylvia Sydney, John Hodiak, John Howard  
 ♠♥ New World Video Vintage Collection V9519/\$24.95

**LITTLE MISS AND FRIENDS**  
 ♠♥ Warner Home Video 34097/WEA/\$19.98

**LITTLE MISS TROUBLE AND FRIENDS**  
 ♠♥ Warner Home Video 34098/WEA/\$19.98

**MANHATTAN BABY**  
 Christopher Connelly, Martha Taylor  
 ♠♥ Lightning Video 9543/\$69.95

**I MARRIED A WOMAN**  
 George Gobel, Diana Dors, Adolphe Menjou  
 ♠♥ United Home Video 6060/\$19.95

**THE NEW ZOO REVUE—WHO STARTED IT? VOL. 5**  
 ♠♥ Family Home Entertainment F3172/IVE/\$29.95

**OUT OF THE BLUE**  
 George Brent, Virginia Mayo, Turhan Bey  
 ♠♥ New World Video Vintage Collection V9520/\$24.95

**RAINBOW BRIDE AND THE STAR STEALER**  
 ♠♥ Warner Home Video 11531/WEA/\$79.95

**RANCHO NOTORIOUS**  
 Marlene Dietrich, Arthur Kennedy, Mel Ferrer  
 ♠♥ United Home Video 1084/\$19.95

**ROBOTMAN & FRIENDS**  
 ♠♥ Children's Video Library 1514/\$29.95

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

FOR WEEK ENDING MARCH 8, 1986

# Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	1	75	Typing Tutor III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•		•	•	•					
	2	2	110	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	4	106	Music Construction Set	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	4	3	127	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.	•	••	••	•	•					
	5	5	13	I Am The C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.			•							
	6	6	42	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	8	3	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.	•		•	•						
	8	10	3	Homework Helper Math Word Problems	Spinnaker	A two-part program designed to help students understand and solve math word problems.	•	•	•	•						
	9	9	31	Charlie Brown's ABC's	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•						
	10	7	25	Sky Travel	Commodore	An Astronomy Program.			•							

HOME MANAGEMENT	1	1	85	Print Shop	Broderbund	At Home Print Shop	•	•	•	•						
	2	2	46	The Newsroom	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	3	3	127	Bank Street Writer	Broderbund	Word Processing Package	•	•	•	•						
	4	5	48	Print Shop Graphics Library I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•						
	5	6	3	Swift Tax	Timeworks	The program lets you compile and complete your Federal taxes. You can also print onto the required forms.	•		•	•						
	6	4	15	Print Shop Graphics Library III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•	•						
	7	7	30	3 In 1 Bundle	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•							
	8	10	3	Paperback Writer	Digital Solutions	Word Processing Program			•							
	9	8	32	Print Master	Unison World	At Home Print Shop			•	•				•		
	10	9	61	Paperclip	Batteries Included	Word Processing Package		•	•	•						

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•—DISK ♦—CARTRIDGE ★—CASSETTE

**FUJI AUDIO TAPE SOUND CHOICE REBATE**  
 50¢ REBATE PER TAPE  
 BUY 12 OR MORE AND GET A FREE T-SHIRT  
**FUJI SOUND CHOICE SWEEPSTAKES**

Fuji is supporting its "Sound Choice" rebate campaign with various p-o-p materials, including this poster with an attached pad of rebate coupons.

Rebate forms. Those sending for rebates are automatically entered in the sweepstakes.

Fuji is offering retailers counter-cards, shelf talkers, window streamers, and extra coupon packs.



## CANAL STREET RECORDS

(Continued from page 26)

giveaways, radio ads, we even hired a model to stand in the window with the latest record in her hands."

As the '60s rolled on, Mancuso's involvement in the shop slowly decreased, and he handed an increasing amount of responsibility to his son Mike. "I really was born into this business," laughs the younger Mancuso, who still manages the Canal Street store. "I used to work in the Rampart Street shop after school and during the summer while I was growing up. I studied business at LSU with the intention of coming back to the store after I graduated.

"When I got out of school in 1973 I looked at taking over the business as a challenge. I had to spend a few years building it back up because we'd lost some business to the suburban malls and chain stores. I found out in a hurry you have to stock up with the hits and keep a reasonable inventory to keep customers coming back."

As New Orleans' last downtown record shop, the store draws on an extremely varied clientele. Being located adjacent to the central business district brings affluent people to shop at the store; but the outlet is also close to two of the city's largest housing projects, which leads to demand for up-to-date black product.

Mancuso also does a brisk trade with out-of-town visitors. "We're near all of the major hotels and a lot of people come in to pick up dixieland and Cajun music as souvenirs."

However, the Mancuso store has also felt the lingering effect of the local economic recession. "Our volume has decreased ever since 1983, and we've been forced to cut back somewhat.

The recession has hurt, but part of the blame has to go to the record industry. I don't see any direction in it right now. There's not much different coming out, even the new artists are clones of established hit makers. Instead, the industry is getting caught up in technology—CDs, cassettes, digital cassettes, videos. Everytime you go into a new format it costs the retailer more money. It's hard to keep up."

Mancuso also says, "There's very little active promotion anymore. There's almost no advertising in this market other than MTV. Salesmen don't get involved anymore."

Mike Mancuso plans to devote more counter space to CD's. He says of other plans, "I want to start carrying more cutouts because they have a good profit margin. I'm also going to go heavier into sunglasses and posters because that's what the kids want.

"To make any business a success you have to work hard and be enthusiastic. I try hard to do it. I hope the industry starts doing it again too."

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**CONSUMER MAGAZINE AND AGRI-MEDIA RATES AND DATA.** Monthly. More than 1,500 consumer and 400 farm publications. **NOW INCLUDES RADIO AND TV STATIONS WITH FARM PROGRAMMING.** Consumer and farm listings include editorial profiles, ad rates, mechanical requirements, copy regulations, circulation, personnel, issue and closing dates. Radio and TV listings contain programming descriptions, facilities, farm program schedules, farm affiliations, rates and other pertinent data.

**NEWSPAPER RATES AND DATA.** Monthly. 1,600 U.S. daily newspapers, newspaper groups, supplements and comic sections. Includes ad rates, special features, contract and copy regulations, mechanical requirements and latest circulation figures.

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**SPOT TELEVISION RATES AND DATA.** Monthly. All commercially operated TV stations, national/regional television and cable networks and groups. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifica-

tions and station representatives for stations seeking national or regional advertising.

**SPOT RADIO RATES AND DATA.** Monthly. All commercially operated AM and FM stations, national and regional networks and groups. Geographically arranged with rates, special features, closing times, facilities, representatives for stations actively seeking national or regional advertising.

**DIRECT MAIL LIST RATES AND DATA.** Bimonthly. Contains over 55,000 business lists and consumer lists. Subscription includes 24 updates over the year. Includes list source, rental rates, quantity, commission, restrictions, test arrangements and method of addressing.

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**PRINT MEDIA PRODUCTION DATA.** Quarterly. Separate sections on business publications, farm publications, consumer magazines and newspapers. Includes information about shipping instructions, binding method, reproduction materials in order of preference, printing process, production specifications, inserts, bleeds, special issues and closing dates.

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## Goodwin Peddles Bears' Vid Even Before Shop Opens

BY MOIRA McCORMICK

CHICAGO The Chicago Bears' "Road To Glory" video had just been released, and Gary Goodwin's first Video Now retail outlet wasn't due to open for another two months. But that didn't stop Goodwin from moving 400 copies of the Super Bowl champions' football season highlights tape in three days.

He acquired a City of Chicago peddler's license, set up temporary stands at downtown commuter railroad depots Northwestern Station and Union Station, and started selling the Bears video Jan. 13 (Billboard, March 1). "Road to Glory," by NFL Films Video, retails for \$19.95; Goodwin's price is \$21 including tax.

"It's a product that has more and more market penetration," Goodwin says, "and it works effectively on a limited basis, as an impulse buy. I wouldn't bring Paramount's '25 For \$25,' for instance, down to the train station." Beta copies, he notes, so far account for an unusually high

27-30% of his sales.

Goodwin won't need his "Pushcarts" once Video Now opens in April, although he says he might renew street sales at Christmas-time with popular low-priced titles. The 800-square-foot store is located in the mammoth Sears Tower office complex, which houses some 25,000 employees in the world's tallest building. Restaurants and an observation tower account for more built-in traffic—1.5 million tourists per year.

Goodwin says Video Now "won't look like 90% of the video stores do." It will feature a "high-tech interior with customized fixtures." A video jukebox is in the acquisition stages, he adds, which will add to in-store ambience.

Goodwin says he plans to stock 500 LP and 800-1000 Compact Disc titles in addition to the 3000 videos, and also intends to carry 8mm software as soon as it's available.

"With our downtown location [and proximity to upscale clientele] we'll be able to stock more esoteric European titles as well as what's on

the Billboard charts," says Goodwin. In addition to software, Video Now will also feature "high-tech consumer toys" priced under \$300, such as GE's four-in-one remote control, Sony CD players, and Walkmans.

Video Now's hours will be 7 a.m. to 7 p.m. Monday through Saturday, and noon to 5 p.m. on Sundays. "We'll probably run \$1 rentals on Saturdays," Goodwin notes. "Since no one lives downtown, anything I can turn I will."

The store's rental club involves a \$25 annual fee, good for 12 free rentals. Regular rental rates for members will be \$3 per night and two for \$5. "Members are also entitled to 10% off all films over \$30, as

well as reservation privileges and a semi-monthly newsletter," he says.

Goodwin intends to register Sears Tower tenants at first, before doing outside advertising. By next Christmas, Video Now's mail order business will be in place, he adds.

"I'm planning to open three to four more stores within the next 36 months," says Goodwin, "and I'm looking to stay within a three-mile radius of downtown."

Goodwin, an accountant by trade, had been working as a commodities broker when he got into used tape almost a year ago. He then racked video movies in a trio of area grocery stores before opening his own retail outlet.



With his Video Now store not set to open until mid-April, Gary Goodwin turned to Chicago train stations for immediate sales impact on the Bears' NFL highlights video. Here a Goodwin vendor (left) makes another fast sale.

FOR WEEK ENDING MARCH 8, 1986

Billboard

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## TOP KID VIDEO SALES

			Compiled from a national sample of retail store sales reports.		Year of Release	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number		
1	1	23	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	4	23	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	2	18	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	5	19	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
5	6	14	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
6	3	23	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Company Vestron 5082	1985	24.95
7	13	23	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
8	23	2	THE TRANSFORMERS: HEAVY METAL WARS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F1163	1984	14.95
9	19	19	PORKY PIG'S SCREWBALL COMEDIES ●	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
10	15	9	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
11	21	22	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
12	8	12	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
13	9	20	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
14	17	23	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
15	7	8	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
16	14	3	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983	29.95
17	22	2	FAERIES	Tomorrow Entertainment Inc. Family Home Entertainment F2145	1981	19.95
18	10	23	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
19	12	6	RAINBOW BRITE-PERIL IN THE PIT ▲	Children's Video Library Vestron 1507	1985	29.95
20	16	4	BE MY VALENTINE, CHARLIE BROWN	Snoopy's Home Video Library Media Home Entertainment M342	1985	14.95
21	18	23	LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985	29.95
22	NEW ▶		THUNDERCATS-PUMM-RA	Family Home Entertainment F1162	1985	14.95
23	24	23	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
24	11	23	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
25	25	15	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95

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

## New Video's TV Campaign Is a 'Silver Screen' Poem

BY GEOFF MAYFIELD

NEW YORK On Valentine's Day, the New Video chain here began televising a "love poem to the silver screen" in an institutional ad campaign that will pave the way for the opening of a fourth store in this area.

The series of four 30-second commercials with an additional 60-second spot avoids hard-sell, presenting vignettes of people talking about their favorite movies. These segments are edited together with a brief shot of New Video's clapboard logo. Included among the campaign's spokespersons are several prominent independent filmmakers, although none are identified on screen.

The TV spots were the brainchild of New Video co-owners Steve Savage and Michael Pollack, and filmmaker Jeffrey Townsend.

"Originally we were thinking about testimonials with people talking about New Video," says Pollack, the chain's vice president of sales and advertising. "But the more we talked about New Video,

the more we realized that selection is what makes our stores special to our customers."

Pollack points to a catalog "approaching 4,000 titles," including almost 600 foreign films, as proof of New Video's commitment to selection.

Steve Savage, president of New

### It's paving the way for a fourth store

Video and head of the Video Software Dealers Assn. New York metro chapter, says the spots were designed with his stores' ambience in mind. He feels they were able to accomplish this by focusing on movies rather than his stores, and adds that aside from the superimposed logo, "there's no mention of New Video throughout the spots."

Savage acknowledges a debt to the successful Federal Express TV campaigns, saying he hopes the spots will be entertaining as well as informative.

Among the campaign's spokespersons are filmmakers Susan Seidelman, John Sayles, and Amos Poe, and actor John Poe. All who participated in the commercials are New Video members.

Pollack says that the filmmakers' appearances may help the campaign work on a different level: "Many of our customers are familiar with this city's independent film scene. If they recognize John Sayles, it'll create interest. They'll start to look for the commercials to see if they'll see him again and to see who else they recognize."

The spots show people discussing movie-related memories. One is simply a string of people mentioning their favorite movies, and another focuses entirely on memorable

(Continued on page 36)

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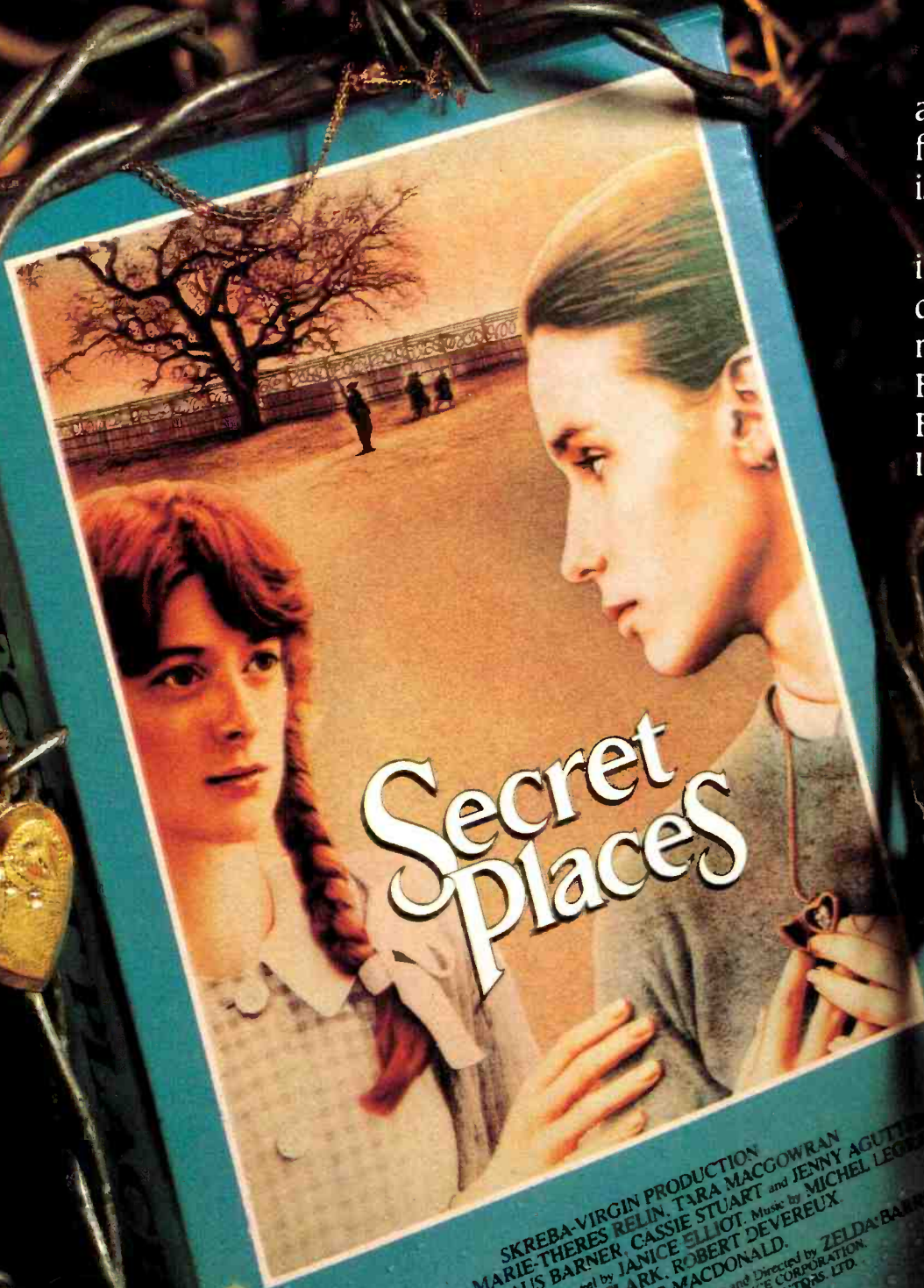


It's a story  
worth telling...  
and selling.

**SECRET PLACES.** It's World War II, and new friends don't come easily for a German refugee whose brother is a Nazi.

A bright young cast breathes life into this touching, critically acclaimed drama that's won international recognition at the 1984 Toronto Festival of Festivals, The Los Angeles Filmex and the 1985 Houston International Film Festival.

Shot on location in Britain, **SECRET PLACES** is the kind of British production that's always been held in high regard by both British and American audiences. It's quality entertainment the whole family can watch and thoroughly enjoy. Exclusively from Playhouse Video.



SKREBA-VIRGIN PRODUCTION  
Starring MARIE-THERES RELIN, TARA MACGOWRAN  
and KLAUS BARNER, CASSIE STUART and JENNY AGUTTER  
**SECRET PLACES** based on the novel by JANICE STUART and MICHEL LEGRAND.  
Executive Producers AL CLARK, ROBERT DEVEREUX  
Photographed by PETER MACDONALD.  
Music by ZELDA BARBER  
Written and Directed by  
SIMON ROLPH, ANN SKINNER. THE NATIONAL FILM FINANCE CORPORATION.  
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## NEW VIDEO CAMPAIGN

(Continued from page 34)



Director Jeffrey Townsend (left), whose credits include production designer for Martin Scorsese's "After Hours," chats with actor Richard Edson during the filming of New Video's TV commercial.

quotes from movies. Pollack says the latter may become the basis for a contest, with customers identifying all of the movies mentioned in that ad.

The spots were produced by Townsend's Available Light production company for a budget totaling less than \$12,000. "It really was a labor of love," says Savage. "You never achieve perfection, but we're

**'Our goal is to have the best selection'**

really excited about the way the commercials came together." He adds that New Video plans to enter the spots in award competitions.

The commercials are being run during local time slots with 25 exposures per week on cable channels MTV, CNN, USA, and SPN. New Video plans to increase that run to 100 spots per week and include regular on-air channels. Pollack adds that if they run those spots on channels 9 and 11, both superstations with national cable coverage, New Video may be in a position to jump into other markets.

In the meantime, the co-owners are excited about the debut of their fourth store, for which they've just signed a lease. Located on West 72 Street, this will be New Video's first store on Manhattan's upper west side. "It's a hearty neighborhood and it's a location we've been hoping to get into for a long time," says Savage.

At 17,000 square feet, this facility will have 50% more floor space than their present largest store. Pollack says the additional space will allow

for "new twists in the floor plan," including an enhanced children's video area. That aside, the new store will stress the same characteristics that have spelled success for New Video's existing stores: selection and service.

"Our thing has never been to have the most; our goal is to have the best selection," says Savage, citing New Video's emphasis on classics, cult favorites, and foreign fare. "It's not like the industry's early days when you had to buy every non-X-rated title that comes out. If our customers know we've already thrown out the garbage they'll have more trust in our selection."

"Our agenda in the buying department has always been that first you buy what people want to see—you have to or else you won't be in business. Then, you buy whatever will make your selection better."

In addition to New Video's deep catalog, Pollack, like other video dealers, emphasizes the importance of strong customer relations.

"Our sales force is primarily made up of film students, so they have a good knowledge of our product. We encourage them to establish strong relationships with our customers," says Pollack.

"It's a real throwback to a by-gone era. When you think about where people go to shop now, the idea of going to a small retailer doesn't happen much outside of video. We have customers that come in three or four times a week, so video retailers should really try to capitalize on that frequency."

FOR WEEK ENDING MARCH 8, 1986

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
2	3	6	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
3	2	6	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
4	5	4	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
5	4	5	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
6	13	3	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
7	6	17	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
8	8	9	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
9	7	13	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
10	9	18	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
11	11	11	FLETCH ▲ ♦	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
12	14	4	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
13	10	14	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
14	29	3	RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13
15	21	2	WEIRD SCIENCE	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBroek	1985	PG-13
16	12	11	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
17	15	22	THE BREAKFAST CLUB ▲ ♦	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
18	31	2	THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG
19	19	22	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
20	16	15	BREWSTER'S MILLIONS ▲ ♦	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
21	<b>NEW ▶</b>		THE COCA-COLA KID	Film Gallery Vestron 5099	Eric Roberts	1985	R
22	20	7	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG
23	17	13	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
24	22	7	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
25	23	14	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
26	24	17	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
27	25	8	LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
28	26	7	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
29	28	8	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
30	18	2	CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R
31	32	12	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
32	27	13	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
33	30	13	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
34	38	2	THE LEGEND OF BILLIE JEAN	Key Video 6925	Helen Slater	1985	PG-13
35	<b>NEW ▶</b>		THE STUFF	New World Pictures New World Video 8502	Michael Moriarty Andrea Marcovicci	1985	R
36	36	26	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
37	35	26	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
38	34	13	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
39	40	4	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR
40	33	3	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Home Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR

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

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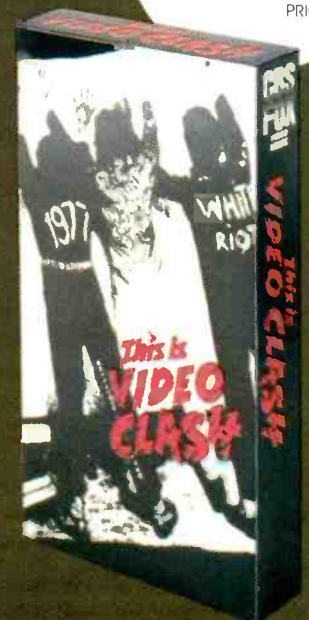
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**DEAR BILLBOARD READER:**

It is with great pleasure that I welcome Billboard's special April 19 issue spotlighting the first New York International Home-Video Market. Billboard is the only publication designated to present a Show Issue.

- long tradition dealing with new markets
- strong international circulation
- and powerful retailer base.

The magazine will host a General Session for Retailers on Friday, April 18, and all attendees of the Show are invited. We appreciate having Billboard's Video and Retail Editors lend their expertise to this important panel discussion.

Billboard will also be the only publication to carry our official Show Directory. It will be inserted in copies of the magazine distributed to all trade attendees at the Show entrance and from Billboard's Booth #610.

You will find this issue of Billboard to be an invaluable reference guide for home video . . . as well as an informative guide for buying and selling video programming rights and distribution arrangements worldwide . . . which is also the focus of the Show.

We look forward to an exciting event.

Sincerely,

A handwritten signature in black ink that reads "Eliot A. Minsker".

**Eliot A. Minsker**  
Chairman and CEO  
Knowledge Industry Publications, Inc.

**IN THIS ISSUE**

**SPECIAL INTEREST VIDEO:  
New Sell-Through Product!**

- ◆ Instructional
- ◆ Educational
- ◆ Children's
- ◆ Music

**PLUS**

- ◆ New channels and outlets
- ◆ Co-ventures
- ◆ Negotiating rights
- ◆ Acquiring new programming
- ◆ Promoting, merchandising, displaying Special Interest Video
- ◆ Program sources
- ◆ U.S. and worldwide markets
- ◆ Special Interest Video hit chart

**BONUS DISTRIBUTION**

at New York International  
Home-Video Market in NYC  
April 17-20

**TAKE THIS NEW OPPORTUNITY  
TO REACH PROGRAM SOURCES,  
PRODUCERS, RETAILERS  
AND DISTRIBUTORS.**



## Adult Market Goes Soft As Storm Over Porn Continues

BY TONY SEIDEMAN

NEW YORK Video distributors are rapidly moving away from adult product as the home video business grows and controversy over the product continues to flare.

"More and more companies aren't carrying it. They're nervous, they don't want the problems," says Marcia Kesselman, vice president of Metro Video. "People are now taking the position 'why should we risk this gigantic business?'"

Metro will continue to carry adult product; it's parent company is one of the more important manufacturers in the genre. Other companies are moving out, however, including Comtron, the biggest distributor in the U.S. (Billboard, Feb. 15), and the Washington-state-based Video One Video.

"It's our intention to have a promotion to thank the customers

who've been buying it from us, have some specials, and then just no longer carry it," says Jim Koch, senior vice president for the firm.

"We've been a very limited supplier of adult," says Koch, so the fact his company is not exiting the genre will not cause any extraordinary financial pain, he claims, even though "We've reviewed it over the years and it has been profitable."

Kesselman notes the home video industry "was built on pornography," and Koch indirectly agrees, saying: "When Video One started that was a significant part of the business." That significance has lessened sharply as the mainstream home video industry soared in size, leaving adult product only a minor fraction of the total marketplace, something Video One didn't mind in the least. "It's dwindled down to just a couple of percent. We haven't

(Continued on page 41)

## Study Shows VCR Film Viewing Grows Movie-Theater Share Predicted to Fall

NEW YORK Home video is rapidly becoming the leading medium through which Americans watch feature films, according to a study by top research firm Market Facts Inc.

At least 40% of feature-film viewing is done with VCRs, says Mike Freehill, a Market Facts vice president, and "it's very likely" that the VCR will soon be the top movie-watching medium, if it isn't already.

"Video is going to influence all entertainment categories," says Freehill. His conclusion was based on the numbers in a study his company conducted called "The Entertainment Monitor." Market Facts is based in Chicago; it has been studying the entertainment market for the last three years, watching such factors as "movie-theater attendance; rented videocassette usage; home viewing of broadcast, basic cable, and pay-TV movies (both real time and time-shifted); and home computer usage."

The Entertainment Monitor is a syndicated survey, meaning that the information it contains is paid for by a number of companies.

VCR's percentage of the number of times movies are watched is "likely to approach 50% and may go beyond that in the next three years," Freehill says. "We're taking into account all forms of TV, including pay TV, real-time TV, and time-shifted," he says. Movie theaters are also part of the mix, albeit a small one.

With all the electronic means available to see films, "the shares that movie theaters represent is about 5%" of the total number of viewings, Freehill says. The bad

news for theaters is that Market Facts sees that number staying "at best about even over the next three years, perhaps dropping as much as 15%."

According to Market Facts, the only category of viewing showing significant growth right now is the

In some ways prerecorded videos have a larger audience than movie theaters. Market Facts surveys of software "tend to see the videocassette usage stretching across all age categories in a proportional manner that's more consistent with the population.

### VCR penetration of market 'likely to approach 50% in three years'

prerecorded videocassette industry. "The real growth that's occurring is in videocassette usage," he says. "They [pay-TV figures] certainly aren't growing."

"The underlying factor is the enormous growth that has taken place in households that own VCRs," says Freehill about the reasons for the rising importance of home video as an entertainment medium. And Market Facts sees penetration continuing to surge. "We think it very likely that at least 40% [of U.S. households] will own VCRs by the end of this year, and at least 66% by the end of 1988," he says. "Everything that we can see suggests that home video is going to continue to grow rapidly."

"There are some segments of the market that have more than tripled their activity," Freehill says. The specific one showing the most growth is "kids 10-19."

Although the high pace won't continue forever, the Market Facts executive maintains that the home video industry will hold on to its strength: "Perhaps the rate of growth is going to decline, but it's still going to be a big, big business."

"Videocassettes are seen by the under-40s market, while the movie theater is an under-30s market," Freehill says. Adding to the danger the traditional movie theater faces is the fact that with videocassettes, "people are able to see things when they want to at a lower cost than when they go to the movies."

Feature films will continue to dominate the home video industry for at least the near future, Freehill says, predicting that the home video industry's "primary product is going to be feature films—at least in the next three to five years. I don't see a big shift occurring."

TONY SEIDEMAN

## New \$24.98 List

LOS ANGELES Warner Home Video is creating a \$24.98 list catalog, "similar to our \$6.98 album line," says Dave Mount, vice president of video sales for WEA.

The 25 Warner Home Video titles which had been price cut to \$24.98 in January will remain at that lowered price, Mount says, along with six other programs that have already been reduced.

Mount says the company will add titles to the new line on an ongoing basis, starting with "Police Academy." "Police Academy" will

be released at a lowered price on March 24, coinciding with the March 21 theatrical release of "Police Academy III: Back In Training."

Return authorization requests of existing unopened inventory at original cost must be submitted by March 7 and product must be received by WEA prior to March 21, says Mount.

Cost to video wholesalers of the mid-range product is \$15.67; retailers pay \$16.24.

JOHN SIPPEL

## Sting Film to Karl/Lorimar; Firm Building Music Library

BY JIM McCULLAUGH

LOS ANGELES Karl/Lorimar has acquired rights to the recent music-oriented movie "Bring On The Night," directed by Michael Apted in close collaboration with its principal star, Sting.

The A&M Films project, produced by David Manson and distributed by Samuel Goldwyn, is Karl/Lorimar's first major film acquisition; it plans to step up its music video offerings during 1986, a tack being taken by a number of other program suppliers (Billboard, Jan. 18).

A March 28 release date has been selected, as has a suggested \$79.95 price point. Also on the drawing boards for the first half of the year is a Rod Stewart retrospective.

In late December, Karl/Lorimar released "Sun City," the 52-minute Artists Against Apartheid program, which is in stores at \$19.95. Featured are the 7 1/2-minute "Sun City" song; recording studio footage from New York, Boston, Los Angeles, and London; and other behind-the-scenes footage. Also included is South African documentary material.

Among the 50 rock, pop, and jazz artists featured on the Little Steven Van Zandt-spearheaded project are Bruce Springsteen, Bob Dylan, Bonnie Raitt, Pete Townshend, Miles Davis, Hall & Oates, Lou Reed, Jackson Browne, and Herbie Hancock.

Royalties from the "Sun City" cassette are being routed primarily to the non-profit South Africa Fund, and a significant part of Karl/Lorimar's profits are being re-channeled back into marketing and advertising to boost the royalty take.

According to Harold Weitzberg, Karl/Lorimar vice president, 40,000 units were shipped initially. "The response has been tremendous," he says. "Stores in New York have already re-ordered. It will be launched internationally within the next 60 days. It's also helping record sales. A lot of people now understand what the record is about."

"The record did receive some negative publicity and some radio stations didn't want to play it. In addition, a lot of listeners didn't associate the song with an issue, although they felt it was good music."

FOR WEEK ENDING MARCH 8, 1986

Billboard

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# TOP VIDEODISKS

THIS WEEK			2 WKS. AGO			WKS. ON CHART			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	3	1	2	3	1	2	3							
1	6	7							PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98
2	1	11							BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
3	2	15							GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
4	4	7							A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	CED Laser	29.98 34.98
5	3	11							GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
6	10	5							FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	Laser	34.98
7	<b>NEW</b>								MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	13	Laser	34.98
8	<b>NEW</b>								ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 30559	Rob Lowe Demi Moore	1985	R	CED Laser	29.95 29.95
9	9	9							AMADEUS ▲	Thorn/EMI/HBO Video RCA Video Disc 2997	Tom Hulce F. Murray Abraham	1984	PG	CED	29.95
10	<b>NEW</b>								DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video RCA Video Disc 2991	Rosanna Arquette Madonna	1985	R	CED Laser	29.95 29.95

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



# ...newsline...

**VCR SALES WERE** up by 13% in January, from 862,232 to 973,763, according to the Electronic Industries Assn.'s Consumer Electronics Group. January also marked the first time the EIA measured Camcorder sales as a separate category. According to the EIA, camcorder sales to dealers totaled 60,076—an excellent explanation why color video camera sales dropped 74.2% compared to the year before, going from 44,067 to 11,349. Color television sales were up by 5.5% to 1.32 million, while black and white sets showed a startling increase of 35.7%—33,532 units moved at wholesale.

**VOLTRON GETS A PRICE** cut from Sony Video Software Company. List price on the full-length versions of the licensed animated shows, which run 83 minutes each, is now \$29.95 with every purchase of a six-pack counter display. Full-length titles involved include "Castle Of Lions," "Planet Doom," and "Planet Arus." Also reduced are Sony's 45-minute Voltron titles, which will be priced at \$19.95. Programs out at that tag are "Journey To The Lost Planets," "Merla, Queen Of Darkness," and "Zarkon's Revenge." Sony will be providing a wide spectrum of p-o-p support for the titles—including free posters, games, and a fan club membership with each cassette.

**MGM/UA HOME VIDEO** has signed a significant duplication deal with the HRM Group, a major independent record and audio cassette duplication firm. HRM says its Hauppauge Video Manufacturing (HVM) video duplication wing has signed a contract with MGM/UA which will lead to as many as 1.5 million units to be duplicated in 1986. MGM/UA execs confirm that a deal has been signed with HVM, but say the majority of their duplicating will still be done via VCA/Technicolor. According to HVM, its MGM/UA deal calls for the manufacturing, warehousing and drop-shipping of MGM/UA product to subdistributors and other accounts across the country.

**"SUMMER RENTAL"** is the theme of a contest created by distributor Artec via a linkup with Paramount Home Video. Developed to promote the film of the same name, the "Summer Rental" contest will offer, as its grand prize, free use of a two-bedroom Cape Cod cottage for the week of July 28. Both consumers and dealers will win. Drawing for the contest is slated for March 31.

**RIGHTS TO "MY CHAUFFEUR"** have been picked up by Vestron Video. The movie was the largest release in the history of Crown International, its producer, and had an advertising and promotion budget of \$4 million. Video release date is April 30. Also due out in April from Vestron is "Whoopi Goldberg Live," a 75-minute, \$59.95 program which features footage from Goldberg's hit Broadway show. Goldberg is starring in "The Color Purple," a feature film that's doing well at the box office.

**A U.K. SALES FORCE** has been created by Vestron Video International. Called Vestron Video (U.K.) Ltd., the company will have a "regional sales team" and a "telesales operation." Among the services offered will be a direct mailing service system and a direct promotions line. Managing director of the operation will be Stephen Moore. When Vestron first opened its operations in the U.K., distribution was handled by indies Palace, Virgin and Gold.

**VCA/TECHNICOLOR MIDWEST** has picked up duplication duties for Maljack Productions Inc.'s "The Best Of Captain Kangaroo." License holder on the title is the Encyclopedia Britannica Educational Corp. There are 10 videocassette volumes in the series.

**JAZZ GREAT HOWARD ARMSTRONG** is the subject of "Louie Bluié," Pacific Arts Video's latest release. He's described as the "leader of the last black string band in America, an accomplished mandolinist and fiddler," and also a linguist, painter, and author. List price on the hour-long program is \$39.95.

**OVER 300 INSTRUCTIONAL** and self-help titles will be in distributor Commtron's new "Self-Help Video Collection." Series categories are fitness; health and beauty; sports; children, family and pets; business and education; religious; cooking and entertainment; home, auto and garden; video; and music. Almost all of the films list for under \$40—most are under \$30. Commtron is stocking the "Self-Help" collection in its Illinois, Georgia, and Santa Ana and Hayward, Calif., branches.

**CYCLE VISION TOURS** is releasing two more tapes in its "VideoCycle" collection. Three separate 18-minute workouts are included in each program. The specific titles are "Hawaii—Maui" and "Hawaii—The Big Island." The "VideoCycle" titles are "Yellowstone I," "Grand Teton," "Yellowstone II," and "San Francisco." The company is also working on "The Competition Series," a group of faster-paced pack-riding tapes for those interested in serious training.

**"VIDEO VISION,"** the longest-running television magazine dealing with video, is getting nationwide exposure. As of March 1, the program will begin airing on Black Entertainment Television. The show currently airs Mondays on WNYE-TV New York, where it reaches an audience of 10 million homes.

TONY SEIDEMAN

FOR WEEK ENDING MARCH 8, 1986

Billboard

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# TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	18	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	3	17	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
3	2	5	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
4	7	199	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
5	4	31	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
6	8	18	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
7	5	14	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
8	6	6	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
9	14	17	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
10	11	66	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
11	18	8	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95
12	13	51	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
13	9	6	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
14	15	4	ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
15	17	15	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
16	12	4	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95
17	22	14	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
18	16	88	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
19	24	3	FRANK SINATRA-PORTRAIT OF AN ALBUM	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
20	20	5	THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MPI 302	Chicago Bears Shufflin Crew	1985	NR	19.95
21	27	9	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
22	10	18	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
23	19	4	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	79.95
24	40	14	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 81100	Kathy Smith	1984	NR	29.95
25	23	23	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
26	RE-ENTRY		WRESTLEMANIA ●	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
27	34	101	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
28	26	2	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	79.95
29	21	13	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
30	25	11	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
31	30	2	CLUE VCR MYSTERY GAME ▲	Parker Brothers 4100-110	Various Artists	1985	NR	No listing
32	33	2	JOHN LENNON LIVE IN NEW YORK	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
33	37	34	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
34	38	53	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
35	NEW▶		MANHATTAN	MGM/UA Home Video 800469	Woody Allen Diane Keaton	1979	R	29.95
36	31	2	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
37	28	2	WEIRD SCIENCE	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	79.95
38	29	14	ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
39	32	2	CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R	79.95
40	35	7	U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95

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



## PORN PRODUCT DWINDLES

(Continued from page 39)

done anything to stop that from happening," he says.

"We have never been a one-stop for adult video," says Koch, "I don't know that we ever really wanted to be in it. It was one of those things that evolved with the industry. It just seemed to happen. I don't know that there was a conscious thought of 'Oh, let's sell adult.'"

As for the response from those who put out adult product, Koch says: "The adult manufacturers have been really wonderful through all of this. There was no pressure, there have really been no hard feelings."

Looking at the pressures facing video stores, Koch says "I don't see any decline in the retail store base. There may be fewer stores that are opening with it, but those who have it are making money with it."

Still, the storm over porn has had an impact on video retailers, Koch admits: "There's a variety of ways that they're taking on the rhubarb. Some are giving it less attention, some are getting it out. All the rhubarb will prevent new stores from getting into adult movies."

As for who has been doing the viewing, Koch says "One of the most surprising things is that the retail store owners tell me that women rent most of the movies, and that is also true for gay movies." He claims the percentage of the total industry taken up by adult video is "more than anybody would ever care to admit."

Not all distributors are moving away from adult product. At Schwartz Bros. Inc., general manager Don Rosenberg says "We're going to be carrying it." For a distributor, in many ways conditions are favorable at present, he notes: "There's a big heavy glut on the marketplace, so the prices are coming down, and there are people clearing out and \$9.95 features that were selling at \$100."

Still, he claims, it's hard to generate excitement around the product: "There's just not that much new you can do in a porno film." Even so, he notes: "The market's certainly out there. People want the stuff."

In North Carolina, one market hard hit by anti-adult activities, video retailers are already beginning to recover from the recent enactment of strict laws. Many retailers pulled adult material off their shelves during the peak of the crisis, now "a lot of them are putting it back in," says Rosenberg, "because they [the North Carolina authorities] never went after anybody."

Videocassette  
Top 40  
Sales & Rentals  
Charts  
Every Week  
in  
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## Fast Forward

BY FRANK LOVECE

*A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.*

**ALL OF A SUDDEN**, we're surrounded by "surround sound." Consumer surround sound decoders have displaced the graphic equalizer as the audio/video industry's toy of choice. Retailers are gearing up to sell new speakers to people relegating their existing ones to rear-channel sound. Prerecorded videocassettes and disks are sprouting "Dolby System" and "Dolby Surround" logos.

Yet even at Dolby Labs—which refined surround sound technology and developed its own version, trademarked as "Dolby Surround"—opinions differ as to just how the process is defined.

Even more confusing, there is no consensus on how to label surround sound on video. Dolby sources say the terminology is evolving, but in the meantime, retailers and consumers are getting a more practical course in semiotics—the study of linguistic symbols and signs—than in most philosophy classes.

Generically, "surround sound" refers to adding rear speakers to an environment and in some cases affecting a time-delay to create a front-to-back sonic impression. Predecessors of today's surround sound appeared as components of early four-channel movie extravaganzas, and of gimmicks like Sensurround, a process developed for Universal Pictures in 1974 and used in the movies "Earthquake," "Midway," and "Rollercoaster." Today the most prevalent such process is Dolby Surround, the roots of which lie in Dolby Stereo, the movie-sound technique that put inventor Ray Dolby's name up in lights.

According to Dolby marketing consultant Bill Mead, "Dolby Stereo" technically refers to the proprietary circuitry behind the well-known sound-recording and noise-reduction process that's used primarily for movie soundtracks and, increasingly, for music videos. It's a four-channel, two-track process using three front speakers: left, right and center.

In the mid-'70s, Dolby started encoding rear-channel surround sound information into the two audio tracks. Filmmakers could use the process to route a channel of sound to speakers in the rear of theaters. (The number of rear speakers is a function of room size, speaker coverage, theater budget, etc.)

Used mostly for ambient sound and the occasional overhead nuclear missile, this rear-channel process and the accompanying circuitry is called Dolby Surround. Descriptions of it are almost invariably followed by the phrase, "They used it for the helicopters in 'Apocalypse Now'." In actuality, it's been encoded into virtually every Dolby Stereo movie soundtrack since the mid-'70s, in degrees varying according to filmmakers' tastes.

Video labeling is more confusing, (Continued on page 43)



## FAST FORWARD

(Continued from page 42)

however. Virtually every Dolby Stereo movie properly transferred from film to video carries surround sound encoding—but many videotapes and disks that people colloquially refer to as “Dolby stereo” (small “s”) do not. And some cassettes, such as Continental Video’s “Heartland Reggae,” are labeled “Dolby System”—not “Stereo,” but “System”—and may not be in true stereo at all.

Why the confusion? It’s a matter both of surround sound’s evolving nature and of Beta Hi-Fi and VHS Hi-Fi technology.

Both types of hi fi VCRs record hi fi mono or stereo sound across the width of the tape, using the same “helical-scan” recording technique employed for video signals. By their nature, these video hi fi tracks don’t require Dolby noise reduction, an almost standard feature on home audio gear.

These VCRs also, however, record sound “longitudinally”—that is, along the length of the tape on a narrow “edge track” (also called “linear track”). This is to insure audio compatibility with non-hi fi VCRs and tapes. While the Beta edge track is monaural, VHS edge tracks can be either mono or stereo, and generally employ Dolby-B.

Older stereo movies such as Warner Home Video’s “Around The World In 80 Days” may thus have what people call a “Dolby stereo” soundtrack simply because the stereo linear track has Dolby-B noise reduction.

Currently, there are three different Dolby logos on prerecorded videocassettes and disks. “Dolby System” (also seen as “Dolby System On Linear Tracks”) means that the edge track utilizes Dolby-B noise reduction.

“Dolby Stereo” means the movie or other program was originally made with the company’s patented/trademarked Dolby Stereo process. Virtually all such tapes have Dolby Surround encoding.

The third and newest designation is “Dolby Surround,” which means a film or other program has a Dolby Surround channel—which, by definition, also means Dolby Stereo.

As Mead explains, “‘Dolby Surround’ is a trademark; surround sound is a generic way of referring to speakers in the back of a room. The technology and terminology are still evolving somewhat.” In fact, adds another source at Dolby, “This thing has taken off a lot faster than we could have expected.”

Whatever you call it, a number of companies have started marketing home surround sound decoders to extract the channel from the program’s soundtrack. All require rear speakers, and some require outside amplification. Brands include Denon, Fosgate, NEC, Sansui, Surround Sound (clever name), Teac, Technics, and Yamaha.

Some are official Dolby Surround decoders, meaning that Dolby has tested and approved the circuitry and licenses the Dolby logo. Others use alternative processes. Some are stand-alones; others are combination decoders/amps/switchers. Some create a *faux* surround sound from non-encoded sources—like pseudo-stereo synthesizers.

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## Jukebox Format Making Waves in Miami Viewer Becomes VJ in Interactive Cable Program

BY STEVEN DUPLER

NEW YORK What began as an experiment in the viability of interactive cable TV technology has led to the establishment of the first ever "viewer-programmed" 24-hour cable music station, Miami's Video Jukebox.

The owners of the one-month-old service, which runs on Miami Cablevision's Channel 11, are now negotiating with some of the nine other Miami cable operators to carry the program. The interactive technology is based upon Southern Bell's 976 local toll-call service as well as a computer-driven laserdisk system.

The station's format is simple. Viewers watch the available playlist of 45 videos scroll along the bottom of their TV screens. To make a selection, the viewer calls the station's local number on a touch tone phone, and is connected with a recorded message. At the proper place in the message, the viewer presses the two digits on his phone that correspond to his selection. The selection is then entered into a computer, and is played in turn, jukebox fashion. The cost is \$1 per call, with the charge appearing on the viewer's monthly Southern Bell phone bill.

Steve Peters, president of Cable Video Jukebox Inc. which owns the service, says the station obtains clearances to air the videos, as well as the clips themselves, through two video brokers, Atlanta-based Music Now and Nelson/Aved in Los Angeles. "We pay them a flat fee per system," he says, "and they in turn pay the labels and get the videos to distribute to clients."

The laserdisks obtained through Nelson/Aved are pressed by 3M, Peters says, at a cost of \$3,000 per

15-song disk. He says that the Video Jukebox's selection list will grow to 100 videos in about two months.

**'You'd think at \$1 a call they'd decline but we're running at capacity'**

"We're having a new laserdisk/computer system developed for us by IBM which will be able to carry up to 15 laserdisk players," he says. The station's current Sony-designed system can only support three players.

Although Miami Cablevision has a relatively low penetration (about 18% of the greater Miami area, or 27,000 households), program director John Robson says those households are above average in their number of potential viewers (5.5 per home, or about 148,000). He also notes the diversity of socioeconomic composition within Miami Cablevision's range: "We cut a swath running from Coconut Grove through Overtown [the site of last year's race riots] and Little Havana. There are times during the day when the station is programmed by junior high kids, and other times when we have steady requests for the Fat Boys and Run-D.M.C.," he says.

The \$1 charge per call is collected by Southern Bell, which gives about 70% to the Video Jukebox. Since the station's programming limit is about 312 videos per day (all that can be squeezed into 24 hours), that translates to a take of a little more than \$9,000 per month—or about \$6,300 gross for the station.

Of course, that figure precludes

potential advertising revenues, which Peters is just beginning to look into. The station has just sent its first sales promotional mailer to 5,000 Miami businesses, with an additional 8,000 mailers set to follow shortly. A 30-second spot on Video Jukebox goes for \$2.50. That may not sound like a lot, but Peters hopes the low rates will attract a large volume of business. "We have to eventually make it advertiser-based," he says. "We're looking to get on other cable systems, and the prices the operators are asking for their channels are prohibitive, as much as \$100,000 or \$150,000 a year."

The Video Jukebox program is an outgrowth of a couple of previous attempts with interactive cable television on Channel 11. One was a ca-

(Continued on page 45)



**New Age Enters a New Age.** "New Visions," the newly created three-hour weekly video program for avant-garde and New Age music, had its debut on Saturday, March 1. Shown here (left to right) are Peter Baumann, president and founder of Private Music; Rick Krim, manager of talent relations for the network; Ellen Goosenberg, producer of the show; and Doreen D'Agostino, vice president of Private Music. The group was assembled to tape an interview with Baumann, who produced and directed all of Private's current crop of videos. The show airs Saturday (8).

## Video Track

NEW YORK

**NBC STUDIOS AND RCA** consumer electronics recently hosted a special presentation on the growing role of stereo television. According to RCA Corp.'s **Hank Bechtold**, "new screen sizes, more network programming and a growing consumer interest" may make 1986 the breakthrough year for the "new multibillion dollar business." The exhibition was held on the set for NBC's "Saturday Night Live."

To err is human: RCA recording artist **Susanne Jerome Taylor's** new video, "Why Did Forever Have To End," was directed by **Robert Small**, not **Jon Small** as reported in the Feb. 22 issue. Jon Small was responsible, however, for the video "Highwayman." Starring **Johnny Cash, Kris Kristofferson, Waylon Jennings and Willie Nelson**, the piece recently took the American Music Awards as Best Country Video and Best Country Video by duo or group. **Peter Israelson** directed it; Small produced for **Picture Vision**.

Some of you may have caught the one-hour Valentine's Day special, "Disney's DTV Valentine," on NBC television recently. The program

featured a host of Disney cartoon characters including Mickey Mouse, Donald Duck, and Jiminy Cricket, in a series of romantic interludes with background music by megastars **Lionel Richie, Madonna, Elvis Presley, Stevie Wonder, Whitney Houston, and Diana Ross & the Supremes**.

LOS ANGELES

**BREATHLESS PRODUCTIONS** JUST completed a video to aid the search of missing children. Set to a song co-written by former **Four Season Lee Shapiro and Bobby Valli**, the piece is said to combine 36 photos with Chyron 4100 inserts detailing each child's name, birthdate and abduction date. Pictures were supplied by the **Find The Children** organization. **Mark Taggart** produced the clip; **Bob Lampel** directed. Editing was performed by **Howie Ellis and Larry Jordan** at the **International Production Center**. The video is scheduled to air on MTV later this month.

Noted television commercial director **Rick Runyon** made the crossover to music videos with **Stevie Wonder's** latest clip, "Overjoyed." Filmed on the beaches of

Hawaii and California, the piece is described as having a romantic setting to enhance the mood of the song. Performance footage of **Wonder**, lensed on the GMT stage in Los Angeles, is also used. Post-production work was done by editor **Larry Brisson at Editel/LA**.

OTHER CITIES

**STRONG PRODUCTION AND** direction weren't the only key elements in making **Dire Straits'** "Money For Nothing" a hit video. Equally important to its success was **Robert Bosch Corp.'s** Bosch FGS-4000 graphics system. Hailed as the No. 1 video of the year by MTV, the clip "represents a unique new approach to a visual technique which complemented the music," according to **Les Garland**, the network's senior vice president of music programming. The graphics were done by **Rushes**, the London-based production company, and animation was created by **Ian Pearson**.

A two-hour documentary, "Saving The Wildlife," focusing on the efforts of naturalists, wildlife filmmakers, and other protectors of endangered species, will air this month on local PBS stations as part of Festival '86. To coincide with the TV special, **Mannheim Steamroller**, best known for its "Fresh Aire" series, recorded an "exotic" soundtrack of the same name to be released by American Gramophone Records. The label will donate a portion of the proceeds from the album to the **Species Survival Plan**, and many stations will offer copies as a premium for pledge drive donors.

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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### Production House Takes on Software Promo Sony Gets Trailers From ATI

NEW YORK ATI Video Enterprises Inc. is now producing promotional marketing trailers for Sony Video Software.

A spokesman for ATI, the production firm best known for its television programs, including "Night Flight," "Radio 1990," "Heart Light City," "TV 2000," and "Visions," says the Sony project comes as a "natural development" for the company, whose average post editing week totals 100 hours on line.

Sony's Michael Rudich says the

trailers produced so far have been distributed around the U.S. and received "positive results."

The project is by no means ATI's first foray into promotional or marketing work. The video house pioneered the "Informercial" for the American Coffee Assn., and has produced promo spots for USA Network. Other projects include extensive work on consumer promotion spots for major film studios, including Columbia Pictures, Universal, and MGM/UA.



# MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
BLUE OYSTER CULT DANCIN' IN THE RUINS Columbia SHEENA EASTON JIMMY MACK EMI GARY MOORE OUT IN THE FIELDS Atlantic PUBLIC IMAGE LTD. RISE Elektra PRINCE KISS Warner Bros PSYCHEDELIC FURS PRETTY IN PINK A&M STAN RIDGWAY DRIVE SHE SAID IRS SCRITTI POLITTI WOOD BEEZ Warner Bros. JOHN TAYLOR I DO WHAT I DO Capitol STEVIE WONDER OVERJOYED Motown	A-HA TRAIN OF THOUGHT Warner Bros. ANIMATION I ENGINEER Mercury ARCADIA GOODBYE IS FOREVER Capitol PAT BENATAR LE BEL AGE Chrysalis ELO CALLING AMERICA CBS Associated HEART THESE DREAMS Capitol JOHN LENNON COME TOGETHER Capitol JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA PolyGram STEVIE NICKS I CAN'T WAIT mModern OZZY OSBOURNE SHOT IN THE DARK Epic ALAN PARSONS PROJECT STEREOTOMY Arista POINTER SISTERS TWIST MY ARM RCA BRIAN SETZER THE KNIFE FEELS LIKE JUSTICE EMI America TALKING HEADS THE LADY DON'T MIND Sire	PHIL COLLINS TAKE ME HOME Atlantic DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros. *THE FIRM ALL THE KING'S HORSES Atlantic WHITNEY HOUSTON HOW WILL I KNOW Arista INXS WHAT YOU NEED Atlantic ELTON JOHN NIKITA Geffen *LOVERBOY THIS COULD BE THE NIGHT Columbia MARILYN MARTIN NIGHT MOVES Atlantic *MR. MISTER KYRIE RCA *SIMPLE MINDS SANCTIFY YOURSELF A&M *STING RUSSIANS A&M *THOMPSON TWINS KING FOR A DAY Arista PETE TOWNSHEND GIVE BLOOD Atco *ZZ TOP STAGES Warner Bros.	ABC HOW TO BE A MILLIONAIRE Mercury BANGLES MANIC MONDAY Columbia THE CULT RAIN Warner Bros. *ROGER DALTREY QUICKSILVER LIGHTNING Atlantic FALCO ROCK ME AMADEUS A&M PETER FRAMPTON LYING Atlantic ARETHA FRANKLIN ANOTHER NIGHT Arista THE OUTFIELD YOUR LOVE Columbia *ROBERT PALMER ADDICTED TO LOVE Island PET SHOP BOYS WEST END GIRLS EMI *RUSH MYSTIC RHYTHMS Mercury CHARLIE SEXTON BEAT'S SO LONELY MCA TALK TALK LIFE'S WHAT YOU MAKE IT EMI America ROBERT TEPPER NO EASY WAY OUT Scotti Bros. MIDGE URE IF I WAS Chrysalis	THE ALARM SPIRIT OF '76 IRS CLARENCE CLEMONS I WANNA BE YOUR HERO Columbia DOKKEN THE HUNTER Elektra FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated HONEYMOON SUITE FEEL IT AGAIN Warner Bros. FRANKIE MILLER I'D LIE TO YOU FOR YOUR LOVE Mercury MOTLEY CRUE HOME SWEET HOME Elektra NEIL HOLE IN MY SHOE Atlantic LITTLE RICHARD GREAT GOSH A MIGHTY MCA	JIMMY BARNES NO SECOND PRIZE Geffen CLANNAD IN A LIFETIME RCA COCK ROBIN PROMISE YOU MADE Columbia EDDIE MURPHY HOW COULD IT BE Columbia OMD IF YOU LEAVE A&M OPUS LIVE IS LIFE Mercury MICKY THOMAS STAND IN FIRE RCA WATERBOYS THE WHOLE OF THE MOON Island PAUL YOUNG TOMB OF MEMORIES Columbia	GLEN BURTNICK LITTLE RED HOUSE A&M THE CHURCH TANTALIZED Warner Bros. ELVIS COSTELLO DON'T LET ME BE MISUNDERSTOOD Columbia THE CURE CLOSE TO ME Elektra DEL FUEGOS I STILL WANT YOU Warner Bros. FASTWAY THE WORLD WAITS FOR YOU Columbia FINE YOUNG CANNIBALS JOHNNY COME HOME IRS NICK GILDER FOOTSTEPS RCA SAM HARRIS I'D DO IT ALL AGAIN Motown IN PURSUIT LOSING CONTROL MTM KING KOBRA IRON EAGLE Capitol LEVEL 42 SOMETHING ABOUT YOU Mercury MENTAL AS ANYTHING LIVE IT UP Columbia MODELS OUT OF MIND. OUT OF SIGHT Geffen YOKO ONO HELL IN PARADISE Polydor FEARGAL SHARKEY A GOOD HEART A&M SIMPLY RED HOLDING BACK THE YEARS Elektra	JESUS & MARY CHAIN JUST LIKE HONEY Warner Bros. REZ BAND LOVE COMES DOWN Capitol STOP WAKE UP JDC VARIOUS ARTISTS STOP THE MADNESS MCA VIOLENT FEMMES CHILDREN OF THE REVOLUTION Warner Bros.

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



## 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.

**BRIAN SETZER**  
**The Knife Feels Like Justice**  
The Knife Feels Like Justice/EMI  
David Warfield & Beth Broday  
Dominic Sena

**JERMAINE JACKSON**  
**I Think It's Love**  
Precious Moments/Arista  
Antony Payne/GASP! Productions  
Andy Morahan

**JERMAINE STEWART**  
**We Don't Have To Take Our Clothes Off**  
Francis Romantic/Arista  
Beth Broday/N. Lee Lacy  
David Fincher

**KING KOBRA**  
**Never Say Die**  
Iron Eagle/Capitol/Tri-Star Pictures  
Tamara Wells/One Heart Productions  
Jack Cole

**SAWYER BROWN**  
**Heart Don't Fall Now**  
Shakin'/Capitol  
Michael Pilot/Overview Productions  
Martin Kahan

**ANNE MURRAY**  
**Now And Forever**  
Something To Talk About/Capitol  
Kris Mathur & Alexi Ometchenko/Pendulum Productions  
Tony Greco

**ANIMATION**  
**I Engineer**  
Strange Behavior/PolyGram  
Fiona O'Mahoney/MGMM  
Nick Morris

**O'CHI BROWN**  
**Whenever You Need Somebody**  
Whenever You Need Somebody/PolyGram  
Vivienne Horne/The Production Line  
Michael Geoghegan

**JUNIOR**  
**Oh Louise**  
Acquired Taste/PolyGram  
Frank Hilton/MGMM  
Dee Trattman

**DIVINYLS**  
**Sleeping Beauty**  
What A Life/Chrysalis  
Philippe Mora/David Hanna Productions  
Philippe Mora

**PAUL HARDCASTLE**  
**Don't Waste My Time**  
Paul Hardcastle/Chrysalis  
Frank Hilton/MGMM  
Dee Trattman

**JANET JACKSON**  
**What Have You Done For Me Lately?**  
Control/A&M  
Nicholas Myers/Aldabra Ltd.  
Ashworth & Jones

**E.G. DAILEY**  
**Say It, Say It**  
Wild Child/A&M  
Winne Fredrikz & Charles Lacy/N. Lee Lacy  
Dominic Sena

**STEVIE NICKS**  
**I Can't Wait**  
Rock A Little/Modern/ATCO  
Rabia Dockroy/Cream Cheese Productions  
Marty Callner

**RAY PARKER JR./HELEN TERRY**  
**One Sunny Day/Dueling Bicycles**  
Quicksilver/Atlantic  
James Ewert/MGMM UK  
Brian Grant

**ANTHRAX**  
**Madhouse**  
Spreading The Disease/Island  
Lynn Statts & Andrea Ambandos/Island Pictures  
Amos Poe

**THE ROLLING STONES**  
**Harlem Shuffle**  
Dirty Works/Columbia  
Chris Vergiss  
Ralph Bakshi

**ROGER DALTREY**  
**Quicksilver Lightening**  
Quicksilver/Atlantic  
Tom Mikel/HKM  
G. Hennman & M. Karbelnikoff

**THE FIRM**  
**All The King's Horses**  
Mean Business/Atlantic  
Aubrey Powell/Aubrey Powell Productions Ltd.  
Peter Christopherson

**DOKKEN**  
**In My Dreams**  
Under Lock And Key/Elektra  
Curt Marvis/The Company  
Wayne Isham

**GRANDMASTER FLASH**  
**Style**  
The Source/Elektra  
Bill Fishman & David Preacher/Ewing/Split Screen Inc.  
Bill Fishman & David Preacher Ewing

**THE TRIPLETS**  
**Translate**  
Break The Silence/Elektra  
Michael Pilot/Aide-de-Camp Inc.  
Julia Heyward

**STEVIE WONDER**  
**Overjoyed**  
In Square Circle/Tamla  
Richard C. Runyon/Richard C. Runyon Design  
Richard C. Runyon

**THE I-TONES**  
**Walk On By**  
I-Tones Music/Rounder Records  
Barry Finnerty/Ram  
Roman Winding, Christian Votava, Ram

### INTERACTIVE CABLE PROGRAM MAKING WAVES

(Continued from page 44)

ble advertising service—a sort of electronic Yellow Pages which utilized still-frame computer graphics. The other was a video programming guide where the viewer could access cable movie schedules, or even film highlights, by punching digits on his phone.

"We tested those," says Robson, "but the enthusiasm wasn't really there. Then, we took what was essentially a dead channel on Miami Cablevision, opened it up as an experiment with the laserdisk and computer equipment, and our modem was filled instantly," he says.

"We have not spent one penny so far on promotion," Peters says. "You'd think at a dollar a call people might think twice before calling, but we've been consistently running at capacity." Peters says an impromptu telephone survey of 1,500 callers out of the "first 10 or 11,000 calls we received," showed the majority of Video Jukebox viewers are professional people with an average age of 30.

"Frankly, we were amazed," says Peters. "We thought it would be mostly kids." Video selections programmed by viewers tend to reflect the older demographic: Jeff Beck's "Ambitious" clip is a favorite, as well as Elton John's "Nikita," and clips by Stevie Nicks and Whitney Houston. However, he notes, there are certain times during the day that rap music is heavily selected. Peters says the only category that is virtually ignored is heavy metal.

Video Jukebox is about to begin promoting itself in several ways. The station is using spots featuring former WSHE DJ Cory James on

MTV, the thrust of the ads being that "on Channel 11, you don't have to wait while a VJ makes the selections." On the Video Jukebox, closes the ad, "You are the VJ."

A second TV spot, also featuring James, announces the formation of a Video Jukebox "VJ Club." A one-time fee of \$50 gives members a code number that enables them to program two videos for the price of one, as well as a club member T-shirt and a subscription to the monthly Video Jukebox newsletter.

Planned promotions include trivia contests, T-shirt giveaways and two contests. The first invites viewers to win a starring role in a commercial with Cory James. The other, aimed at local bands, invites acts to submit their own videos to the channel. After a two-month period, the band with the most frequently selected clip will be awarded a new video produced by Video Jukebox's production team.

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- Stevie Nicks "I Can't Wait"
- Marc Almond "The House Is Haunted"
- Mr. Mister "Kyrie"
- Simple Minds "Sanctify Yourself"
- Fra Lippo Lippi "Shouldn't Have To Be Like That"
- A-Ha "The Sun Always Shines On TV"
- Inxs "What You Need"
- Falco "Jeanny"
- Hipsway "Honeythief"
- Prefab Sprout "Johnny Johnny"
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## AES Stereo TV Conference Set for Chicago Papers, Workshops, Demos—No Exhibit Area

BY STEVEN DUPLER

**NEW YORK** Twenty-three technical papers and a variety of demonstrations and workshops are set for the fourth Audio Engineering Society (AES) international conference, "Stereo Audio Technology for Television and Video."

According to an AES spokesman, the primary goal of the conference is to bring "audio and video professionals up to date on this emerging technology, with an eye on promoting growth through better technical and economic understanding."

In accordance with wishes expressed by exhibitors and attendees at the last international conference, the May 15-18 gathering at the Westin Hotel at O'Hare Airport in Chicago will not feature an exhibit area. Rather, the meet will consist of the following:

- Tutorial and new technology

presentations

- Production cost/benefit analyses

- An analysis of present and required standards

- Research into consumer preferences, and a look at future directions.

Some of the "breakout" demonstration sessions will cover these topics:

- Satellite up and down link stereo audio transmission

- Broadcast television transmitter-receiver linkage

- A live stereo remote demo

- Post-production audio editing, using digital and analog techniques

- A consumer state-of-the-art stereo audio/video playback demo.

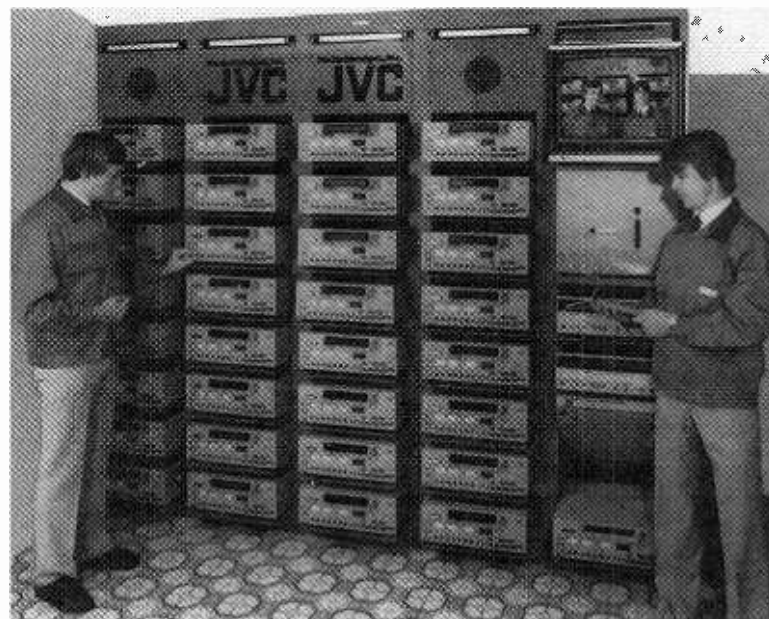
Presenting technical papers throughout the four-day gathering will be a number of industry notables, including Bob Liftin, president of Regent Sound here; Moshe Bar-

cat, president of Modern Video Film in Hollywood, Calif.; Ed Ancona, director of film and tape post-production at NBC in Burbank; David Gray, chief engineer of the Dolby Labs' motion picture division; James Cunningham, president of Studio Technologies in Lincolnwood, Ill.; Almon Clegg, general manager of the Matsushita Technology Center in Secaucus, N.J.; and Murray Allen, president of Universal Recording Corp. in Chicago.

Registration fees are set on a two-tier basis for AES members and non-members. Advance registration (received by April 30) is \$345 for members, \$395 for civilians. On-site enrollment costs \$420 for members and \$470 for non-members.

For additional information, contact conference chairman Robert Schulein at Shure Bros. Inc. in Evanston, Ill., (312) 866-2374, or the AES, at (212) 661-8528.

## Sound Investment



Media Concepts Inc. president Bob Skidmore (left) and general manager Richard Smith check out the new VHS Hi-Fi duplication facility the firm has established at its St. Petersburg, Fla., location. The system is intended for industrial and home video product duplication.

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

**NEW FACE, NEW GEAR:** Metro Studios of Minneapolis, Minn., has acquired a new partner and lots of new equipment. Industry veteran Tom Tucker has joined the facility as a partner and chief engineer—and Metro recently installed \$250,000 worth of hardware, including a new Trident 80B 30x24x24 with 54-returns console, an Otari MTR-90 MKIII 24-track recorder, an automation system, a 3/4-inch video sync system, and new SOTA CF-2000 monitors. Opened last March in the city's Music Alley, Metro was designed by Chris Hus-

**CHOOSING SIDES:** Tape Technology Laboratory of Milan, Italy and TTL USA Inc. of Yonkers, N.Y., are producing a product called the Tape Side Detector that could make life easier for cassette duplicators. Designed to identify the correct position of magnetic tape during loading, the TSD recognizes the oxide and support sides by testing the conductivity differential. TTL says the device does not put any signal on the tape, thus making it useful for blank as well as prerecorded cassettes. It also verifies each cassette and rejects any "B wind" product.

**BOSCH GETS THE GREEN LIGHT:** Toronto, Canada-based Greenlight Video Animation's recent purchase of two additional Bosch FGS-4000 animation systems makes the facility the first anywhere to own three of the Bosch setups. Not surprisingly, Greenlight will also act as a Beta-site for Bosch on software developments for the FGS-4000.

**HIGH VOLUME HI-FI:** Media Concepts Inc., the venerable St. Petersburg, Fla.-based video specialty house, just completed installation of a major VHS Hi-Fi duplication facil-

ity, which the firm claims is "the most sophisticated and largest commercial installation of its kind in the state." Composed of 32 JVC duplication decks, four Mycomp distribution amplifiers, a JVC Time Base Corrector, a Mitsubishi medium resolution monitor, two quality control decks, and a custom remote control system was designed by Media Concepts and fabricated by Buhl Optical of Pittsburgh (see photo).

**ALPHA II—THE SEQUEL:** Richmond, Va.-based Alpha Audio has reopened its Studio II. The room, originally built in 1972, has been gutted, enlarged and completely re-equipped. It's slated primarily for mixing and recording dialog and sound effects, and features a larger control room and studio area as well as a custom built Compact Disc sound effects library. Other new gear includes a custom Quad Eight audio console, UREI 809 Time-Aligned monitors, Otari MTR-10 and MX-5050 recorders, two Yamaha REV-7 digital reverb units, an Orban 424-A stereo limiter, Kepex noise gates, a Symetrix 1-101 telephone patch, a Tascam 122 pro cassette deck, and Crown power amps. The studio was designed and built by Alpha's pro equipment division, and its control room can be connected with tie-lines to allow sharing of equipment throughout the facility.

**SHORT TAKES:** Metromedia Producers Corp. has opted for Ampex 196 one-inch video mastering tape exclusively to transfer, master, and distribute syndicated episodes of "Dynasty."

Master Control Studios in Burbank, Calif., is planning a major upgrading of its facilities this month with the installation of an SSL 4000 Series E console with 52 inputs, the SSL Studio Computer, and Total Recall automation.

Sony of Canada Ltd. has contracted with Master's Workshop in Rexdale, Ontario, to install two 24-track PCM-3324 digital recorders. The studio will become the only 48-track digital capable facility in Canada.

Edited by STEVEN DUPLER

## Audio Track

LOS ANGELES

**CAPITOL RECORDING Studios** is in the midst of a number of major projects. In Studio C, 24-track mixdowns are in progress for Warner Bros. labelmates Miles Davis and George Benson. Producing and engineering both are Tommy Lipuma and Peter Doell, respectively. And in Studio A, a 24-track mixdown for RCA's Eddie Rabbitt is being done by producer Richard Landis and engineer Ed Sacker, assisted by Charlie Paakkari. Finally, Enigma act Agent Orange's new album is undergoing 24-track mixdown with producer/engineer Joe Chiccarelli. Assisting is Steve Himelfarb.

More soundtracking and scoring at **Group IV Recording:** composer Jimmy DiPasquale has been conducting his music for the sound-track to the Taliatfilm II feature, "Rad." Dennis Sands and Andy D'Addario are recording and mixing. Also there, composer Mike Post has been scoring episodes of the "A-Team" and "Hardcastle & McCormick" for Stephen J. Cannell Prods. and "Hill Street Blues" for MTM. D'Addario is engineering, assisted by George Belle.

CBS artist Deniece Williams has been working at **Conway Recording Studio** in Hollywood with producers Jay Gruska and Brad Westering. Mick Guzauski is engineering, aided by Daren Klein. Also there, CBS' Denny Diante recently completed a project with the band Stabilizers. Guzauski was at the board, assisted by Klein and Richard McKernan.

Richard Look and Marc Blatte of Look & Co., composer and producer respectively of the Chrysler jingle, "The Pride Is Back," which was sung by Kenny Rogers, have been signed to work on Rogers' new album. Recording is set for Lion's Share.

Tina Turner recently cut a Pepsi commercial at **Village Recorders.** John Hudson was at the console; Faith Norwick was musical direc-

tor.

NASHVILLE

**RAY CHARLES HAS** been tracking at **Eleven Eleven Sound Studio** with producer Billy Sherrill and engineers Ron Reynolds and Ed Hudson. Also there, David Allan Coe has been recording with Sherrill and the same engineering team.

At **Music Mill,** engineers Marshall Morgan and Paul Goldberg recently completed digital transfers on Ricky Skaggs.

Warner Bros. act the **Forester Sisters** recently recorded backup vocals for the **Bellamy Brothers'** upcoming album at **Emerald Studio.**

NEW YORK

**PRODUCER/COMPOSER Dave Kamien** has been in at **Sound Heights** in Brooklyn recording basic tracks for a new musical version of "Robin Hood." Working with him are his songwriting partner, Nancy Ponder, engineer Vince Traina, and assistants Thomas McGiven and Abdu Malahi.

**The Red Clay Ramblers,** the group which performs onstage in Sam Shepard's play "A Lie Of The Mind," went into **Nola Recording Studio** to cut a 13-song album for Sugar Hill. Release date is set for early April.

OTHER CITIES

**SOUND SUMMIT STUDIO** in Lake Geneva, Wis., is hosting rock act **Pretty Boy.** Engineering is Phil Bonanno, assisted by Jim Bartz. The band and Bonanno are producing.

At **Sigma Sound,** Philadelphia, a number of audio post-production projects were recently completed. First, original music was recorded and post-completed on two TV spots for South Jersey's Courier-Post newspaper. Music was written and produced by John Anthony and

Marc Rubin. Anthony also engineered, assisted by Randy Abrams and Scott MacMinn. Next, audio post was finished for a promo video for Bell Telephone/ISDN, produced by AV Integrators. Abrams engineered again, assisted by Adam Silverman.

**David Thomas'** fourth solo album since Pere Ubu went defunct is called "Monster Walks The Winter Lake." It was produced by Thomas for the Twin Tone label in the U.S. and Rough Trade in the U.K. and Europe at **Suma Recording Studio** in Painesville, Ohio. Sessions were recorded "live" to two-track digital master.

Sacramento, Calif.-based rap-funk producer **Jay King** has been in at **Starlight Studio** in Richmond, Calif., with engineer Carl Herlofson, recording 12-inch singles for **New Choice, the Active Boys, Frost** and **Timex Social Club** for his new Johnny Jay Records.

At **Studio A,** Dearborn Heights, Mich., singer/songwriter **Atanas** has been putting down vocals for his first album for **Double I Productions.** Pat Hand producing, John Jaszcz and Eric Morgeson engineering.

**Midnight Star** has been working on its new Solar Records release at **Fifth Floor Productions** in Cincinnati, Ohio. Reggie Calloway is producing with the band. **Robin Jenny** is behind the board, along with **Jim Krause** and **Gary Platt.**

**Dan Peek,** formerly with Warner Bros. act America, has been working on a solo project at **The Orchard Studio** in Farmington, Mo. **Keith Compton** is at the controls.

**The Killer Whales** finished recording its new album and video at **Sandcastle Recording** in Greenville, S.C. **Rick Sandridge** engineered the unsigned band.

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





**Stones Night Out.** Johnny Copeland, known as "The Texas Twister," had a surprise visitor to his recent shows at New York's Lone Star Cafe—Mick Jagger, seen at right. (Photo: Chuck Pulin).

## Artists Put Service Marks Into Service

### Billy Joel and Charlie Daniels Two Recent Users

BY FRED GOODMAN

NEW YORK Fans of Billy Joel and the Charlie Daniels Band may have been surprised recently to see service mark seals affixed to those artists' names when they appeared on albums or in ads, but it's just another indication that merchandising in the music industry is becoming a high-stakes game of increasing sophistication.

Indeed, entertainment industry attorneys say the practice of seeking federal protection by registering an artist's or group's name is now almost commonplace, though they acknowledge that the service marks are rarely displayed as prominently as they have been by Joel and the Daniels band.

"We're in the process of acquiring service marks for several artists in the music industry," says Jody E. Graham, an associate in the Los Angeles firm of Manatt, Phelps, Rothenberg, Tunney & Phillips. "My sense is that, as the industry becomes more sophisticated, artists are employing more sophisticated business methods, and this is just one of them."

Graham says that it is difficult to estimate how many artists already use their name as a service mark because the mark is not always noted when used in print. "There are a lot of things you don't see because it just looks tacky on an album," she says. "You can't tell if other names have been filed."

Attorney Alan Shulman, a partner in the entertainment firm of Silverman and Shulman, says using the Lanham Trademark Act to register an artist's name as a service mark provides greater rights and remedies when the name is used without permission.

Celebrities may acquire service mark or trademark protection for their name, likeness, or image to gain protection against anyone else using the mark when offering similar services or goods.

Spokesmen at Joel's and Daniels'

management companies say their service marks were acquired as an added protection specifically against bootleg and unlicensed merchandisers.

"Our prime reason was to combat a bootleg T-shirt merchant," says Joe Sullivan of Sound Seventy, the management company for the Charlie Daniels Band. "We went through quite a deal to get federal marshals involved in stopping a group from the Northeast. Eventually, we copyrighted the name as a trademark."

A spokesman for Joel would only say the mark was applied "for merchandising."

While most protection for merchandising of recording artists is afforded under rights of publicity—which give an artist the right to control the commercial value and exploitation of his name, picture, or likeness and controls against their unfair commercial use—a registered trademark provides relief against uses that may not be covered by rights of publicity.

Graham says those reliefs can include treble damages, attorneys' fees, presumption of first use, and presumption of using the mark in foreseeable markets, such as films. "It gives you another legal weapon," she says.

## Live Aid Performance Squashed Reunion Hopes

### Sabbath's 'Seventh Star' Spotlights Iommi

BY ETHLIE ANN VARE

LOS ANGELES Heavy metal progenitors Black Sabbath have released their 14th Warner Bros. album under a slightly changed moniker: The band is now known as "Black Sabbath featuring Tony Iommi." Sabbath manager Don Arden says that this alteration simply recognizes the contributions of the band's sole remaining original member, guitarist Iommi.

"Tony is the brains behind the group now," says Arden, who also manages Air Supply and Lita Ford. "He should be given credit; this is not a joint venture."

According to Iommi, however, the route to the new name was a little more circuitous than that.

"About eight months before we did the Live Aid show, Black Sabbath was going to get back together as the original band," he says. "Ozzy [Osbourne], Geezer [Butler], Bill [Ward], and myself.

"We had a secret meeting in San Diego. Ozzy said, 'We'll get back together, but I've got another album to do.' And we said, 'Fine, then we'll do another album, too.' He said, 'Oh no; don't do another Black Sabbath album without me.' So we said, 'Okay, we'll do solo albums instead.'"

Following the one-shot band reunion at Live Aid, however, the group canceled its plans to reform. "After five minutes, I thought, 'No

way,'" recalls Iommi. "It was like going back 10 years."

So, an album that had already been recorded as Iommi's solo project became the new Black Sabbath release, "Seventh Star." His hired band includes vocalist Glenn Hughes (Deep Purple), drummer Eric Singer (Lita Ford), keyboardist Geoff Nichols (who has been with Sabbath unofficially for five years), and newcomer Dave Spitz on bass.

"Seventh Star" has been garnering good reviews, but in terms of sales, it has lagged considerably behind Osbourne's "Ultimate Sin," released simultaneously.

"I'm not out to compete with Ozzy, by any means," says Iommi. "I'm not concerned with being overshadowed. All I want is to go out and play music; I don't want to do any stunts."

"I started this business of making Ozzy a sensationalist," says Arden, who managed Osbourne when he began his solo career. "I think he's the only artist in the world who can sell albums through sensational publicity. Everybody else has to come off with a great album."

Arden's icy attitude is not surprising in light of the fact that he and Osbourne's current manager, Sharon

Osbourne, are embroiled in a series of bitter lawsuits. Sharon, Ozzy's wife, is also Arden's daughter.

To promote the new release, Black Sabbath has a video—and possibly a single, rare for the band—for the cut "No Stranger To Love." There will also be an arena tour, booked by William Morris, starting this month. Arden says that there has been no resistance on the part of promoters to the changed band name.

There will also be some changes made in the band's usual stage extravaganza. "We'll be using lasers and various effects," says Iommi, "but no pyro, no bombs, no fire. Last time, we nearly blew ourselves up. I want to bring over the music, not the effects."

Black Sabbath—a 20-year veteran of the hard rock wars—intends to remain a force in the rock marketplace.

"In show business, the originators always remain the driving force," says Arden. "The other young groups that have come up—and a lot of them are very dynamic in their own way—are still basically giving their versions of Black Sabbath music. But they fade, and the originators never do. I think our contract is really forever."

## NEW ON THE CHARTS

ROBERT TEPPER

Robert Tepper's debut single, "No Easy Way Out," featured in the movie "Rocky IV," is proving to be a tough contender on the Hot 100. The song is also the title track of Tepper's forthcoming Scotti Bros./CBS album, which is slated for release later this month.

The Baylor, N.J., native started out by performing in local bands, writing his own material. After building experience and a repertoire, Tepper moved to Los Angeles, where he was able to convince Scotti Bros. a&r people of his talents.

Shortly after signing with Scotti Bros., Tepper was asked to write a song for the label's "Rocky IV"

soundtrack by the film's director, Sylvester Stallone.

"No Easy Way Out" was recorded in L.A. with producer Joe Chiccarelli, whose credits include Frank Zappa and Oingo Boingo. Musicians on the album include drummer Myron Grombacker (Pat Benatar) and keyboardist Alan Pasqua (Bob Dylan).

The video for his first single was produced by David Warfield and directed by Dominique Senna. There are no plans for a tour.

Tepper is managed by Number 9 Music, No. 1B, 498 West End Ave., New York, N.Y. 10024, (212) 580-6569.

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## Nickname Laws Studied

NEW YORK Celebrities' proper and group names aren't all the trademark laws protect: American courts even protect nicknames when they become closely associated with a public figure.

In "Merchandising Rights: Legal Protection in the United States," a paper delivered at the International Assn. of Entertainment Lawyers' recent gathering at Midem in Cannes, attorney L. Lee Phillips of the firm Manatt, Phelps, Rothenberg, Tunney & Phillips suggests that at least one well-known recording artist, Bruce Springsteen, is so closely identified with a nickname—The Boss—that a court would likely protect it from use in other areas.

Phillips cites a 1979 case in

which former football player Elroy "Crazy Legs" Hirsch successfully sued a manufacturer of a shaving gel named "Crazy Legs" to stop it from using his trade name. In sustaining Hirsch's claim, the court found infringement because the nickname "Crazy Legs" was used to identify Hirsch in his business, and the unauthorized use of the name could cause a mistaken assumption that Hirsch had endorsed or sponsored the product.

"Under this court's reasoning," writes Phillips, "if a manufacturer were to place 'The Boss' on the label of blue jeans, he would likely be held to violate Bruce Springsteen's trade name."

FRED GOODMAN

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## Special Billboard Review

# Chevrolet Co-Sponsors Drive Aid Spectacle

**KOOL & THE GANG  
JOAN JETT & THE BLACKHEARTS  
NILS LOFGREN  
MICHAEL DES BARRÉS  
DARLENE LOVE  
THE TEXTONES**

Radio City Music Hall, New York  
Tickets: \$22.50 and \$18.50

The idea was noble enough: a benefit concert for the Live Aid Foundation, co-sponsored by Chevrolet (hence the name, Drive Aid), MTV and Radio City Music Hall. Six diverse acts were to be featured, and a Chevrolet IROC 228 Camaro, signed by more than 50 participants in last summer's Live Aid concert, would be given away during intermission.

Basically, that's exactly what took place at Radio City on Feb. 20, though at some points it would have been tempting to rename the event Jive Aid.

The car giveaway, in fact, proved to be one of the highlights of this very long night (about six hours). Eight finalists who had won local radio-related contests in various eastern cities were brought into New York. Each held a key, only one of which would unlock the car doors. The first key didn't work, nor the second... and neither did the eighth! Whoops!

Amid much laughter from the audience and embarrassment on stage, the contestants tried again.

Finally, the key held by 25-year-old Ken Bowser, a computer programmer from Colchester, Conn., turned the lock. If only the bulk of the music had been as much fun.

Opening was the Textones, a Los Angeles power wave band featuring ex-Go-Go Kathy Valentine. The group was enthusiastic enough, but ultimately forgettable.

Next up was Darlene Love, veteran of such Phil Spector-produced '60s hits as "He's A Rebel" and "He's Sure The Boy I Love," both recorded when Love was with the Crystals. While the former was just fine, the latter was rearranged into a slow, mushy ballad—and aged to become the "man" she loves—cheapening the song's impact.

What followed was a travesty. Michael Des Barres, late of Power Station, led a 14-piece band (including ex-Sex Pistol Steve Jones) through some of the blandest drive ever played at Radio City. "Does anyone want their gong banged tonight?" he shrieked. "Yeah," shouted back the Duranies who were out in force expecting advertised guitarist Andy Taylor (who didn't show). "Then let's get it on," explained Des Barres, before leading a sing-along on the T. Rex/Power Station hit "Bang A Gong (Get It On)."

It had been rumored that "Miami Vice" star Don Johnson would make an appearance with Des Bar-



Power Station vocalist Michael Des Barres performs some of his recent hits at "Drive Aid," the benefit concert for African famine relief at New York's Radio City Music Hall. The event also featured Joan Jett, Darlene Love, Kool & the Gang, Nils Lofgren and the Textones. (Photo: Chuck Pulin)

res, but he too was a no-show. No problem—Des Barres' canary yellow jump suit was probably borrowed from the TV star anyway. Des Barres wants badly to be a rock star, yet he exhibited not an iota of originality or charisma as a singer or band leader.

Nils Lofgren was next, the guitarist on leave from the E Street Band. Lofgren brought his own quartet with him, and though his set was less than wonderful, his renditions of "Dr. Feelgood" and "I Came To Dance" brought the show back to earth after what had preceded it.

After a long set change, Joan Jett & the Blackhearts provided the first real excitement of the evening. Occasionally augmented by the four-piece Uptown Horns (as were other acts), Jett confidently led her boys through an electric set of her hits ("I Love Rock'n'Roll" and "Bad Reputation") and numerous early rock covers ("Fun Fun Fun," "Shout," "New Orleans" and "Bird Dog"). She was as inspired and inspirational as ever, and saved the program from terminal drabness.

Finally, after another hour-plus set change, headliners Kool & the Gang exploded onto the stage. Although at least half the audience had departed by then, the group dazzled. Where the previous acts had come out and just played, Kool and company utilized an elaborate set, state-of-the-art lights and special effects, brilliant costuming, slick choreography and song arrangements.

For many youngsters in the white rock crowd, this may have been their first live glimpse of a show by a major black hitmaker. Based on the stunning greatest hits performance they caught, hopefully they'll choose to explore further. That appearance and the worthwhile cause of Live Aid ultimately gave credence to what might otherwise have been a confused parade of sub-stellar rock bands.

JEFF TAMARKIN

**ERIC MARTIN**  
Wolfgang's, San Francisco  
Tickets: \$8

WHEN THE DEBUT Eric Martin Band album got lost in the Elektra Records shake-up a year and a half ago, it looked like a potentially fatal blow for the promising young vocalist. Unable to secure good tour dates, the band broke up, although Martin later that year captured additional notice with his "I Can't Stop the Fire" track on the gold "Teachers" soundtrack.

This may yet turn out to be a story with a happy ending. Since releasing a Capitol album last summer, on which he was backed by various members of the L.A. studio mafia, Martin has assembled a new and very tasty band.

Where the original group was a quartet that hewed pretty squarely to the leather'n'metal mode, the new octet (which includes a saxophone and three female backup vocalists) allows Martin plenty of space to accommodate all the wonderful r&b potential of his vastly matured voice.

Although Martin's haircut, stage energy, and big voice in a skinny body are all suggestive of Rod Stewart, his voice was aptly described by Bob Scaggs (in attendance at this Jan. 31 performance) as "a cross between Gladys Knight and Paul Rodgers"—a voice with plenty of guts and a youthful quality that cuts across the band's arrangements.

The set kicked off in fine fashion with "Eyes Of The World," one of the strongest tunes from the Capitol album. While Martin also offered "Sucker For A Pretty Face" and "Ten Feet Tall" from the Elektra album, as well as a few new efforts, it was tunes such as "Can't Hold On, Can't Let Go" and "Secrets In The Dark" from the newer album that paced the show. Guesting on "Secrets" was Toto's Steve Lukather, who had also played guitar on the album version.

The starstuff continued into the encore, which began with Gregg Rolie singing on "Young Love" and "Can't Go Back"—the two tunes that open his recent Columbia album—and Rolie's former Journey bandmate, guitarist Neal Schon, tearing the roof down on a few followup numbers, including the tune that is easily Martin's best showcase: "These Are the Good Times," from the hit film "Iron Eagle."

JACK McDONOUGH

**THE OUTFIELD**  
The Palace, Los Angeles  
Tickets: \$11.50

NEW AOR STAPLE the Outfield is an anomaly. Its sound is pure American pop, the team's name and the title of its Columbia album ("Play Deep") refer to the all-American sport of baseball—and yet they hail from East London. During their 65-minute set at the Palace on Feb. 23, Outfield did give a few nods to its British background with a singer imitating Sting and a guitarist echoing U2's "The Edge."

But if the Outfield is derivative—and it is—at least it does well by its sources. The act's power pop approach is variously reminiscent of the Babys, Night Ranger, Rick Springfield, and the Raspberries. The tunes sound immediately familiar, being immediately hooky. The main lack in

the team's closely harmonied, chiming-guitared numbers is strong lyrics. Every tune hinges on "I'm blue since she's gone," "How come she left?" or "I think I'll be going now."

A better Sunday night house than one would expect greeted the band enthusiastically. Fans already knew the words to the newcomers' first single, "Say It Isn't So," as well as the hot album track "Your Love." Core trio John Spinks (guitar), Tony Lewis (bass/vocals) and Alan Jackman (drums) were joined onstage by a guest keyboard player and second guitarist, both of whom will accompany the band when it opens the Starship tour.

A lengthy tour should do the Outfield a world of good. Frontman Lewis is embarrassingly stiff in his patter and mannerisms, and the guitarists can use some serious woodshedding. But unhyphenated rock'n'roll is a precious commodity on these shores, and the Outfield may find itself slipping into a comfortable niche with programmers and promoters alike.

ETHLIE ANN VARE

**TROUBLE FUNK**  
The Vic, Chicago  
Tickets: \$12

FIVE MINUTES into Trouble Funk's set, it became apparent that sitting would be impossible. The 10-man go-go crew from Washington, D.C., cranked out such an uncommonly motivating blend of funk, rap and horn-flecked r&b that one's pelvic machinery started up by itself. All over the Vic, seats emptied as new-found go-go fans hit the dancefloor—where Trouble Funk's insistent groove could best be appreciated.

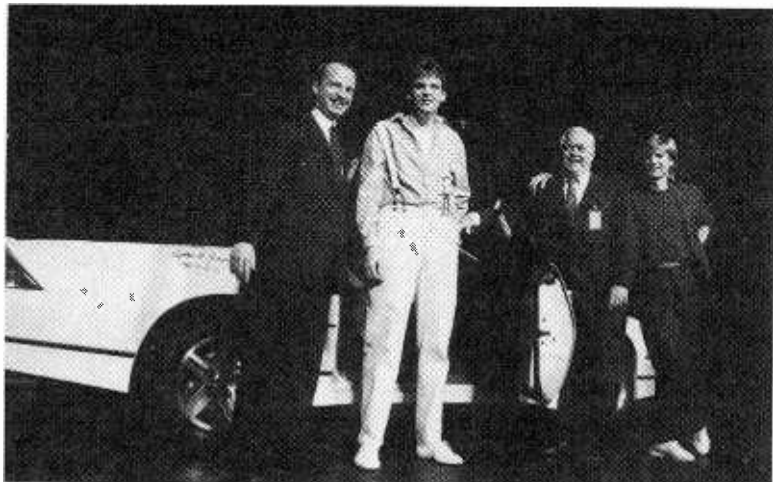
As they were pumping out muscular renditions of band standards "Drop The Bomb" (an early '80s dance hit), "4th Gear," and "Still Smokin'" (from upcoming go-go film "Good To Go"), an unending source of amazement was T-Funk's imperceptible cueing system.

They'd be churning along in a groove for ten minutes, then suddenly break into an extended horn figure, a percussion exercise, a synthesizer freakout—all without any discernible signal from any group member. (They've played so long together, one of the T-Funk crew revealed later, that all it takes is a gesture for the band completely to change gears.)

With almost a dozen people onstage, there was plenty to keep one's eyes occupied. Most often, the focal points were bassist/lead vocalist "Big Tony" Fisher, a beefy, imposing figure; his coonskin-capped cousin Taylor Reed, who handled trumpet, keyboards and lead vocals; and Reed's brother Robert, who manned guitar, keyboards and lead vocals (he's also T-Funk's main writer/arranger).

Trouble Funk's trusty groove got to sounding a bit samey at times, but throughout the kinetic set, it's doubtful there was a stationary hip bone in the house.

MOIRA McCORMICK  
(Continued on next page)



Chevrolet national marketing manager Thomas R. Mason, left, joins the Chevrolet Sweepstakes grand prize winner Ken Bowser on stage at Radio City Music Hall during the Drive Aid benefit concert. Bowser won the IROC Z28 Camaro autographed by 50 artists at the Live Aid concert in Philadelphia last summer. Chevrolet eastern area marketing manager Bill Gerrard and MTV VJ Alan Hunter, far right, look on. (Photo: Chuck Pulin)

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## TALENT IN ACTION

(Continued from preceding page)

**JOHN LEE HOOKER**  
**ROBERT CRAY**

Storyville Jazz Hall, New Orleans  
Tickets: \$7

**JOHN LEE HOOKER** has long been acknowledged as a blues legend. His many innovative recordings stand as monuments of the modern blues era. It is for this reason that Hooker's appearance here Feb. 4 was such a disappointment.

Although stark simplicity has been Hooker's signature, his back-up group, the Coast to Coast Blues Band, proved to be a loud and abrasive rock/boogie unit. What's the point of backing a Delta blues man with overamplified guitar, electric bass, drums, and a saxophone?

Before the Coast Blues Band completed its drawn-out warmup, it became apparent that subtlety wouldn't be one of its strong points. Unfortunately, the crashing and banging didn't decrease upon Hooker's entrance. His opening song seemed to consist of mere mumblings and verses of some of his songs, barely audible through the wall of decibels.

Of the few songs worth mentioning, "Maudie" and "Boom, Boom" were at least recognizable, with Hooker showing traces of his past glories. But songs like "Stormy Monday" and "One Scotch, One Bourbon, One Beer" sounded as if Hooker was singing one song and the band playing something else all together. Hooker's standby, "Boogie Children," concluded the evening, with Hooker all but drowned out in a clash of instrumentation.

Opening the show was the Robert Cray Band, who are being touted as the spearhead behind the development of contemporary blues. Indeed, Cray has generated more positive press than any other blues musician in the last decade. Compared to the shambles of Hooker's set, Cray's performance was like sight being restored to a blind man.

Cray designed most of the set around material from his two excellent albums on the Hightone label. "Bad Influence" and "False Accusations," the titles of songs and the albums, drew the strongest audience response, and most of the full house seemed familiar with his work.

Cray's forte is mid-tempo material played in minor keys. Not afraid to jump in and out of the bounds of strict blues structure, Cray effectively utilized his telling voice and melodic guitar work, which blended well with Richard Cousin's funk-influenced bass lines.

Pacing the hour-long set perfectly, Cray built the tension until you could practically cut it with a knife. His rapport with the other three members of the band was nearly flawless and obviously quite natural.

JEFF HANNUSCH

**ADRIAN BELEW & THE BEARS**  
**THE GRAPHIC**  
The Vic, Chicago  
Tickets: \$12.50

**YOU THINK** you've seen it all, especially in the category of American guitar bands, and then along comes Adrian Belew to knock the wheels off your appercept. Belew & the Bears' set here on Feb. 22 was so fresh, joyful and wild that witnessing it was like watching the genre



**Glass Houses.** Phillip Glass makes a rare appearance at the Palladium in New York at a fund-raising dinner for the Great Peace March. (Photo: Chuck Pulin)

being reinvented.

Belew, a native of downstate Champaign, Ill., is a superbly inventive guitarist with impeccable avant garde credentials, having toured and recorded with Talking Heads, King Crimson, and Laurie Anderson, among others. He's done some solo work but is currently without a label.

At the Vic, the Bears somehow managed to make deceptively simple pop songs sound revolutionary. The team's approach wasn't the least bit revisionist; there were no overtones of Beatles and Byrds—the two standard touchstones for most '80s guitar-based pop. Instead, the Bears fashioned solid hooks, pithy lyrics, and the athletic interplay of double-lead vocals into a powerful, celebratory whole.

Another substantial plus was the act's onstage demeanor, which was devoid of sullenness, posing, or pretension of any kind. Belew has always been something of a lovable loon onstage and his cheery good humor meshed perfectly with the aggressively outgoing stance of second guitarist/vocalist Rob Fetters. With drummer Chris Arduser and bassist Bob Nyswonger, the Bears was as formidable a unit as the football team they weren't named for.

Belew's angular, tangential guitar work was pretty much subsumed in the overall structure of the Bears songs, but when he did cut loose it was a pleasure. Highlights of the set included "None Of The Above," a tongue-in-cheek lament over his lack of star status; "Raining," a minimalist raveup included in Laurie Anderson's upcoming movie; "Momur," a scary/funny tale of metamorphosis; and about 20 others. Somebody sign these guys, quick.

Opening the show was the Graphic, a four-piece pop band from North Carolina whose 1984 EP "People In Glass" (on the now-defunct Dolphin label) was one of the year's finest, and whose intriguing set was highlighted by the cognac-smooth contralto of lead vocalist Treva Spontaine.

MOIRA McCORMICK

**AB**  
Amusement Business

# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAT BENATAR THE ALARM	Meadowlands Arena East Rutherford, N.J.	Feb. 23	\$271,333 \$15.50/\$13.50	19,485 sellout	Monarch Entertainment Bureau
LOVERBOY THE HOOTERS	Meadowlands Arena East Rutherford, N.J.	Feb. 14	\$218,985 \$15.50/\$13.50	15,570 15,900	Monarch Entertainment Bureau
FOUR TOPS THE TEMPTATIONS	Front Row Theater Cleveland, Ohio	Feb. 14-16	\$202,826 \$13.75	14,751 15,980 five shows/four sellouts	In-House
AEROSMITH Y & T	Reunion Arena Dallas	Feb. 20	\$192,622 \$17.25	13,642 13,967	Feyline Presents
HEART AUTOGRAPH	Baltimore (Md.) Civic Center	Feb. 22	\$191,501 \$14.50	13,479 sellout	Cellar Door Prods.
ZZ TOP JIMMY BARNES	Univ. of Tennessee Arena Chattanooga	Feb. 23	\$177,105 \$15	12,000 sellout	Alex Cooley/Southern Promotions
JOHN COUGAR MELLENCAMP	The Summit Houston	Feb. 19	\$162,825 \$15	11,320 12,604	Pace Concerts
STEVIE RAY VAUGHAN THE FABULOUS THUNDERBIRDS	Royal Oak (Mich.) Music Theater	Feb. 12-14	\$158,496 \$16	9,906 six sellouts	Brass Ring Prods.
AEROSMITH Y & T	The Summit Houston	Feb. 21	\$142,790 \$15.15	10,030 11,000	Feyline Presents/Jam Prods.
LOVERBOY THE HOOTERS	Providence (R.I.) Civic Center	Feb. 22	\$136,316 \$14.50/\$13.50	9,659 10,100	Frank J. Russo
LOVERBOY JOE LYNNE TURNER	The Spectrum Philadelphia	Feb. 16	\$131,390 \$14.50/\$13.50	9,557 15,300	Electric Factory Concerts/Beaver Prods.
HEART AUTOGRAPH	Centennial Hall Univ. of Toledo (Ohio)	Feb. 15	\$122,598 \$14	8,900 8,980	Belkin Prods.
MERLE HAGGARD THE JUDDS	The Fox Theater St. Louis, Mo.	Feb. 21-22	\$115,359 \$17.50/\$16.50	7,049 8,900	Contemporary Prods.
LOVERBOY THE HOOTERS	Rochester (N.Y.) War Memorial	Feb. 17	\$113,338 \$14.50/\$13.50	8,528 10,200	Monarch Entertainment Bureau/John Scher Presents
CONWAY TWITTY JOHN SCHNEIDER JOHNNY RUSSELL	Patriot Center George Mason Univ. Fairfax, Va.	Feb. 15	\$112,803 \$14.25	8,200 sellout	Jayson Promotions/Music Center Prods.
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Richmond (Va.) Coliseum	Feb. 14	\$111,527 \$13	8,906 11,787	Kaleidoscope Prods.
LOVERBOY THE HOOTERS	Glens Falls, (N.Y.) Civic Center	Feb. 18	\$105,232 \$13.50	8,114 sellout	Monarch Entertainment Bureau
HEART AUTOGRAPH	Ft. Wayne (Ind.) Coliseum	Feb. 18	\$94,095 \$13.50	6,970 9,000	Sunshine Promotions
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Baltimore (Md.) Civic Center	Feb. 16	\$90,274 \$14.50/\$12.50	6,752 7,684	In-House
DAVID COPPERFIELD	Music Hall Dallas	Feb. 16	\$85,513 \$20.50/\$16/\$10	5,089 6,840	Pace Theatrical Group
KISS W.A.S.P.	Lloyd Noble Center Univ. of Oklahoma Norman	Feb. 21	\$83,328 \$14	6,016 sellout	Contemporary Prods.
OAK RIDGE BOYS WILLIAMS & REE	Indian Field House Arkansas State Univ. Jonesboro, Ark.	Feb. 22	\$82,905 \$15/\$12/\$11	3,500 sellout	Arkansas State Univ. Student Union Board/Jerry Bentley Prods.
THE HOWARD STERN SHOW ROBIN QUIVERS FRED MORRIS PIG VOMIT	The Ritz New York	Feb. 13-14	\$81,375 \$17.50/\$15.50	4,722 three sellouts	Monarch Entertainment Bureau/John Scher Presents
NIGHT RANGER JOE LYNNE TURNER	Bayfront Center St. Petersburg, Fla.	Feb. 20	\$71,268 \$14.50	5,138 6,000	Fantasma Prods.
DAVID COPPERFIELD	Majestic Theater San Antonio, Texas	Feb. 15	\$70,807 \$17.50/\$15.50	4,822 4,972	Pace Theatrical Group
THE TEMPTATIONS FOUR TOPS	Grand Ole Opry House Nashville	Feb. 23	\$67,903 \$16.50/\$13.50	4,424 sellout	Sound Seventy Prods.
TWISTED SISTER DOKKEN TARZEN	Reunion Arena Dallas	Feb. 10	\$62,312 \$14.46	3,842 9,663	Stone City Attractions
ANNE MURRAY	Lakefront Arena New Orleans	Feb. 21	\$61,440 \$15/\$14	4,296 6,100	Frank J. Russo
REVEEN THE IMPOSSIBILIST	The Royal Theater Victoria, B.C.	Feb. 5-10	\$61,420 (\$76,776 Canadian) \$12.75/\$10.25/\$7.75	6,500 8,000 two sellouts	In-House
STARSHIP OUTFIELD	Jackson County Expo Hall Medford, Ore.	Feb. 14	\$61,025 \$12.50	4,882 5,000	Double Tee Promotions
ANNE MURRAY	Dallas (Texas) Convention Center Arena	Feb. 23	\$60,456 \$16.50	3,664 4,925	Frank J. Russo
CONWAY TWITTY JOHN SCHNEIDER JOHNNY RUSSELL	Mosque Auditorium Richmond, Va.	Feb. 16	\$58,725 \$12.50	4,698 7,334	Jayson Promotions
CONWAY TWITTY JOHN SCHNEIDER JOHNNY RUSSELL	Hersheypark Arena Hershey, Pa.	Feb. 13	\$57,150 \$12.50	4,572 6,106	Jayson Promotions
ANNE MURRAY	Frank Erwin Center Univ. of Texas Austin	Feb. 24	\$55,629 \$14/\$13.50	4,013 6,431	Frank J. Russo
TWISTED SISTER DOKKEN TARZEN	San Antonio (Texas) Convention Center	Feb. 9	\$53,849 \$12.50/\$12	4,316 4,531	Stone City Attractions
JOHN KAY & STEPPENWOLF GUESS WHO	Boutwell Auditorium Birmingham, Ala.	Feb. 21	\$52,476 \$12	4,450 sellout	New Era Prods.
DAVID COPPERFIELD	Julie Rogers Theater Beaumont (Texas) Civic Center	Feb. 14	\$52,317 \$17.50/\$15.50	3,237 two sellouts	In-House
BACHMAN TURNER OVERDRIVE	Westport Playhouse St. Louis, Mo.	Feb. 15-18	\$51,205 \$13.25	3,992 four sellouts	Contemporary Prods.
DAVID COPPERFIELD	Shreveport (La.) Civic Center Theater	Feb. 12	\$48,155 \$17.50	2,992 3,530 two shows	Festival Ventures
STARSHIP OUTFIELD	Portland (Ore.) Civic Auditorium	Feb. 13	\$44,784 \$16/\$14	2,863 sellout	Double Tee Promotions

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**Morris Meets Music Row.** Gary Morris, center, celebrates his TV stardom on "The Colbys" and his No. 1 duet with Crystal Gayle, "Makin' Up For Lost Time," with Nashville's Music Row well-wishers. From left are Tim Wipperman, Warner Bros. Music's vice president/general manager; Eve Vaupel, ASCAP publicist; Libby Hurley, CBS artist; and Connie Bradley, ASCAP's Southern regional executive director.

## Nashville Relying More on Direct Marketing Multirecord Sets Prove Big Sellers

BY EDWARD MORRIS

NASHVILLE There has been an increase in direct marketing of records by Nashville companies during the past year, even though per-inquiry spots (PIs) on television are harder to get and, some say, less reliable and less cost-efficient than scheduled spots. For most of the companies, country music continues to be the best-selling format.

As the market becomes saturated with product, the companies are routinely going to multirecord titles and pushing the price beyond the once-common \$10 limit.

Sheri Millman, who heads direct marketing for Gusto Records, esti-

mates that the label has 15 active multiple-album titles. Although she declines to give exact figures, she says sales of "several hundred thousand are not unusual" for a multirecord package. One of the strongest, she says, is the five-record "Country Stars On LP" set, now in its third year.

### 'PIs are continually difficult to get'

At Gusto, single-record albums go for \$9.95, while five-record packages sell for \$19.95. Occasionally Gusto does print advertising, Millman says. PIs, she adds, are "continually more difficult to get." Gusto compiles its albums from its extensive master-tape holdings.

B&J Records, less than a year old, has had its best sales with two two-record Eddy Arnold sets:

"Songs That Touch The Heart," produced especially for the B&J label, and "Most Loved Hits," songs leased from Arnold's former label, RCA. Both packages sell for \$12.98 each.

The company is also offering, for \$9.98, a two-record Sheb Wooley collection, "Wild And Wooley." Compiled and repackaged from leased masters, the set packs the two records into one jacket. It is also available on a double-length cassette. B&J's current project, according to spokesman Norm Anderson, is "Ireland's John MacNally," a collection of Irish and "inspirational" songs.

Anderson concurs with Millman on the shortage of PIs and adds, "They're less favorable for us to want, too, because the stations preempt us so fast." He says B&J is buying some spots through a Brooklyn, N.Y., company set up to purchase TV time collectively for di-

(Continued on page 55)

# NASHVILLE SCENE

by Kip Kirby



**LARRY BUTLER**, who just weeks ago celebrated his new publishing company's first No. 1 single with George Strait's "The Chair," is in critical condition at a Nashville hospital, battling against pneumonia and pleurisy.

So serious is the pneumonia that at one point, Butler's lungs collapsed and his heart stopped. Medics gave him instant CPR, which saved his life—but crushed his diaphragm and resulted in further surgery.

As we go to press, Butler's office reports that the producer is still in intensive care and on a respirator, but is now showing signs of awareness and activity. Doctors are optimistic that he will make a full recovery, though they say it will be a long process. Butler is expected to remain hospitalized for at least a month.

The great comeback his career is making since he returned to Nashville more than a year ago ought to be helping his recovery. In addition to overseeing Larry Butler Music Group's staff writers **Dean Dillon**, **Mickey Newbury**, and others, he also produces **Newbury** and the **Marshall Tucker Band**.

In the offing is an album he will be producing with the **Whites** for MCA/Curb. And underscoring Butler's own writing abilities is his composition, "What You'll Do When I'm Gone," on the new **Waylon Jennings** MCA debut album.

Well-wishers who want to get their messages to

### Larry Butler is critical, but moving toward recovery

Butler should contact him through the Larry Butler Music Group, P.O. Box 121318, Nashville, Tenn. 37212. Or you can leave a phone get-well by calling (615) 327-3200.

**VETERAN INDEPENDENT** promotion executive **Gene Hughes** reports that he's predicting an upswing in 1986 for new country artists trying to break onto national airplay lists. Hughes spent much of 1985 working with acts like **Restless Heart**, the **Forester Sisters**, **Randy Travis**, **Chance**, **Tari Hensley**—and **Adam Baker**, whose indie single on Avista Records is showing chart promise.

Hughes, you may remember, enjoyed a stint as national vice president of promotion at MCA Nashville before deciding that for him, the independent life was more exciting. Today, Hughes' client list looks like a who's who, with a long string of No. 1s mixed in. Don't be fooled by the "sale" sign in front of Hughes' building—it's sold, but he's still a tenant and working those phones. So don't go changing your Rolodexes.

**RENOWNED CARICATURIST** **Al Hirschfeld** is doing a special drawing of the **Oak Ridge Boys** for the group's March 21-22 Radio City Music Hall appearance. He used the occasion to point out to **William Lee Golden** his, uh, uncanny resemblance to the biblical character Methuselah. (Though Golden, of course, has some 900 years to go before he'll rival Methuselah for birthdays.)

Anyway, Hirschfeld's original drawing will go on display at the Margo Feiden Galleries in Manhattan. The Oak Ridge Boys are hoping to sell some 350 limited-edition etchings with the proceeds going to Feed The Children, their endorsed charity. Another 5,000 posters of the Hirschfeld sketch will be available for purchase in conjunction with the Radio City dates.

The Boys' latest album, "Seasons," will find the band embarking on a 98-city U.S. tour this year. The Oaks also unveiled its new stage show at the Opry House a couple of weeks ago for a dress rehearsal audience. On the new album will be original songs written by group members **Joe Bonsall** and **Duane Allen**.

**Janie Fricke** got her start through voice-overs. And she still does one now and then. Fricke's been tapped by 7-Up as the its new musical voice for its spring television commercial campaign. She'll be heard singing un-cola praises in a series of 30- and 60-second spots beginning this spring.

**John Schneider**, **Reba McEntire**, and **Mac Davis** will be the hosts for this year's 21st annual **Academy of Country Music Awards Show** Monday, April 14. Once again, the two-hour telecast will emanate live from Knott's Berry Farm in Buena Park, Calif.

**Wayne Massey** made his debut on **Wheeling, W. Va.'s Jamboree U.S.A.** last Saturday night with his wife and singing partner, **Charly McClain**. Massey, a one-time cast member of TV's "One Life To Live" soap, is enjoying new success as a country performer. "When Love Is Right," their duet album, has just been released by Epic.

**Sawyer Brown**, who leaped to stardom through 1984 "Star Search" appearances, recently returned to Los Angeles to tape the "Star Search Alumni Show." The special edition will air May 17 nationwide with winners from its first two seasons performing.

**COUNTRY IN THE CARIBBEAN:** ZGBC Radio (that's 1060 AM, if you're fiddling with the dial) reaches nine countries with a population of more than five million people—although only 748,000 speak English. But ZGBC wants to do its part to help introduce new country (and gospel) acts. So if you've got a new artist you'd like exposed in the Caribbean, send your act's record to program director **Vic Zack** at 444 Brickell Ave., Suite 51-194, Miami, Fla. 33131-2492. It will be

(Continued on page 56)

## FarmAid 2 Is Planned

NASHVILLE It won't be June 1 and it won't be at Yankee Stadium—but there will definitely be a FarmAid followup.

**Tony Conway**, vice president of **Buddy Lee Attractions**, which promoted and produced the first FarmAid benefit last September, says that there is "early discussion" underway to combine **Willie Nelson's** annual Fourth of July Picnic in Austin with a second FarmAid concert.

A possible site would be the **Univ. of Texas' Memorial Stadium**, which holds about 85,000 people, more than attended the original FarmAid at the **Univ. of Illinois** in Champaign.

There's also talk of a special FarmAid concert in late September or early October at **Radio City**

**Music Hall** in Manhattan. This would be a high-price ticket, with **Willie Nelson** and **James Cagney** coordinating the event.

**Conway** emphasizes that nothing specific has been set. "We don't want people thinking that there will be a 'FarmAid 2' just like the first one, although that might still happen," he says.

"Right now, **Willie** wants to combine his Fourth of July show, with all proceeds going to benefit FarmAid. We aren't sure yet exactly how it will be billed," **Conway** says.

Ticket prices for the proposed **Radio City Music Hall** date could run as high as \$500, according to **Conway**. "It would be an exclusive situation, maybe like 'Night of 100 Stars'."

KIP KIRBY

FOR WEEK ENDING MARCH 8, 1986

## Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED				NEW	TOTAL
130 REPORTERS				ADDS	ON
<b>RONNIE MILSAP</b>	HAPPY, HAPPY BIRTHDAY BABY	RCA		72	77
<b>NITTY GRITTY</b>	PARTNERS BROTHERS & FRIENDS	WARNER BROS.		34	91
<b>CONWAY TWITTY</b>	YOU'LL NEVER KNOW	WARNER BROS.		25	71
<b>GENE WATSON</b>	CARMEN	EPIC		21	66
<b>DWIGHT YOAKAM</b>	HONKY TONK MAN	REPRISE		21	49

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
54 REPORTERS				REPORTING
<b>SAWYER BROWN</b>	HEART DON'T FALL NOW	CAPITOL/CURB		22
<b>THE BELLAMY BROTHERS</b>	FEELIN' THE FEELIN'	MCA/CURB		22
<b>MERLE HAGGARD</b>	I HAD A BEAUTIFUL TIME	EPIC		21
<b>EARL THOMAS CONLEY</b>	ONCE IN A BLUE MOON	RCA		13
<b>THE JUDDS</b>	GRANDPA	RCA/CURB		9

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# A HOT HAND OF HITS

FROM



## THE STATLERS



BETTER AND BETTER WITH THEIR LATEST HIT "SWEETER AND SWEETER."

22 RR

17 BB

★ 28 CB

## THE EVERLY BROTHERS



AS FRESH AND NEW AS TODAY WITH THEIR NEWEST SINGLE "BORN YESTERDAY."

61 BB

★ 70 CB

## THE MAINES BROTHERS BAND

THE BOYS ARE BACK WITH "DANGER ZONE."



## TARI HENSLEY

YES, YOU WILL LOVE "OH YES I CAN," HER BRIGHT NEW SINGLE.



## CHANCE

"I NEED SOME GOOD NEWS BAD." A SURE THING FROM CHANCE.



## KATHY MATTEA

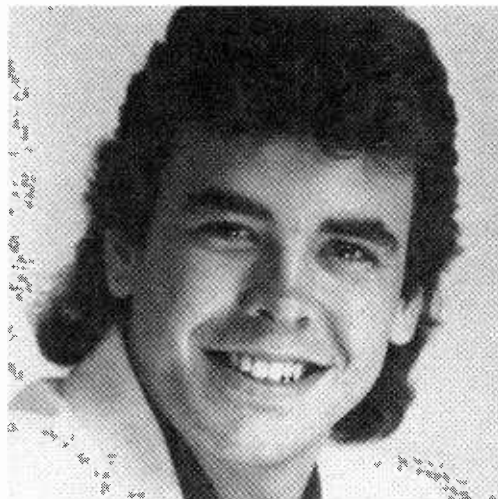
YOU'LL LOVE "LOVE AT THE FIVE AND DIME," KATHY'S EXCITING NEW HIT.



And coming soon - Donna Fargo, Johnny Paycheck, The Wrays and much, much, more!

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# ADAM BAKER "IN LOVE WITH HER"

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on Avista Records is **HAPPENING!**

Billboard - 55\*  
Cashbox - 59\* (#1 Independent)  
Radio and Records - New and  
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**AVISTA RECORDS**

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Distributed by Nationwide Sound Distributors (615) 385-2704

FOR WEEK ENDING MARCH 8, 1986

Billboard

# TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	4	23	DAN SEALS EMI-AMERICA ST-17166 (8.98) 1 week at No. One	WON'T BE BLUE ANYMORE
2	3	5	21	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
3	1	2	16	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
4	5	8	19	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
5	9	9	16	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
6	7	7	21	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
7	4	3	16	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
8	20	—	2	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
9	10	13	26	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
10	11	10	21	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
11	14	18	5	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
12	6	1	21	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
13	8	6	25	EXILE EPIC FE40000	HANG ON TO YOUR HEART
14	12	12	15	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
15	13	11	18	KENNY ROGERS ● RCA AJL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
16	15	14	23	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
17	17	17	41	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
18	18	15	18	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
19	16	16	30	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
20	21	20	36	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
21	23	23	27	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
22	25	25	42	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
23	24	22	55	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
24	19	19	50	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
25	22	21	25	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
26	27	29	22	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
27	26	26	43	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
28	65	—	2	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
29	41	50	41	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
30	28	28	33	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
31	29	30	68	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
32	32	36	8	GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
33	33	33	15	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
34	30	24	43	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
35	36	34	11	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
36	31	27	15	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
37	34	32	14	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
38	40	31	21	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	43	14	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
40	38	37	34	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
41	35	35	12	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
42	37	40	99	ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
43	43	49	34	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
44	45	44	29	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
45	44	38	13	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
46	49	41	19	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
47	48	58	20	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
48	46	45	40	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
49	47	46	208	ALABAMA ▲ <sup>3</sup> RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
50	51	48	155	ALABAMA ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
51	53	—	11	DAVID ALLAN COE COLUMBIA FC 40195	UNCHAINED
52	42	42	33	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
53	56	64	207	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
54	57	63	409	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
55	66	53	12	ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
56	55	52	233	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
57	54	55	95	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
58	50	47	47	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
59	62	69	17	VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
60	63	—	88	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
61	59	59	6	THE KENDALLS MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO...AND ALL THE HITS
62	NEW ▶			REBA MCENTIRE MCA 5691 (8.98)	WHOEVER'S IN NEW ENGLAND
63	NEW ▶			DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
64	64	—	2	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
65	NEW ▶			CHANCE MERCURY 826 029-1/POLYGRAM (8.98)	CHANCE
66	71	67	37	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
67	68	56	8	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
68	67	68	31	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
69	58	60	42	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
70	75	66	47	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
71	72	65	12	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
72	52	39	17	JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
73	60	51	18	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
74	61	54	25	NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
75	70	61	69	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2

○ 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.

# Two for One

## AND ONE'S ON THE WAY!



Country's hot new duo, **Charly McClain and Wayne Massey**, have that magic touch!

Their first two singles, "With Just One Look In Your Eyes" and "You Are My Music, You Are My Song" both shot into the Top 10.

Now, with a great debut album, and their most powerful single to date—the brand new "**When It's Down To Me And You**"—this is one twosome you'll be able to count on for years to come!

### CHARLY McCLAIN & WAYNE MASSEY, "WHEN LOVE IS RIGHT"

ON *Epic* RECORDS AND CASSETTES.

(FE 40249)

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## "SUKIYAKI (My First Lonely Night)"

**BOOTS CLEMENTS** - West Records #W-719

Thanks to the following Country Radio Stations for all of your support and airplay (and to those we have not heard from yet)

KRKT-FM	KOFE	KOAK	KHOS	WACO
KRDR	KUMA	KJBC	WSNO	WNBS
KFGO	KIHR	KIKZ	WIXL	KWRW-FM
KEED	KMIX	KSEM	WMML	KBAL
KRWQ	KYKX	KPQX	WVAM	Musi-Mation Total Service Programming
KVCK	KLBM	KPAR	WAMG	
KRAK	KHSL	KIML	WJJT	
KBOW	KSOP	KMAQ-FM	WMTZ	
KGCX	KANI	KBRB	WLKN	
KZIQ	KDHN	KBLT	WIST	
KTIP	KWMC	WNBG	WDEH	
KVAC	KIKT	KVLL	WHUB	
KLLM-FM	KTAE	WJAG	WCMX	
KIGO	KDEO	KVRN	WJJM	
KCTI	KRRR	WCLO-FM	WVFC	
KLIX	KTOM	KICE-FM	KJUN	
KROP	KVEG	KFAT-FM	WANO	
WBNL	WKDO	WPRE	KCES	

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# Country

## AGENDA SET FOR RADIO EVENT

**NASHVILLE** The 17th Annual Country Radio Seminar takes place here Thursday-Saturday (6-8). The meet is designed to accommodate the interests of all country radio professionals. For information contact Frank Mull at (615) 327-4488.

### Thursday, March 6

11:00 a.m. Registration begins at Opryland Hotel. Exhibition Hall in "Ryman A" on lower level opens for registrants; will close at 6 p.m. 2:30 to 3:30 p.m. "Who In The Hell Are They?" a MIPS panel moderated by CBS Records vice president Rick Blackburn. 3:30 to 5:30 p.m. "Research: Gospel Or Guide?" a MIPS panel moderated by Rick Blackburn. 7:30 to 10:30 p.m. Artist/attendee welcoming reception, the Washington Room.

### Friday, March 7

8:45 a.m. Opening remarks by Mike Oatman, CRS president, and Susan Storm, agenda chairperson. 9:00 a.m. Keynote address by Sam Phillips, founder of Sun Records. 9:30 a.m. "Self-Image Psychology And Your Goals," a workshop by Mike McCaffrey of Mike McCaffrey and Associates; introduction by Rusty Reynolds of Osburn-Reynolds Radio. "Ratings: Arbitron And Birch," a panel moderated by Carl Becker, WAJR, and Larry Daniels, KNIX. 10:30 a.m. "Music In Advertising: The Creative Process," a MIPS panel mod-

erated by Ralph Rydholm, Ted Bates Co. 11:30 a.m. "Air Personalities: How To Find Them And Build Them," moderated by Johnny Biggs, ABC/Watermark. 12:30 p.m. Luncheon presented by Ron Martin and Gene Weed, Academy of Country Music. 2:00 p.m. "Country Programming Is Our Product," a workshop conducted by Dr. Roger Blackwell, Ohio State Univ.; introduction by Erica Farber, INTEREP. "Your Questions On Selling Country Radio," moderated by Tim Wilson, WAXX. 3:00 to 4:00 p.m. "Promotions With Proof," moderated by Bob Young, WXTU. 4:00 to 5:00 p.m. "New Technology: Demonstrations And Discussions," moderated by Johnny Rosen, Fanta Sound, Nashville. 6:00 to 10:00 p.m. "Rap Room," moderated by Dan Halyburton, KPLX; sponsored by ABC/Watermark. Artist/radio taping sessions, the Memphis Room.

### Saturday, March 8

7:00 to 8:30 a.m. Continental breakfast. Exhibition hall opens. 9:00 a.m. Keynote address by Jack Clements, president of Mutual Radio Network. 9:30 a.m. "Developing A Marketing Plan," a workshop moderated by Dr. Steven E. Permut, Yale Univ.; introduction by Dan Halyburton. "Information Programming On Country Radio Stations," a panel moderated by

Barry Mardit, WWWW. 11:00 a.m. to 12:30 p.m. "Things You Should Know Even If You Have An Attorney" by Prof. James Albert, Drake Univ.; introduction by Tom Miller, WWVA. 12:30 p.m. Luncheon presentation by Avet Anderson of Wranger Brand Marketing and Barbara Paul of The Vail Group. 2:00 p.m. "Management: How To Get Along With People," a workshop by Dr. Harles E. Cone; introduction by Chuck Morkri, WTSO. "The Radio Doctor Panel: Winners Only," a workshop moderated by Curt Brown, KTTS. 3:00 p.m. "The Nashville Sound: The Next Ten Years," a MIPS session moderated by producer/publisher Tom Collins, Tom Collins Music. 4:00 p.m. "The Future Of Country Radio: Whose Responsibility Is It, Anyway?" moderated by Lori Pinkerton, MJI Broadcasting. "Pinkard & Bowden Put On The Country Commercials Review," a look at creative ideas for television advertising; this is a 30-minute panel hosted by Erica Farber. 6:45 p.m. Cash bar & cocktail reception. 8:00 to 11:30 p.m. New Faces Banquet & Show; performers include T. Graham Brown, the Forester Sisters, Nicolette Larson, Robin Lee, the Maines Brothers Band, Restless Heart, Judy Rodman, Billy Joe Royal, Marty Stuart, and Randy Travis.



**The First Sound Of Spring  
Robin's "I'll Take  
Your Love Any-  
time"** # EV 1039

**A Breath Of Fresh  
Country Air From Her  
Debut Evergreen Album  
"Robin Lee."** # EV 1001

Look For Robin On  
The CRS New Faces Show

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## DIRECT MARKETING

(Continued from page 50)

rect-marketing labels.

B&J's print ads have been placed in Music City News, a monthly country music fan magazine, and in American Trucker. Anderson says his TV spots are two minutes long and cost between \$5,000 and \$10,000 to produce.

All the albums for Merinet Music, a cooperative venture between Merit Music and The Nashville Network, are specially produced for the label. Merinet's Al Hinson says that "90% of our songs are brand new." The use of unfamiliar material is rare in direct-marketing packages and may help account for the fact that Merinet's first project, a \$9.95 album by Tom Grant, has sold only about 7,000 copies since the company made its debut last June.

Next up for Merinet, Hinson says, are \$9.95 packages by Grand Ole Opry member Jack Greene and the Southern gospel supergroup, Masters V. The Greene collection will contain 11 new songs, and the Masters V album will be, according to Hinson, "a gospel collage of standards." Hinson also places average spot production costs in the \$5,000 to \$10,000 range.

The Music Shop, headed by Bill Vorndick, is a mail-order service that deals with all labels. It doesn't produce albums for itself. "People can call us up and buy just about what they want," Vorndick says.

At the center of Vorndick's operation is an 800-number service that has all manner of direct marketers, including The Music Shop, as its clients. Customers order records from Vorndick by dialing 1-800-FOR A HIT. The Music Shop then orders from the labels, specifying UPS for two-day delivery. The records are shipped to customers by parcel post.

Although prices vary, Vorndick says he generally sells albums that retail for \$8.98 for \$7.98 plus shipping. Most of his orders are for country product.

The Music Shop concentrates most of its advertising in print in such magazines as Music City News, Singing News, Contemporary Christian Music, Saturday Evening Post, and New Age. It has also done some radio advertising and was a sponsor of the radio edition of the Grand Ole Opry's 60th anniversary celebration late last year.

LS Records, whose million-selling Cristy Lane gospel/country albums have been Nashville's biggest direct-marketing success story, has virtually halted the use of PIs. Label chief Lee Stoller says he abandoned that vehicle when stations began to demand nearly a third of the price of each album sold as their share. He says he has always paid for his spots on The Nashville Network, and sources there say that he is TNN's single largest buyer of time.

A new Nashville-based venture, the Direct Mercantile Co., is working its first project, "Unreal" by comic Skip Stephenson. The double-album has one record devoted to comedy routines and another to country music. "Unreal" is on the TKO Records label, a company affiliated with Direct Mercantile and with the ASAP Shipping Co., a fulfillment service for direct-marketing projects.

# On January 14, 27,000,000 Americans went to the country

No, they didn't drive out for a picnic by the lake. They tuned in for two hours to the GRAND OLE OPRY'S 60TH ANNIVERSARY SPECIAL on CBS. According to Nielsen, that was good for a 32 share and number one in its time slot, out-rating programs such as Dynasty and Knots Landing. So if you ever had any doubts about country's appeal to the broad television audience, you can lay them to rest right now.

And that's only the latest chapter in the country music success story.

**How about cable TV?** In only two and a half years, the subscriber base of the uniquely country Nashville Network has increased from 7 million to 25 million homes, making it the fastest growing cable network in the nation.

**Take a look at radio.** Currently, there are a record 2,289 full-time country music radio stations,

playing to a younger-than-ever audience.

**In recordings,** Ronnie Milsap's #1 country song, "Lost in the 50's," hit #8 on the contemporary charts. Alabama has had 17 consecutive number 1 singles and young traditionalist, George Strait has had four successive gold albums.

**Country's in the movies** with Jessica Lange's portrayal of Patsy Cline in "Sweet Dreams."

**Country's in commercials** with Loretta Lynn for Crisco, and Willie Nelson for Wrangler Jeans.

**Country's in Nashville** where the Grand Ole Opry plays to a sellout audience and hasn't missed a performance in 60 years.

America loves its country—and the love affair keeps growing.





# ★ AN OVERNIGHT SENSATION

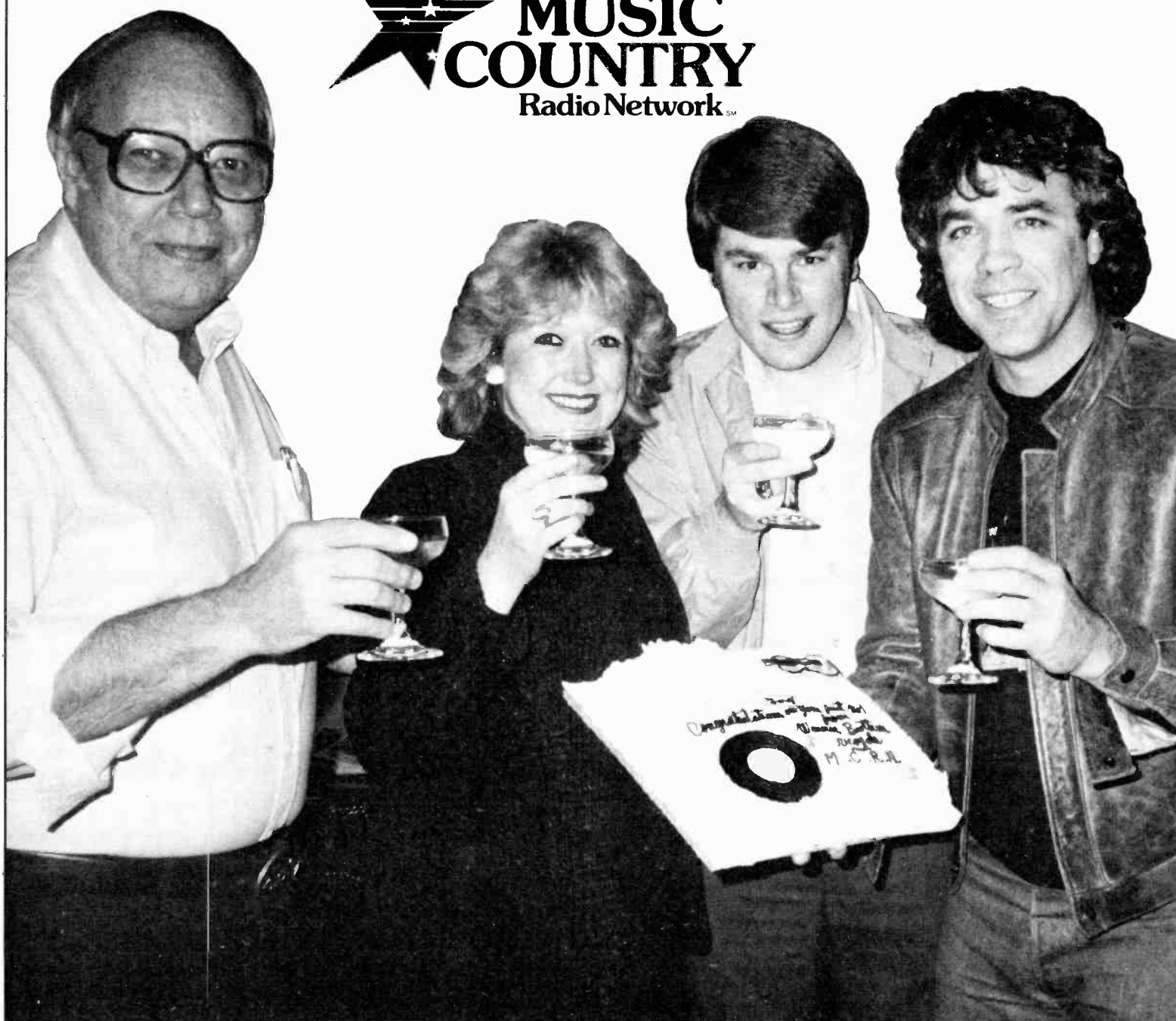
★ "live" from Nashville ★ seven nights a week  
 ★ country music ★ interviews ★ audience involvement ★ news, weather & sports

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

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

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

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



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

## 'Supertrio' Cutting For Autumn Release

BY BILL HOLLAND

WASHINGTON The long-awaited "supertrio" album project, featuring Emmylou Harris, Dolly Parton, and Linda Ronstadt, is finally underway after more than an eight-year delay, according to musical director John Starling.

The Harris/Parton/Ronstadt project, which sprung from a number of informal but productive "sit-around" vocal get-togethers by the three artists nearly a decade ago, has been an on-again, off-again affair through the years because of contractual and producer difficulties. But now that Parton is no longer with RCA, the project is "full steam ahead," with sessions scheduled in Nashville and Los Angeles. George Massenburg is producing the album.

Starling describes the song choices as "a mix of some new tunes, some not-so-new tunes, and some real old tunes." He says the music "is not bluegrass—although bluegrass is in the ear of the beholder—but it's what you might call fairly 'organic'."

Starling is a former member of the Seldom Scene, a highly regarded bluegrass group; his songwriting is admired by all three trio singers. He has had two solo albums released on Sugar Hill Records. Starling is also a doctor; he is in private practice as an ear, nose, and throat specialist.

Another source close to the production says that tunes will include a Parton-penned composition, "Wildflower," and a song called "Memories Of You," written by Alan O'Bryant and recently released as a single by Nashville artist Pam Tillis.

Session musicians, according to Starling, include Ry Cooder, David Lindley, Russ Kunkel, Bill Payne, Mark O'Connor and Albert Lee, among others.

The Harris/Parton/Ronstadt trio recorded a number of tracks at the end of the last decade, but the only effort to surface on vinyl was "Mister Sandman," cut in January 1978 and released on Harris' 1981 album, "Evangeline." The album now being recorded, however, will feature only new tracks and is set for distribution by Warner Bros. Records, Harris' label.

## NASHVILLE SCENE

(Continued from page 50)

forwarded to the West Indies radio station.

Signings: John McEuen of the Nitty Gritty Dirt Band to The Writers Group in Nashville, along with Gregg Scott Whitfield & Thom Ward, a duet McEuen's producing.

Oops! Last week we gave Scene readers an address for Bench Records, the label for Billy Swan, Randy Meisner and Jimmy Griffin of Black Tie. But we forgot to give you a telephone number in case you can't wait for a copy by mail. Here's Bench Records' phone number in Sherman Oaks, Calif.: (818) 501-4705.

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**ASCAP**  
**MEMBERS**  
**CAPTURE**  
**OF BILLBOARD'S**  
**HOT COUNTRY**  
**SINGLES CHARTS**

**62%**

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January 4, 1986 – March 1, 1986

**ascap**  
American Society of Composers, Authors & Publishers





**Beauty and the Beasts?** MTM Records' Girls Next Door pose with "Nashville Now" host Ralph Emery, center, and Ray Stevens after performing their debut single, "Love Will Get You Through Times Of No Money." The girls are, from left, Tammy Stephens, Cindy Nixon, Doris King and Diane Williams.

# MCA Begins 'Greatest' Spring Promo

BY KIP KIRBY

NASHVILLE MCA Records launches a two-month country discount/dating program this week, encompassing the label's entire March-April new-release schedule, 40 current frontline titles, its Dot \$6.98 series, and all of its budget product.

"The Greatest Country Catalog In The World" promotion runs from March 3 to April 24, with across-the-board discount and dating terms, ranging from an extra 30 days up to six months, applied to volume orders.

Included in the campaign are "Seasons" by the Oak Ridge Boys, "Rose Of My Heart" by Nicolette Larson, and "Will The Wolf Survive" by Waylon Jennings, all new releases. Also included, as the first two titles in MCA's "Country

Breakers" program for developing new acts, are debut albums by Steve Earle ("Guitar Town") and Dennis Robbins ("The First Of Me"). These titles all list at \$8.98.

Among the 40 frontline titles covered by the retail push are greatest hits packages by the Oaks, Merle Haggard, Barbara Mandrell, George Strait, Gene Watson, Ed Bruce, Exile, Lee Greenwood, John Conlee, and Don Williams; recent releases by Reba McEntire, Jimmy Buffett, Ray Stevens, Steve Wariner, the Bellamy Brothers, and Conway Twitty; and the "Sweet Dreams" soundtrack.

In addition to its previously released Dot titles, MCA is adding four new releases: "Billy 'Crash' Craddock," "Country Memories," "Country Radio Classics Vol. I," and "Country Radio Classics Vol.II." The latter three are compilations.

In addition to the entire MCA budget catalog, which includes the \$3.98 midline series, the current spring campaign covers the \$8.98 "Twofer" series; the \$9.98 "Twin-pax" cassette series; the "Value-Pax" cassette series, at \$6.98; and the "Platinum Plus" line, at \$4.98. Covered in these budget series are more than 20 titles that have recently been converted to \$3.98 or \$4.98 lists, from \$8.98.

"Our theory is that our hits of today are our catalog of tomorrow," says Kent Crawford, MCA Nashville's vice president of marketing.

Major racks and national retailers will receive display materials on all current MCA hot titles and new releases, along with merchandising aids like streamers, tour posters, frontboards, and individual posters.

MCA has also produced a video sales tool to highlight this campaign as well as its entire country release schedule through the first six

months of 1986. The video, which also features MCA's 10 current country Compact Disc releases (not covered under the discount/dating program), will be available to racks and retailers nationally following its unveiling this week at NARM.

## NSO Fundraiser Album Will Be Cut by Killen

NASHVILLE The Nashville Symphony Orchestra is planning to record a fund-raising country music album at its March 11 concert here. Buddy Killen will produce the project to benefit the ensemble.

Appearing with the symphony will be guest artists Charlie Daniels, Chet Atkins, Danny Davis, Ricky Skaggs, Charlie McCoy and Bill Pursell.

To be called "Nashville Platinum By The Nashville Symphony," the album will have 16 songs, among them "I Can't Stop Loving You," "Dance With Me," and "Orange Blossom Special."

While no distributor for the album has been signed, sources speculate it will be handled by CBS Records.

Killen says the recording will be done digitally by Fanta Sound. Budget for the LP is expected to be "something under \$100,000."

The concert will begin at 8 p.m. at the Tennessee Performing Arts Center and will be videotaped for later broadcast.

**THERE'S STILL TIME . . .  
THERE'S STILL ROOM . . .  
COME ON DOWN!**

### COUNTRY RADIO SEMINAR XVII

March 6-8, 1986



Nashville, Tennessee

<p>Thursday 2:30 p.m. Thursday 3:30 p.m. Thursday 7:30 p.m. Friday 9:00 a.m. Friday 9:30 a.m. Friday 9:30 a.m. Friday 10:30 a.m. Friday 11:30 a.m. Friday 12:30 p.m. Friday 2:00 p.m. Friday 2:00 p.m. Friday 3:00 p.m. Friday 4:00 p.m.</p>	<p><b>WHO IN THE HELL ARE THEY</b> <b>RESEARCH - GOSPEL OR GUIDE</b> <b>ARTIST-ATTENDEE WELCOME RECEPTION</b> <b>FRIDAY KEYNOTE - SAM PHILLIPS</b> <b>SELF IMAGE PSYCHOLOGY AND YOUR GOALS</b> MIKE McCAFFREY <b>RATINGS - Arbitron &amp; Birch</b> <b>MUSIC IN ADVERTISING (MIPS Session)</b> <b>AIR PERSONALITIES</b> Luncheon Presentation <b>THE ACADEMY OF COUNTRY MUSIC</b> <b>COUNTRY PROGRAMMING IS OUR PRODUCT</b> Dr. Roger Blackwell <b>YOUR QUESTIONS ON SELLING</b> <b>PROMOTIONS WITH PROOF</b> <b>NEW TECHNOLOGY (MIPS Session)</b></p>	<p>Saturday 9:00 a.m. Saturday 9:30 a.m. Saturday 9:30 a.m. Saturday 11:00 a.m. Saturday 12:30 p.m. Saturday 2:00 p.m. Saturday 2:00 p.m. Saturday 3:00 p.m. Saturday 4:00 p.m. Saturday 5:00 p.m. Saturday 8:00 p.m.</p>	<p><b>SATURDAY KEYNOTE - JACK CLEMENTS</b> <b>DEVELOPING A MARKET DRIVEN PLAN</b> Dr. Steven E. Permut <b>INFORMATION PROGRAMMING ON COUNTRY RADIO STATIONS</b> <b>THINGS YOU SHOULD KNOW EVEN IF YOU HAVE AN ATTORNEY</b> <b>Luncheon Presentation - WRANGLER Brand</b> <b>MANAGEMENT - HOW TO GET ALONG WITH PEOPLE</b> <b>THE RADIO DR. PANEL - Winners Only</b> <b>THE NASHVILLE SOUND (MIPS Session)</b> <b>THE FUTURE OF COUNTRY RADIO</b> PINKARD &amp; BOWDEN - <b>COUNTRY COMMERCIALS REVIEWED</b> <b>BANQUET &amp; NEW FACES SHOW</b></p>
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## AMENDED NOTICE OF FORECLOSURE

Default having been made in the payment of a certain Secured Promissory Note dated March 2, 1984, by Slater-Pichinson Music, Inc., and said Note having been secured by a Security Agreement and Mortgage to secure the indebtedness having been called due and payable by the holders as provided in said Mortgage Agreement and Note and payment not having been made as demanded, the lawful owner and holders of said Note, House of Cash, Inc., Song of Cash, Inc., Family of Man Music, Inc., John R. Cash and June C. Cash hereby give notice that they will sell at public outcry to the highest and best bidder for cash those certain copyrighted musical compositions known as the "House of Cash", "Song of Cash" and "Family of Man" catalogs on April 7, 1986, at 11:30 a.m. central standard time at the south door of the Courthouse in Nashville, Tennessee.

The sale was originally scheduled for March 3, 1986, but is being changed to April 7, 1986, to allow additional time for prospective bidders to evaluate the collateral.

Prospective bidders desiring a full listing of the musical compositions to be sold may contact the undersigned.

THIS the 24 day of February, 1986.

Robert L. Sullivan  
NEAL & HARWELL  
800 Third National Bank Bldg.  
Nashville, Tennessee 37219

Counsel for House of Cash, Inc.,  
Song of Cash, Inc.,  
Family of Man Music, Inc.,  
John R. Cash and June C. Cash

## PACKAGE TOURS ON THE UPBEAT

(Continued from page 3)

competitions, for set ticket prices of \$12 and \$14. Headliners on this season's Marlboro package include Hank Williams Jr., Merle Haggard, Ricky Skaggs, and Ronnie Milsap.

The packaging trend means more work opportunities for developing acts; major headliners like Kenny Rogers and Alabama now opt for two opening acts instead of one.

"We're having more success this year putting our smaller artists into packages because there's more demand and more slots on tours available now," observes Dorris.

Despite the sunny forecast for piggyback dates, the increasingly critical issues of insurance, concessions, and rising "hidden costs" in venues across the U.S. remain uppermost in the minds of agents, promoters, and artists.

Liability insurance fees have escalated sharply during the past 12 months. Many buyers now request acts or promoters—or both—to shoulder the expense themselves. The rate of increase in certain cases, say agents, can mean the difference between signing a contract and turning down a date.

Says Buddy Lee Attraction's vice president Tony Conway: "The insurance issue is a very big problem and is getting worse. Companies have raised rates so high this year that it's almost unrealistic. In the past, the buyer always paid insurance costs; now they expect the acts to come in with their own coverage."

Conway says this translates into lost bookings. "Some artists have already told us they won't work unless insurance is provided. In cases where an act can't or won't get insurance, there's no date."

Conway says that for FarmAid, which his agency promoted and produced, Buddy Lee Attractions needed \$20 million in liability insurance for the day-long benefit. The lowest rate offered was \$125,000.

Another problem faced by artists

on the road is non-resident taxation. In some states, levies have been on the books but have not been enforced; in others, entertainment taxes are the result of new legislation. They can run as high as 6 1/2% to 7 3/4% and are collected the night of the show from the gross.

Agents report that they have notified their rosters to be prepared for on-the-spot assessments in these states, but Conway speaks for many when he says, "Our only recourse with these amusement taxes is to raise our prices to promoters."

Perhaps the most controversial issue is concessions. A trend among major auditoriums and arenas of charging acts 40% of their gross to set up and sell concessions is a thorn in the side of touring artists. Established Nashville headliners, who can average thousands of dollars a night in merchandising and depend on concessions for instant cash flow, say the rising middleman fees are unfair.

"I think the concession situation is nothing less than legal extortion," fumes Dorris, noting that acts must still bear the financial burden of manufacturing, cartage, and staff salaries for sellers whether they set up in a hall or not.

"A Huey Lewis may do six figures a night in concessions, where a Ronnie Milsap might do 10% of six figures, but both acts are supposed to pay the same 40% to these buildings," says Dorris.

So touchy is this issue that two years ago, Alabama and its manager, Dale Morris, sought to organize a boycott by country and rock acts of the 35%-40% halls. The effort was unsuccessful, but Conway says that none of his agency's acts will sell in a hall that charges more than 30%.

Compounding the problem is the trend among large concession marketing firms, like F.A.M.E., of assuming control of many venues and setting fixed fees.

"These companies say, 'We've got 60 buildings, so either you play here and pay, or you don't sell,'" says Dorris.

Also driving up the costs of doing business on the road are growing boxoffice expenses, now often as high as 5%; equipment costs and technician fees and rentals, which are up as much as 100%; and other "hidden overhead" figures.

Says one Nashville agent: "Certain halls now run as high as \$30,000 to \$50,000 a night by the time you finish paying everything."

"A lot's been said about acts charging too much; well, buildings are just as responsible for driving up the costs."

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## Agents Rely on Fetes

NASHVILLE Fairs and conventions, not major venues, will be the most dependable area for country bookings in 1986, say country talent agents.

They note, however, that some larger state fairs appear to be dropping extra nights of country music in favor of booking rock acts that will lure younger ticket-buyers.

"The big fairs have gotten very professional and sophisticated at promoting their shows and making a profit," says Buddy Lee Attractions' vice president Tony Conway. "They've learned that most of their clientele are country fans, anyway, so they're going after the kids. I'd say that where fairs used to book 75% country, it's now probably 50/50 between country and rock or r&b."

To counter this, agencies like William Morris are concentrating on the secondary tier of fairs, regional and county events, viewed as excellent income sources for small and mid-sized acts. "This is a new area of emphasis for us in the

last four months," says Morris vice president Jeffrey Beals. "But we think country fairs offer great potential for acts we're trying to build for the future."

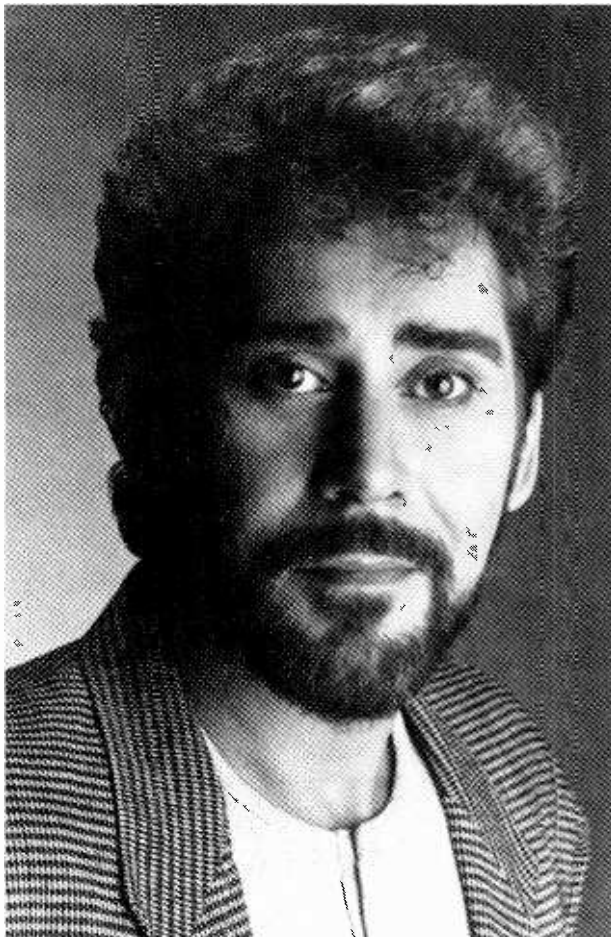
Veteran country promoter Ben Farrell, of Lon Varnell Enterprises in Nashville, calls conventions another hot source of revenue for country performers. They pay well, offer first-class transportation and accommodations, and allow acts to play the same market more than once a year without oversaturation.

When the IBM Corp. booked Ronnie Milsap for a five-day convention, agent Charles Dorris, president of Nashville's Headline International Talent Inc., supplemented his three in-house shows with two additional nights at a nearby theme park.

Says Dorris: "The biggest increase we're seeing now is in convention business. More and more agencies are subscribing to industry trade publications and things like Ad Age to stay abreast of this trend."

KIP KIRBY

## EARL THOMAS CONLEY



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# Billboard **HOT COUNTRY SINGLES**

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL
1	2	4	15	<b>THINK ABOUT LOVE</b> D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
2	4	5	14	<b>I COULD GET USED TO YOU</b> B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05723
3	6	9	13	<b>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</b> J.BOWEN, J.SCHNEIDER (C.QUILLIN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
4	5	7	14	<b>FAST LANES &amp; COUNTRY ROADS</b> T.COLLENS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
5	8	11	14	<b>YOU SHOULD HAVE BEEN GONE BY NOW</b> P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS, P.FRIMMER)	EDDY RAVEN RCA 14250
6	10	13	11	<b>DON'T UNDERESTIMATE MY LOVE FOR YOU</b> J.CRUTCHFIELD (S.DIAMOND, S.DORFF, D.LOGGINS)	LEE GREENWOOD MCA 52741
7	11	15	12	<b>YOUR MEMORY AIN'T WHAT IT USED TO BE</b> N.WILSON (K.MORRISON, M.FIEDLER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
8	12	16	9	<b>100% CHANCE OF RAIN</b> J.E.NORMAN (C.BLACK, A.ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
9	13	14	13	<b>DREAMLAND EXPRESS</b> R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
10	14	18	9	<b>CAJUN MOON</b> R.SKAGGS (J.RUSHING)	RICKY SKAGGS EPIC 34-05748
11	16	21	7	<b>SHE AND I</b> H.SHEDD, ALABAMA (D.LOGGINS)	ALABAMA RCA 14281
12	15	17	11	<b>IN OVER MY HEART</b> R.HALL (W.ALDRIDGE, T.BRASFIELD, J.RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
13	17	20	8	<b>WE'VE GOT A GOOD FIRE GOIN'</b> D.WILLIAMS, G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
14	19	23	8	<b>YOU'RE SOMETHING SPECIAL TO ME</b> J.BOWEN, G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
15	21	25	11	<b>1982</b> K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
16	1	2	17	<b>YOU CAN DREAM OF ME</b> T.BROWN, J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
17	22	26	9	<b>SWEETER AND SWEETER</b> J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM
18	23	28	7	<b>NOW AND FOREVER (YOU &amp; ME)</b> D.FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
19	3	3	16	<b>THE ONE I LOVED BACK THEN (THE CORVETTE SONG)</b> B.SHERILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
20	7	8	16	<b>PLEASE BE LOVE</b> S.BUCKINGHAM, M.GRAY (J.D.MARTIN, J.PHOTOGLIO)	MARK GRAY COLUMBIA 38-05695
<b>★★★HOT MOVER/SALES★★★</b>					
21	25	30	8	<b>NOTHING BUT YOUR LOVE MATTERS</b> C.MORMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
22	26	32	6	<b>ONCE IN A BLUE MOON</b> N.LARKIN, E.T.CONLEY (T.BRASFIELD, R.BYRNE)	EARL THOMAS CONLEY RCA 14282
23	27	31	7	<b>I HAD A BEAUTIFUL TIME</b> M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
24	28	35	5	<b>FEELIN' THE FEELIN'</b> E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
25	9	10	16	<b>OKLAHOMA BORDERLINE</b> E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	VINCE GILL RCA 14216
26	29	33	11	<b>ARLENE</b> C.ALLEN (C.ALLEN)	MARTY STUART COLUMBIA 38-05724
27	30	36	6	<b>HEART DON'T FALL NOW</b> R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
28	32	40	6	<b>EASY TO PLEASE</b> B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
29	36	42	4	<b>GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</b> B.MAHER (J.O'HARA)	THE JUDDS RCA/CURB 14290/RCA
30	33	37	8	<b>EVERY NIGHT</b> M.WRIGHT (L.MARTINE, JR.)	PAKE MCENTIRE RCA 14220
31	35	39	7	<b>SHOE STRING</b> J.KENNEDY (S.HOGIN, D.GILLON)	MEL MCDANIEL CAPITOL 5544
<b>★★★HOT MOVER/AIRPLAY★★★</b>					
32	41	56	3	<b>AIN'T MISBEHAVIN'</b> J.BOWEN, H.WILLIAMS, JR. (F.WALLER)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
33	39	47	4	<b>WORKING WITHOUT A NET</b> J.BOWEN, W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
34	18	1	18	<b>THERE'S NO STOPPING YOUR HEART</b> P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
35	40	45	5	<b>TONIGHT WE RIDE</b> J.E.NORMAN (M.MURPHEY, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28797
36	44	51	5	<b>MIAMI, MY AMY</b> B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
37	45	54	4	<b>ONE LOVE AT A TIME</b> J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
38	50	61	3	<b>TOMB OF THE UNKNOWN LOVE</b> G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
39	47	52	6	<b>LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY</b> T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
40	20	6	16	<b>COME ON IN (YOU DID THE BEST YOU COULD)</b> R.CHANCEY (R.GILLES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
41	31	24	17	<b>I LOVE YOU BY HEART</b> B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
42	49	58	4	<b>HOLD ON</b> R.CROWELL, D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
43	37	22	13	<b>SOME GIRLS HAVE ALL THE LUCK</b> R.C.BANNON (J.FORTANG)	LOUISE MANDRELL RCA 14251
44	52	63	3	<b>WHOEVER'S IN NEW ENGLAND</b> J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 52767
45	24	12	16	<b>MAKIN' UP FOR LOST TIME</b> J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
46	43	46	8	<b>DON'T FALL IN LOVE WITH ME</b> M.MORGAN, P.WORLEY (L.J.DALTON, M.MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
47	34	19	17	<b>IT'S JUST A MATTER OF TIME</b> H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
48	38	27	17	<b>YOU ARE MY MUSIC, YOU ARE MY SONG</b> N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05693
49	60	—	2	<b>PARTNERS, BROTHERS &amp; FRIENDS</b> P.WORLEY, M.MORGAN (J.IBBSOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
50	54	60	5	<b>PLEASE BYPASS THIS HEART</b> J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.UTLEY)	JIMMY BUFFETT MCA 52752

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL
51	57	65	3	<b>HARMONY</b> B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
52	56	62	5	<b>AIN'T NO TELLIN'</b> N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05786
53	<b>NEW ▶</b>			<b>HAPPY, HAPPY BIRTHDAY BABY</b> R.MILSAP, T.COLLENS, R.GALBRAITH (M.SYLVIA, G. LOPEZ)	RONNIE MILSAP RCA 14286
54	62	—	2	<b>YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY</b> C.TWITTY, D.HENRY, R.TREAT (J.C.VINSON, P.LINTHICUM, J.BENTON)	CONWAY TWITTY WARNER BROS. 7-28772
55	59	66	5	<b>IN LOVE WITH HER</b> B.HAYNES (A.BAKER)	ADAM BAKER AVISTA 8610/NFD
56	64	—	2	<b>CARMEN</b> G.WATSON, L. BOOTH (S.SPURGIN)	GENE WATSON EPIC 34-05817
57	46	48	6	<b>SEXY YOUNG GIRL</b> J.BOWEN (M.DAVIS, B.WYRICK)	MAC DAVIS MCA 52765
58	42	29	17	<b>DOWN IN TENNESSEE</b> J.ANDERSON, L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
59	48	38	21	<b>I TELL IT LIKE IT USED TO BE</b> B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
60	55	53	20	<b>BOP</b> K.LEHNING (J.KIMBALL, P.DAVIS)	DAN SEALS EMI-AMERICA 8289
61	69	—	2	<b>BORN YESTERDAY</b> D.EDMONDS (D.EVERLY)	EVERLY BROTHERS MERCURY 88-4-428-7/POLYGRAM
62	74	—	2	<b>HONKY TONK MAN</b> P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
63	71	—	2	<b>I THINK I'M IN LOVE</b> K.LEHNING, S.BUCKINGHAM (K.STEGALL, C.CRAIG)	KEITH STEGALL EPIC 34-05815
64	72	—	2	<b>I HAD MY HEART SET ON YOU</b> E.HARRIS, P.KENNERLEY (R.CROWELL, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28870
65	70	76	3	<b>AMERICA IS</b> G.KLEIN (H.DAVIS, J.RAPOSIO)	B.J. THOMAS COLUMBIA 38-05771
66	51	34	18	<b>HURT</b> R.LANDIS (J.CRANE, A.JACOBS)	JUICE NEWTON RCA 14199
67	75	83	3	<b>BIRDS OF A FEATHER</b> T.WEST (M.RAGONA)	THE ALMOST BROTHERS MTM 72062/CAPITOL
68	58	43	20	<b>BURNED LIKE A ROCKET</b> N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
69	79	—	2	<b>RADIO ROMANCE</b> N.LARKIN (K.BELL, M.BUCKINS)	TOMMY ROE MCA/CURB 52778/MCA
70	68	71	4	<b>I JUST CAN'T TAKE THE LEAVING ANYMORE</b> B.STULL (B.MCGUIRE, E.MOORE)	SUSAN RAYE WESTHEAS AMERICA 1
71	53	41	17	<b>PERFECT STRANGER</b> J.E.NORMAN, SOUTHERN PACIFIC (B.HARTMAN, T.GOODMAN, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
72	76	84	3	<b>TWO STEPS FROM THE BLUES</b> R.RUFF (S.WINSLOW)	CARLETTE LUV 116/NSD
73	67	57	7	<b>THE BALLAD OF THE BLUE CYCLONE</b> R.STEVENS (G.SUTTON, L.CHESTER)	RAY STEVENS MCA 52771
74	61	50	14	<b>EVERYDAY</b> J.TAYLOR, P.PASHER, F.FILIPETTI (N.PETTY, C.HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
75	66	49	20	<b>OLD SCHOOL</b> B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
76	65	55	7	<b>THOSE MEMORIES OF YOU</b> B.BECKETT (A.BRYANT)	PAM TILLIS WARNER BROS. 7-28806
77	<b>NEW ▶</b>			<b>FOREIGN AFFAIRS</b> R.BAKER, B.FISCHER (D.MITCHELL, B.FISCHER)	MICHAEL SHAMBLIN F&L 548
78	73	44	19	<b>JUST IN CASE</b> J.L.WALLACE, T.SKINNER (J.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
79	78	73	23	<b>ONLY IN MY MIND</b> J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
80	84	—	2	<b>LOVE ME ALL OVER</b> B.BOBO, R.PENNINGTON (G.DOBBS, T.ROCCO)	SAMMI SMITH STEP ONE 351
81	<b>NEW ▶</b>			<b>RED NECK AND OVER THIRTY</b> G.KENNEDY (B.T.JONES)	WAYNE KEMP & BOBBY G. RICE DOOR KNOB 86-243
82	80	70	11	<b>SHE DON'T CRY LIKE SHE USED TO</b> J.KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
83	<b>NEW ▶</b>			<b>BACK HOME</b> B.SANFORD, A.J.MASTERS (A.J.MASTERS, J.LANSLOWNE)	A.J.MASTERS BERMUDA DUNES 112
84	77	77	3	<b>SWEET CAROLINE</b> C.GRAY (N.DIAMOND)	CLAUDE GRAY COUNTRY INTERNATIONAL 208
85	63	59	7	<b>MISSISSIPPI BREAK DOWN</b> L.MORTON (C.WADLEY, C.KING)	TONI PRICE LUV 114/NSD
86	82	68	14	<b>STILL HURTIN' ME</b> J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
87	85	69	7	<b>THE LONELINESS IN LUCY'S EYES</b> B.BECKETT (D.A.COE)	JOHNNY LEE WARNER BROS. 7-28839
88	81	64	8	<b>GOODBYE MARIE</b> L.BUTLER (D.LINDE, M.MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
89	83	67	17	<b>THE DEVIL'S ON THE LOOSE</b> J.BRIDGES, G.SCRUGGS (L.WILLOUGHBY)	WAYLON JENNINGS RCA 14215
90	88	72	21	<b>MEMORIES TO BURN</b> G.WATSON, L. BOOTH (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633
91	86	86	15	<b>WHAT AM I GONNA DO ABOUT YOU</b> N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
92	90	79	17	<b>I SURE NEED YOUR LOVIN'</b> T.WEST (B.AERTS, J.RODMAN)	JUDY RODMAN MTM 72061/CAPITOL
93	91	85	5	<b>JUST A WOMAN</b> J.BOWEN (S.HARRIS, C.MCKEE)	LORETTA LYNN MCA 52766
94	93	82	12	<b>WHY YOU BEEN GONE SO LONG</b> E.GORDY, JR., D.HUNGATE (M.NEWBURY)	BRENDA LEE MCA 52720
95	94	87	9	<b>GOT MY HEART SET ON YOU</b> R.DIXON, D.SCHAFFER (D.GRAY, B.RENEAU)	MASON DIXON TEXAS 5510
96	92	89	7	<b>YOU ARE THE ROCK (AND I'M THE ROLLING STONE)</b> M.MORGAN, C.JACKSON (I.KELLEY)	CARL JACKSON COLUMBIA 38-05645
97	96	78	6	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> J.KENNEDY (E.T.CONLEY)	JOE STAMPLEY EPIC 34-05758
98	89	74	23	<b>NEVER BE YOU</b> R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
99	95	80	22	<b>MORNING DESIRE</b> G.MARTIN (D.LOGGINS)	KENNY ROGERS RCA 14194
100	99	98	25	<b>BREAK AWAY</b> G.DAVIES, L.SKLAR (G.NICHOLSON, W.HOLYFIELD)	GAIL DAVIES RCA 14184

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

# Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	THINK ABOUT LOVE	DOLLY PARTON	1
2	4	I COULD GET USED TO YOU	EXILE	2
3	5	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	4
4	6	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	3
5	8	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	5
6	9	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	7
7	10	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	6
8	11	100% CHANCE OF RAIN	GARY MORRIS	8
9	12	CAJUN MOON	RICKY SKAGGS	10
10	14	DREAMLAND EXPRESS	JOHN DENVER	9
11	15	IN OVER MY HEART	T.G. SHEPPARD	12
12	16	SHE AND I	ALABAMA	11
13	17	1982	RANDY TRAVIS	15
14	19	SWEETER AND SWEETER	THE STATLER BROTHERS	17
15	22	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	14
16	21	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	13
17	1	THE ONE I LOVED BACK THEN	GEORGE JONES	19
18	2	YOU CAN DREAM OF ME	STEVE WARINER	16
19	26	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	18
20	18	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	34
21	28	BOP	DAN SEALS	60
22	27	ARLENE	MARTY STUART	26
23	13	OKLAHOMA BORDERLINE	VINCE GILL	25
24	23	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	45
25	7	PLEASE BE LOVE	MARK GRAY	20
26	—	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	21
27	30	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	22
28	—	EVERY NIGHT	PAKE MCENTIRE	30
29	—	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	23
30	—	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	24

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	THINK ABOUT LOVE	DOLLY PARTON	1
2	3	I COULD GET USED TO YOU	EXILE	2
3	6	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	3
4	5	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	4
5	8	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	5
6	10	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	6
7	11	DREAMLAND EXPRESS	JOHN DENVER	9
8	12	100% CHANCE OF RAIN	GARY MORRIS	8
9	13	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	7
10	17	SHE AND I	ALABAMA	11
11	14	CAJUN MOON	RICKY SKAGGS	10
12	16	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	13
13	15	IN OVER MY HEART	T.G. SHEPPARD	12
14	18	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	14
15	1	YOU CAN DREAM OF ME	STEVE WARINER	16
16	19	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	18
17	21	1982	RANDY TRAVIS	15
18	23	SWEETER AND SWEETER	THE STATLER BROTHERS	17
19	7	PLEASE BE LOVE	MARK GRAY	20
20	25	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	22
21	24	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	21
22	26	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	23
23	27	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	24
24	4	THE ONE I LOVED BACK THEN	GEORGE JONES	19
25	9	OKLAHOMA BORDERLINE	VINCE GILL	25
26	28	HEART DON'T FALL NOW	SAWYER BROWN	27
27	29	ARLENE	MARTY STUART	26
28	30	EASY TO PLEASE	JANIE FRICKE	28
29	—	GRANDPA	THE JUDDS	29
30	—	EVERY NIGHT	PAKE MCENTIRE	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
MCA (15)	17
MCA/Curb (2)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
EPIC	13
CAPITOL (6)	12
MTM (3)	
Capitol/Curb (2)	
Liberty (1)	
COLUMBIA	12
ATLANTIC	2
Atlantic/America (2)	
NSD	2
LUV (2)	
POLYGRAM	2
Mercury (2)	
AVISTA	1
BERMUDA DUNES	1
COUNTRY INTERNATIONAL	1
DOOR KNOB	1
EMI-AMERICA	1
F&L	1
STEP ONE	1
TEXAS	1
WESTEXAS AMERICA	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
8 100% CHANCE OF RAIN	(Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)	
15 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
32 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills, ASCAP)	
52 AIN'T NO TELLIN'	(Love 7, ASCAP/Campesino, ASCAP)	
65 AMERICA IS	(Casa David, ASCAP/Jonico, ASCAP)	
26 ARLENE	(Fruit, BMI)	
83 BACK HOME	(Desert Sands, BMI/Desert Breeze, ASCAP)	
73 THE BALLAD OF THE BLUE CYCLONE	(Flagship, BMI)	
67 BIRDS OF A FEATHER	(Uncle Artie, ASCAP)	
60 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
61 BORN YESTERDAY	(Tropicbird, BMI)	
100 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
68 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CPP	
10 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
56 CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)	
40 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)	
89 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
46 DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
6 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
58 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
9 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM	
28 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
30 EVERY NIGHT	(Ray Stevens, BMI)	
74 EVERYDAY	(Peer International, BMI) CPP	
4 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP	
24 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
77 FOREIGN AFFAIRS	(Baray, BMI/Bobby Fischer, ASCAP)	
88 GOODBYE MARIE	(Combine, BMI/Music City, ASCAP)	
95 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
29 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
53 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
51 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
27 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
42 HOLD ON	(Chelcalt, BMI/Atlantic, BMI)	
62 HONKY TONK MAN	(Cedarwood, BMI)	
66 HURT	(CBS, ASCAP) CPP/B-3	
2 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
23 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
64 I HAD MY HEART SET ON YOU	(Coolwell, ASCAP/Granite, ASCAP/Irving, BMI)	
70 I JUST CAN'T TAKE THE LEAVING ANYMORE	(Rick Hall, ASCAP)	
41 I LOVE YOU BY HEART	(Somebody's, SESAC)	
92 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
59 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
63 I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI)	
55 IN LOVE WITH HER	(Adam Baker, BMI)	
12 IN OVER MY HEART	(Rick Hall, ASCAP)	
47 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
93 JUST A WOMAN	(Blackwood, BMI/Dancing Water, ASCAP) CPP/ABP	
78 JUST IN CASE	(Pacific Island, BMI/Tree, BMI) CPP	
87 THE LONELINESS IN LUCY'S EYES	(Window, BMI/Captive, BMI) CPP	
80 LOVE ME ALL OVER	(Chappell, ASCAP/Intersong, ASCAP)	
39 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
45 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
90 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
36 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
85 MISSISSIPPI BREAK DOWN	(Little Ambor, BMI)	
99 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
98 NEVER BE YOU	(Gone Gator, ASCAP)	
21 NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
18 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calypto Toonz, BMI/California Phase, ASCAP) CPP	
25 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP	
75 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
22 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
19 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
37 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI)	
79 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
49 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Are, ASCAP)	
71 PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)	
20 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
50 PLEASE BYPASS THIS HEART	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)	
69 RADIO ROMANCE	(Hall-Clement, BMI)	
81 RED NECK AND OVER THIRTY	(Doorknob, BMI)	
57 SEXY YOUNG GIRL	(Songpainter, BMI/Cross Keys, ASCAP)	
11 SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)	
82 SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)	
31 SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP) CPP	
43 SOME GIRLS HAVE ALL THE LUCK	(Kirshner, ASCAP/April, ASCAP) CPP/ABP	
86 STILL HURTIN' ME	(Fairdust, BMI)	
84 SWEET CAROLINE	(Stonebridge, ASCAP)	
17 SWEETER AND SWEETER	(Statler Brothers, BMI)	
34 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
1 THINK ABOUT LOVE	(Mallven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP) CPP	
76 THOSE MEMORIES OF YOU	(Bill Monroe, BMI)	
38 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)	
35 TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)	
72 TWO STEPS FROM THE BLUES	(Checkmate, BMI)	
13 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)	
91 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisongs, BMI) CPP	
3 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
97 WHEN YOU WERE BLUE AND I WAS GREEN	(Blue Moon, ASCAP/Easy Listening, BMI) CPP	
44 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
94 WHY YOU BEEN GONE SO LONG	(Acuff-Rose, BMI)	
33 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
48 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP) CPP	
96 YOU ARE THE ROCK (AND I'M THE ROLLING STONE)	(Jack & Gordon, ASCAP)	
16 YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren Songs, BMI)	
5 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Golden, ASCAP/Collins Court, ASCAP) CPP	
54 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP)	
7 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP	
14 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
B-3	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.





## Changing your station's format? BMI makes any move easier.

Without BMI's tremendous variety of music, any format change would be a lot more difficult.

That's because BMI has always licensed and encouraged all forms of music. Even when others didn't.



And no matter how many times a format changes, one thing will never change. You'll always have plenty of BMI music to play.

Wherever there's music, there's BMI.

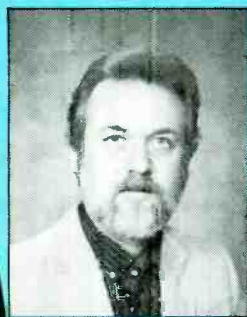


# TEN MARKETS RATE COUNTRY MUSIC STATIONS NO. 1

## Aggressive Promotions Keep Visibility High



**Mike Oatman, Co-owner, CEO, GM & DJ, KFDI-AM-FM Wichita**



**Mickey Ashworth, VP Programming, KLVI/KYKR Beaumont**



**Les Acree, PD, WTQR Winston-Salem**



**Larry Daniels, Gen. Prog. Man., KNIX-AM-FM Phoenix**



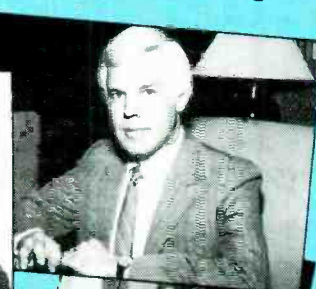
**Wayne Campbell, PD, WSIX-AM-FM Nashville**



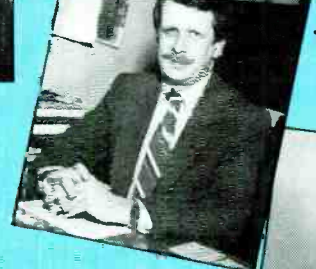
**Jake Bogan, GM WCOS-AM-FM Columbia**



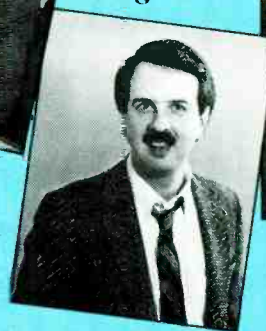
**Michael Owens, VP & GM KNIX-AM-FM Phoenix**



**Jerdon Bullard, GM & VP WZZK Birmingham**



**Jim Tice, PD & OM WZZK Birmingham**



**Don Crawley, PD WDAF Kansas City**



**Mike Hammond, PD WIVK-FM, Knoxville**

By PAT MARTIN

It's primarily an FM format that promotes aggressively in its marketplace, has a large news department and personality morning show and spends enormous amounts of money on TV time, billboard space and audience research. That's the consensus of the programming and management people who operate the handful of No. 1 rated country music station in competitive markets.

Ten markets had No. 1 rated country stations in the latest fall 1985 ARB. They were: Greenville and Columbia, S.C.; Greensboro/Winston-Salem, N.C.; Knoxville, Tenn.; Birmingham, Ala.; Kansas City, Mo.; Wichita, Kan.; Tulsa, Okla.; Beaumont, Texas; and Phoenix, Ariz.

Tulsa has a horse race down to the wire between AM and FM competition. KVOO-AM pulls an 11.6 market share and FM competitor KWEN (K-95) is the No. 2 rated station in the market with an 11.5-share. Lee Masters, vice president and general manager of K-95 says, "We're radically different from KVOO. The listeners in this town have two distinct choices. We're super-serving a totally different market segment."

The most distinct difference between KVOO and K-95 is playlist length. KVOO will play anywhere between 67 and 98 current records on their weekly playlist whereas K-95 will operate with around 30 current

*Milwaukee-based Pat Martin has extensive programming experience and is the author of "The Major Market Method."*

songs on their "tight" playlist. Masters says, "We're No. 1 25-54 with a 14.2 share and 40% of KVOO's audience is over 55."

Jack Cresse, general manager of KVOO since 1971, is aware of K-95's criticism of KVOO's audience structure. He says, "We recently ran a contest where a pickup truck was the prize. The winner was a 25-year-old man who was a heavy equipment operator. Another contest was recently won by a 23-year-old woman."

Cresse says that KVOO went

*'We've been No. 1 25-54 for 17 of the last 18 books. Why? Because we're a great team of people, we play more music, we're full service, and we're personality. Those may sound like mutually exclusive concepts—but our audience sees us that way.'*

country in 1971 and was patterned after WBAP in Ft. Worth. The station is a true country and western station playing many traditional artists like Bob and Johnny Lee Wills that are not heard on more modern country stations. It has a six-person news staff and has not changed in musical formatting much since it first moved to the format. KVOO's personalities have a great deal of control over their own programs. Many times an artist like Asleep At The Wheel or Mel Tillis will be taken directly into the studio and put on the air for a live interview with the normal format being suspended.

Much of the success of the radio station should be credited to Billy Parker, vice president of operations, according to Cresse. He says, "There's only one condition of employment at KVOO. You've gotta like country music and believe in it or you don't work here."

Lee Masters says that his station is successful because Oklahoma has a big market for country music and the station's perceptual studies by the Research Group. "K-95's morning personality, Bob Cooper, was last year's Billboard Magazine medium market personality of

the year. We have a three-person news staff. We promote on TV, billboards and bumper stickers—anything that moves," he says. The station has sponsored many successful promotions. In the spring ARB they gave away the listener's choice of \$100,000 or two Corvettes.

The nation's highest rated country music station is WIVK-FM in Knoxville, Tenn. With a 26.7 share (and 4.0 on its AM sister station), WIVK has increased for four straight ratings. WIVK has been a country station since 1964, No. 1 25-54 since 1968, and No. 1 12-plus since 1972. Program director Mike Hammond credits much of the station's success to very aggressive market promotions. Station mascot "Wivick" the frog (a play on words of the station call letters) appears at charitable events, schools, parades, and community fund raisers. Wivick is also featured in an animated TV commercial and billboards throughout the Knoxville area.

*(Continued on page C-4)*

## NASHVILLE PENDULUM SWINGS TOWARD FRESH GROWTH

By KIM FREEMAN

Nashville is growing by leaps and bounds," says WSIX-AM-FM program director Wayne Campbell. And, indeed, the market's two country combos appear to be keeping pace with the city's expansion.

Nashville's leader is WSM-FM, sister of the legendary country source WSM-AM. WSM-FM, which adopted country in January, 1983, jumped from an 11.1

to a 14 share in the fall Arbitrons, while challenger WSIX-FM grew from a 7.4 to an 8.6.

Nashville neophytes might consider the success of the country format in the genre's place of birth a given, but a closer look reveals that the competition for Nashville's ears is just as tough as it is elsewhere.

Sitting comfortably in the second slot is adult contemporary-formatted WLAC-FM, which pulled a 13.2 share in the fall book. Rock'n'roller WKDF holds the No. 3 seat with a nine share, while easy listener WZEZ drew an eight share.

"It's consistency," says WSM-FM's Gregg Lindahl. "We are very research oriented, with four

people doing nothing but call-out research." Lindahl says that research has not uncovered any dramatic trends in terms of listener music preferences. "It's a question of balance. Our audience is receptive to the so-called 'new wave country,' but they also know that we'll have the standard artists on."

Of Nashville's recent growth through new corporate offices and several automotive plant start-ups, Lindahl notes that "the new faces in town help everybody, but it's too early to tell how that will affect us." Unwilling to reveal his specific plans for serving these new Nashvillites, Lindahl simply says, "The

*(Continued on page C-5)*

### COUNTRY RADIO SEMINAR XVII

March 6-8, 1986



Nashville, Tennessee



# COUNTRY PROFITS MOST FROM RADIO/RETAIL CONNECTION

## Pop, Rock Dominance Inspires Protective Spirit

By GEOFF MAYFIELD

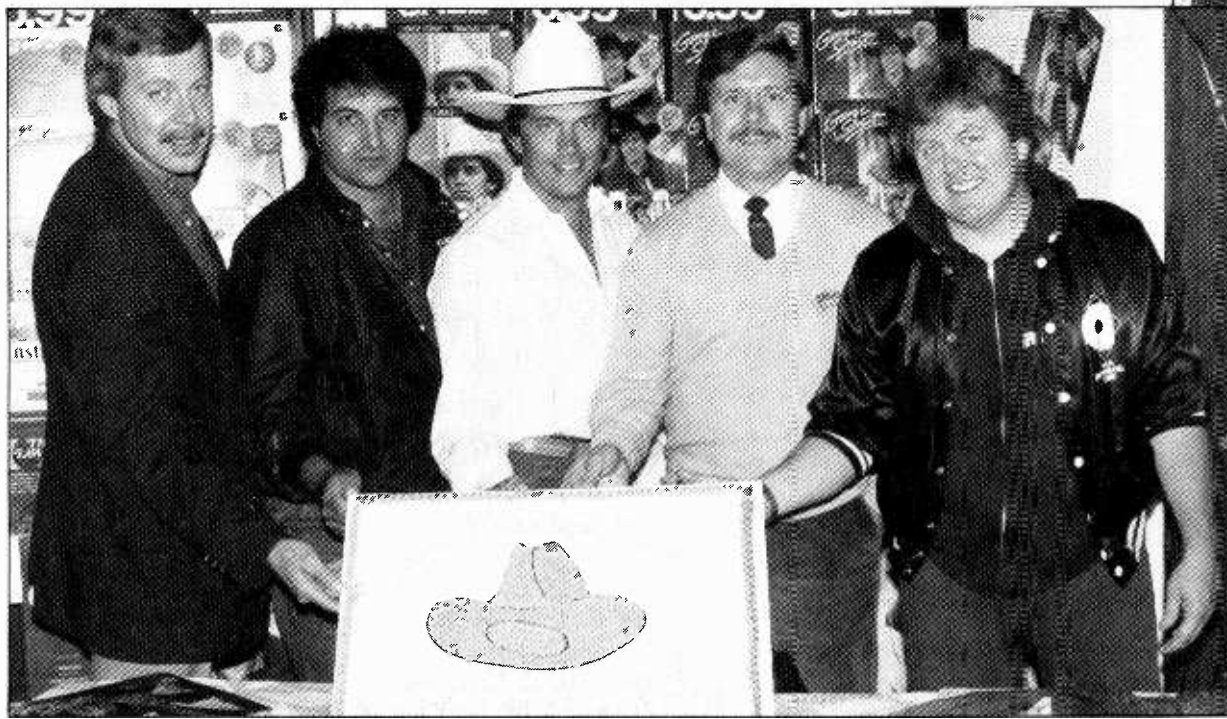
The alliance of radio stations and music retailers generally provides key benefits for both parties, but the relationship takes on greater significance in the country genre.

With the music industry focusing the lion's share of attention on pop and rock activity, specific country artists, and country music in general, profit improved exposure through the radio/retail connection.

"We want to do whatever we can do for the music and the artist," says Julie Singletary, marketing director for WTQR in Winston-Salem, N.C. "When you go into most record stores, it seems that all you see are rock and pop albums, so anything we can do to promote the music is excellent. Our station doesn't want to get away from that."

In addition to lifting country music's profile, Debbie Sparks, promotions director for WSLR in Akron, says that these promotions also work to the benefit of the participating sponsors: "I think as far as a visibility factor, when both the retail establishment and radio station work together, you're killing two birds with one stone. Both enjoy increased exposure."

During the past year, the in-store appearance emerged as a frequently utilized promotion—a positioning vehicle which builds image for both station and store with a minimum of effort. Win-



Left, from left: Tom Miller, OM WWVA/WOVK Wheeling; Bill Catino, MCA rep; George Strait; Bill Berg, WWVA MD; Rick Weber, MCA rep; at Strait's birthday promotion, National Record Mart, Ohio Valley Mall. Above: Strait is warmly greeted by fan.

ston-Salem's WTQR, WSOC in Charlotte, N.C. and WWVA in Wheeling, W. Va. all included in-stores in their 1985-86 promotional menus.

And in Nashville, WSM took advantage of its Music City connections to present Sound Shop autograph sessions with four major acts: Sawyer Brown, the Forester Sisters, Reba McEntire and Lee Greenwood. Brent Stocker, WSM promotions director, says, "The visibility is hard to beat, and it's great to be associated with that one-on-one that the fan enjoys with the artist. Instead of us just playing the mu-

sic, we can say, 'If you stick with us, we'll tell you how to meet these people.'"

Wheeling's WWVA also has an added advantage in setting up these appearances, as the station hosts a weekly live country concert broadcast. Called "Jamboree, U.S.A.," it ranks as one of the nation's longest running live country programs—second only to Nashville's "Grand Ole Opry." During the past year, the station tied this concert series to two key in-stores, with George Strait and with Ronnie McDowell, at the nearby National Record Mart location in the Ohio Valley Mall. Ja-

*'As far as the visibility factor, when both retail and radio work together, you're killing two birds with one stone. Both enjoy increased exposure.'*

net Coats, the store's assistant manager, says that the association with WWVA helped her unit become the No. 1 country seller in the NRM chain.

Both in-stores had a unique twist. Strait's National stop coincided with his birthday, which led to a party complete with cake. And McDowell proved to be an artist in more ways than one, as the store gave away an original McDowell painting.

"We did real well with those events and it's due in large part to WWVA," says Coats. "Their air personalities are on hand along with the artists to greet the people. With George Strait, the sales were phenomenal. It seemed like every other person who came in bought something of George's."

Akron's WSLR presented another radio/retail promotion that involved a personal touch with Lee Greenwood. Listeners were invited to register either in person at any area Camelot Music store or by mail to the station, with 25 winners receiving a copy of the artist's "Greatest Hits" LP and tickets to an area concert. The grand prize winner also won dinner with Greenwood and his band, plus a limousine ride to the show.

But Sparks says that WSLR's most successful promotion during the past year involved the theatrical release "Sweet Dreams," the movie based on

Patsy Cline's life story. Structured by the Gary Group, a California-based promotional company, the contest was called "Make Your 'Sweet Dreams' Come True," which again involved Camelot, along with a local cinema.

Tickets to a special screening of the movie were given away, both in store and through listener call-ins. Sparks says that the place was packed "which is really great, because even when you give away free tickets, you don't have any assurance that people will use them." The station's morning man, "Jay Bird" Drennan was on hand to give away copies of the movie soundtrack, and the grand prize was a trip for two to Nashville.

In Winston-Salem, WTQR's Singletary says tie-ins with area Record Bar stores have been helpful. In addition to hosting an appearance by Steve Wariner, the Bar supports the station's "Album Feature," aired each Sunday at 7 p.m. The featured title is sale priced and tagged with a sticker bearing WTQR's "Best Country Connection" logo.

Record Bar has also played a part in the promotional plans of Charlotte's WSOC. Don Bell, operations manager, says that a joint venture gave month-long exposure to new RCA artists, which combined on-air "Album Of The Week" profiles with in-store sale pricing.

## RADIO LOOKING OVER MALRITE'S SHOULDER IN L.A.

By EARL PAIGE

Many radio watchers are looking to see what Malrite Communications does with its two newly-acquired country stations in Los Angeles, KZLA-FM and KLAC-AM. The challenge, of course, is can country radio on either side of the band hope for some decent numbers in a market—No. 2 at that—where country hasn't done all that well, to say the least.

Among the team of people now grappling with the challenge is Bob Guerra, OM for both outlets, who was PD for KNEW-AM San Francisco. Also involved is Norm Epstein, newly-named GM for the two stations. Malrite, successful with country stations in both Minneapolis (KEEY-FM/WDGY-AM) and San Francisco (KNEW/KSAN-FM) has its own

corporate people deeply involved, too—Jim Wood, national PD and Steve Edwards, VP for Malrite's California properties. Additionally, KLAC just lured Nashville fixture Gerry House away from WSM to man the morning shift.

With a confidence borne of success at KNEW, Guerra says that changes with KZLA will occur more quickly. "The FM is a music fix," whereas he sees more gradual changes at KLAC, reflecting a general challenge on that side of the band.

"From what we've seen in looking at KLAC, there's been a great many changes in the station over a long period of time, some good, some bad. KLAC listeners have been very patient and very loyal. We don't intend

any jolting changes. But when we're finished, we will have a very smooth operating product."

Specifically, KLAC will be more service oriented. Speaking of KNEW, Guerra says, "It's been an extremely successful full-service station."

Significantly, Malrite inherited what could be a linchpin for KLAC—the National Basketball Assn.'s L.A. Lakers, current world champions, and the corresponding NHL's L.A. Kings. Of a five-year contract negotiated when Capital Cities Communications owned the station, Guerra says, "Whether we would have had sports or not, we will honor the contract and seek to maximize the advantages of the status enjoyed by the Lakers."

(Continued on page C-5)

## SYNDICATORS as INDICATORS

By JANICE GINSBERG

Our survey samples some new and established network and syndicated shows airing on country radio.

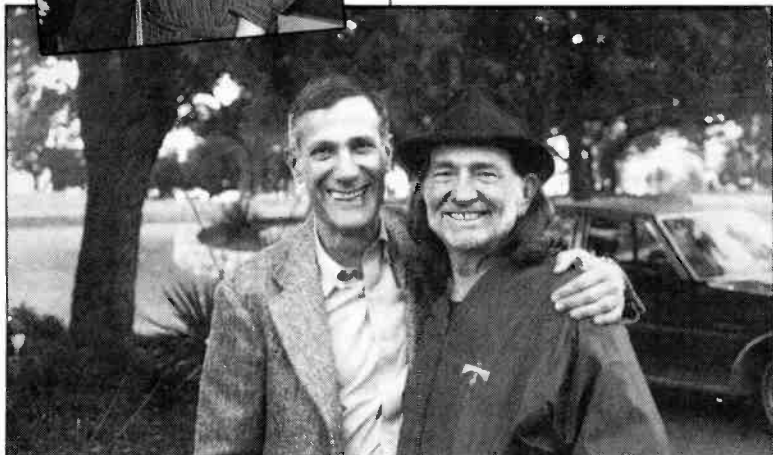
One of the longest-running syndicated success stories is ABC-Watermark's "American Country Countdown with Bob Kingsley." This series debuted in 1973 on 31 stations, and is currently broadcast on more than 800 stations domestically and 450 internationally.

Initially, the program was three-hours in length, recently changing to four-hours. According to the show's producers-hosts, Bob Kingsley and Johnny Biggs, the additional hour was brought on by the fact that many country songs have become longer. They both say that "the additional hour allows us more time to dedicate to special features. We try and let the music talk for us with a tried, true and proven adaptation of the top 40 hits built in a historical format."

The show's concept is to play the hits amidst stories and anecdotes about country music and its stars, past, present and future. During the program, Kingsley will add perspectives of calendar events in history and how various legends played a part in the music of today. ACC is available on a barter basis.

(Continued on page C-5)

Loretta Lynn with MJI's Director/Producer Lori Pinkerton, right.



Willie Nelson "On A Country Road" with WHN's Lee Arnold.

## LOGOS REFLECT COUNTRY AT CROSSROADS



By EARL PAIGE

Are country stations moving away from boots, ropes and guitars in their logos in favor of a clean cut, contemporary image? It all depends on what side of the fence you're sitting on.

At Radio '85 this past September in Dallas, a session on country music led off with a vigorous discussion on country or "too country" identification, reflected in call-letter logos. Discussion leader Charlie Ochs, a consultant then and GM now at KCBQ-AM-FM San Diego, sparked discussion. He wondered aloud if "perhaps it's not a good idea to have too much of a cowboy image at a time when our market is soft."

At one end of a continuum, a more or less country look logo works well for stations in all sorts of markets. An example is Salsbury, Md. where PD David Parks describes a hat as the prominent graphic element for WICO-AM-FM. "There has been a

trend to more generic types of logos by country stations," Parks says. WICO however, dares to go where country formats often fear—in the East and North. "Our listeners like to know when they're tuning in they will hear country." Parks says people even tediously snip out the hat itself and emblazon it on bumpers or windows.

Like a lot of country stations, WICO is more than a country station. Believing that the long-time country outlet "really took off five years ago when Bill Prettyman bought it," Parks says that the station serves "the whole Manokin peninsula. We're kind of off down all to ourselves here," he adds, indicating a more full service approach (FM is 24-hours 94.3 and carries farther, Parks says, than the daytime AM at 1320).

Being identified strongly in the market beyond the format helps a number of country stations, says Michael Owens, GM at KNIX-AM-FM Phoenix and son of country performer Buck Owens. The KNIX logo is characterized by the outline of a guitar in red, white and blue with what promotions director Paul Orsinger describes as a "very clean look, not too crowded. People see the guitar and don't even have to think about the call letters. Owens says the idea of the call letters being part of the guitar itself in the neck area originated in 1978."

KUZZ-AM-FM in Bakersfield uses the same logo except for the obvious different calls, he says of his father's other station.

Acknowledging the subtle shift in logos is KCBQ's Ochs. "We wanted one that would say 'country' but without a twangy look," he says, thus describing a boot that performs as the hook in the letter "Q" of KCBQ. The stations' slogan, "San Diego spells Country With A Q," ties right back in. "The idea for a logo is that it instantly identifies the station without a lot of explaining so you can say other things in your billboards, busboards and other media," Ochs says.

In many markets, there is no problem with being as "country" as you can be. An example is the Great Empire chain which utilizes "log letters" for all its calls, says Scott Piper, assistant PD, KFDI Wichita. Other calls are worked out in log letters (complete with nails) for KTTS Springfield, Mo.; WOW Omaha; KWKH Shreveport; and KBRQ Denver (all twin AM/FMs and country).

The most famous country logo of all? It's very likely "Boot I Boot Boot," a phonetic way of describing KIKK-FM Houston and the Pasadena AM. Nick Trigony, VP and GM, happily says that the logo is a legend. "It was here a long time before any of us," he says of a basic design that goes back to the '60s.

Interestingly, the designer Don Newcomer, is still with the station doing a Sunday religious show. "At one point," says Trigony, "some new people came in and didn't like the logo. There was such an uproar from listeners," he says of the logo with the "K" imaged as boot.

## WHAT GOES FASTER, CARS OR ALBUMS?

By EDWARD MORRIS

It is a wholly unremarkable fact of life that the important stations—the reporting ones and the ones in large markets—get most of the labels' attention. But label reps say they're open to supporting any station that makes a good argument for itself.

"A lot depends on the attitude of the station," says RCA's Randy Goodman. "We look for the aggressive station, the ones that are active in promoting." Adds Frank Lefel, Mercury/PolyGram, "We're very open to promotions, but we want to hear the station say, 'Yes. I have a plan in mind.'"

The request stations most often make is for free albums. Lefel says that giveaways for their own sake are bad promotions because they devalue the albums and the artists. "I would like for a winner to believe he has won something valuable. Treat an album like it's worth nothing, and it'll be worth nothing." He says stations have a better chance of getting free albums if their promotions don't make the freebies too easily come by for listeners.

Goodman says that RCA evaluates station requests for albums, artist appearances or interviews, time buys and other support by talking to the label's field promotion reps. One problem, he says, is that some big stations are so lavish in their promotions that there is very little the label can do to augment them. "When a station is giving away a Mercedes," he says, "Who's going to get excited about a free album?"

The labels are generally eager for their artists to stop by stations on their tour routes to give interviews and will often work with radio to involve their artists in local promotions by such plays as meeting contest winners backstage or having dinner with them at the label's expense.

Even when face-to-face contact is impossible, the labels may still link up stations and artists for the common cause. "Every time I receive a request in writing from a station for an artist i.d. or something like that," says Capitol's Paul Lovelace, "I forward it to the artist's manager, because most artists have recording equipment on their buses and can make the spot and send it directly to the station." The label has been equally cooperative in providing radio with signed posters, articles or artists' clothing (Continued on page C-4)



## NO. 1 (Continued from page C-1)

During the fall rating period WIVK sponsored the "Radio Lot-to". (Lotteries are illegal in the state of Tennessee). Two million Lotto tickets were distributed throughout the listening area. People filled out the numbers. Local celebrities made the Lotto drawing on the air. \$18,000 was given away. Hammond says that 400,000 tickets were picked up in just one three day period.

WIVK has a six-person news staff with a farm director and traffic reporter. The station covers Univ. of Tennessee football and basketball with a network of 26 stations. In addition to the news department and an aggressive promotional campaign, Hammond says, "We use the perceptual studies of the Research Group. They do two studies a year and are a big reason why we're No. 1 in Knoxville."

Kansas City is the largest market with a No. 1 rated country music station. **WDAF-AM** pulled an 11.1 share. Except for a "bad book" in the spring of 1984, WDAF has been No. 1 12-plus in Kansas City, since the spring, 1980 rating. Nine years ago, WDAF switched to the present format. It was one of the few remaining "old line"-block programmed giants.

"There's a strong heritage of country music in this market," says Don Crawley, WDAF program director. "If you go back and look, you'll find that the old KCKN had good ratings even with an inferior signal. Country music is Kansas City's adult contemporary," Crawley joined the station 6-1/2 years ago and moved up through the ranks to his present position. The station has a 24-hour a day news department with five full-time and two part-time reports. News director Charles Gray, who has been on the WDAF staff for 35 years, only believes in covering hard news—fires, accidents, crime and disaster stories. "With two news talk stations in town, our research indicates that WDAF is ahead of them in news image," Crawley says.

WDAF is aggressive promotionally. The station is involved in many community service programs. Contest prizes range from two 1961 Corvettes, boat packages, to smaller games. "We always have something going on. The station is marketed outside on TV and billboards. We're not the biggest spenders in the market—just the best spenders," Crawley says. WDAF's playlist floats between 35 and 48 records on its current weekly playlist.

Mike Oatman is one of country music's most well liked and re-

spected broadcasters. Oatman and his partner Mike Lynch have owned **KFDI-AM and FM** radio in Wichita, Kan. since 1966. Starting with the two stations they have built a 10-station group. Oatman still does the morning drive show between 6 and 8 a.m. on KFDI that's made him legendary. "We have a seven-person news staff, an ag director, and a fulltime meteorologist—one of our newsmen was interested in weather so we sent him to college," Oatman says. KFDI's current playlist hovers around 65 records with 40,000 gold titles. "If it was recorded between 1925 and now, we'll play it," Oatman says. KFDI does four to six remote broadcasts weekly.

"When Bob Wills died, we suspended the format and played his music all day long. We don't respect the format to the point where we won't change it," he says. KFDI is No. 1 in Wichita with an 11.4-share in the latest rating.

Jerdan Bullard and Jim Tice, the management team at **WZZK-FM** in Birmingham, are elated with the best book in their station's history—a 14.2 share. Bullard has been with the station since it was purchased by Park City Communications—the forerunner of present owner, Katz Broadcasting. "When we took over the station it was rated with a 3.8 in the fall of 1979. It rose to a 5.5 in our first rating and has gone up ever since," Bullard says. Like most of the other country stations interviewed, WZZK has a large news department. AP recently presented the station with its "Pacemaker" award—the top honor for the best news operation in the state of Alabama. WZZK follows the pattern of being aggressive promotionally. 80,000 persons registered at a car dealer to win \$100,000 Cash or two Mazda 300ZX sports cars—the winners took the money. WZZK co-promotes all country concerts that come to Birmingham. The station advertises with TV and outdoor ads.

Jim Tice, WZZK's program director, says, "We win with consistent top-notch performance from our people, consistency in the format, and a unique package of music, news, personalities and promotions. We're in tune with this market—most of our people are natives here."

**KYKR** is No. 1 in the Beaumont/Port Arthur, Texas market with an 11.7 1985 Fall ARB rating. Mickey Ashworth says that the market is historically good for country music. The station has been in the format since 1968 and has been No. 1, 2 or 3 in the market since 1978. Like all successful station, it has a personality morning show. "After that we have a music focus

on our relatively tight (35 record) playlist," according to Ashworth. KYKR has a five person news staff that they share with their AM sister station. The station concentrates on outdoor advertising and uses no TV.

**KNIX-FM** is No. 1 again in the latest ARB—tied for the first place with rock competitor KUPD. Larry Daniels, director of programming operations, says, "We've been No. 1 25-54 for 17 of the last 18 books. Why? Because we're a great team of people, we play more music, we're full service, and we're personality. Those may sound like mutually exclusive concepts—but the audience sees us that way, according to our research."

KNIX has a five-person news department. The morning show is hosted by W. Steven Martin, with Stephen Kaufman handling news, TV personality Bill Denney on sports, and entertainment critic Sandy Lovejoy. Daniels says that KNIX is the most visible station in Phoenix. "Our personalities are out everyday. We dominate the market in TV advertising and do some outdoor. It's a very creative place," he says.

KNIX is managed by Michael Owens—son of station owner and country music star Buck Owens. The station has a full time and assistant research director and eight call-out operators—using both phone and mail-out research.

Greenville and Columbia, S.C. and Greensboro/Winston-Salem, N.C. have been named "The Golden Triangle Of Country Radio." Each market has a No. 1 rated Country Station.

Les Acree is program director of Greensboro/Winston-Salem's **WTQR-FM**, which just pulled a 19.1 share in a market with 32 signals. Acree is the former program director of WMC-AM in Memphis and is the winner of numerous country music awards for excellence. Acree says that the station has a heavy personality morning show with traffic plane reports and two sports-casts. WTQR has a nine-person news department. Its current playlist ranges between 44 and 48 current records.

Acree says, "The station's been country for 11 years. We go outside and meet the people. Our promotions include \$100 in cash, bumper stickers and "song of the day." WTQR uses billboards and TV to market the station. Chuck Blore's "Janitor" spot has been used in TV campaigns and adapts well to country, according to Acree. He says "We haven't taken No. 1 for granted. We did research, when research wasn't cool. The station has changed slightly since it first went on the air, but it's been evolutionary not revolutionary."

"We're No. 1 because we're a

very personable people-to-people type station," says John Daventport, general manager of **WESC-FM** in Greenville, S.C. "Most of our people have been here a while. The sales manager for 36 years, general manager for 35 years, one of our salesman for 22 years, and the morning man for 20 years. We're deeply rooted in this area."

WESC was rated at a 13.2 in the latest ARB. The station has a personality morning show but is very tightly formatted with a 50 record playlist following AM drive. WESC promotes with a \$100,000 annual TV budget and uses some large rotator painted boards. Community involvement promotions are important at WESC. Once a year the station sponsors a radioathon in morning drive to raise money for the American Cancer Society. WESC's efforts have resulted in nearly \$500,000 being raised in the past three years. The station is programmed by 25-year-old Allan Power, who has been with the station for the past six years. WESC has been No. 1 for the past 10 rating books.

**WCOS-FM**, Columbia, S.C., has been a country music station since 1972. The station is rated No. 1 with a 17.8 share in the latest ARB. Jake Bogan, general manager, says, "We're No. 1 because of the obvious things. We're in a Southeastern market which has been traditionally good for country music. We have a great facility which makes it

difficult for competitors to come up with the money to compete. Five percent of our budget is spent on research, promotions and advertising. It's like that poker game in Vegas. It takes \$50,000 to get into the game but the winner walks away with a million." WCOS-FM has been No. 1 for the past seven ARB's and always has been No. 1 25-54.

Bogan says, "This is a people intensive business. Much of our success is due to the efforts of Jim Tice. (Tice is now program director of WZZK, mentioned earlier). We were fortunate. He developed through us and we developed through him. After Jim left, we appointed Doug Enlow as program director. He developed through the system and picked up where Jim left off. It was like moving the third base coach into the general manager's job."

WCOS has three full-time newsmen and one part-timer. The playlist is tight with some adult contemporary product—an occasional James Taylor or Lionel Richie—mixed in. The personalities do not talk a lot out of morning drive. Seventy percent of the promotion budget is spent on TV with the remainder committed to billboards 12 months a year. WCOS uses the Film House "sing along" TV commercial campaign.

It runs on all the TV stations and on some of the cable systems—but not the Nashville Network. Instead, the station buys time on ESPN, the USA Network, and even MTV.

"For the most part," he says, "radio stations know what their possibilities are."

Rarely does Warner Bros. buy airtime to promote a concert a station is co-sponsoring, says vice president of promotions Nick Hunter. "We're more likely to buy it after the concert," he says, adding that preconcert advertising sells fewer records than postconcert pitches. For new artist Dwight Yoakam, Warners sparked radio station interest by sending out one of his records unavailable for airplay and an accompanying video.

But most of the promotional ideas Warner Bros. works with, Hunter says, come from the stations themselves. "Chances are, we would not present a (promotional) package to a station."

Louise DiPace, promotion director for WYAY, Atlanta, says she has few complaints about the labels' willingness to help. One complaint she does have, though, she says, is the labels' linking radio and retail promotions together. "Sometimes this really gets confusing. The average listener prefers to register for a promotion over the phone rather than by having to go to a record store to do it."

## FASTER

(Continued from page C-3)

and the like, Lovelace says, for charity events.

Rich Schwann, CBS, says his labels follow a routine in integrating new artists into radio promotions: "First and foremost is asking the stations to play the single. But at the same time we introduce the artist to radio through biographical information or a fact sheet and tell what our intentions are with the act. Then, we follow this up with the artist calling the stations, thanking them for their support and doing a one-on-one. When we're into the second or third single and looking to release an album then we put the artist out on a promotional tour."

According to Schwann, such delicately scheduled events as in-store appearances with radio tie-ins have to be overseen by the label's branch location reps since the right product in the stores and a crowd have to be ensured to avoid embarrassing all the parties.

Schwann says he faces few unrealistic requests from stations for artist time or free albums:

## SYNDICATORS

(Continued from page C-3)

Another countdown staple in the marketplace is "The Weekly Country Music Countdown," available from **The United Stations Radio Networks**. This three-hour series, heard nationally on over 200 stations, is the company's flagship program, now entering its fourth year on the air. WCC, hosted and written by Chris Charles, features artist interviews, calendar events, past and present releases.

The company's vice president of programming Kevin Rider attributes the show's longevity to the three day turnaround time enabling the very latest news and music available. He credits the show's host with keeping the program moving at a fast and exciting pace. Rider says, "WCC is about the music and the stories behind the songs." He says the show, which is available on disk or satellite, is easy for stations to market and comes complete with an array of custom i.d.'s and promos by the artists and Charles.

US also produces and distributes the weekday "**Solid Gold Country**" series of one-hour retrospectives on country music's biggest hits and movers and shakers. The show, which is celebrating its first anniversary, is hosted by veteran broadcaster Mike Fitzgerald.

The concert program "veteran" is "**The American Eagle Cross Country Music Show**," produced and distributed by New York-based DIR Broadcasting. This series of 90-minute live

concert broadcasts debuted nationally in 1980 under "The Silver Eagle Radio Show" banner, and has been enjoying tremendous success on nearly 500 stations. The show's new producer, Lauren Karasyk, speaks emphatically about the direction of the program. She says, "AECMS is a wonderful vehicle for artists to get national exposure. We present a multitude of specials and creative concert packaging to help stations achieve maximum promotion." Karasyk welcomes calls from interested stations, artist managers and record company's with ideas.

AECMS is delivered in stereo via disk and satellite with a horde of custom i.d.'s and promos.

The premier live-via-satellite county concert series hails from **NBC Radio Entertainment's** "Live From Walt Disney World." This series of one-hour programs debuted Oct. 31, 1985 on a network of 150 stations, and thus far has featured concerts with the Judds, Gary Morris and Exile. LFWDW is hosted by the veteran WMAQ-AM air personality Nancy Turner who introduces the artist with an interview profile, breaks in the middle and closes the show. Turner says "radio still is a big theater of the mind, and this show is a programming venture much like our parents used to listen to in its inception. And, what a perfect place to come from, Tomorrowland at the Magic Kingdom."

Turner credits the show's producers, NBC's director of programming Frank Cody and manager of program administration, Andy Denmark with the state-of-the-art production. Cody says

the Disney equipment and services are unsurpassed. "Plus they are extremely promotion conscious," which is one of the reasons NBC first hooked up with them. Cody packages the concerts with input from affiliate program directors.

Lee Arnold, one of America's most respected air personalities through a 16-year tenure as midday announcer on WHN as well as numerous network and syndicated programs, is heard weekly on nearly 400 affiliates of the **Mutual Broadcasting System's** (now a division of the Westwood One organization) "Lee Arnold On A Country Road." Arnold has been hosting this three-hour series the past three years. The result is an "Entertainment Tonight," of the country music business. Each week Arnold features top songs, country gold, album reviews, showcase LPs, an historical country calendar as well as intimate artist portraits with a who's who.

Arnold says "we try and blend all the above ingredients within three hours, and hopefully the result is a nice recipe that stands out week in and out." OACR is programmed exclusively for broadcast on a weekend morning. Adds Arnold, "We cover music and news on and off the road in a down-home overview of music, features and history." The **Westwood One Radio Networks** also present the weekly one-hour "Live From Gilley's."

A dominant force in country radio programming for nearly two decades is New York-based **Narwood Productions**. The program supplier's most recent en-

try is the weekly one-hour series, "Country Closeup," which is entering its fifth year. Commenting on the success of CC is company executive vice president, Ellen Silver who says "our one-hour program is primarily an artist profile; listeners get a glimpse of many artists and their personal sides in addition to their hits." Silver adds "music is first and foremost in the show."

CC dedicates a bulk of program time to special themes around holidays and anniversaries. The show boasts a proud reputation of delivering the biggest names in an in-depth, introspective format. Recent programs have also spotlighted new and established songwriters and producers.

The fast and hip program, "Country Today," available from **MJI Broadcasting** in New York, has created an excellent reputation for itself due to its assortment of regular innovative features. The company's director of production, Lori Pinkerton, who also serves as producer, churns out this weekly news magazine out the most up-to-the-minute news possible.

Pinkerton says, "It is very im-

portant to MJI to provide the latest happenings in country music today. We feature the following segments regularly—the Personal Side, On The Road, Country Legends, On The Horizon, Kip Kirby's Nashville Report, as well as special spotlights on artists."

Pinkerton also notes "the president of MJI, Josh Feigenbaum, conceptualized this program. We see CT as a different alternative for syndicated programming that stations simply don't have the time to research and produce themselves."

"American Country Portraits" produced and distributed by Encino, Calif.-based **Barnett-Robbins** offers a monthly two-hour, 80% music-20% talk series now entering its second year on a network of 130 stations. According to BRE president and co-founder **Lance Robbins**, ACP is targeted to men and women 18-49. Robbins says "advertiser demand continues to support our programming philosophy of straight music and in-depth interview. As long as this is true ACP will continue to stay intact as opposed to moving into the countdown or magazine format territory."

## NASHVILLE

(Continued from page C-1)

key to staying No. 1 is not acting like No. 1."

Returning the the consistency theme in WSM's success, Lindahl mentions the FM outlet's long-running "Back To Back Country," a programming guarantee of at least three songs in a row without interruption. Recently, WSM-FM took the promotion a step further with the "Back To Back Concert Weekend," wherein listeners were sent on a three-day jaunt to catch three live country shows.

"When (air personality) Gerry House left for WSM-AM in September everyone said 'WSIX is over'," says challenger Campbell, WSIX's PD. (Last week, House left WSM for KLAC Los Angeles). "He was with us for nine-and-a-half years. To lose a linchpin like that was a big jolt," the PD recalls. Happily, Campbell says, "There's nothing like a good book to reassure people that, yeah, everything's going to be all right." The station has emerged with an emphasis on the "fresh and contemporary," a policy that applies to both music and personalities, the programmer says.

Like WSM, WSIX makes the most of its music. WSIX's morning shows are lead out of with daily "Music Marathons," a 98-minute run of songs. Campbell says album cuts figure heavily into WSIX's contemporary approach. "We played the new Ros-

anne Cash single months ago. Things like that get listeners saying, 'Wow, they're playing new music,'" Campbell comments.

Campbell joins Lindahl in applauding Nashville's output over the last year or so. "One of the dangers of country radio," Campbell says, "is not being able to keep the tempo up. A lot of country music is medium to slow tempo." Bands like Exile and Southern Pacific "allow us to exude that energy" he says.

A danger unique to country programmers in Nashville, says Campbell, is a heavy reliance on listener requests. "Everyone here has so many connections, that requests are often biased," he warns. What substitutes for requests at WSIX are Campbell's gut feeling on records and the level national exposure of the artists performing them. That familiarity allows artists outside of the country genre a space on WSIX's rotation, usually in the gold category. "You won't see Creedence Clearwater Revival's 'Proud Mary' on the national charts," Campbell says, "but it has a great appeal here." Also in WSIX's gold catalog are songs by James Taylor, the Eagles, Jackson Browne and Linda Ronstadt.

WSIX's promotional kingpin, (which you may see at the Seminar) is the mobile "Country Store," which is stocked with what Campbell calls "lifestyle prizes." The merchandise includes theater tickets and dinners for two, "things people are going to be doing anyway."

## MALRITE

(Continued from page C-2)

Previous management, he says, somewhat assumed, "well, everyone knows it's the Lakers' station. People don't just know that," says Guerra, vowing to integrate sports into the total promotion mix at KLAC.

An overall marketing strategy is to promote both stations. "If we can get KLAC up into the 3.0s and KZLA into 2.5, we will have a combined 5.0-5.5 which is very respectable in a market of this size."

Another view Malrite is taking is looking at the total L.A. market. "In the research we've done, we find that people here don't dislike country. They just haven't thought about it for a while."

What Guerra says is backed up by the recent successes of country stations in the books in southern California. KIKF-FM Anaheim PD Chris Adams, KCKC-AM San Bernadino PD Bob Mitchell and KCBQ-AM-FM San Diego GM Charlie Ochs are all

optimistic about their stations' recent numbers and to varying degrees hope Malrite does well in L.A.

Guerra notes changes are already occurring at KZLA-FM, and a marketing blitz is about to unfold under the promo motto, "More Music, Less Bull," which Guerra admits "will get attention." The same slogan is used at Malrite's San Francisco outlets.

Listeners, including eager contemporaries like Ochs, Adams and Mitchell, already are hearing a much broader spectrum of music and more IDs of songs, and that is all the more startling in contrast because of the previous continuous country format. "We're going to bring KZLA out of the background and into the foreground. We don't intend to fill with extraneous talk but we want our announcers to be much warmer."

Of the broader spectrum they're already hearing, people say they're shocked to find KZLA playing Neil Diamond, Guerra says. "We are aiming at a nice variety of music considering the

size of this market and its broad cume base. As for Neil, we have found in our testing that country music fans do enjoy songs such as 'Forever In Blues Jeans,' 'Song Sung Blue' and 'Cracklin' Rosie.' They're willing to experience Creedence Clearwater toward one end of a continuum," Guerra says.

On the other hand, KZLA is playing "Cajun Moon," the Ricky Skaggs hit. It is there to address the core. "We do not want to skew to any particular kind of music," Guerra says.

Just how much Guerra, Epstein and the others at Malrite can bring to L.A. from the group's experience in Minneapolis and San Francisco, Guerra says, will be of a more general nature. "San Francisco is more in line with L.A. in that it's the fourth largest market. But L.A. is totally different. We can't exactly copy KSAN/KNEW and bring it down here. We'll take the best of what we've learned, and gosh, we've made mistakes and learned from them, and apply it to this market."





**Eye to Eye.** Veteran artist/writer Neil Diamond enjoys the view as Columbia stablemate Maurice White handles the controls while producing tracks for Diamond's next album.

## Time off From Time Brings Fame to Duo Harris and Lewis Produce Hits for Jackson, Others

BY STEVE IVORY

LOS ANGELES When keyboardist Jimmy "Jam" Harris and bassist Terry Lewis took a break in 1982 from their activities in Prince protégé band the Time to produce the Los Angeles-based Klymaxx, they had no intention of leaving the Time. However, the move ultimately led Prince to eject them from the group.

After pondering the idea of joining Leon Sylvers' then-thriving Silverpoon Productions, the two decided to strike out on their own.

Since then Harris and Lewis have written and produced songs for such acts as Cheryl Lynn, Change, Howard Johnson, Real to Reel, and Patti Austin. The duo's more successful projects—albums by Cherrille and Alexander O'Neal, Janet Jackson's new "Control," and the Force MD's single "Tender

Love,"—have established Harris and Lewis as the hottest production team in r&b/pop.

Today Harris and Lewis tend to a blossoming music empire that includes Flytetime Productions; FlyteTyme Tunes publishing company (administered internationally by CBS Songs and stateside by Harry Fox Agency); Lewis/Harris Partnership, which governs their Minneapolis recording studio and a single-story office building headquarters; and FlyteTyme Records, a custom label distributed by Tabu.

The team recently wrapped production of a new SOS Band album for Tabu and are in the middle of producing British synthesizer band the Human League in London. When they return to Minneapolis they'll complete the debut albums of Rick Ran and Dan (the male vocal trio that backs Cherrille in her "You Look Good To Me" video) and the Secret, the duo's own band, whose lineup has yet to be confirmed. Both acts will be on the Flytetime label.

Recorded music is not all Harris and Lewis have their hands in. They served as executive producers of Cherrille's "You Look Good To Me" video and were heavily involved in the production of clips for the Alexander O'Neal singles "Innocent" and "If You Were Here Tonight."

"Let's just say we've been busy," says Harris. "If anyone called with a project right now, we wouldn't be able to get to them until January 1987."

The duo says they haven't had to solicit work. "We're mostly offered artists whose work we've liked," Harris says. "We mostly turn down projects when they look to be headache projects, not worth the hassle. We pretty much stick to two rules: no collaboration with outside writers—it takes too much time and distracts from the creative routine we've developed—and we prefer to work in Minneapolis. We also turn

down projects when we don't feel the artist really needs us."

Harris points to Capitol act O'Bryan, who approached Jam and Lewis for help on his "Be My Lover" album in 1984. "We didn't think we could bring anything to the project. As it turns out, his 'Lovelight' single went to No. 1 on the black singles chart." The team turned down a George Benson assignment from Warner Bros. because Benson wanted to collaborate on the songwriting and to record in New Jersey.

Janet Jackson's "Control" album was an exception. Interestingly, A&M, along with Harris and Lewis, originally planned on giving this project to ex-Atlantic Starr vocalist Sharon Bryant. "We were all set and wanted to do it," says Harris, "but then she wasn't interested. So John McClain [A&M's black music a&r vice president] said, 'What about Janet?' We said, 'Yeah!'"

"Our goal with Janet was to give her total credibility as an artist, not just someone who came in and sang," explains Harris. "At a meeting she said she played a little keyboard. We said, 'Okay, get ready to play.' She came to Minneapolis and hung out. We weren't surprised by what she wanted to say with the music; we encouraged her. Janet should be a big act. Hopefully, this record will be the beginning."

The creative process of a FlyteTyme production is a conveyor belt of activity that seldom finds both producers in the studio together. After meeting with an artist "to allow them to bring their personality to the music," Harris usually cuts the instrumental tracks, while Lewis comes up with a song title—often chosen from a notebook of compiled themes—a vocal melody, and "70% of the lyrics."

"Thanks to piano lessons, Terry has been more confident about his playing, so now he cuts his own key-

(Continued on page 66)

## THE RHYTHM & THE BLUES

by Nelson George



ONE OF THE MORE HEARTENING black radio stories of recent months has been WHUR's rise to No. 1 in Washington, D.C. In the last Arbitron book, the Howard Univ. station capped a six-month climb from No. 6 in the highly competitive market—to become, probably, the first black-owned college station to reach the top spot in a major market.

This achievement brought to mind the many WHUR alumni who went on to play prominent roles in the music industry. In the early '70s WHUR was, with Philadelphia's WDAS and New York's WBLS, one of the flagship black FM stations in the country. It was an exciting time for black radio, a time of growth and evolution. WHUR, because of its university campus location, was particularly influential for its choice of material and the opportunities it gave young people in starting their music industry careers.

WOL owner Kathy Liggins Hughes, then WHUR general manager, gave Melvin Lindsay his first on-air gig, a relationship that led to development of the

### Pioneer college station tops capital area Arbitron ratings

most influential black format of the '80s, the mellow "Quiet Storm."

RKO New York vice-president Barry Mayo cut his teeth at WHUR as did DJs Dyanna Williams of Philly's WDAS, Alfie Williams of Baltimore's WWIM, newscaster Lelia McDowell of New York's WBLS, and former WJIT general manager Vincent Thomas in Philadelphia. Graceful A&M promotion person Gwen Franklin was at WHUR. Management consultant Andre Perry was once programming and music director at the station. There also were Sheila Eldridge and Milton Allen of Orchid public relations. Ex-Columbia promotion vice-president Vernon Slaughter started his career as a college rep in D.C.—with the fledgling WHUR as his chief responsibility. Diane Quander, a WHUR DJ in 1974, is a songwriter—composer of the title cut to Anita Baker's Elektra album "Caught Up In The Rapture." At Howard during WHUR's early years was a band called Hot Tea featuring the voices of Mtume's Tawatha Agee and Angela Wimbush of Rene & Angela, and the guitar links of Capitol sales rep Bill Toles.

This talent, and all the many others who aren't men-

tioned individually (sorry), are part of the legacy of black college radio, which deserves continued—even stepped up—support from the music industry.

Those interested in its health should be aware that the eighth annual Black Radio Conference will be held in Atlanta March 28-29. For more info call (404) 523-6136 or write Black College Radio, PO Box 3191, Atlanta, Ga. 30302.

**SHORT STUFF:** Whether Vanity's new Motown album, "Skin On Skin," sells or not there is no question that the cover photo—depicting the one time nasty girl as a '30s diva—is gorgeous. Great photo by Matthew Rolston. Her single is "Under The Influence" . . . The first killer hip-hop track of '86 is Original Concept's "Knowledge Me," created by a team of Long Island DJs for Columbia distributed Def Jam . . . Two heavyweight producers, Narada Michael Walden and John "Jellybean" Benitez, were behind the board for Jermaine Stewart's new Arista album "Frantic Romantic," the followup to his surprisingly successful "The Word Is Out" . . . Toney Lee has a new album, "Teaser," on the Critique label. The disk features his club hit "Reach Up" . . . Quincy Jones' soundtrack album for "The Color Purple" is much more diverse than a viewing of the film would lead one to believe. Where Steven Spielberg's visual direction emphasizes the dramatic string and horn arrangements that underscore the film's many emotional moments, the album's high points are jazz ("Junk Bucket Blues" by Sidney Bechet, "My Heart (Will Always Lead Me Back To You)" by Louis Armstrong & His Hot Five) and blues (John Lee Hooker performing "Don't Make No Never Mind," and Tata Vega's "The Dirty Dozen," which was co-written in the '20s by the arranger J. Mayo Williams) . . . Bobby Womack has produced two tracks for the Manhattans' next album that are so soulful Columbia is trying to get Womack to do more. The mating of Womack's Sam Cooke styled songwriting with Gerald Alston's Sam Cooke like phrasing is a match made in r&b heaven . . . Harvey Fuqua and three of the Moonglows appeared recently in Los Angeles to a fine reception. Hope they do more . . . The latest Jessie Johnson produced single from Ta Mara & the Seen's A&M debut is "Thinking About You" . . . Roberta Flack's cut a version of "We Shall Overcome" as a radio spot for Miller Lite with top jingle producer Deborah McDuffie under the di-

(Continued on page 69)

FOR WEEK ENDING MARCH 8, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

90 REPORTERS

		NEW ADDS	TOTAL ON
S.MILLS	I LEARNED TO RESPECT THE POWER OF LOVE MCA	25	55
PATTI AUSTIN	IN THE HEAT OF HEAT WARNER BROS.	24	43
STARPOINT	RESTLESS ELEKTRA	24	46
ALMEON FEATURING LEROY BURGESS	LOVE ON FIRE ATLANTIC	24	29
EVELYN "CHAMPAGNE" KING	HIGH HORSE RCA	19	21

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

### RETAIL BREAKOUTS

139 REPORTERS

		NUMBER REPORTING
PRINCE & THE REVOLUTION	KISS PAISLEY PARK	25
JERMAINE JACKSON	I THINK IT'S LOVE ARISTA	21
STEVIE WONDER	OVERJOYED TAMLA	17
THE JETS	CRUSH ON YOU MCA	16
ET (EDDIE TOWNS)	BEST FRIENDS TOTAL EXPERIENCE	14

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# Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	HOW WILL I KNOW	WHITNEY HOUSTON	1
2	1	DO ME BABY	MELI'SA MORGAN	3
3	5	YOUR SMILE	RENE & ANGELA	2
4	7	TENDER LOVE	FORCE M.D.'S	4
5	2	GUILTY	YARBROUGH & PEOPLES	6
6	12	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	5
7	6	WHEN THE GOING GETS TOUGH	BILLY OCEAN	9
8	3	LET ME BE THE ONE	FIVE STAR	17
9	9	LIVING IN AMERICA	JAMES BROWN	12
10	11	COMPUTER LOVE	ZAPP	8
11	16	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	7
12	8	SECRET LOVERS	ATLANTIC STARR	22
13	10	THE SWEETEST TABOO	SADE	26
14	18	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	11
15	13	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	24
16	15	NIGHTMARES	DANA DANE	21
17	24	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	10
18	14	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	28
19	17	THE COLOR OF SUCCESS	MORRIS DAY	15
20	21	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	13
21	27	ANOTHER NIGHT	ARETHA FRANKLIN	14
22	—	GOING IN CIRCLES	THE GAP BAND	16
23	30	LOVE 4/2	TEDDY PENDERGRASS	18
24	19	AFFECTION	TA MARA & THE SEEN	32
25	—	DIANA	EUGENE WILDE	19
26	—	KING HOLIDAY	KING DREAM CHORUS & HOLIDAY CREW	30
27	—	HOT	ROY AYERS	20
28	25	STAND BACK	STEPHANIE MILLS	52
29	—	SUGAR FREE	JUICY	23
30	22	I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	6	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	7
2	4	YOUR SMILE	RENE & ANGELA	2
3	5	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	5
4	1	HOW WILL I KNOW	WHITNEY HOUSTON	1
5	3	TENDER LOVE	FORCE M.D.'S	4
6	7	COMPUTER LOVE	ZAPP	8
7	12	A LITTLE BIT OF LOVE	NEW EDITION	10
8	15	ANOTHER NIGHT	ARETHA FRANKLIN	14
9	8	GUILTY	YARBROUGH & PEOPLES	6
10	2	DO ME BABY	MELI'SA MORGAN	3
11	11	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	13
12	13	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	11
13	18	GOING IN CIRCLES	THE GAP BAND	16
14	10	THE COLOR OF SUCCESS	MORRIS DAY	15
15	17	HOT	ROY AYERS	20
16	19	DIANA	EUGENE WILDE	19
17	29	KISS	PRINCE & THE REVOLUTION	25
18	20	SUGAR FREE	JUICY	23
19	25	LOVE 4/2	TEDDY PENDERGRASS	18
20	9	WHEN THE GOING GETS TOUGH	BILLY OCEAN	9
21	26	AFTER YOU	BERNARD WRIGHT	27
22	23	NIGHTMARES	DANA DANE	21
23	—	I CAN'T WAIT	NU SHOOZ	31
24	14	LIVING IN AMERICA	JAMES BROWN	12
25	27	IN THE MORNING TIME	TRAMAINE	29
26	—	OVERJOYED	STEVIE WONDER	33
27	—	I THINK IT'S LOVE	JERMAINE JACKSON	35
28	—	LOVE'S GONNA GET YOU	JOCELYN BROWN	38
29	—	THE ONE YOU LOVE	LUSHUS DAIM & THE PRETTY VAIN	34
30	—	PARTY FREAK	CASHFLOW	40

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (2)	10
Portrait (2)	
Private I (2)	
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (6)	10
Paisley Park (2)	
Geffen (1)	
Warner Bros./Tommy Boy (1)	
COLUMBIA (6)	8
Def Jam (1)	
Def Jam/Columbia (1)	
ARISTA (6)	7
Jive (1)	
MCA (6)	7
Philly World (1)	
MOTOWN (1)	7
Tamla (3)	
Gordy (2)	
Motown/Conceited (1)	
A&M	6
CAPITOL (5)	6
Manhattan Island (1)	
RCA (3)	6
Total Experience (3)	
ATLANTIC (2)	5
Island (1)	
Island Visual Arts (1)	
Philly World (1)	
ELEKTRA (3)	4
Asylum (1)	
PROFILE	4
POLYGRAM	3
Mercury (3)	
EMI-AMERICA (1)	2
Manhattan (1)	
SELECT	2
CHRYSALIS	1
China/Chrysalis (1)	
FANTASY	1
First String/Fantasy (1)	
FAST FIRE	1
JAMPACKED	1
KMA	1
MUSIC SPECIALISTS	1
NEXT PLATEAU	1
REFLECTIONS ON RECORDS	1
ROULETTE	1
Domino (1)	
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
Fever (1)	
YORK'S	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
32 AFFECTION	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
41 AFTER THE LOVE HAS GONE	(Terrace, ASCAP) CPP	
27 AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	
14 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	
50 BEST FRIENDS	(Blue Tear Drop, BMI/Temp Co., BMI)	
48 BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)	
70 BUST THIS RHYME	(Fools Prayer, BMI/Salski, BMI/Plum Place, BMI/Diamond In The Sky, BMI)	
96 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	
39 CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP/Zomba, ASCAP)	
67 CHIEF INSPECTOR	(Island, BMI)	
15 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
8 COMPUTER LOVE	(Troutman's/Saja, BMI)	
93 CONGA	(Foreign Imported, BMI) CPP	
68 COULD IT BE I'M FALLING IN LOVE	(Assorted, BMI/Bellboy, BMI)	
42 CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI)	
36 DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)	
19 DIANA	(Philly World, BMI)	
63 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	
3 DO ME BABY	(Controversy, ASCAP)	
99 DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	
97 DON'T SAY NO TONIGHT	(Philly World, BMI)	
100 DON'T STOP THE ROCK	(Music Specialists, BMI)	
79 DON'T YOU WANT MY LOVE	(ATV, BMI/Les Editions Musicale, PRO)	
43 FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
89 FRESHEST RHYMES IN THE WORLD	(Protoons, ASCAP)	
47 FUNKY LITTLE BEAT	(Happy Stepchild, BMI)	
57 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
16 GOING IN CIRCLES	(Por Pete, BMI)	
6 GUILTY	(Tempco, BMI)	
66 THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
24 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)	
76 HE'S A PRETENDER	(Chardax, BMI)	
95 HIGH FASHION	(Parisons, ASCAP)	
11 HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Black Bull, ASCAP/Bertam, ASCAP) CPP	
20 HOT	(Mtume, ASCAP)	
64 HOW COULD IT BE	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP) CPP	
1 HOW WILL I KNOW	(Irving, BMI) CPP/ALM	
46 I CAN'T LIVE WITHOUT MY RADIO		
31 I CAN'T WAIT	(Poolside, BMI)	
56 I LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI)	
65 I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)	
74 I NEED LOVE	(Eat Your Heart Out, BMI/Hot Boy, ASCAP)	
78 I NEED YOU	(Lynn-Ro, BMI/Oeffern, BMI/Century City, ASCAP)	
35 I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Black Bull, ASCAP)	
37 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
77 IF ONLY FOR ONE NIGHT		
(Almo, ASCAP/Rutland, ASCAP) CPP/ALM		
49 IF YOU SHOULD EVER BE LONELY	(Stone City, ASCAP/National League, ASCAP) CPP	
82 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamish, ASCAP/Stuart, ASCAP/Joe's, ASCAP)	
58 I'LL BE ALL YOU EVER NEED	(Music Specialist, BMI)	
62 I'M NOT GONNA LET YOU GET THE BEST OF ME	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
29 IN THE MORNING TIME	(Almo, ASCAP/lpm, ASCAP) CPP/ALM	
13 INSATIABLE WOMAN	(WB, ASCAP/IJI, ASCAP) CPP/ABP	
85 KEEP ON	(MCA, ASCAP/Mighty M, ASCAP/Kashif, BMI)	
30 KING HOLIDAY	(King Dream, ASCAP)	
25 KISS	(Controversy, ASCAP)	
92 LEARN FROM THE BURN	(Hot Desert/High Power, BMI)	
60 LEGS	(Buffalo, BMI/Perfect, BMI)	
17 LET ME BE THE ONE	(Brampton, ASCAP/MCA, ASCAP)	
10 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
12 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
18 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	
94 A LOVE BIZARRE	(Def Jam, ASCAP)	
83 LOVE ON FIRE	(West Kenya, ASCAP)	
38 LOVE'S GONNA GET YOU	(House Of Fun, BMI)	
61 LUCY	(Jobete, ASCAP/Libren, ASCAP)	
21 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
54 NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	
44 NO MORE	(Troutman's, BMI/Saja, BMI)	
53 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	
34 THE ONE YOU LOVE		
(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP		
33 OVERJOYED	(Jobete, ASCAP/Black Bull, ASCAP)	
45 PAIN	(Miami Spice, ASCAP)	
40 PARTY FREAK	(All Seeing Eye, ASCAP)	
69 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI)	
72 ROCK ME AMADEUS	(Colgems-EMI, ASCAP)	
80 ROCK THE BELLS	(Def Jam, ASCAP)	
75 SATISFACTION	(April, ASCAP/Ultrawave, ASCAP)	
5 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
91 SAY YOU, SAY ME	(Brockman, ASCAP) CPP/CLM	
22 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
90 SHOW ME HOW IT WORKS	(WB, ASCAP/Warner-Tamerlane, BMI)	
51 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP	
98 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI) CPP/ABP	
86 SO FINE	(Dr. York, ASCAP)	
87 SPECIAL	(Street Sounds, ASCAP/Maurice Starr, ASCAP/Winfield, ASCAP)	
52 STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)	
23 SUGAR FREE	(Tricky-Trac, BMI)	
26 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
4 TENDER LOVE	(Flyte Tyme, ASCAP)	
28 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
88 TIME TO SAY GOODBYE	(Father Thunder, BMI)	
81 TOUCH ME	(Jobete, ASCAP/Tall Temptations, 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.



## Meli'sa: a Producer Too

NEW YORK The only thing more rare today than a record without synthesizers, is one produced by a woman. With the exception of Valerie Simpson, working in tandem with Nick Ashford, no female record producer has been able to establish a track record.

Newcomer Meli'sa Morgan and creative partner Lesette Wilson hope to change that. Riding high on the No. 1 black single, "Do Me Baby," written by Prince and produced by Paul ("Rock Me Tonight") Laurence, Morgan is equally proud that Capitol debut album features four songs cut with a feminine touch behind the board.

"On the 'Do Me Baby' album Lesette and I wrote and produced 'Fool's Paradise,' 'Now or Never,' 'I'll Give It When I Want It,' and the next single 'Do You Still Love Me,'" says Morgan. "Lesette puts down the music and I usually come in to help develop the melody and lyric." Keyboardist Wilson released an instrumental solo album "Now That I've Got Your Attention" and played on the Phil Collins production of Philip Bailey's "Chinese Wall."

"I think many female singers don't want the responsibility of whether or not a record is a hit," (Continued on page 69)

## HARRIS AND LEWIS PRODUCTION DUO

(Continued from page 62A)

board tracks," says Harris. "On the other hand, I might control a song all the way down to the mix and ask him if he wants to do anything to it, and he'll say, 'Nah, you got it.' It's a free and easy process, and that's why we won't break up. We give each other artistic freedom."

To date the SOS Band projects have supplied the duo's biggest commercial success; the last two albums sold about 700,000 copies each. Even so, Harris says they are most proud of the Cherrille and O'Neal projects "because we built them from the ground up."

The two are well aware of the talk proclaiming them the hottest black

music writing/producing team since Gamble & Huff, or at least Mtume & Lucas. But they regard the hoopla as hype. "A hit record is a cheap high," says Harris. "For a producer it is simply a tool to keep working. One hit can keep the projects coming for a year. We try not to take it too seriously because the whole thing is a roller coaster ride."

The duo is self-managed, though they lean heavily on the advice of Tabu president Clarence Avant and their attorney, Ron Sweeny. "Working in Minneapolis, you don't have executives always on the phone telling you how hot you are. That's why we live and work there."

Harris and Lewis look forward to one day becoming full-time label executives. "In five years we'd like to be running our own label," says Harris. "We know the hits can't come forever. And the Secret will be more of a studio band than anything else. Maybe we'll do 5,000-seaters after a second album. We feel a responsibility to share what we've learned, the way Clarence and others have shared with us."

Nevertheless, the duo wants it known that they are first and foremost music lovers. Says Harris, "Our favorite group is Full Force; they're the baddest band since the original Time."

FOR WEEK ENDING MARCH 8, 1986

Billboard

# TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	6 weeks at No. One	
1	1	1	13	SADE ▲	PORTRAIT FR 40263/EPIC (CD)	PROMISE
2	2	4	49	WHITNEY HOUSTON ▲ <sup>3</sup>	ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	3	5	43	ATLANTIC STARR ●	A&M SP-5019 (8.98)	AS THE BAND TURNS
4	5	3	15	NEW EDITION ●	MCA 5679 (8.98)	ALL FOR LOVE
5	7	7	37	RENE & ANGELA	MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
6	4	2	21	STEVIE WONDER ▲ <sup>2</sup>	TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
7	6	6	11	L.L. COOL J	COLUMBIA BFC 42039 (CD)	RADIO
8	10	11	17	ZAPP	WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
9	8	8	42	FREDDIE JACKSON ▲	CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
10	9	10	12	DIONNE WARWICK	ARISTA AL8-8398 (8.98) (CD)	FRIENDS
11	13	19	4	MELI'SA MORGAN	CAPITOL ST-12434 (8.98)	DO ME BABY
12	11	9	41	READY FOR THE WORLD ▲	MCA 5594 (8.98) (CD)	READY FOR THE WORLD
13	15	17	16	CHERRELLE	TABU BFZ 40094/EPIC	HIGH PRIORITY
14	12	12	20	MORRIS DAY ●	WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
15	16	13	19	ISLEY/JASPER/ISLEY	CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
16	20	21	8	THE GAP BAND	TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
17	17	18	7	YARBROUGH & PEOPLES	TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
18	19	20	6	FORCE M.D.'S	WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
19	14	14	28	FIVE STAR	RCA NFL1-8052 (8.98)	LUXURY OF LIFE
20	26	—	2	JANET JACKSON	A&M SP-5106 (8.98)	CONTROL
21	22	22	13	EUGENE WILDE	PHILLY WORLD 90490/MCA (8.98)	SERENADE
22	21	16	33	ARETHA FRANKLIN ▲	ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
23	23	29	19	TA MARA & THE SEEN	A&M SP6-5078 (8.98)	TA MARA & THE SEEN
24	18	15	29	STARPOINT	ELEKTRA 60424 (8.98)	RESTLESS
25	29	34	17	TEDDY PENDERGRASS	ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
26	30	31	8	STEPHANIE MILLS	MCA 5669 (8.98)	STEPHANIE MILLS
27	24	23	12	THE TEMPTATIONS	GORDY 614GL/MOTOWN (8.98)	TOUCH ME
28	25	24	25	SHEILA E. ●	PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600
29	27	25	14	THE ISLEY BROTHERS	WARNER BROS. 25347 (8.98)	MASTERPIECE
30	35	40	4	SMOKEY ROBINSON	TAMLA 6156TL/MOTOWN (8.98)	SMOKE SIGNALS
31	32	30	49	LUTHER VANDROSS ▲	EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
32	45	47	55	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
33	37	37	13	KASHIF	ARISTA AL8-8385 (8.98) (CD)	CONDITION OF THE HEART
34	46	52	16	ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
35	28	27	15	GRACE JONES	MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
36	31	26	21	KURTIS BLOW	MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
37	39	41	16	THE JETS	MCA 5667 (8.98)	THE JETS
38	36	36	15	BERNARD WRIGHT	MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	44	44	6	SOUNDTRACK	JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
40	42	38	20	EDDIE MURPHY	COLUMBIA FC 39952 (CD)	HOW COULD IT BE
41	43	43	18	FULL FORCE	COLUMBIA BFC 40117	FULL FORCE
42	38	33	64	KOOL & THE GANG ▲	DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
43	51	48	7	COLONEL ABRAMS	MCA 5683 (8.98)	COLONEL ABRAMS
44	33	28	30	PATTI LABELLE	P.I.R. FZ 40020/EPIC	PATTI
45	40	39	60	KLYMAXX ●	MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
46	34	32	19	SOUNDTRACK	WARNER BROS. 25295 (8.98)	KRUSH GROOVE
47	47	45	26	JENNIFER HOLLIDAY	GEFFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
48	53	53	17	VAL YOUNG	GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
49	48	42	11	EVELYN "CHAMPAGNE" KING	RCA AFL1-7015 (8.98)	A LONG TIME COMING
50	41	35	21	SOUNDTRACK ▲ <sup>3</sup>	MCA 6150 (9.98) (CD)	MIAMI VICE
51	49	46	15	ARTISTS UNITED AGAINST APARTHEID	MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
52	52	50	30	THE FAT BOYS ●	SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
53	NEW ▶			SOUNDTRACK	QWEST 25389/WARNER BROS. (1.6.98)	THE COLOR PURPLE
54	54	54	27	LISA LISA/CULT JAM WITH FULL FORCE	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
55	55	61	41	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
56	64	—	2	JUICY PRIVATE I	BFZ 40098/EPIC	IT TAKES TWO
57	50	49	23	MAURICE WHITE	COLUMBIA FC 39883	MAURICE WHITE
58	57	51	55	RUN-D.M.C. ●	PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
59	61	56	30	THE POINTER SISTERS ▲	RCA AJL1-5487 (8.98) (CD)	CONTACT
60	60	64	8	LUSHUS DAIM & THE PRETTY VAIN	MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
61	63	63	13	BOBBY BLAND	MALACO MAL 7429 (8.98)	MEMBERS ONLY
62	65	58	6	JOHNNIE TAYLOR	MALACO 7431 (8.98)	WALL TO WALL
63	NEW ▶			MANTRONIX	SLEEPING BAG TLX 6 (8.98)	THE ALBUM
64	66	66	16	PATTI AUSTIN	QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
65	NEW ▶			MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.	HOUSE FULL OF LOVE COLUMBIA FC 40270 (CD)	HOUSE FULL OF LOVE
66	56	57	48	ALEXANDER O'NEAL	TABU FZ 39331/EPIC	ALEXANDER O'NEAL
67	58	55	27	THE FAMILY	PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
68	59	59	29	9.9	RCA NFL1-8049 (8.98)	9.9
69	NEW ▶			DAMON RENTIE	TBA TB 212/PALO ALTO (8.98)	DESIGNATED HITTER
70	62	60	24	DURELL COLEMAN	ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
71	67	65	28	BOOGIE BOYS	CAPITOL ST-12409 (8.98)	CITY LIFE
72	70	62	25	BOBBY WOMACK	MCA 5617 (8.98)	SO MANY RIVERS
73	68	68	9	THE WINANS	QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
74	72	71	25	THE O'JAYS	P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
75	74	70	21	DIANA ROSS	RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE

▲ 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.



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# TOP LATIN ALBUMS

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	7	JOSE JOSE	PROMESAS	ARIOLA 18
2	2	29	JULIO IGLESIAS	LIBRA	CBS 50336
3	8	25	JOSE FELICIANO	YA SOY TUYO	RCA 87415
4	4	13	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
5	3	13	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
6	14	17	CAMILO SESTO	TUYO	ARIOLA 6077
7	7	7	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
8	5	27	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
9	6	23	MARISELA	COMPLETAMENTE TUYA	CBS 90439
10	9	17	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
11	11	7	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
12	15	3	ALVARO TORRES	TRES	PROFONO 90455
13	10	13	DYANGO	POR AMOR AL ARTE	ODEON 7462
14	24	31	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
15	13	37	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
16	12	37	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
17	19	5	PANDORA	COMO TE VA MI AMOR	RCA 7466
18	21	3	ANTONIO DE JESUS	VIVENCIAS	A&M 37015
19	17	23	LANI HALL	ES FACIL AMAR	A&M 37012
20	16	7	MARIA CONCHITA	O ELLA, O YO	A&M 37013
21	18	37	EMMANUEL	EMMANUEL	RCA 7337
22	20	29	LOLITA	PARA VOLVER	CBS 60343
23	22	23	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
24	—	1	YURI	YO TE PIDO AMOR	RCA 7467
25	—	1	ROCIO DURCAL Y JUAN GABRIEL	FRENTE A FRENTE	ARIOLA 37
1	2	15	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
2	5	11	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
3	1	19	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
4	4	15	EL GRAN COMBO	NUUESTRA MUSICA	COMBO 2045
5	6	17	RUBEN BLADES	ESCENAS	ELEKTRA 60432
6	3	9	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
7	7	37	EL GRAN COMBO	INNOVATION	COMBO 2042
8	16	37	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
9	10	11	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
10	9	9	WILLIE CHIRINO	SARABANDA	CBS 10394
11	11	11	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
12	13	7	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814
13	8	15	MILLIE Y LOS VECINOS	DINASTIA	RCA 7522
14	12	37	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
15	—	1	CHEO FELICIANO	REGRESO AL AMOR	COCHE RECORDS 352
16	18	17	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
17	14	33	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
18	24	3	FREDDIE KENTON	FREDDIE KENTON	TH 2835
19	17	3	JUAN LUIS GUERRA Y LA 440	MUDANZA Y ACARREO	KAREN 91
20	19	13	ARAMIS CAMILO	ARAMIS CAMILO Y LA ORGANIZACION	MUNDO 011
21	21	5	COSTA BRAVA	DANDO DE QUE HABLAR	PROFONO 90380
22	15	9	LAS CHICAS DEL CAN	CHICAN	KAREN 92
23	20	9	HUGO BLANCO	BAILABLES # 13	WEST SIDE 4166
24	22	7	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427
25	—	1	ORQUESTA INMENSIDAD	AMOR Y CARINO	ML 63
1	1	37	LOS BUKIS	ADONDE VAS	PROFONO 90425
2	3	7	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
3	5	17	LOS YONICS	LOS YONICS	PROFONO 90448
4	2	25	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
5	8	13	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
6	4	9	RAMON AYALA	DE GIRA INTERNACIONAL	FREDDIE 1333
7	10	17	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
8	21	35	JOAN SEBASTIAN	RUMORES	MUSART 6005
9	19	37	VIKKI CARR	CON MARIACHI	CBS 20744
10	12	33	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
11	25	3	LITTLE JOE	25 ANIVERSARIO	CBS 10396
12	15	25	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
13	13	23	LOS VASKEZ	EL SUPERSHOW	CBS 20748
14	7	37	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
15	11	5	LA SONORA DINAMITA	SIDA	ECO 26122
16	14	35	LOS BUKIS	MI FANTASIA	PROFONO 3122
17	6	21	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
18	24	11	LOS TRAILEROS DEL NORTE	LOS TRAILEROS DEL NORTE	TH 2356
19	17	21	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319
20	16	37	LOS CAMINANTES	15 EXITOS	LUNA 1110
21	22	5	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
22	23	7	LOS CADETES DE LINARES	SERA TARDE	RAMEX 1142
23	—	1	LOS MUECAS	15 EXITOS	CBS 20769
24	9	37	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
25	18	3	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328

(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



QUESTIONS WE GET ASKED most often (and some tentative answers):

**Is there a Latin record industry directory that lists labels, promoters, artists, etc.?** No. Billboard's International Buyer's Guide lists record companies, publishers and so on, but Latin firms are not identified as such, unless you look at Latin American countries, of course. It's still the most useful tool in the business and is available from Billboard, Circulation Department, 1515 Broadway, New York, NY 10036 for \$50.

**How come So-and-So's hot album isn't at the top of the charts?** First of all, due to our publishing schedule, Billboard's Latin charts can be affected by as much as a two-week lag. That is, what you read today may be what was selling two weeks ago, not today. Secondly, Billboard's Latin charts are only fifteen-deep in each category. This makes for a far less accurate calculation than the 200-deep Top Pop Album charts.

**Who's hot in the Latin market?** The Latin charts

## Some answers to our most commonly asked questions

include three separate categories: Latin pop, tropical and Mexican regional. And they survey five markets: California, Texas, New York, Florida and Puerto Rico. Unlike American pop music, the Latin market is sharply divided. Mexican Americans in California and Texas listen to traditional Mexican roots but little salsa, while New York Puerto Ricans and Dominicans prefer their own salsa and *merengue*, and Miami Cuban Americans get down on the Miami sound and program mostly Latin pop in the radio. If that isn't confusing enough, consider the growing number of Co-

lombians and Central Americans in all markets. Plus the battles of the airwaves between salsa and *merengue* or between Latin pop and any kind of regional music. Who's hot? That depends on where.

**Who are the hot songwriters?** No doubt, **Manuel Alejandro, Rafael Pérez Botija, Juan Carlos Calderón** and a handful of others are monster songwriters when it comes to Latin pop. But there are also many, not unsung but certainly unknown outside their own field, who compose hot *rancheras*, or *canción tejana*, or *merengues*, or salsa. For example, everyone knows **Tito Puente** as a great salsa and Latin-jazz bandleader and percussionist, but few are aware that he is also a most prolific author.

**Who does Latin youth listen to?** More than likely, the same artists American black and/or white youth is tuned in to, except for little girls, who listen to **Menudo**. The U.S. Latin market tends to be adult-oriented—not surprising, then, the large number of adult-oriented soft ballads. Still, Latin industryites would like to find the right combination to hit the spot with the kids. Thus, we have *merengue-rap* and bilingual salsa and Spanish-language rock. So far, though, the only successful Latin youth phenomenon is the East Los Angeles chicano rock scene, with bands like **Los Lobos**, which can switch from Mexican roots music to straight-ahead rock'n'roll, or **Cruzaos**, with its hauntingly strange use of Spanish-language material.

**Isn't salsa dead?** No way. Salsa is a relatively new name for a very old musical tradition that came out of Cuba and spread throughout the Spanish-speaking world. Sure, New York salsa is not what it used to be, commercially speaking, but it's still there—so is the Fania label. And there's hot stuff coming out of Puerto Rico and Venezuela, not to mention Cuba itself. Salsa changes, gets reinterpreted and modified, but it lives.

# CLASSICAL KEEPING SCORE

by Is Horowitz



**AIRING SOME PROBLEMS:** The nation's commercial classical radio stations are showing concern over the increasing receptivity of National Public Radio to real or *de facto* commercial sponsorship. In many cases, the commercial message may parade as mere identification, but the fear remains that the practice can only erode budgets set aside for more conventional advertising.

NPR stations, faced with declining government support, are seeking more of this advertising, and the messages are becoming overtly commercial. For NPR stations it may be a necessary path to survival. For commercial stations, particularly in certain key markets, it holds a dangerous prospect.

Reflecting this concern, the Concert Music Broadcasters Assn. (CMBA), representing the interests of commercial stations, has dedicated a special panel to this "growing threat" during its annual conference, to be held this year in Washington, D.C., May 18-20. Representatives from government, both executive and legislative, are being sounded out as possible participants, says **Mike Ferrel**, sales manager of WGMS Baltimore and program committee member.

The CMBA confab, to be held at the Weston Hotel, will also devote two sessions to sales promotion, and offer panel discussions on research and programming.

WCLV Cleveland and Custom Business Systems will demonstrate their library and program listings computer system for conferees. Some 3,000 titles

have already been entered into the system at WCLV, and **Robert Conrad**, the station's program director, sees this number growing to about 75,000 as a practical limit. The system allows title recall by title, artist, timing, style of music, etc., and is also being used to prepare the station's program guide.

**SHORT TAKES:** Grand rights for Strauss' "Der Rosenkavalier" are no longer in force, and the work may be broadcast complete without special permission or payment. It's the latest major opera to see its

## Public radio meet to air problems of sponsorship

copyright run out in the U.S. Others that have lost protection in the past year are Puccini's "Girl Of The Golden West," and Bartok's "Bluebeard's Castle."

**Itzhak Perlman's** new pact with Angel Records calls for lots of new recordings, cutting a wide swath through his instrument's solo and chamber literature. Upcoming are the Bach Solo Violin Sonatas & Partitas, as well as the Sonatas with Continuo. Due on the concerto side are the Shostakovich No. 1, the Glazounov, The Bruch No. 2 and his "Scottish Fantasy." Other projects include the Beethoven Piano Trios, performed with **Vladimir Ashkenazy** and **Lynn Harrell**.



# 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	6	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN 2 weeks at No. One	VAL YOUNG
2	4	5	11	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE
3	3	3	7	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
4	5	6	7	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
5	8	11	5	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
6	9	17	4	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
7	7	8	6	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
8	14	27	4	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
9	NEW ▶			I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
10	17	28	4	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
11	15	32	7	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
12	12	14	6	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
13	13	16	5	COME TO MY AID ELEKTRA 0-66867	◆ SIMPLY RED
14	21	33	4	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
15	11	10	7	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA
16	6	4	10	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
17	22	31	4	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
18	2	1	11	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS
19	31	—	2	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
20	18	20	7	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
21	23	30	5	CLOUD NINE METROPOLIS MET-350/EMERGENCY	MYSTERY ASSIGNMENT
22	10	7	10	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
23	20	26	7	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
24	30	34	5	BABY DON'T STOP ME SEA BRIGHT PAL-7094/PROFILE	QUEST FOR LIFE
25	36	44	3	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17	JOYCE SIMS
26	28	36	4	GET RIGHT NEXT TO YOU EMERGENCY EMDS 6559	SHADY
27	16	12	7	SKIPS A BEAT MOTOWN 4555MG	WARP 9
28	27	29	7	LEGS CHRYSALIS 4V9-42934	◆ ART OF NOISE
29	39	49	3	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL
30	35	38	4	SOMETHING ABOUT YOU/COUP D'ETAT POLYDOR 883 362-1/POLYGRAM	◆ LEVEL 42
31	32	39	5	AFTER THE LOVE HAS GONE NEXT PLATEAU NP-50037	PRINCESS
32	33	35	6	CLOSE TO ME ELEKTRA PROMO	◆ THE CURE
33	40	48	3	I'D DO IT ALL AGAIN (REMIX) MOTOWN 4556MG	SAM HARRIS
34	24	13	11	JOHNNY COME HOME/BLUE I.R.S. 23578/MCA	◆ FINE YOUNG CANNIBALS
35	NEW ▶			KISS PAISLEY PARK PROMO/WARNER BROS.	PRINCE & THE REVOLUTION
36	25	18	11	I'VE GOT MY EYE ON YOU PANORAMIC PRI1207	BLACK IVORY
37	19	22	7	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL V-15213	◆ FREDDIE JACKSON
38	26	21	6	IN THE MORNING TIME A&M SP-12166	TRAMAINÉ
39	46	—	2	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
40	NEW ▶			(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
41	NEW ▶			LIFE'S WHAT YOU MAKE IT (REMIX) EMI-AMERICA V 19203	◆ TALK TALK
42	34	19	12	CITIES IN DUST GEFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
43	50	—	2	ONE MORE SHOT (REMIX) MCA 23610	SPACE MONKEY
44	29	15	11	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
45	44	50	3	THE ALBUM (LP CUTS) SLEEPING BAG TLX6	MANTRONIX
46	41	46	3	WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) ARISTA AD1-9423	JERMAINE STEWART
47	48	—	2	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER
48	NEW ▶			CHIEF INSPECTOR/NOVELA DAS NOVE IVA/ISLAND 0-96829/ISLAND	WALLY BADAROU
49	NEW ▶			NO MORE ELEKTRA 0-66865	SHIRLEY MURDOCK
50	NEW ▶			SANCTIFY YOURSELF A&M SP-12172	◆ SIMPLE MINDS

**BREAKOUTS**

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

- HIT THAT PERFECT BEAT BRONSKI BEAT MCA
- HE'S NUMBER ONE FANTASY SPRING
- BESTFRIEND E.T. TOTAL EXPERIENCE
- YOU NEED MORE CALYPSO RALPH MACDONALD POLYDOR
- WHENEVER YOU NEED SOMEBODY OCHIE BROWN MERCURY
- ALBUM (LP CUTS) PUBLIC IMAGE LTD ELEKTRA
- WEST END GIRLS PET SHOP BOYS EMI-AMERICA
- HIGH HORSE EVELYN "CHAMPAGNE" KING RCA
- THE PROMISE YOU MADE COCK ROBIN COLUMBIA
- LOVE'S ON FIRE ALEEM FEATURING LEROY BURGESS ATLANTIC

**BREAKOUTS**

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

- SUGAR FREE JUICY PRIVATE I
- THE PROMISE YOU MADE COCK ROBIN COLUMBIA
- CUPID AIDA IMPORT (CHATEAU/CANADA)

## 12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	5	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC 2 weeks at No. One	CHERRELLE WITH ALEXANDER O'NEAL
2	3	11	3	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
3	2	2	7	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
4	6	8	5	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
5	8	13	5	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
6	7	10	8	AFTER THE LOVE HAS GONE NEXT PLATEAU NP 50037	PRINCESS
7	10	15	5	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
8	16	22	4	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
9	5	7	11	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
10	12	25	4	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
11	21	18	11	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
12	4	1	10	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
13	17	21	15	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
14	13	19	6	YOUR SMILE/DRIVE MY LOVE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA
15	18	33	4	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
16	25	—	2	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
17	9	5	20	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	◆ PHYLLIS NELSON
18	29	46	3	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
19	19	23	7	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
20	20	26	4	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
21	24	24	6	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA
22	23	36	9	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
23	14	9	15	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
24	26	35	6	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
25	30	32	8	DO ME BABY CAPITOL V-15211	◆ MELI'SA MORGAN
26	41	—	2	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
27	15	6	13	NO FRILLS LOVE (REMIX) GEFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
28	11	4	12	GO HOME (REMIX) TAMLA 45531G/MOTOWN	◆ STEVIE WONDER
29	28	31	7	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
30	31	27	7	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
31	35	—	2	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
32	32	29	8	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JDI-9431/ARISTA	◆ BILLY OCEAN
33	44	—	2	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
34	34	20	26	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
35	39	—	2	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
36	37	48	3	TEMPT ME SUITE BEAT	LISA
37	22	12	12	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
38	NEW ▶			CHIEF INSPECTOR/NOVELA DAS NOVE IVA/ISLAND 0-96829/ISLAND	WALLY BADAROU
39	42	30	13	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR
40	40	28	11	CITIES IN DUST GEFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
41	27	14	12	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
42	38	16	16	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
43	NEW ▶			HOUSE ROCKER EPIC 49-05328	LOVEBUG STARSKI
44	45	—	2	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
45	43	38	6	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER
46	46	—	2	SANCTIFY YOURSELF A&M SP-12172	◆ SIMPLE MINDS
47	47	—	2	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
48	36	34	3	SEWALK TALK EMI-AMERICA V-19204	JELLYBEAN
49	49	43	5	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT
50	50	44	4	FUNKY LITTLE BEAT SUNNYVIEW SUN 431/BECKET	CONNIE

○ 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

**JUST A NOTE** to begin with: deadlines don't allow us to see the Hot 100 singles chart before it appears in this issue, but we'd bet that two of the hottest records on it (aside from "Rock Me Amadeus," a record playing in the clubs a year ago—by an artist discovered by the clubs four years ago) are the **Cherrelle & Alexander O'Neal** and **Janet Jackson** singles, our No. 1 and No. 2 12-inch salesmakers.

Not only are they both produced (with artist co-production credit) by the absolute class of the r&b production field, **Jimmy Jam** and **Terry Lewis**, but they should be seen as important groundbreakers for up-tempo black records in pop radio. Their success on the pop chart should be seen as an indicator for other club and black records to follow—meaning every successful (and radio-suitable) record can have a real shot at pop crossover. That's an opportunity that hasn't existed since the late '70s.

Postscript: It's also well known that the **Lisa Lisa** single became huge as a pop record only locally, as noted by Michael Ellis a couple of weeks back. If there's any justice, this should be the very last casualty, ever, of the knee-jerk dismissal of black records by pop radio. And so, may we present **Colonel Abrams**, **Nu Shooz**, **Val Young**, **Wally Badarou**—even the **Aleems**, **Total Contrast**, the **Flirts**, **Nicole**, **Princess** . . . and so on.)

**TO RESUME** our weekly sorting of pop (that's pop) records: **Precious Wilson's** fabulous "I'll Be Your Friend" (Jive) has been playing as an import for weeks—now it has been released domestically in a far more detailed mix, with a sudden fun break timed for shock value . . . The second single on the Jellybean/Warner Bros. label is "What I Like," by **Anthony & the Camp**, a sparkly, muscular track led by **Anthony Malloy**, former soloist for **Temper & Serious Intention**; in the choir are **Jocelyn Brown**, **Audrey Wheeler**, **Siedah Garretti**, and **Cindy Mizelle**.

Briefly: **Ruth Dawes'** "I Love Only You" (Profile) is a classy mid-

tempo record with the now-uncommon feature of real strings and horns: it's a lovely echo of '70s soul . . . **Linda Imperial's** "Stranger" (Pink Glove) is fast and frantic, standard electronic disco . . . "Another Chicago hit" is the way "Shoot Your Best Shot" (Mitchbal, 312-663-1370) was described to us—that description alone tells you that it's an underground groove record. Side by side in it are rap; good, semi-buried guitar tracks; vocals so off-key they seem intentionally atonal; and the strange, pulsing flow of the drum machine. These records are dropping into the niche **Colonel Abrams** left in upgrading his production . . . **Dino Terrell's** "You Can Do It (It's So Easy)" (New Image) is a collaboration between **Darryl Payne** and **Leroy Burgess**, a very free-form song and a loose beat.

**L.I.F.E.'s** "All Played Out" (Dance Sing, 516-694-4545) is a mid-

## Club crossovers breaking barriers

tempo Americanized turnaround for Canadian producer **Jerry Cuccazella**. **Richie Jones** mixed, with a floor-shaking bass range . . . **Just-Ice's** "Put That Record Back On" (Sleeping Bag) shows how rap structure is broadening and slipping out of its line-by-line orientation. Also on the three-track 12-inch are "LaToya," a Slick Rick-style story, and an additional bonus cut so profane even the label terms it "obnoxious"—we'll have to abstain from printing the title.

**ALBUMS:** **Vanity's** "Skin On Skin" (Motown) is a real surprise for its polish and variety. Faultless pop and raunchy fun are to be found in "Animals," in the "Let's Go Crazy" mode—and the similarly themed midtempo "Manhunt."

"**Falco 3**" (A&M) restores the rough edges and street panache that nearly convinced America on "Der Kommissar" four years ago. Possible club followups to the zooming single are "America," a rap with

fleeting allusive touches, and "Macho Macho," more character acting from him. Even slight throwaways like "Tango The Night" are funny and well-brought off, though both covers here are messy.

**IMPORTS:** **Depeche Mode's** newest, "Stripped" (Mute U.K.) was an instant retail hit, of course, though its gummy slow rock isn't exactly clubby. The more electro "But Not Tonight" is danceable; so is "Breathing In Fumes," a nearly vocalless leftfielder that should certainly be checked out by the hip-hop contingent. As a sidelight: store streamers and advertisements for the 25-minute single note that no further remixes will ever be released, doubtlessly soothing skeptical consumers and retailers.

**NOTES:** Pow Wow will be releasing the U.S. edition of **DAF's** "Brothers," one of the last few months' strongest rock breakouts on Illuminated import. The American version will include the most recent German remixes, plus new U.S. mixes . . . **Pet Shop Boys'** "West End Girls" did indeed reach the shops last week on EMI America, with the **Shep Pettibone** 9-minute dub unannounced on the sleeve but on the commercial copy. At the same time, typically, yet another remix was coming in from Germany, and a new single from a forthcoming **Pet Shop** album, "Love Comes Quickly," was launched in the U.K.

**THIS WEEK IN DANCE** . . . 1980: **Blondie's** "Call Me" crashes onto the top half of the disco chart in its first week. Just a couple of slots away are two **Talking Heads** cuts, "I Zimbra" and "Life During Wartime," changing the beat for once and for all, and, arguably, dragging disco kicking and screaming into the '80s. Just out on Motown: a 12-inch edited medley of six **Supremes** hits with overdubbed rhythm augmentation. The disk exactly duplicates the sequencing—right to the last edit—of a track appearing on the **Disconet** music subscription service several weeks previously. Sound designer, soon to turn producer, **Bill Motley** and **DJ Trip Ringwald's** concept on the **Disconet** medley predates the first pop medley hit, "Stars On 45," by some months, but is really the latest in a string of legal and illegal hot mixes that were made inevitable—both aesthetically and market-wise—by disco.



**Busy Guy.** GRP Records owners Larry Rosen and Dave Grusin finally caught up with keyboardist Chick Corea, seated, in the recording studio to get him to sign an exclusive, longterm, worldwide agreement with the label. Corea's debut release under the new GRP deal, "The Chick Corea Elektric Band," is slated for March release. Gathered are, from left, Corea's manager Ron Moss, Rosen, Grusin, and Corea's attorney Joel Strote.

## FEMALE PRODUCER

(Continued from page 66)

Morgan says. "They would rather just go in, put down their vocals and leave. Also, a lot of males don't even want to look at women as potential record producers.

"I don't think everybody can produce," she says. "You have to want to take the extra step. They just want a hit song, but don't want to put in the time in the studio that it takes mixing and laying tracks."

Her collaboration with **Wilson** began when Morgan sang backups and **Wilson** served as musical director for **Chaka Khan's** 1983 tour. "When I'm in the studio singing, **Lesette** gives me the objective opinion I need to give my best," says Morgan. Together Morgan and **Wilson** have produced one song, "All Of My Love," for **Genobia Jeter's** debut album for **RCA** and are being considered for several other projects as a production team.

Prior to recording her own album Morgan sang lead for a number of New York-based studio groups, including **Fred Petrus'** band, **High Fashion**, and **Shades Of Love** on its dance club hit "Keep In Touch (Body to Body)."

Her work led **Hush Productions**, managers of **Freddie Jackson**, **Melba Moore**, **Lillo Thomas**, and **Paul Laurence**, to "woo me for almost two years before I finally signed with them."

Morgan sees herself as portraying an intelligent modern woman, and disagrees with the notion that singing **Prince's** provocative ballad has marked her as a sex symbol. "At first I thought that the song might be too raunchy," Morgan recalls. "I think I sing it very sensually though. **Prince** got right to the point."

## RHYTHM & BLUES

(Continued from page 66)

rection of the black advertising agency **Mingo-Jones**. **Atlantic** is now releasing the record as a single and all royalties are to be donated to the **Medgar Evers College Foundation** and other black charities. Backing **Flack** on the recording are **Luther Vandross**, **James Ingram**, **David Lasley**, and that little known jingle singer **George Duke**. The B-side is "Let Me Be A Light To Shine," a duet between **Flack** and **Howard Hewitt** composed by **Flack** and co-produced by **McDuffie & Leon Pendarvis** . . . "Strung Out" from **Paul Laurence's** "Haven't You Heard" solo album on **Capitol** has broken out of Washington, D.C., and is picking up play around the country and may shed some light on **Laurence's** impressive, yet heretofore ignored, work . . . **Weldon McDougal's** "The Michael Jackson Scrapbook," full of more than 100 excellent photos of the performer and his family from their **Jackson Five** era, is now available via mail order through **Glascoc Pro-**

ductions, PO Box 307, Dept. NR24, New York, N.Y. 10021. Because the book came toward the end of the "Thriller"-induced **Jacksonmania**, it didn't get the exposure it deserved . . . **Oval Music** of London, a company founded by rock music scholar **Charlie Gillett**, is interested in signing more American writers involved in black pop. **Oval** is the English publisher for **Paul Hardcastle**, whose "Rain Forest" and "19" received major black radio play in 1985. Those interested in reaching **Oval** should contact the company at 11 Liston Road, London, SW4, England (telephone: 01-622-0111) . . . "Acquired Taste" is the first **Junior** album in a couple of years and it is clear that the **PolyGram** artist has not been lonely. Though **Junior** authored or co-wrote all eight songs, a number of producers helped create the tracks—including **Arif Mardin**, **Dexter Wansell**, **Steve Levine** (**Culture Club's** producer), and chief collaborator **Nigel Martinez**.

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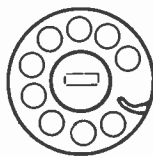
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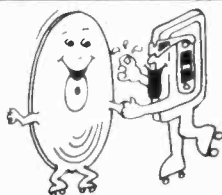
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**TOP INSPIRATIONAL ALBUMS**

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER DISTRIBUTING LABEL	TITLE
1	1	37	AMY GRANT ● WORD SP 5060/A&M	29 weeks at No. One UNGUARDED
2	2	17	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
3	12	5	CARMAN WORD WR 8321/A&M	THE CHAMPION
4	3	105	AMY GRANT WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
5	7	77	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
6	4	190	AMY GRANT WORD SP 5056/A&M (CD)	AGE TO AGE
7	11	17	DEGARMO AND KEY POWER DISC PWR 01079/BENSON	COMMANDO SOZO
8	9	41	RUSS TAFF MYRRH SP 751/A&M	MEDALS
9	8	9	LEON PATILLO MYRRH SP 753/A&M	LOVE AROUND THE WORLD
10	5	57	PETRA STARSONG SP 5067/A&M	BEAT THE SYSTEM
11	6	141	SANDI PATTI IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
12	14	33	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
13	13	149	MICHAEL W. SMITH REUNION WR 8128/A&M	MICHAEL W. SMITH PROJECT
14	10	25	STRYPHER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
15	16	21	THE MARANATHA KIDS MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
16	24	49	DEBBY BOONE LAMB & LION ST 41005/CAPITOL	CHOOSE LIFE
17	26	21	TWILA PARIS WORD WR 8303/A&M	KINGDOM SEEKERS
18	22	17	LESLIE PHILLIPS MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
19	21	25	BENNY HESTER MYRRH WR 8318/A&M	BENNY FROM HERE
20	15	33	PHIL DRISCOLL SPARROW ST 41020/CAPITOL	POWER OF PRAISE
21	NEW ▶		MARANATHA MARANATHA 7-01-015382-4/WORD	PRAISE 8
22	40	105	CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
23	20	97	CRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
24	29	49	LARNELLE HARRIS IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
25	25	9	DALLAS HOLM AND PRAISE WORD WR 8317/A&M	CHANGE THE WORLD
26	19	37	MYLON LEFEVRE AND BROKEN HEART MYRRH SP 752/A&M	SHEEP IN WOLVES CLOTHING
27	33	101	MICHAEL W. SMITH WORD WR 8129/A&M	MICHAEL W. SMITH 2
28	28	53	THE IMPERIALS MYRRH SP 750/A&M	LET THE WIND BLOW
29	NEW ▶		PHIL KEAGGY NISSI EMR 4605/LEXICON	GETTING CLOSER
30	27	45	DAVID MEECE WORD WR 8284/A&M	SEVEN
31	32	101	LEON PATILLO WORD WR 8146/A&M	THE SKY'S THE LIMIT
32	18	61	CARMAN WORD WR 8110/A&M	COMIN' ON STRONG
33	30	112	PETRA STARSONG SP 5066/A&M	NOT OF THIS WORLD
34	NEW ▶		TERI DESARIO DAYSRING 7-01-413101-X/WORD	VOICES IN THE WIND
35	NEW ▶		WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
36	37	33	JIMMY SWAGGART JIM LP 144	SWEET ANOINTING
37	39	13	REZ SPARROW ST 41024/CAPITOL	BETWEEN HEAVEN 'N' HELL
38	35	29	FARRELL & FARRELL STARSONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
39	38	41	STEVE TAYLOR SPARROW ST 41023/CAPITOL	ON THE FRITZ
40	NEW ▶		VARIOUS ARTISTS MEADOWLARK ML 41010/CAPITOL	SAMPLER 1985

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**L**ECTERN  
by Bob Darden



FOR MONTHS, the impending marriage of **Sandi Patti** and **Word Records** was one of the worst-kept secrets in gospel music. Rumors flew hot and heavy—one even had her signing with a noted West Coast mainstream label. But insiders said all along that she'd sign with Word—and, when she did, the standard multi-album deal drew smiles all around.

First product, "Morning Like This," was released simultaneously as an album, cassette, CD, accompaniment tape, and songbook in late February. That's hardly a revolutionary concept in mainstream marketing—but it's virtually unprecedented in religious music circles. So, it was more than just another signing.

She is, after all, the best-known Christian (contemporary) artist outside of **Amy Grant**. Billboard's year-end chart had two Patti albums in the top three: No. 2 "Song From The Heart" and No. 3 "More Than Wonderful." That statistic alone explains the reported bid-

**Sandi Patti & Word Records pose a problem in power**

ding war when she left the **Benson Co.** last year.

Her new LP should join the others in record time. "Morning Like This" is both a look back and a look ahead. The album features several titanic worship songs that show her clear, multi-octave voice to best advantage: "Unshakable Kingdom" and the instant classic "Was It A Morning Like This."

But to her credit, she's still trying different sounds, different attacks. There's a jazz doo-wop tune, "Face To Faith"; a couple of subtle ballads, "There Is A Savior" and "Shepherd Of My Heart"; and a more modern praise song with synthesizers, "Hosanna."

The only times she falters come on the uptempo "Let There Be Praise" and "King Of Glory." But then,

only Patti can do a "More Than Wonderful."

And she's the only one to receive a four-page spread in 'People' magazine with a mention on the cover. Not bad for a young lady who started in Juicy Fruit commercials.

Combine that with her hosting of the Grammy and Dove Awards and we're seeing an artist at the peak of her chosen profession—and lifelong mission.

**BUT THE AGREEMENT** between Sandi Patti and Word Records poses some interesting questions too.

It gives the company the top two best-selling artists in the industry, with Amy Grant on the Word-distributed **Reunion** label—two performers who probably sell as many records as the next dozen or so acts combined.

Using the Feb. 8 chart as an example, adding Patti to the Word camp would have given the label the first nine positions in the top 10—only **Stryper's** "Soldiers Under Command" at No. 10 averts a clean sweep.

So? So it means that the rich get richer.

It also means that in some religious bookstores, sales of Word Records and distributed labels are running 60% (and sometimes more) of TOTAL record sales. There are those who think that's an awfully high percentage—too high, in fact.

To be fair, both **Benson** and **Light Records**, two of Word's biggest past competitors, are coming off difficult situations in recent years. **Sparrow Records** is doing particularly well right now with **Steve Taylor**, **Rez Band** and the lovely **Meadowlark** series of albums. But, when one label has more than half of the top 20, it is hard to make any headway.

In the end, though, this doesn't seem to bother many people. Patti's new pact appears made in musical heaven. The new album's great, sales are up, commitments and public professions of faith are increasing at her concerts. And that's what it's all about.

**JAZZ** BLUE NOTES  
by Peter Keepnews



TWENTY YEARS is a long time for any jazz aggregation, especially a big band, to stay together. And if, in addition to the usual economic difficulties, the band must cope with the departure of one of its two co-leaders, the feat of staying alive for that long takes on downright heroic proportions.

Mid-February marked the 20th anniversary of the public debut of what's now known as **Mel Lewis & the Jazz Orchestra**, and the orchestra's heroic achievement was celebrated in appropriately grand style at New York's **Village Vanguard**, where it's been a Monday night fixture from the start. "We were hired for one night," veteran drummer Lewis recalls of that first gig, "and we're still waiting to be fired."

Technically, the band has been Lewis' sole property only since 1978, when co-founder and co-leader **Thad Jones** abruptly quit and moved to Europe. But on Feb. 17, the opening night of an eight-night anniversary engagement at the Vanguard, the orchestra demonstrated conclusively that, despite Jones' departure and countless other personnel changes over the years, it has retained its distinctive identity.

In fact, the first tune Lewis played was "Three In One," a jubilant Jones composition that has been in the band's book since the early days. And as the caper of a week during which various former members of the band stopped by to sit in (saxophonists **Pepper Adams** and **Jerry Dodgion** visited on opening night, and Adams blew a stunning "Body And Soul"), the word at presstime was that cornetist/flugelhornist/composer/arranger Jones, currently leading the re-

talized **Count Basie** band, would also be joining the festivities.

In fact, Lewis says, although Jones' departure eight years ago was less than amicable, the two are once again on good terms, and he's hopeful that his former partner will write some new arrangements for him.

"I know he likes the band," Lewis says, "and I also know that he accepts that it's *my* band. And I think he's done a great job with the Basie band. But I hope he can find some time to do some writing for us, too."

Among the other illustrious alumni who helped Lewis mark his 20th anniversary were **Frank Foster**, **Jon Faddis**, **Bob Brookmeyer**, **Jimmy Knepper**, **Roland Hanna**, **Rufus Reid**, and **George Mraz**. But this

**The Mel Lewis Orchestra celebrates two big decades**

is one big band that doesn't depend on nostalgia; it sounds as fresh today as it did 20 years ago, and boasts any number of excellent soloists.

In addition to being inventive, dynamic, and unpredictable ("We never play the same set two nights in a row," Lewis says), the Jazz Orchestra has had one key advantage throughout its two-decade life: the unwavering support of Vanguard owner **Max Gordon**. It has toured frequently, but has always maintained the Vanguard as its base. "We can go on like this," says Lewis, "for as long as there's a Village Vanguard."

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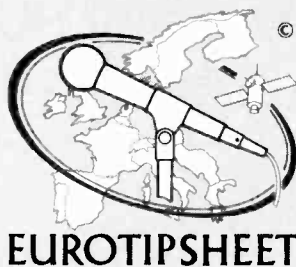
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## New Marketing Pitch Ups Singles Sales, Claims Firm

BY NICK ROBERTSHAW

LONDON A new company here called Sales Promoters has come up with what it says is a novel singles marketing approach. The outfit is taking promotion of selected releases directly to the consumer through selected retail outlets.

According to company founder Richard Jakubowski, sales volumes achieved have been up to 40% more than the mean daily sales average set by Gallup, the compiler of the official U.K. industry charts.

Established in November, Sales Promoters employs more than 100 mainly young, female reps who visit a total of about 600 stores nationwide on Friday afternoons and Saturdays—the period when up to 60% of weekly sales are made. Outlets involved—which include the HMV, Our Price, and Virgin chains—were first approached for permission.

Spending at least one hour in each shop, reps carry Walkman-type tape players and approach individual customers to introduce the singles being worked. Jakubowski says that, unlike some promotion companies, which are rumored to solicit what are euphemistically termed “favors” from dealers on the panel of chart return shops, Sales Promoters stays entirely within Gallup’s guidelines, giving only two promotional copies to dealers and carrying only posters, badges, and stickers as point-of-sale material.

At most, three singles are promoted in any one week. To date, these have included releases by Sting, Bryan Adams, John Cougar Mellencamp, Amazulu, and Colonel Abrams—all of which have charted here. Client companies so far include Island, A&M, MCA, and Phonogram. As an additional service,

Sales Promoters will provide labels with marketing feedback based on responses to questionnaires filled out by shop customers.

Jakubowski describes the concept as “innovative and effective” but anticipates competitors will emerge as its benefits become apparent, though the operation’s difficult logistics may prove a deterrent.

“It’s an exciting project,” he says. “It’s very rare a genuinely new idea comes along to promote records. Ten years ago I set up Record Sales, which was the first singles strike force in the country. Today there are 27 of them: four independents and 23 record company teams.

“Imitation is the sincerest form of flattery, so we can expect to be imitated again.”

### Thorn EMI Buys U.K. Revolver Chain

LONDON Thorn EMI has acquired Revolver Records, a chain of record retail stores located mainly in central England, for some \$3.75 million.

Revolver, founded in 1978, has 12 outlets, with three more set to start trading in the next 12 months. The company, which has around 100 employees, is one of the few remaining medium-sized independent record retailing chains in Britain.

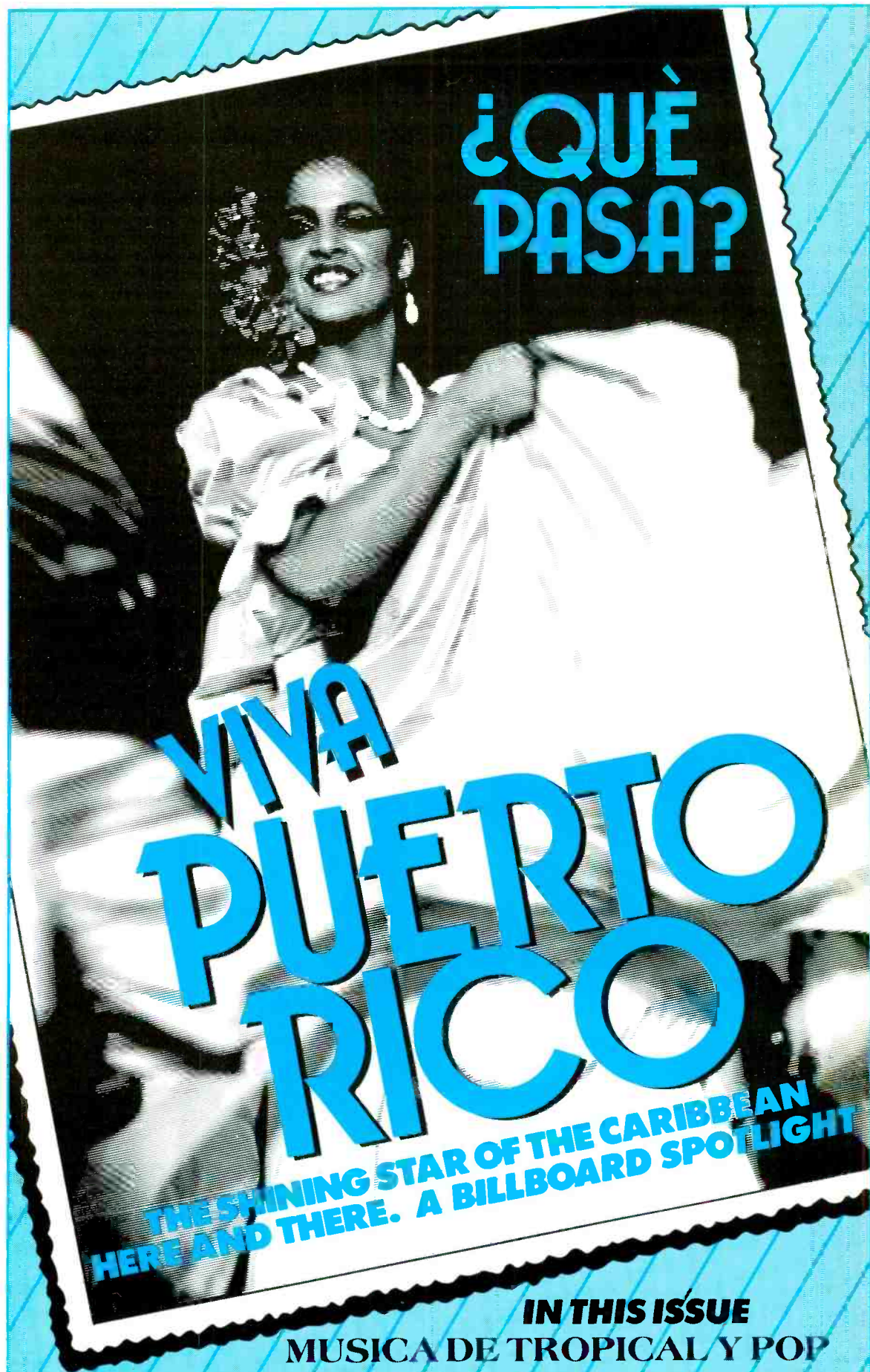
The incorporation of Revolver stores into Thorn EMI’s HMV Shops operation will strengthen the group’s coverage of the Midlands. There are already some 40 outlets in the HMV chain.

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- ▼ The artists
- ▼ The video scene
- ▼ The venues
- ▼ The promoters
- ▼ The record labels
- ▼ The tourist and import/export trade

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# Government Offers Its Tentative Outline of Plans for Copyright Reform

## Delayed Response to Subcommittee Report Seeks to Remove Compulsory License Fee

BY KIRK LaPOINTE

OTTAWA The federal government has backpedaled on a couple of key copyright reform issues, leaving the sound recording industry and creators confused.

In its response to a federal subcommittee report on copyright reform tabled last year, the government this month unveiled its tentative plans for a new copyright act to replace the 1924 version. In doing so, it has suggested that it may grant broadcasters strong ephemeral recording rights to cover a six-month period following initial transmission; and it is extending that right to producers, too.

Although the government's report strongly affirms the right of creators to be compensated duly for use of their works, the issue of compulsory license has been left open. The government supports the removal from the revised act of the compulsory rate, but wants to ensure that the subcommittee's earlier recommendation to that effect is "implemented in a flexible manner." The government indicates it will "adopt the appropriate transition mechanism if required."

The government is also a bit vague on reciprocal rights to nationals of foreign countries. It says it will define those rights later.

The federal government intends

soon to overhaul the act and put in its place a new one that responds to the current and envisaged environments for creators and users of copyrighted works. Industry executives have been told that draft legislation will be introduced in the late fall.

Given that the subcommittee's report last year was so clear and unequivocal on many issues, the government's comparably muddled response has met with concern in some quarters.

On the issue of ephemeral rights, "the minister has been badly advised," says Paul Berry, head of the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) and Canadian Music Publishers Assn. (CMPA). Berry says the government has gone back to old ways of thinking, rather than forging ahead on this issue.

One of the more progressive recommendations from the subcommittee was for a maximum \$1 million fine for infringement. That would make Canada's penalty the stiffest worldwide. Currently, its \$200 maximum is the most lenient.

Even on this point, however, the government has slightly shied away. It's accepted in principle the notion of a maximum \$1 million fine, but says it wants to structure the offenses and penalties under the act "so as to treat minor infringements

differently from major ones."

And Customs protection, as recommended in the subcommittee report, will "be developed at a later date," the government says.

The matter of compulsory license is uppermost on the industry's mind lately. The Canadian Recording Industry Assn. (CRIA) has been negotiating with CMRRA and rival SO-DRAC to arrive at a set of conditions to change the two-cent mechanical rate.

Berry and CRIA president Brian Robertson report progress in the talks. Berry says the major items

between the two parties "have been agreed to" and that a deal is imminent.

"We're fairly optimistic we're going to be able to settle everything," he says.

In other areas, the government says it's accepted subcommittee recommendations that the revised law not contain a general exception for public performance of copyrighted works by means of jukeboxes, radio, TV, and playback machines. But there would be an exception in the new law for such works that incidentally take place in public.

Sound recordings would be protected as a separate category of copyright subject matter. The owner of the copyright would be the individual or entity principally responsible for the arrangements undertaken for its making. Recordings would be protected for 50 years following publication or 75 years following fixation, whichever is shorter.

Broadcasts would be protected for 25 years following their date of fixation.

# Soaper Heads North to Release Record

TORONTO It's not unusual to hear of Canadian artists going south to be signed, confident such a move will more likely ensure concerted push in the United States. But it is unusual to hear of artists who come north to be signed, confident that Canada can be a springboard to success.

Michael Damian, one of the stars of CBS' soap opera "The Young & The Restless," did so last year. He hooked up with CBS Records Canada and released "Love Is A Mystery." Now he's about to issue his second album, "Michael Damian."

CBS has teamed with Cheesebor-

ough-Ponds, the cosmetics giant, and the Shopper's Drug Mart retail chain to offer an eight-cut cassette at 99 cents with a \$7.50 purchase of cosmetics. The tape features six tracks from Damian's first disk and two from the new offering.

The label also plans to splash Damian across the tube all spring in 30-second TV spots. A series of personal appearances have been arranged, and Damian was in Toronto earlier in February to record a video for the album's first single.

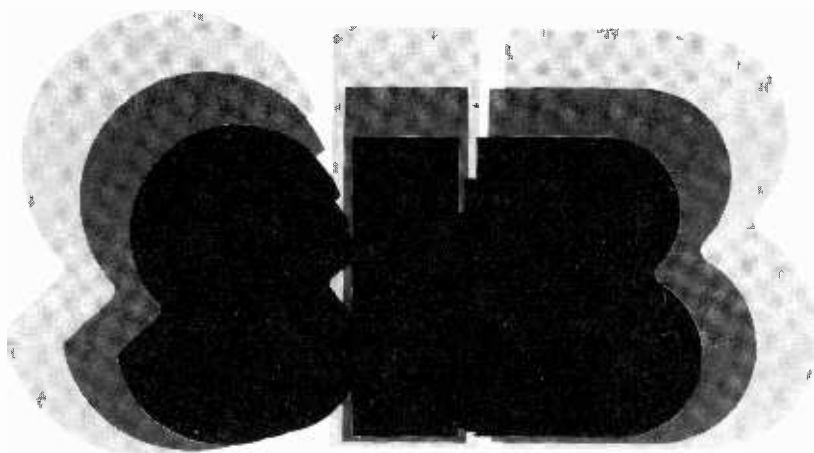
To release Damian's disk with others and hope consumers would catch on was "not really a smart

move, but we didn't really realize that until it was done," says Dave Platel, CBS' sen or director of marketing. This time, the emphasis on TV might break the artist, he says.

CBS moved a reported 35,000 units of his first album, a strong showing under any circumstances, particularly for a debut. Damian doesn't have an American deal.

Oddly enough, CBS has two of the soap opera's stars on its roster. The label recently signed Patty Weaver and plans shortly to release an album she recorded for Warner Bros. in the U.S. more than a year ago.

KIRK LaPOINTE



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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 3/1/86

This Week	Last Week	SINGLES
1	1	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
2	4	CHAIN REACTION DIANA ROSS CAPITOL
3	2	STARTING TOGETHER SU POLLARD RAINBOW
4	3	ELOISE DAMNED MCA
5	5	BURNING HEART SURVIVOR SCOTTI BROS
6	8	HOW WILL I KNOW WHITNEY HOUSTON ARISTA
7	NEW	LOVE MISSILE F111 SIGUE SIGUE SPUTNIK PARLOPHONE
8	13	DON'T WASTE MY TIME PAUL HARDCASTLE CHRYSALIS
9	7	SYSTEM ADDICT FIVE STAR TNET
10	24	MANIC MONDAY BANGLES CBS
11	6	BORDERLINE MADONNA SIRE
12	11	RISE PUBLIC IMAGE LIMITED VIRGIN
13	9	LIVING IN AMERICA JAMES BROWN SCOTTI BROS
14	12	ONLY LOVE NANA MOUSKOURI CARRERE/PHILIPS
15	23	STRIPPED DEPECHE MODE MUTE
16	15	TURNING AWAY SHAKIN STEVENS EPIC
17	10	THE CAPTAIN OF HER HEART DOUBLE POLYDOR
18	36	THE POWER OF LOVE/DO YOU BELIEVE HUEY LEWIS AND THE NEWS CHRYSALIS
19	20	AND SHE WAS TALKING HEADS EMI
20	17	IMAGINATION BELOUIS SOME PARLOPHONE
21	19	RADIO AFRICA LATIN QUARTER ROCKIN HORSE
22	16	THE SUN ALWAYS SHINES ON TV A HA WARNER
23	14	WALK OF LIFE DIRE STRAITS VERTIGO
24	34	IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL TABU
25	39	HEAVEN MUST BE MISSING AN ANGEL TAVARES CAPITOL
26	NEW	HOUNDS OF LOVE KATE BUSH EMI
27	27	ONE DANCE WON'T DO AUDREY HALL GERMAIN
28	NEW	THEME FROM NEW YORK NEW YORK FRANK SINATRA REPRISE
29	30	I'M NOT GONNA LET YOU COLONEL ABRAMS MCA
30	18	THE PHANTOM OF THE OPERA SARAH BRIGHMAN & STEVE HARLEY POLYDOR
31	25	SANCTIFY YOURSELF SIMPLE MINDS VIRGIN
32	21	PULL UP TO THE BUMPER GRACE JONES ISLAND
33	22	LIVES WHAT YOU MAKE IT TALK TALK EMI
34	NEW	(NOTHING SERIOUS) JUST BUGGIN WHISTLE CHAMPION
35	35	SWEETEST GIRL MADNESS ZARJAZZ
36	29	BROKEN WINGS MR MISTER RCA
37	51	HI HO SILVER (THEME FROM BOON) JIM DIAMOND A&M
38	28	SHOT IN THE DARK OZZY OSBOURNE EPIC
39	NEW	SILENT RUNNING (ON DANGEROUS GROUND) MIKE AND THE MECHANICS WEA
40	33	MY MAGIC MAN ROCHELLE WARNER
		<b>ALBUMS</b>
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	4	WHITNEY HOUSTON ARISTA
3	7	ORIGINAL SOUNDTRACK ROCKY IV SCOTTI BROS
4	2	PHIL COLLINS NO JACKET REQUIRED VIRGIN
5	3	EURHYTHMICS BE YOURSELF TONIGHT RCA
6	5	A HA HUNTING HIGH AND LOW WARNER
7	13	VARIOUS JONATHAN KINGS ENTERTAINMENT FROM THE USA STYLUS
8	NEW	TALK TALK THE COLOUR OF SPRING EMI
9	17	GO WEST CHRYSALIS
10	6	BARBRA STREISAND THE BROADWAY ALBUM CBS
11	NEW	ELVIS COSTELLO KING OF AMERICA F BEAT
12	9	GRACE JONES ISLAND LIFE ISLAND
13	15	SIMPLE MINDS ONCE UPON A TIME VIRGIN
14	19	KATE BUSH HOUNDS OF LOVE EMI
15	12	FIVE STAR LUXURY OF LIFE TENT
16	16	STING DREAM OF THE BLUE TURTLES A&M
17	11	LEVEL 42 WORLD MACHINE POLYDOR
18	10	VARIOUS DANCE HITS ALBUM TOWERBELL
19	14	MADONNA LIKE A VIRGIN SIRE
20	20	TALKING HEADS LITTLE CREATURES EMI
21	8	OZZY OSBOURNE THE ULTIMATE SIN EPIC
22	29	NANA MOUSKOURI ALONE PHILIPS
23	21	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
24	18	MADONNA THE FIRST ALBUM SIRE
25	22	PUBLIC IMAGE LIMITED ALBUM/CASSETTE VIRGIN
26	23	SADE PROMISE EPIC
27	NEW	BLACK SABBATH/TONY IOMMI SEVENTH STAR VERTIGO
28	NEW	MR MISTER WELCOME TO THE REAL WORLD RCA
29	34	ANN WILLIAMSON PRECIOUS MEMORIES EMERALD GEM
30	25	FEARGAL SHARKEY VIRGIN
31	24	FINE YOUNG CANNIBALS LONDON
32	27	DIRE STRAITS ALCHEMY EMI/VIRGIN
33	26	VARIOUS NOW THATS WHAT I CALL MUSIC EMI/VIRGIN
34	NEW	CRAMPS A DATE WITH ELVIS BIG BEAT
35	35	U2 UNDER A BLOOD RED SKY ISLAND
36	32	BILLY OCEAN SUDDENLY JIVE
37	37	QUEEN QUEENS GREATEST HITS EMI
38	31	VARIOUS HITS 3 CBS/WEA
39	NEW	PHIL COLLINS FACE VALUE VIRGIN
40	33	TINA TURNER PRIVATE DANCER CAPITOL

## CANADA (Courtesy The Record) As of 2/27/86

		SINGLES
1	1	THATS WHAT FRIENDS ARE FOR DIONNE & FRIENDS ARISTA/RCA
2	3	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN JIVE/QUALITY
3	2	ROCK ME AMADEUS FALCO A&M
4	5	CONGA MIAMI SOUND MACHINE CBS
5	4	LIVING IN AMERICA JAMES BROWN CBS
6	9	HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
7	7	THE SUN ONLY SHINES ON T.V. A-HA WARNER BROS./WEA
8	8	FACE THE FACE PETE TOWNSHEND ATCO/WEA
9	6	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
10	11	KYRIE MR. MISTER ARISTA/RCA
11	12	LIFE IN A NORTHERN TOWN THE DREAM ACADEMY WEA
12	14	THERE WAS A TIME ONE TO ONE BONAIR/WEA
13	19	NIKITA ELTON JOHN WEA
14	16	IF I WAS MIDGE URE CHRYSALIS/MCA
15	15	PARTY ALL THE TIME EDDIE MURPHY CBS
16	10	I'M YOUR MAN WHAM! COLUMBIA/CBS
17	13	TARZAN BOY BALTIMORA CAPITOL
18	18	SARA STARSHIP GRUNT/RCA
19	17	BURNING HEART SURVIVOR CBS
20	NEW	THESE DREAMS HEART CAPITOL
		<b>ALBUMS</b>
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	2	MR. MISTER BROKEN WINGS RCA
3	3	WHITNEY HOUSTON ARISTA/RCA
4	4	HEART NEVER CAPITOL
5	5	SIMPLE MINDS ONCE UPON A TIME VIRGIN/A&M
6	6	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
7	9	SADE PROMISE PORTRAIT/CBS
8	8	STEVIE NICKS ROCK A LITTLE MODERN/WEA
9	10	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
10	7	PETE TOWNSHEND WHITE CITY ATCO/WEA
11	NEW	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
12	11	ZZ TOP AFTERBURNER WARNER BROS./WEA
13	12	BRYAN ADAMS RECKLESS A&M
14	14	THE CULT LOVE VERTIGO/POLYGRAM
15	15	OZZY OSBOURNE THE ULTIMATE SIN CBS
16	18	FALCO FALCO 3 A&M
17	17	BRUCE COCKBURN WORLD OF WONDERS TRUE NORTH/CBS
18	19	THE DREAM ACADEMY WEA/WEA
19	13	A-HA HUNTING HIGH AND LOW WARNER BROS./WEA
20	NEW	MIAMI SOUND MACHINE PRIMITIVE LOVE CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 3/3/86

		SINGLES
1	1	JEANNY PART 1 FALCO GIG/TELDEC
2	2	OHNE DICH (SCHLAF ICH HEUT HACHT NICHT EIN) MUENCHNER FREIHEIT CBS
3	12	BROTHER LOUIE MODERN TALKING HANSA/ARIOLA
4	6	WHEN THE GOING GETS TOUGH BILLY OCEAN JIVE
5	3	WEST END GIRLS PET SHOP BOYS PARLOPHONE/EMI
6	7	BURNING HEART SURVIVOR SCOTTI BROS/BELLAPHON
7	4	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/METRONOME/PMV
8	5	THE SUN ALWAYS SHINES ON TV A HA WARNER/WEA
9	10	PARTY ALL THE TIME EDDIE MURPHY CBS
10	9	'CAUSE YOUR YOUNG CC CATCH HANSA/ARIOLA
11	16	KYRIE MR MISTER RCA
12	8	PICTURES IN THE DARK MIKE OLDFIELD WITH ANITA HEGERLAND AND BARRY PALMER VIRGIN/ARIOLA
13	NEW	FIRE AND ICE MARIETTA CBS
14	11	BA BA BANKUEBERFALL ERSTE ALLGEMEINE VERUNSICHERUNG EMI
15	NEW	LIVING IN AMERICA JAMES BROWN SCOTTI BROS/BELLAPHON
16	NEW	THE PROMISE YOU MADE COCK ROBIN CBS
17	NEW	FANG DAS LICHT KAREL GOTT UND DARINKA POLYDOR/DG/PMV
18	18	TOUCH BY TOUCH JOY OK/TELDEC
19	15	TOUCH IN THE NIGHT SILENT CIRCLE BLOW UP/INTERCORD
20	13	RUSSIANS STING A&M/DG/PMV
		<b>ALBUMS</b>
1	1	AALGLATT/M BAP AHL MAENNER MUSICANT/EMI
2	3	JENNIFER RUSH MOVIN CBS
3	2	FALCO FALCO 3 GIG/TELDEC
4	7	SOUNDTRACK ROCKY IV SCOTTI BROS/BELLAPHON
5	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
6	4	BONEY M THE BEST OF TEN YEARS HANSA/ARIOLA
7	6	WHITNEY HOUSTON ARISTA/ARIOLA
8	8	SADE PROMISE EPIC/CBS
9	9	STING DREAM OF THE BLUE TURTLES A&M/DG/PMV
10	11	JENNIFER RUSH CBS
11	NEW	SOUNDTRACK FEUER AND EIS CBS
12	10	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM/PMV
13	19	MR MISTER WELCOME TO THE REAL WORLD RCA
14	15	MODERN TALKING LETS TALK ABOUT LOVE HANSA/ARIOLA
15	12	A HA HUNTING HIGH AND LOW WARNER/WEA
16	13	HEINZ RUDOLPH KLUNZE DEIN IST MEIN GANZES HERZ WEA
17	NEW	SOUNDTRACK CHORUS LINE CASABLANCO/PHONOGRAM/PMV
18	18	PETE TOWNSHEND WHITE CITY ATCO/WEA
19	16	ZZ TOP AFTERBURNER WARNER/WEA
20	NEW	BRUCE SPRINGSTEEN BORN IN THE USA CBS

## FRANCE (Courtesy of Europe 1) As of 2/23/86

		SINGLES
1	1	L'AZIZA DANIEL BALAVOINE BARCLAY
2	2	PAPA CHANTEUR JEAN LUC LAHAYE PHONOGRAM
3	3	RUSSIANS STING AM/POLYDOR
4	5	JE TE DONNE JEAN JACQUES GOLDMAN ET MICHAEL JONES CBS
5	4	LE JOUR S'EST LEVE TELEPHONE VIRGIN
6	6	MARIA MAGDALENA SANDRA CARRERE
7	8	3EME SEXE INDOCHINE ARIOLA
8	10	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
9	7	EN L'AN 2001 PIERRE BACHELET RCA
10	13	WHEN YOUR HEART IS WEAK COCK ROBIN
		<b>ALBUMS</b>
1	3	MISTRAL GAGNANT RENAUD VIRGIN
2	1	JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
3	2	JEAN FERRAT JE NE SUIS QU'UN CRI MEYS
4	4	SADE PROMISE CBS
5	NEW	MICHEL SARDOU CHANTEUR DE JAZZ TREMA
6	5	DISQUE DES RECORDS - COMPILATION LEDERMAN RCA
7	6	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
8	NEW	STING DREAM OF THE BLUE TURTLES POLYDOR
9	NEW	CURE THE HEAD ON THE DOOR POLYDOR
10	9	MADONNA LIKE A VIRGIN WEA

## AUSTRALIA (Courtesy Kent Music Report) As of 3/3/86

		SINGLES
1	3	THATS WHAT FRIENDS ARE FOR DIONNE WARWICK ARISTA/FESTIVAL
2	1	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
3	14	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/POLYGRAM
4	2	WE BUILT THIS CITY STARSHIP GRUNT/RCA
5	17	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
6	5	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTEN/EMI
7	13	LOVE AND ADVENTURE PSEUDO ECHO EMI
8	6	SEE THE DAY DEE CLEE CBS
9	8	SO MUCH FOR LOVE VENETIANS PAROLE/FESTIVAL
10	4	I'M YOUR MAN WHAM EPIC/CBS
11	9	FACE THE FACE PETE TOWNSHEND ATCO/WEA
12	10	SAY I'M YOUR NUMBER ONE PRINCESS LIBERATION/EMI
13	NEW	BLUE FINE YOUNG CANNIBALS LONDON/POLYGRAM
14	NEW	CONCRETE AND CLAY MARTIN PLAZA CBS
15	12	CLOSE TO ME CURE FICTION/WEA
16	NEW	AND SHE WAS TALKING HEADS EMI
17	7	BROKEN WINGS MR MISTER RCA
18	NEW	THE WHOLE OF THE MOON THE WATERBOYS ISLAND/FESTIVAL
19	NEW	YOU LITTLE THIEF FEARGAL SHARKEY VIRGIN/EMI
20	11	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
		<b>ALBUMS</b>
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	2	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
3	3	CARS THE CARS GREATEST HITS ELEKTRA/WEA
4	7	FINE YOUNG CANNIBALS LONDON/POLYGRAM
5	5	TALKING HEADS LITTLE CREATURES EMI
6	4	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS/FESTIVAL
7	8	DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL
8	12	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
9	6	CURE THE HEAD ON THE DOOR FICTION/WEA
10	11	WHITNEY HOUSTON ARISTA/RCA
11	17	FEARGAL SHARKEY VIRGIN/EMI
12	9	THOMPSON TWINS HERES TO FUTURE DAYS ARISTA/RCA
13	20	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
14	15	SADE PROMISE EPIC/CBS
15	18	LOVE AND ADVENTURE PSEUDO ECHO EMI
16	10	COLD CHISEL BEST OF RADIO SONGS WEA
17	NEW	PETE TOWNSHEND WHITE CITY ATCO/WEA
18	NEW	PAT BENATAR SEVEN THE HARD WAY CHRYSALIS/FESTIVAL
19	14	LLOYD COLE AND THE COMMOTIONS EASY PIECES POLYDOR/POLYGRAM
20	13	BRYAN ADAMS RECKLESS A&M/FESTIVAL

## UK COUNTRY (Courtesy Music Week) As of 2/15/86

		ALBUMS
1	1	KENNY ROGERS THE KENNY ROGERS STORY LIBERTY
2	3	EAGLES BEST OF THE EAGLES ASYLUM
3	19	EAGLES ONE OF THESE NIGHTS ASYLUM
4	NEW	RICKY SKAGGS LIVE IN LONDON EPIC
5	2	VARIOUS COUNTRY'S GREATEST HITS ATLANTIC
6	4	LONG RYDERS STATE OF OUR UNION ISLAND
7	12	DR HOOK DR HOOKS GREATEST HITS CAPITOL
8	7	DOLLY PARTON DOLLY PARTONS GREATEST HITS CAPITOL
9	8	JOHN FOGERTY CENTERFIELD WARNER
10	9	JOHN DENVER THE JOHN DENVER COLLECTION TELSTAR
11	NEW	EAGLES HOTEL CALIFORNIA ASYLUM
12	10	LONE JUSTICE GEFEN
13	NEW	EAGLES GREATEST HITS 71/75 ASYLUM
14	17	KENNY ROGERS THE HEART OF THE MATTER RCA
15	5	EVERLY BROTHERS BORN YESTERDAY MERCURY/PHONOGRAM
16	NEW	GLEN CAMPBELL GREATEST HITS CAPITOL
17	NEW	EVERLY BROTHERS THE VERY BEST OF THE EVERLY BROTHERS WARNER
18	NEW	EAGLES DESPERADO ASYLUM
19	13	BRENDA LEE THE VERY BEST OF BRENDA LEE MCA
20	20	DON WILLIAMS THE VERY BEST OF DON WILLIAMS MCA
21	NEW	CRYSTAL GAYLE THE CRYSTAL GAYLE SINGLES ALBUM UNITED ARTISTS
22	23	DOLLY PARTON THE VERY BEST OF DOLLY PARTON RCA
23	11	WILLIE NELSON HALF NELSON CBS
24	NEW	KENNY ROGERS EYES THAT SEE IN THE DARK RCA
25	NEW	DON WILLIAMS GOLDEN GREATS MCA
26	NEW	BILLIE JO SPEARS THE BILLIE JO SPEARS SINGLES ALBUM UNITED ARTISTS
27	18	CHARLEY PRIDE THE VERY BEST OF CHARLEY PRIDE RCA
28	NEW	PATSY CLINE GOLDEN GREATS MCA
29	NEW	JOHN DENVER DREAMLAND EXPRESS RCA
30	NEW	DON WILLIAMS IMAGES K TEL

## ITALY (Courtesy Germano Ruscitto) As of 2/25/86

		SINGLES
1	2	DIAMOND VIA VERDI IBIZA/WEA
2	1	TAKE ON ME A HA WEA
3	5	HIT THAT PERFECT BEAT BRONSKI BEAT POLYGRAM
4	6	I'M YOUR MAN WHAM CBS
5	16	STAY WITH ME 8 WONDER CBS
6	4	ELDORADO DRUM THEATRE CBS
7	12	THE CAPTAIN OF HER HEART DOUBLE POLYGRAM
8	NEW	TI SENTO MATIA BAZAR ARISTON/RICORDI
9	NEW	PART TIME LOVER STEVIE WONDER TAMLA MOTOWN/RCA
10	10	QUESTIONE DI FEELING RICCARDO COCCIANTE AND MINA VIRGIN/EMI
11	3	BAD BOY DEN HARROW BABY/CGD MM
12	8	SAY YOU SAY ME LIONEL RICHIE RICORDI
13	9	SUN CITY ARTISTS UNITED AGAINST APARTHEID EMI
14	14	KISS ME LUCIA CRISTINA D'AVENA FIVE RECORDS/CGD MM
15	11	THATS WHAT FRIENDS ARE FOR DIONNE WARWICK & FRIENDS ARISTA/CGD
16	15	ELECTION DAY ARCADIA EMI
17	18	LIVES WHAT YOU MAKE IT TALK TALK EMI
18	13	SUGAR SUGAR LORELLA CUCCARINI POLYGRAM
19	17	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
20	20	IN THE HEAT OF THE NIGHT SANDRA RICORDI





**Here's to Future Hits.** Chappell/Intersong Music Group staffers toast songwriter Paul Gordon on his newly signed co-publishing agreement between his company, French Surf Music, and Chappell Music. Shown in Chappell's Los Angeles office are, from left, Intersong International-U.S. manager of talent acquisition Maria McNally; Gordon; Gordon's attorney Gary Gilbert; and Chappell/Intersong senior vice president of talent acquisition Ira Jaffe.



**Virgin Deal.** A&E recording artist Lee Aaron meets with Virgin/10 Records chief Richard Griffith to sign an exclusive, worldwide distribution pact with the U.K.-based company. The agreement excludes Canada.



**Strange Party.** PolyGram Records pop music division senior vice president Russ Regan, right, questions Animotion's Bill Wadhams and Astrid Plane on their "Strange Behavior," the group's latest album on Casablanca. Regan caught up with them in Los Angeles at a reception celebrating the new release.



**Chance Meeting.** Backstage at Music City New's National Songwriters Awards ceremony in Nashville, ASCAP's Connie Bradley, left, takes a moment to chat with the show's hosts, Roy Clark and Barbara Eden.

**Showing off Lucille.** Blues legend B.B. King, center, displays "Lucille," the Gibson guitar he inspired, at a reception following his performance at the Grand Ole Opry House in Nashville. Proceeds from the gathering will go to the W.O. Smith Nashville Community Music School, which provides guitar instruction for low-income families. Shown with King are, from left, Gibson's vice president of product development Bruce Bolen, vice president of sales and marketing Lane Zastrow, president Henry Zuskiewicz, artist Stevie Ray Vaughan, school founder W.O. Smith, and W.O. Smith Music School executive director Ken Wendrich.



**It's Showtime.** Bernadette Peters and Stephen Sondheim join Showtime executive vice president Peter Chernin, left, in New York for the premiere screening of Sondheim and James Lapine's Pulitzer Prize-winning musical, "Sunday In The Park With George." The production was taped at the conclusion of its Broadway run and recently aired on the cable network.

**No Foreigner to the Industry.** Foreigner's Lou Gramm poses with Screen Gems-EMI Music execs after signing an exclusive songwriting agreement. Gathered are, back row from left, Screen Gems professional manager, Nashville, Steve Singleton; East Coast creative manager Don Paccione; Gramm's attorney Dennis Katz; and East Coast professional manager Chuck Rue. In the front row are Screen Gems president Fred Willms; Gramm; and vice president of business affairs Jack Rosner.



**Getting Wild With W.A.S.P.** Capitol Records execs chat with W.A.S.P.'s Blackie Lawless backstage after the group's recent hometown show at the Los Angeles Forum, where they performed material from their latest album, "Last Command." Pictured with the rocker are, from left, marketing and promotion vice president Walter Lee, creative services and merchandising vice president Bill Burks, international vice president Kick Van Hengel, and rock a&r vice president Ray Tusken.



# HOT 100 SINGLES SPOTLIGHT

*A weekly look behind the Hot 100 with Michael Ellis.*

**I**N THIS ISSUE we have revised our Hot 100 radio panel to bring it up to date with the latest Arbitron ratings information (complete panel, page 20). We ask two questions when evaluating stations for a radio panel. First, is their music in the right format (in this case, top 40)? Second, is their audience large enough?

**W**E DEFINE a top 40 station as one that plays all the hits in its local area, regardless of the type or sound of the record. Hits are defined as singles that reach the top 20 in local sales. (This does not mean that a station only should play the top 20 hits; we do not dictate the size of a station's playlist.) Since we survey sales as well as airplay in all markets across the U.S., we can easily crosscheck to see if a station is playing all the local (not national) hits or excluding a large number. If a station regularly excludes certain kinds of records that are local hits—such as black crossovers or hard rock—it can still report to Billboard, but in another format, such as album rock or adult contemporary.

**I**F A STATION qualifies as top 40, we classify it by "cume," which is the total number of different people tuning in a station in an average week. We use cume figures published by Arbitron. We receive all 260 local Arbitron radio ratings reports and attempt to include in our panel all top 40 stations in these Arbitron-measured markets whose weekly cume is more than 100,000. If a station is not in a market measured by Arbitron, we generally cannot use the station because we have no reliable measurement of audience size. For stations with more than 100,000 cume, we have established the following categories: **Platinum**, for stations with a weekly cume of one million or more; **Gold**, for a 500,000-999,999 cume; **Silver**, for a 250,000-499,999 cume; and **Bronze**, for a 100,000-249,999 cume.

**W**E ALSO include on the panel 49 carefully chosen stations with weekly cumes of 50,000-100,000 and label them **Secondary** stations. We do not, however, include every top 40 station in the U.S. under a 100,000 cume because the panel would become unwieldy. With its current size of 235 reporting stations we get an accurate representation of airplay on top 40 radio in various size markets throughout the U.S.

**S**INCE WE are measuring exposure, we assign the most weight to the Platinum stations, second most to the Gold, and so on. Records earn points when they are added to a station's playlist—plus bonus points as they move up each station's numbered list, reflecting increased airplay. Thus, a record's total radio airplay points reflect the number of stations playing it; the audience size of the stations playing it; and the amount of airplay a record is receiving on those stations. Airplay points are added to sales points obtained from record store reports to yield final positions each week on the Hot 100. Two separate charts of the top 30 at radio (only) and retail (only) appear weekly for further analysis.

FOR WEEK ENDING MARCH 8, 1986

## Billboard<sup>®</sup> HOT 100 SINGLES ACTION

### RADIO MOST ADDED

235 REPORTERS			NEW	TOTAL
			ADDS	ON
PET SHOP BOYS	WEST END GIRLS	EMI AMERICA	82	157
DIRE STRAITS	SO FAR AWAY	WARNER BROS.	67	155
JACKSON BROWNE	FOR AMERICA	ASYLUM	59	136
JOHN TAYLOR	I DO WHAT I DO	CAPITOL	55	60
THE OUTFIELD	YOUR LOVE	COLUMBIA	48	139

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
PRINCE AND THE REVOLUTION	KISS	PAISLEY PARK	34
DAN SEALS	BOP	EMI-AMERICA	33
JANET JACKSON	WHAT HAVE YOU DONE FOR ME LATELY	A&M	26
JERMAINE JACKSON	I THINK IT'S LOVE	ARISTA	23
ELECTRIC LIGHT ORCHESTRA	CALLING AMERICA	CBS	22

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DENNIS DEYOUNG

Call Me

(AM-2816)

The New Single From Dennis DeYoung On A&M Records



PRODUCED BY DENNIS DE YOUNG  
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## INTERNATIONAL MUSIC & MEDIA CONFERENCE

(Continued from page 3)

Rock Gala. On the same evening there will be a spot for the presentation of new international talent.

International music videos will be awarded for the best short-form videoclip; the best long form; best director; best performance, female; best performance, male; best performance, group; best story line; and best video from continental Europe.

"We are tremendously encouraged by the response," says Roos. "IM&MC is an event that is long overdue and we are eager to participate," says Bruce Kirkland of the Second Vision company in New York. Roos reports "scores of similarly enthusiastic reactions."

The conference will provide an opportunity for record companies to present up-and-coming talent in special showcase performances. A number of labels have already committed to present new acts at Montreux during the three days of the meeting.

The conference itself will be a two-day event (May 8 & 9) and will have separate radio and television panels as well as some plenary sessions. Conference program consultant Mike Hennessey says: "Interest in the conference is tremendous—the broadcasting industry in Europe is in such a state of turbulent evolution that there is a widespread desire to get some of the de-

velopments into perspective and to debate and discuss the future challenges presented by all the changes taking place."

Theme and composition of panels for the conference are still being finalized, but some of the key topics that will be covered include the following:

- Is there life on TV? Are clips the soft option?
- The pros and cons of format radio;
- Do video clips really need music?
- Marketing the radio station—who is serving whom?
- The relationship between the record industry and the broadcasting media.

Information regarding registration for the conference can be obtained from:

- U.S.: John Nathan, c/o Overseas Music Services, Suite 1810, 509 Madison Ave., New York, N.Y. 10022, (212) 223-0044, telex 235309.
- Europe: Bert Meyer/Theo Roos, c/o European Music Report, Stadhoudergade 35, 1071 ZD Amsterdam, Holland, (20) 62 84 83, telex 12938, E-Mail DGS 1112; Guillaume Cheneviere/Eva Renk, c/o T.S.R.-C.P. 234, CH-1211 Geneva 8, Switzerland, (22) 29 33 33, telex 427701; Mike Hennessey, c/o Billboard, 71 Beak St., London W1R 3LF, U.K., (01) 439 9411, telex 262100.

## MARCH ALBUM SCHEDULE

(Continued from page 4)

miseland" is due March 10 on Columbia; and Judas Priest's "Turbo" is slated for March 24 on Columbia. Nelson is listed as producer of his album; Tom Allom produced the Judas Priest album.

Katrina & the Waves, who scored a top 10 single and a Grammy nomination for best new artist their first time out, are due March 21 with "Waves" on Capitol.

Several top country artists are slated to release new albums in March. Waylon Jennings' "Will The Wolf Survive"—the title track is the noted Los Lobos song—is due March 10 on MCA; the Oak Ridge Boys' "Seasons," their 13th album, is due March 24 on MCA; and Merle Haggard's "A Friend In California" is due March 10 on Epic.

RCA is also releasing several notable country albums: Eddie Rab-

bitt's "Rabbit Tracks," co-produced by Phil Ramone and Richard Landis; Dolly Parton's "Think About Love," a new compilation of previously unreleased tracks; and "Love Songs," a compilation featuring such top stars as Parton, Ronnie Milsap, Alabama, and the Judds.

Warner Bros.' March 24 release schedule also includes Laurie Anderson's "Home Of The Brave," a \$9.98-list album that she co-produced with Nile Rodgers and Roma Baran; Depeche Mode's "Black Celebration" on Sire; and the Smiths' "The Queen Is Dead" on Sire.

Other significant albums due in March include Joe Jackson's "Big World" on A&M, Joe Cocker's "Cocker" on Capitol, and Keel's "The Final Frontier" on Gold Mountain/MCA. The Keel album was produced by Gene Simmons of Kiss.

## NEW CBS SENIOR VEEP POSTS

(Continued from page 4)

ty," he says. "These labels love to compete against each other the way they compete against any other labels."

Teller says further moves are forthcoming since the restructuring "will create some replacement and movement down the line."

Eichner had been Columbia vice president of national a&r since 1980. He had previously been vice president of East Coast a&r for the label. Prior to joining Columbia in 1972 as director of independent productions, Eichner was executive vice president of Jubilee Records.

Sherwood had been Columbia vice president of marketing since 1981. Prior to that, he was president and chief operating officer of Phonogram/Mercury Inc., and executive vice president and general manager

of PolyGram Records. His prior association with Columbia culminated in the post of vice president of national promotion in 1977.

Petze, previously E/P/A vice president and senior manager has also held posts as Portrait Records vice president and general manager and Epic Records vice president of national a&r.

Ray Anderson had been vice president of Columbia label promotion since 1981. He previously held posts as vice president and general manager of the Pasha Music Organization and Pasha Records, RCA Records division vice president of promotion, and United Artists Records vice president of promotion.

FRED GOODMAN

## The Jesus And Mary Chain

"We have fun at all costs," says Paul Westerberg, singer, guitarist and songwriter of The Replacements. "We all agree there's nothing duller than a professional musician."

Backing up Westerberg's boast with a reputation for unpredictable live performances, The Replacements will do a video right away, opening instead for live TV. They've already appeared on "Saturday Night Live" and plan to do a live performance on MTV. They may even do a live TV tour.

Tim marks The Replacements' label debut on Sire Records. Voted No. 1 album in the *Los Angeles Times* critics' poll and No. 2 in the *Village Voice* Pazz and Jop poll, the LP contains such standout cuts as "Waitress In The Sky," "Little Mascara" and "Kiss Me On The Bus."

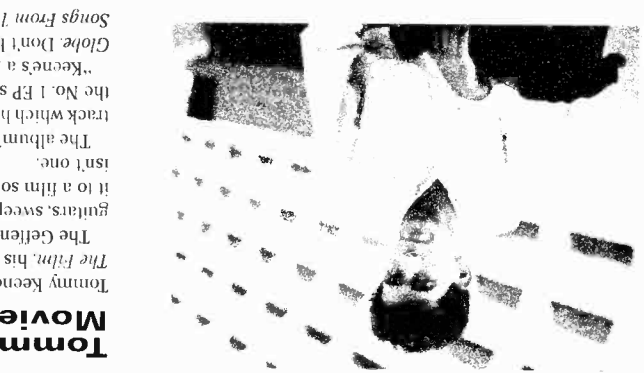
After three attention-getting singles in the U.K., the highly-acclaimed Jesus And Mary Chain make their domestic debut on Reprise Records with *Psychocandy*. Included in the LP's 14 tracks are "Never Understand," "You Trip Me Up" and "Just Like Honey."

About *Psychocandy*, England's *NME* has remarked: "[It's] easily the best scaled, offers access to endless vistas of melody and emotion."

And Robert Hilburn of the *Los Angeles Times* called *Psychocandy* "among the best LPs from England in years: a hauntingly personal and powerful work."

Whether or not you'll find the music of The Jesus And Mary Chain a religious experience depends on your taste for provocation, originality and controversy. Music as purely innovative as this just doesn't come along that often.

## The Replacements



## Force M.D.'s: From Hip-Hop Doo-Wop To "Tender Love"

Successfully navigating the waters of doo-wop, hip-hop and beyond, Force M.D.'s prove with "Tender Love" that classic romantic soul is still very, very persuasive.

That "Tender Love" would move up the black charts faster than any ballad in recent memory might have been predicted—produced by Jimmy Jam and Terry Lewis, former Time members who specialize in placing hits in the Top 10, it was the featured love song in the movie "Krush Groove."

The big surprise was the speed with which Pop and A/C stations also latched on to "Tender Love." In just one week, "Tender Love" was added to 38 CHR stations in 14 major markets.

In addition to "Tender Love" and the very romantic "Here I Go Again," T.C.D. Jesse D. Trisco, Steve D. and Mercury show their youthful, streetwise moves on the current Force M.D.'s album, *Chillini*. Already a cult favorite is "Force M.D.'s Meet The Fat Boys," a hip-hop drama of the high seas sung to the tune of "Gilligan's Island." Available on Tommy Boy/Warner Bros. Records, the LP has already made substantial moves (31 in one week) into Pop territory.

Stay tuned to the Force M.D.'s: The "Tender Love" video is out and they'll be on tour in the Southeast with New Edition and Cherrille beginning March 13.



A CONTINUING FABRICATION FROM WARNER BROS. RECORDS

## Tommy Keene: Movie? What Movie?

Tommy Keene steps into the spotlight in a major way with *Songs From The Film*, his first full-length album.

The Keene-released *Songs*... is pop music at its best, with ringing guitars, sweeping melodies and bracing rhythms. You might compare it to a film soundtrack—but don't try to see the movie, because there isn't one.

The album's first single is a new version of "Places That Are Gone" a track which helped garner Keene a four-star review in *Hollinger Stone* and the No. 1 EP slot in the *Village Voice's* 1984 Pazz and Jop Critics' Poll.

"Keene's a melodist who's not afraid to lay rubber," says *The Boston Globe*. Don't be surprised if you smell a scorched tire or two when *Songs From The Film* hits the turntable.

Violent Femmes unleash their most inventive and accessible album with *The Blind Leading The Naked* on Slash/Warner Bros. Produced by Talking Head (and fellow Milwaukeean) Jerry Harrison, the record is a showcase for 13 diverse and challenging cuts. The LP's sole cover tune, an imaginative reworking of the T. Rex classic "Children Of The Revolution," has already been turned into a video and serviced to AOR radio as the first pro.

The band that brought such ditties as "Country Death Song" and "Bisler In The Sun" to college radio's Top 10 will headline Carnegie Hall March 7.



# 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	SALES	
				HOT 100 POSITION	
1	1	KYRIE	MR. MISTER	1	
2	4	SARA	STARSHIP	2	
3	2	HOW WILL I KNOW	WHITNEY HOUSTON	3	
4	5	LIVING IN AMERICA	JAMES BROWN	8	
5	9	SECRET LOVERS	ATLANTIC STARR	5	
6	10	THESE DREAMS	HEART	4	
7	6	THE SWEETEST TABOO	SADE	7	
8	8	SILENT RUNNING	MIKE & THE MECHANICS	6	
9	7	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	9	
10	3	WHEN THE GOING GETS TOUGH	BILLY OCEAN	12	
11	14	KING FOR A DAY	THOMPSON TWINS	10	
12	22	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	11	
13	11	TARZAN BOY	BALTIMORA	15	
14	16	BEAT'S SO LONELY	CHARLIE SEXTON	23	
15	18	DAY BY DAY	THE HOOTERS	18	
16	23	NIKITA	ELTON JOHN	13	
17	21	RUSSIANS	STING	16	
18	24	WHAT YOU NEED	INXS	17	
19	25	SANCTIFY YOURSELF	SIMPLE MINDS	20	
20	12	A LOVE BIZARRE	SHEILA E.	22	
21	28	THIS COULD BE THE NIGHT	LOVERBOY	19	
22	27	(HOW TO BE A) MILLIONAIRE	ABC	25	
23	—	MANIC MONDAY	BANGLES	26	
24	17	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	29	
25	—	ROCK ME AMADEUS	FALCO	14	
26	13	CONGA	MIAMI SOUND MACHINE	30	
27	30	STAGES	ZZ TOP	21	
28	—	ANOTHER NIGHT	ARETHA FRANKLIN	27	
29	—	LET'S GO ALL THE WAY	SLY FOX	24	
30	15	BURNING HEART	SURVIVOR	34	

THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	
				HOT 100 POSITION	
1	1	KYRIE	MR. MISTER	1	
2	3	SARA	STARSHIP	2	
3	2	HOW WILL I KNOW	WHITNEY HOUSTON	3	
4	8	THESE DREAMS	HEART	4	
5	9	SECRET LOVERS	ATLANTIC STARR	5	
6	5	SILENT RUNNING	MIKE & THE MECHANICS	6	
7	11	KING FOR A DAY	THOMPSON TWINS	10	
8	6	THE SWEETEST TABOO	SADE	7	
9	4	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	9	
10	13	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	11	
11	19	ROCK ME AMADEUS	FALCO	14	
12	7	LIVING IN AMERICA	JAMES BROWN	8	
13	14	NIKITA	ELTON JOHN	13	
14	12	A LOVE BIZARRE	SHEILA E.	22	
15	18	THIS COULD BE THE NIGHT	LOVERBOY	19	
16	21	LET'S GO ALL THE WAY	SLY FOX	24	
17	10	WHEN THE GOING GETS TOUGH	BILLY OCEAN	12	
18	16	STAGES	ZZ TOP	21	
19	24	WHAT YOU NEED	INXS	17	
20	20	SANCTIFY YOURSELF	SIMPLE MINDS	20	
21	—	KISS	PRINCE AND THE REVOLUTION	28	
22	15	RUSSIANS	STING	16	
23	17	TARZAN BOY	BALTIMORA	15	
24	30	MANIC MONDAY	BANGLES	26	
25	29	NIGHT MOVES	MARILYN MARTIN	31	
26	27	ANOTHER NIGHT	ARETHA FRANKLIN	27	
27	28	(HOW TO BE A) MILLIONAIRE	ABC	25	
28	—	NO EASY WAY OUT	ROBERT TEPPER	35	
29	23	DAY BY DAY	THE HOOTERS	18	
30	—	TENDER LOVE	FORCE M.D.'S	32	

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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
EPIC (3)	12
Scotti Bros. (4)	
CBS Associated (2)	
Carrere (1)	
Portrait (1)	
Tabu (1)	
WARNER BROS. (7)	11
Paisley Park (2)	
Geffen (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (7)	10
Modern (2)	
Island (1)	
CAPITOL (8)	9
Red Label (1)	
COLUMBIA	9
MCA (5)	8
MCA/Constellation (2)	
Camel/MCA (1)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (6)	7
Jive (1)	
EMI-AMERICA (5)	6
Manhattan (1)	
POLYGRAM	5
Polydor (2)	
Casablanca (1)	
Mercury (1)	
Riva (1)	
RCA (4)	5
Grunt (1)	
ELEKTRA (3)	4
Asylum (1)	
MOTOWN (2)	4
Tamla (2)	
CHRYSALIS	2
VANGUARD	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
38	ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP) WBM	55 HE'LL NEVER LOVE YOU (LIKE I DO) (Willesden, BMI/Zomba, ASCAP) HL
68	ALL THE KINGS HORSES (Sundown Kingston, ASCAP)	25 (HOW TO BE A) MILLIONAIRE (Neutron, BMI/10, BMI/Nymph, BMI) CPP
27	ANOTHER NIGHT (Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	3 HOW WILL I KNOW (Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM
69	BABY TALK (Hub, ASCAP/MCA, ASCAP)	40 I CAN'T WAIT (Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM
76	BAD BOY (Foreign Imported, BMI)	92 I CAN'T WAIT (Poolside, BMI)
23	BEAT'S SO LONELY (Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	73 I OO WHAT I DO... (THEME FOR 9 1/2 WEEKS) (Music Design, ASCAP/Tritec, BMI/Famous, ASCAP)
43	BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	98 I ENGINEER (Little Mole, ASCAP/Intersong, ASCAP/Makiki, ASCAP/Arista, ASCAP)
34	BURNING HEART (Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM	91 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For Music, ASCAP)
36	CALLING AMERICA (April, ASCAP) CPP/ABP	61 I LIKE YOU (Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)
96	CAN YOU FEEL THE BEAT (Mokojumbi, BMI) CPP	63 I MISS YOU (Spectrum VII, ASCAP) CPP
84	CARAVAN OF LOVE (WB, ASCAP/IJI, ASCAP) CPP/ABP	45 I THINK IT'S LOVE (Black Stallion, ASCAP/See This House, ASCAP/Black Bull, ASCAP/Jobete, ASCAP) CPP
30	CONGA (Foreign Imported, BMI) CPP	53 I'D DO IT ALL AGAIN (Delfern, BMI)
18	DAY BY DAY (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	81 IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP)
42	DIGITAL DISPLAY (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA	39 I'M NOT THE ONE (Lido, ASCAP)
47	DO ME BABY (Controversy, ASCAP)	41 I'M YOUR MAN (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
99	EVERYTHING IN MY HEART (Liesse, ASCAP)	85 IN MY DREAMS (WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM
86	FEEL IT AGAIN (Screen Gems-EMI, BMI/Auto Tunes, BMI)	78 IT'S ALL RIGHT (BABY'S COMING BACK) (RCA, ASCAP/Blue Network, ASCAP)
52	FOR AMERICA (Swallow Turn, ASCAP)	65 JIMMY MACK (Jobete, ASCAP) CPP
72	GO HOME (Jobete, ASCAP/Black Bull, ASCAP) CPP	10 KING FOR A DAY (Zomba, ASCAP) CPP
89	GOODBYE (Kid Bird, BMI/Rough Play/BMI) HL	28 KISS (Controversy, ASCAP)
33	GOODBYE IS FOREVER (Tritec, BMI) HL	1 KYRIE (Warner-Tamerlane, BMI/Entente, BMI) WBM
87	GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME) (Paytons, BMI/Wep, BMI)	54 LE BEL AGE (THE BEST YEARS) (Tutt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
80	HEART'S ON FIRE (April, ASCAP)	59 LET ME BE THE ONE (MCA Music)
24	LET'S GO ALL THE WAY (Lido, BMI)	20 SANCTIFY YOURSELF (Colgems-EMI, ASCAP) WBM
9	LIFE IN A NORTHERN TOWN (Warner-Tamerlane, BMI)	2 SARA (Kikiko, BMI/Petwill, ASCAP) CHA/HL
71	A LITTLE BIT OF LOVE (IS ALL IT TAKES) (Irving, BMI/Gratitude Sky, ASCAP)	57 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
44	LIVE IS LIFE (Welsh Witch, ASCAP/Mainhattan) CPP/ABP	56 SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS) (Brockman, ASCAP) CPP/CLM
8	LIVING IN AMERICA (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	100 SECRET (Virgin, ASCAP) CPP
22	A LOVE BIZARRE (Sister Fate, ASCAP)	5 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
74	LYING (Nuages, ASCAP)	95 SHELTER ME (Lawyers Daughtier, BMI)
26	MANIC MONDAY (Controversy, ASCAP)	70 SIDEWALK TALK (House Of Fun, BMI/Webo Girl, ASCAP) CPP
82	THE MEN ALL PAUSE (Spectrum VII, ASCAP) CPP	6 SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM
75	MY HOMETOWN (Bruce Springsteen, ASCAP) CPP	49 SO FAR AWAY (Chariscourt, BMI/Almo, ASCAP)
37	NEEDLES AND PINS (CBS Unart, BMI) CPP/B-3	62 SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL
31	NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	77 SOMEWHERE (FROM WEST SIDE STORY) (Chappell, ASCAP/G.schirmer, ASCAP)
13	NIKITA (Intersong, ASCAP) CHA/HL	58 SPIES LIKE US (MPL Communications, ASCAP) MPL/HL
35	NO EASY WAY OUT (Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	21 STAGES (Hamstein, BMI) WBM
93	NOW AND FOREVER (YOU AND ME) (Air Bear, BMI/Irving, BMI/Calypto Toonz, BMI/California Phase, ASCAP/Warner-Tamerlane, BMI)	94 STEREOTOMY (Woolfsongs, BMI/Careers, BMI) CPP
97	OBJECT OF MY DESIRE (AdeKavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	46 THE SUN ALWAYS SHINES ON T.V. (ATV, BMI) CPP/CLM
51	OVERJOYED (Jobete, ASCAP/Black Bull, ASCAP) CPP	79 THE SUPER BOWL SHUFFLE (Red Label, BMI)
83	PLEASURE AND PAIN (Makiki, ASCAP/Arista, ASCAP) CPP	7 THE SWEETEST TABOO (Silver Angel, ASCAP/Famous, ASCAP) CPP
64	THE POWER OF LOVE (April, ASCAP) CPP/ABP	66 TALK TO ME (Fallwater, ASCAP)
11	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)	15 TARZAN BOY (Screen Gems-EMI, BMI) WBM
14	ROCK ME AMADEUS (Colgems-EMI, ASCAP) WBM	32 TENDER LOVE (Flyte Tyme, ASCAP)
16	RUSSIANS (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	29 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
		4 THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL

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	PSY	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



## ALBUMS

**SPOTLIGHT** *Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification*

**NEW & NOTEWORTHY** *Highlights new and developing acts worthy of attention*

**PICKS** *New releases predicted to hit the top half of the chart in the format listed*

**RECOMMENDED** *Other releases predicted to chart in the respective format; also, other albums of superior quality*

*All albums commercially available in the U.S. are eligible for review*

*Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210*

*or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036*

*Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203*

## POP

### PICKS

#### THE COSTELLO SHOW (FEATURING ELVIS COSTELLO)

**King Of America**  
PRODUCERS: J. Henry (T-Bone) Burnett, Declan Patrick Aloysius MacManus  
Columbia FC 40173

The once and future Declan MacManus wraps what may be the most accessible, heartfelt songs he's yet written in a spare but rich framework held together by a diverse cast of stateside studio guests, augmented by one track with his regular band, the Attractions. What results is a timeless amalgam of rock, country, blues, and pop already inviting comparisons to Dylan and the Band, among other Costello precursors. There's no obvious single, just remarkable depth sustained through 15 songs.

#### BRIAN SETZER

**The Knife Feels Like Justice**  
PRODUCER: Don Gehman  
EMI America ST-17178

The former Stray Cat singer and guitarist sheds his rockabilly focus in a solo debut that poses a broader rock style built from '60s and '70s roots. As producer Gehman's presence hints, this is emphatically American rock, mostly stripped of the underlying humor that sparked Setzer's old band's hits; old fans will be divided, although the new sound should have more currency with AOR trends. Start with the title anthem.

#### DENNIS DeYOUNG

**Back To The World**  
PRODUCER: Dennis DeYoung  
A&M SP-5109

Second solo outing for the former Styx vocalist builds on the synthesizer-laced style of its predecessor, adding a warmer pop undercurrent to the arrangements, which could fare well with mainstream radio. The opening "This Is The Time" offers the sort of upbeat, anthemic sentiments that have triggered past single hits, making shrewd use of DeYoung's vaulting tenor.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**9 1/2 Weeks**  
PRODUCERS: Various  
Capitol SV-12470

Contemporary pop, rock, and dance tracks skewed to the controversial new film's theme of erotic obsession are well chosen, whether previously issued (Bryan Ferry, Corey Hart, Eurythmics) or newly recorded (Joe Cocker, Devo, Stewart Copeland). Whether the movie's onscreen heat translates to boxoffice sizzle will shape sales here, though.

## JAZZ

### PICKS

#### ZAWINUL

**Dialects**  
PRODUCER: Joe Zawinul  
Columbia FC 40081

The first solo album in 17 years for the Weather Report co-founder is long on grooves, short on melodies, continuing the vein of simmering rhythm pieces that have dominated that group's recent studio sets. Also carried over is his recent penchant for cryptic vocal chants, along with his now familiar stamp as a synthesizer orchestrator. As such, the set's something of an anticlimax, but its initial fusion acceptance is assured.

## COUNTRY

### PICKS

#### STEVE WARINER

**Down In Tennessee**  
PRODUCERS: Narro Wilson, Tony Brown  
RCA AHL1-7164

This issue from Warnier's former label has only eight cuts—but it's a gem of a collection. Particularly good are "Love Crazy Love" and "I'm Already Taken," his debut chart entry from 1978.

## POP

### RECOMMENDED

#### EUROGLIDERS

**Absolutely**  
PRODUCERS: Bernie Lynch & Bill Scheniman  
Columbia BFC 40269

Second outing from Australian band that scored well here last year with "Heaven (Must Be There)." This collection evinces same upbeat and bright pop sound, but without the conviction of a standout single.

#### RAIN PARADE

**Crashing Dream**  
PRODUCER: Steve Gronback  
Island 90499

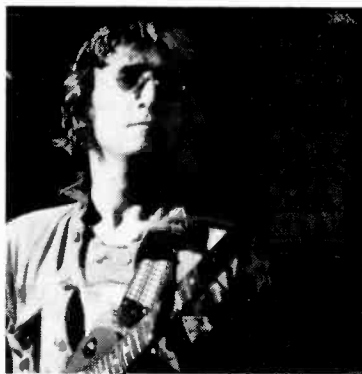
Group intelligently combines acoustic rock and strong songwriting abilities for well-conceived collection. Somewhat cerebral even at its most upbeat, but a possible sleeper that could curry favor at college radio.

#### ANIMATION

**Strange Behavior**  
PRODUCER: Richie Zito  
Casablanca 826 691

Quintet debuted strongly last year with "Obsession" single, and could repeat with either "I Want You" or "I Engineer." Bands strong suit is ability to mix vocals of Bill Wadhams and Astrid Plane in front of a steady instrumental unit.

## SPOTLIGHT



**JOHN LENNON**  
**Live In New York City**  
PRODUCER: Yoko Ono  
Capitol SV-12451

Tied to the release of a companion home video program from Sony, this 1972 recording captures the late rock legend in the last concert for the Plastic Ono Elephants Memory Band. As such, its historical poignance may render the music almost incidental, but the performances are indeed righteous, if frequently ragged. For fans, the choice of material, which includes versions of such signature solo songs as "Instant Karma," "Cold Turkey," and "Imagine," will be the lure. As for the technical standard, digital remastering helps clarify what is an otherwise typical concert mix of that era, hardly helped by the cavernous acoustics of Madison Square Garden.

#### EXPORT

**Living In The Fear Of The Private Eye**  
PRODUCER: Lance Quinn  
Epic BFE 40196

British foursome with hard but tempered edge. Band has garnered following among metal fans in UK and opened for likes of Slade and Def Leppard, but this American debut holds the promise of a broader following.

#### THE DEL LORDS

**Johnny Comes Marching Home**  
PRODUCER: Neil Geraldo  
EMI America ST-17183

Classic, guitar-driven pop/rock with flashes of humor and moments of topical bite. Solid sequel to their critically well-received label debut could find AOR converts, thanks to producer Geraldo's presence.

#### THE SWIMMING POOL Q'S

**Blue Tomorrow**  
PRODUCER: Mike Howlett  
A&M SP-5107

Georgian quintet again shapes an '80s folk/rock equation of sorts, graced with a decided Anglo-American flavor. Vocalist Anne Richmond Boston brings a stately presence to her featured leads.

#### MOVIELAND

PRODUCERS: Hank Medress, Lothar Segeler, Richard Lewis  
RCA NFL1-8062

Techno-pop trio mixes a poker-faced delivery with often sly material in a debut that alternately proves charming and merely campy.

#### LOVE AND ROCKETS

**Seventh Dream Of Teenage Heaven**  
PRODUCERS: John A. Rivers & Love And Rockets  
Beggars Banquet 3362

British trio with clean sound that suggests an offbeat Tears For Fears. Lion's share of the material is far less commercial than that, but there's a strong cover of "Ball Of Confusion" to garner radio attention.

#### JOHN CALE

**Artificial Intelligence**  
PRODUCER: John Cale  
Beggars Banquet/PVC 8947

Still quirky after all these years. Cale, who made his mark with the Velvet Underground, hews closest to those roots here with a collection that's sometimes plain, sometimes obtuse, but always rock'n'roll.

#### THE CHERRY BOMBZ

**Hot Girls In Love**  
PRODUCERS: Andy McCoy & Alan Scott  
Lick/Pinnacle LIXT3 (EP)

Jangling rock from quintet featuring guitarist Andy McCoy, formerly with Hanoi Rocks, and drummer Terry Chimes, ex-Clash, behind fem vocalist Anita. Pretty rough stuff.

#### BPEOPLE

**Petrified Conditions 1979-1981**  
PRODUCERS: Paul B. Culter and BPEOPLE  
Restless/Enigma 72029

Tracks from the can by now-defunct Alex Gibson-led band shouldn't be viewed as outtakes. Careful production makes it a welcome addition to group's few LPs of jarringly dissonant rock.

#### VARIOUS ARTISTS

**Restless Variations**  
PRODUCERS: Various  
Restless/Enigma 72101

Compilation featuring the California-based label's roster of underground bands. Several not-so-clever tracks, but a few real winners, too, most notably Mojo Nixon & Skid Roper's "Ain't Got Nobody."

#### RAVEN

**The Pack Is Back**  
PRODUCER: Eddie Kramer  
Atlantic 81629-1

Just as the title implies, Britain's heavy metal trio returns with their strongest, most viable album yet. Though the band is best known among the genre's cult circles, this project (featuring horns and piano) may be just what they need to launch themselves into the public eye. Title track and "Rock Dogs" should garner radio support, while "Nightmare Ride" and "Hyperactive" will keep fans rockin'.

#### VARIOUS ARTISTS

**Ben Bagley's Contemporary Broadway Revisited**  
Producer: Ben Bagley  
Painted Smiles PS 1381

Bagley's now decades-old recorded chronicle of rare show tunes continues with contributions from the likes of John Kander & Fred Ebb, Tom Jones & Harvey Schmidt, Jerry Herman, Sheldon Harnick, and Nancy Hamilton. Two wonderful songs alone, Schmidt & Jones' "Sweet River" and Kander & Ebb's "Ten Percent," make the album a must for theater fans.

## COUNTRY

### RECOMMENDED

#### GEORGE JONES

**Rockin' The Country**  
PRODUCER: Unlisted  
Mercury 826 095-1 M-1

A repackaging of the Jones rockabilly efforts of the late '50s/early '60s period, including "White Lightning," "Who Shot Sam," and "Sparkling Brown Eyes." Good liner notes.

#### DEL REEVES

**Here's Del Reeves**  
PRODUCERS: Jack Gale, Jim Pierce  
Playback PL 12002

There's a balance here between the lighthearted and the serious. Particularly well done is "I Wish I Had Loved Her That Way," in which Reeves achieves a George Jones level of dramatic intensity. Album also contains "Girl On The Billboard" and "Belles Of Southern Bell."

## JAZZ/FUSION

### RECOMMENDED

#### RAY BROWN ALL-STARS

**Don't Forget The Blues**  
PRODUCER: Bennett Rubin  
Concord Jazz CJ-293

Bassist marshals a quintet offering Ron Eschete (guitar), Al Grey (trombone), Gene Harris (keyboards), and Grady Tate (drums) for a set that indeed flexes its blues feeling. Supple, well-recorded mainstream fare.

## GOSPEL

#### SERVANT

**Swimming In The Human Ocean**  
PRODUCER: Dave Perkins  
Myrrh 7-01-682938-3

Servant enters mainstream rock with this release, which presents the group at its commercial best. Producer Dave Perkins has managed to mold Servant's sound into one ripe for radio while keeping the raw energy and just enough rough edges so they won't lose their original fans.

## CLASSICAL

### RECOMMENDED

#### ROSSINI: IL VIAGGIO A REIMS

Ricciarelli, Raimondi, Ramey, Chamber Orchestra of Europe, Abbado  
Deutsche Grammophon 415 498

A rib-tickling account of an abortive trip to attend the coronation of Charles X. Rossini demands, and here receives, a high degree of vocal virtuosity from a large and improbable cast of principals. An enjoyable romp from start to finish. No true opera buff will pass by this first recording.

#### VIVALDI: THE FOUR SEASONS

Canadian Brass  
CBS M 42095

Yet another reincarnation of these durable concertos, effectively arranged, sensitively played, and recorded in warm, resonant sound. No gimmicks this time around by the popular group.

#### PARKENING PLAYS BACH

Christopher Parkening, guitar  
Angel CDC-7-47191

Perfect timing in view of Parkening's substantial appearance on last week's Grammy telecast. The 16 pieces here, which include some by Handel, Couperin, and Scarlatti, in addition to Bach, are effectively assembled from earlier Parkening packages.

#### HANDEL: CONCERTOS FOR ORGAN

Ton Koopman, Amsterdam Baroque Orchestra, Koopman  
Erato ECD 88136

A bargain on CD for period performance collectors. The 15 concertos offered on these three CDs, including the complete Opp. 4 & 7, require four CDs in a top-rank competing version. Bright sound and the Koopman imprimatur of musicological authenticity.

# 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

#### ROLLING STONES

**Harlem Shuffle** (3:24)

PRODUCERS: Steve Lillywhite, Glimmer Twins  
WRITERS: Reif, Nelson  
PUBLISHERS: Marc-Jean/Keymen, BMI  
Rolling Stones 38-05802 (c/o CBS)

It's back to beginnings again: straight, unadorned r&b/blues in a cover of a largely forgotten pop oldie (Bob & Earl, 1963). Label's first single under CBS distribution.

#### DIRE STRAITS

**So Far Away** (3:59)

PRODUCERS: Mark Knopfler, Neil Dortsman  
WRITER: Mark Knopfler  
PUBLISHER: Chariscourt, ASCAP  
Warner Bros. 7-28789

Third "Brothers In Arms" single shoots to No. 49 on this week's Hot 100, offering weary words, moody tempo and the eloquent Knopfler guitar.

#### MIAMI SOUND MACHINE

**Bad Boy** (3:42)

PRODUCER: Shep Pettibone  
WRITERS: L. Dermer, J. Galdo, R. Vigil  
PUBLISHER: Foreign Imported, BMI  
Epic 34-05805 (12-inch version also available, Epic 49-05338)

A playful, early-'60s genre piece (imagine Connie Francis on Motown); totally different followup to "Conga" wisely avoids novelty overkill.

#### FREDDIE JACKSON

**Love Is Just A Touch Away** (4:10)

PRODUCER: Barry Eastmond  
WRITERS: Freddie Jackson, Barry Eastmond  
PUBLISHERS: Bush Burnin'/Zomba, ASCAP  
Capitol B-5565

Slow ballad with a haunting, fluid quality; singer returns to the intimate style that propelled his quick rise to fame last year.

#### DENNIS DeYOUNG

**Call Me** (4:47)

PRODUCER: Dennis DeYoung  
WRITER: Dennis DeYoung  
PUBLISHER: Grand Illusion, ASCAP  
A&M AM-2816

Onetime mainstream rocker and Styx vocalist continues to mellow as a soloist, opting for sentiment, saxes and AC crossover.

## BLACK

### PICKS

#### L.L. COOL J

**Rock The Bells** (4:00)

PRODUCER: Rick Rubin  
WRITERS: J. Smith, R. Rubin  
PUBLISHER: Def Jam, ASCAP  
Def Jam 38-05840 (c/o CBS)

Fitting sequel to his breakthrough hit "...Radio"; hyper-verbal lyrics may be on standard rap themes, but the track captures urban clangor like nobody else.

#### JUNIOR

**Oh Louise** (3:50)

PRODUCER: Junior  
WRITERS: Junior, Emil PRS/MCA, ASCAP  
PUBLISHERS: Junior/EMI, PRS/MCA, ASCAP  
Mercury 886 037-7 (c/o PolyGram) (12-inch version also available, Mercury 886 037-1)

Early proponent of the silken British soul sound returns with summery lyrics and soft AC choral arrangements; with his new LP "Acquired Taste."

## COUNTRY

### PICKS

#### OAK RIDGE BOYS

**Juliet** (2:56)

PRODUCER: Ron Chancey  
WRITERS: Larry Hoppen, John Hall  
PUBLISHERS: Lyndelane/Siren, BMI  
MCA 52801

The Oaks, who delight in trying new things musically, sail through a Dixieland-influenced romp that's like a mini-trip to New Orleans.

#### EDDIE RABBITT

**Repetitive Regret** (3:23)

PRODUCER: Richard Landis  
WRITERS: Mark Wright, Reed Nielsen  
PUBLISHERS: Blackwood/Land Of Music/Englishtown, BMI  
RCA PB-14317

New producer, same techno-country style; song features syncopated rhythm, lots of percussion, and lyrics more significant for sound than meaning.

#### JOHN ANDERSON

**You Can't Keep A Good Memory Down** (3:10)

PRODUCERS: John Anderson, Jim Ed Norman  
WRITERS: Roger Murrah, Michael Murrah, Bruce Burch  
PUBLISHERS: Tom Collins/Ensign, BMI  
Warner Bros. 7-28748

In the same vein as "I Just Came Home To Count The Memories": a slow, sad recalling of better times, with vivid images and a good hook.

#### VERN GOSDIN

**It's Only Love Again** (3:22)

PRODUCERS: Vern Gosdin, Robert John Jones  
WRITER: Tim Krekel  
PUBLISHER: Combine, BMI  
Complast CP-153 (c/o PolyGram)

Helped along by the literate lyrics, Gosdin is at his understated best in this mournful, fatalistic song; vocal sound is less hard-edged than usual.

## DANCE

### PICKS

#### KID CREOLE AND THE COCONUTS

**Caroline Was A Drop-Out** (6:46)

PRODUCER: not listed  
WRITERS: Browder, Darnell  
PUBLISHERS: Bar Twenty/Perennial August, BMI  
Sire 0-20403 (c/o Warner Bros.)

Further revelations from the fictional universe of August Darnell, fitted to typically exotic equatorial rhythms.

## NEW AND NOTEWORTHY

#### PRECIOUS WILSON

**I'll Be Your Friend** (6:32)

PRODUCERS: Jon Astrop, Bryan "Chuck" New  
WRITER: Jon Astrop  
PUBLISHER: Zomba, ASCAP  
Jive JD1-9457 (c/o Arista) (12-inch single)

Former lead singer of the Eurodisco group Eruption brings a refined, feminine r&b style to this spare and breezy dance track; U.K. club hit should appeal to the audience that's fallen for labelmate Billy Ocean.

#### RAINY DAVIS

**Sweetheart** (6:56)

PRODUCERS: Pete Warner, Dorothy Kessler, Denise "Rainy" Davis  
WRITERS: Denise L. Davis, Pete Warner  
PUBLISHERS: Warner's Thunder/W.D., ASCAP/  
Reel Deal/Frederick, SESAC  
SuperTronics RY 013 (12-inch single)

A rising hit at the retail level for the last several weeks; rhythmically intricate synth-dance track by former Musique member. Contact: (718) 330-0950.

#### FACE TO FACE

**Tell Me Why** (7:17)

PRODUCERS: Arthur Baker, Ed Stasium  
WRITER: Angelo  
PUBLISHER: not listed  
Epic 49-05344 (12-inch single; 7-inch reviewed Feb. 15)

#### HUMPE HUMPE

**3 Of Us** (8:08)

PRODUCER: Roma Baran  
WRITERS: A. Humpe, I. Humpe  
PUBLISHERS: Edition Bingen/Musik Unserer Zeit Verlag, ASCAP  
Warner Bros. 0-20429 (12-inch single)

German duo, with David Van Tieghem on drums, shares that imaginative artist's taste for the fragmented and bizarre.

## POP

### RECOMMENDED

#### CHAKA KHAN

**The Other Side Of The World** (3:37)

PRODUCERS: Arif Mardin, Robbie Buchanan  
WRITERS: Michael Rutherford, B.A. Robertson  
PUBLISHERS: Gold Horizon/Pun/Golden Torch, ASCAP/BAR, BMI  
Atlantic 7-89449

"White Nights" cut is an art-rock ballad and big, booming synth production number; unusual repertoire for Khan.

#### JIMMY BARNES

**Working Class Man** (3:30)

PRODUCER: Jonathan Cain  
WRITER: Jonathan Cain  
PUBLISHER: Firsco Kid, ASCAP  
Geffen 7-28749

Hard-rocking character sketch from the "Gung Ho" soundtrack recalls the incisive Americana of Mellencamp or Fogerty.

#### BLUE OYSTER CULT

**Dancin' In The Ruins** (3:58)

PRODUCER: Sandy Pearlman  
WRITERS: L. Gottlieb, J. Scanlon  
PUBLISHERS: Southern/Julanne/Nolace, ASCAP  
Columbia 38-05845

Accessible hard rock reminiscent of their '81 hit "Burnin' For You."

#### E.G. DAILY

**Say It, Say It** (4:34)

PRODUCER: Jellybean  
WRITERS: E.G. Daily, Stephen Bray, Toni C.  
PUBLISHERS: Baby Tanzi/House Of Fun, BMI/  
Black Lion, ASCAP  
A&M AM-2825

Blue-eyed soul-disco, in a Madonna/Alisha vein.

#### BOURGEOIS TAGG

**Mutual Surrender (What A Wonderful World)** (4:10)

PRODUCERS: David J. Holman, Brent Bourgeois, Larry Tagg  
WRITER: L. Tagg  
PUBLISHERS: Ackee/Life Size, ASCAP  
Island 7-99558 (c/o Atlantic)

West coast quintet's debut single; a rock sound similar to the Power Station.

#### TED NUGENT

**Little Miss Dangerous** (3:05)

PRODUCERS: Pete Solley, Michael Verdick, Ted Nugent  
WRITER: Ted Nugent  
PUBLISHER: Broadhead, ASCAP  
Atlantic 7-89436

Bouncy tune accompanied by all the guitar feedback in the world.

## BLACK

### RECOMMENDED

#### HAYWOODE

**Getting Closer** (3:04)

PRODUCERS: Stock, Aitken, Waterman  
WRITERS: Stock, Aitken, Waterman  
PUBLISHER: All Boys, PRS  
Portrait 37-05833 (c/o CBS) (12-inch version also available, Portrait 4R9-05347)

Sophisticated AC-dance production.

#### BRONX GIRLS FEATURING CHRISSY C.

**Get Fresh Boy!** (6:04)

PRODUCER: Billy Mersey  
WRITERS: B. Mersey, N. Centeno, L. DiNicola  
PUBLISHERS: Emergency/Ave. B., ASCAP  
Emergency EMDS 6560 (12-inch single)

All beat box and teenage spunk. Contact: (212) 777-3200.

#### A.O.K. FEATURING ROZZ

**No One Can Love You More Than Me** (4:42)

PRODUCERS: Bob Cutarella, Darroll Gustamachio  
WRITERS: Terry Britten, Billy Livsey  
PUBLISHER: not listed  
Lifestream JP 1704 (12-inch single)

Dance group's young frontwoman is a solid r&b belter and "Star Search" finalist. Contact: (516) 487-4356.

#### CLEAR SOUND

**The New Wave** (4:08)

PRODUCERS: Sam Jacobs Sr., Sam Jacobs Jr.  
WRITERS: J. Pemberton-Bey, R.A. Nedd, S. Jacobs Jr., S. Jacobs Sr.  
PUBLISHER: Sam Jacobs, ASCAP  
Cotillion 7-99556 (12-inch version also available, Cotillion 0-96823)

Doublespeed rap to garage-metal riffs; brash and exciting.

## COUNTRY

### RECOMMENDED

#### PATTY LOVELESS

**I Did** (2:45)

PRODUCERS: Tony Brown, Emory Gordy Jr.  
WRITER: Patty Loveless  
PUBLISHER: Sure-Fire, BMI  
MCA 52787

Newcomer soars passionately through a ballad of retrospective torment; Vince Gill and Paul Davis join her on excellent harmonies.

#### JAMES & MICHAEL YOUNGER

**Back On The Radio Again** (3:30)

PRODUCER: Mike Daniel  
WRITERS: James L. Williams, A. Michael Williams, Donnie Clark, Mike Daniel  
PUBLISHERS: Jack and Bill/Hall-Clement/  
Laurel Mountain/Ricky Skaggs  
Air 00102

Superb arrangement and harmonies make this a possible candidate for favorite radio record of the year.

#### CHANCE

**I Need Some Good News Bad** (3:23)

PRODUCER: Buzz Arledge  
WRITERS: Carson Whitsett, Buzz Arledge  
PUBLISHERS: Acuff-Rose-Opryland, BMI/  
Marledge, ASCAP  
Mercury 884 545-7 (c/o PolyGram)

A nice midtempo effort whose title tells the story.

#### JOHNNY DUNCAN

**The Look Of A Lady In Love** (2:36)

PRODUCER: Ken Laxton  
WRITERS: Lewis Anderson, Brent Mason  
PUBLISHERS: Monk Family/19th St./  
Old Friends, BMI  
Pharoah 2502

Duncan returns to the recording scene with an ode to the cosmetic values of romance. Contact: (615) 321-4460.

#### FAMILY BROWN

**What If It's Right** (2:49)

PRODUCER: not listed  
WRITER: Barry Brown  
PUBLISHER: Sunbury Canada, CAPAC  
RCA PB-50851

Melodic, peppy dialog between the hunter and the hunted; independently distributed release from RCA Canada.

#### ROCKINHORSE

**Let A Little Love In (Tennessee Saturday Night)** (3:12)

PRODUCER: Terry McMillan  
WRITER: Don Scott Hair  
PUBLISHERS: CBS/Dunegrass, BMI  
Long Shot 1001

Intriguing delivery and deft electric/acoustic arrangement. Contact: (919) 663-2822.

## DANCE

### RECOMMENDED

#### ARTISTS UNITED AGAINST APARTHEID

**Let Me See Your I.D.** (9:49)

PRODUCERS: Little Steven, Arthur Baker  
WRITER: Steven Van Zandt  
PUBLISHER: Solidarity, ASCAP  
Manhattan V-56015 (c/o Capitol) (12-inch single; 7-inch reviewed Mar. 1)

#### JOHNNY DYNELL

**Rhythm Of Love** (7:01)

PRODUCER: Mark Kamins  
WRITERS: M. Moulin, M. Kamins, J. Dnyell  
PUBLISHERS: Pow Wow/Cold Blooded, ASCAP  
Pow Wow WOW 408 (12-inch single)

Classic disco with subliminal-sleaze narration. Label based in New York.

#### RALPH MACDONALD

**You Need More Calypso** (6:40)

PRODUCERS: Ralph MacDonald, Bill Salter, Bill Eaton  
WRITER: W. Eaton  
PUBLISHER: Antisia, ASCAP  
Polydor 883 753-1 (12-inch single; 7-inch version also available, Polydor 883 753-7)

Title aside, the song is jazzy AC-soul with an occasional steel drum.

#### SERIOUS INTENTION

**Serious** (6:47)

PRODUCERS: Paul Simpson, Anthony Malloy  
WRITERS: P. Simpson, A. Malloy  
PUBLISHERS: Paul Simpson, BMI/Knot Sew/  
Pow Wow, ASCAP  
Pow Wow WOW 410 (12-inch single)

Upbeat ensemble r&b. Label based in New York.

#### CHARLIE SEXTON

**Beat's So Lonely** (6:35)

PRODUCER: Keith Forsey  
WRITERS: C. Sexton, K. Forsey  
PUBLISHER: not listed  
MCA 23616 (12-inch single; 7-inch reviewed Nov. 23, 1985)

#### QUEST

**Mind Games** (6:41)

PRODUCER: R. Rinfire  
WRITER: C. Bias  
PUBLISHER: Magoser, ASCAP  
Sound Pak PL 5112-RRS (12-inch single)

Soprano Liz Torres fronts a loose, rambling exercise in eerie atmospherics. Contact: (312) 666-2380.

#### MILDRED SCOTT

**Prisoner Of Love** (7:41)

PRODUCERS: Bruce Nazarian, Duane Bradley  
WRITERS: B. Nazarian, C. Eatmon, D. Bradley  
PUBLISHERS: Beezer/Eatmon, ASCAP  
4th & B'Way BWAY-421 (12-inch single)

Forceful r&b singer invites comparison with Khan and Labelle. Contact: Island Records, New York.

#### MARK IMPERIAL

**J'adore Danser** (6:22)

PRODUCERS: Mark Imperial, Ralph Rosario  
WRITERS: M. Imperial, R. Rosario  
PUBLISHER: Imperial, ASCAP  
D.J. International DJ 896 (12-inch single)

Eyes meet across a crowded room on a low budget. Contact: (312) 666-2380.

#### KELLY MARIE

**Born To Be Alive** (6:34)

PRODUCERS: Nigel Stock, John Davies  
WRITER: P. Hernandez  
PUBLISHERS: SDRM/OK, MCPS  
Suite Beat (no number)

Loud, buzzing remake of Patrick Hernandez's '79 disco smash. Contact: (213) 973-8282.



# TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	4	50	WHITNEY HOUSTON ▲ <sup>3</sup> ARISTA AL8-8212 (8.98) (CD) 1 week at No. One	WHITNEY HOUSTON
2	2	1	12	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	1	2	28	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
4	4	3	16	BARBRA STREISAND ▲ <sup>2</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
5	6	5	35	HEART ▲ <sup>2</sup> CAPITOL ST-12410 (8.98) (CD)	HEART
6	5	6	26	JOHN COUGAR MELENCAMP ▲ <sup>2</sup> RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
7	7	8	23	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
8	8	7	40	DIRE STRAITS ▲ <sup>4</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
9	13	19	4	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
10	10	11	18	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
11	11	10	17	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
12	12	13	12	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
13	9	9	17	ZZ TOP ▲ <sup>2</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
14	14	14	13	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
15	15	15	90	BRUCE SPRINGSTEEN ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
16	20	24	42	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
17	16	16	21	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
18	18	18	58	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
19	17	17	50	TEARS FOR FEARS ▲ <sup>4</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
20	21	22	18	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
21	33	40	19	INXS ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
22	22	30	13	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
23	35	37	15	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
24	24	25	33	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
25	25	35	43	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
26	26	21	35	STING ▲ <sup>2</sup> A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
27	28	29	16	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
28	23	23	38	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
29	29	20	21	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
30	19	12	22	SOUNDTRACK ▲ <sup>3</sup> MCA 6150 (9.98) (CD)	MIAMI VICE
31	34	41	16	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
32	38	60	3	THE FIRM ATLANTIC 81628 (9.98)	MEAN BUSINESS
33	31	31	34	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
34	46	50	6	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
35	64	—	2	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
36	41	42	26	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
37	27	26	15	PETE TOWNSHEND ● ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
38	30	28	16	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
39	36	36	42	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
40	42	43	23	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
41	39	39	18	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
42	44	38	14	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
43	43	47	6	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
44	32	32	12	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
45	45	46	6	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
46	37	34	53	PHIL COLLINS ▲ <sup>4</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
47	40	27	68	BRYAN ADAMS ▲ <sup>4</sup> A&M SP5013 (8.98) (CD)	RECKLESS
48	50	51	9	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
49	48	44	12	ARCADIA ▲ CAPITOL ST-12428 (8.98)	SO RED THE ROSE
50	51	54	25	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
51	60	62	8	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
52	98	—	2	FALCO A&M SP-5105 (8.98)	FALCO 3
53	69	86	5	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
54	49	45	13	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
55	55	57	11	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	68	89	6	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
57	58	64	25	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
58	59	61	55	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
59	73	81	14	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
60	52	49	18	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
61	47	33	19	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
62	76	97	4	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
63	88	107	5	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
64	67	71	15	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
65	66	68	36	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
66	118	—	2	SOUNDTRACK A&M SP-5113 (8.98)	PRETTY IN PINK
67	57	55	23	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
68	65	65	36	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
69	53	52	16	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
70	82	106	16	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
71	62	63	15	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
72	61	56	65	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
73	81	85	4	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
74	74	76	43	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
75	75	75	23	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
76	77	69	23	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
77	128	—	2	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
78	70	70	14	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
79	79	95	15	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
80	80	87	17	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
81	105	176	3	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
82	87	104	5	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
83	101	128	3	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
84	NEW	NEW	NEW	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
85	56	53	22	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
86	100	113	5	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
87	63	59	19	TA MARA & THE SEEN A&M SP-65078 (6.98)	TA MARA & THE SEEN
88	84	78	67	MADONNA ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
89	89	90	11	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
90	86	77	16	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
91	91	94	14	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
92	96	98	4	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
93	54	48	40	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
94	95	99	21	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
95	78	66	70	WHAM! ▲ <sup>4</sup> COLUMBIA FC39595 (CD)	MAKE IT BIG
96	83	73	35	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
97	102	144	4	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
98	104	120	4	ANNE MURRAY CAPITOL ST-12466 (8.98)	SOMETHING TO TALK ABOUT
99	99	91	20	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
100	71	58	17	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
101	85	72	12	TWISTED SISTER ● ATLANTIC 81275 (9.98) (CD)	COME OUT AND PLAY
102	72	67	20	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
103	113	118	7	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
104	NEW	NEW	NEW	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
105	141	172	3	FORCE M.D.'S WARNER BROS./TOMMY BOY TNL P 1010/WARNER BROS. (8.98)	CHILLIN'
106	107	96	34	BILLY JOEL ▲ <sup>2</sup> COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
107	90	80	23	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
108	94	82	21	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
109	109	116	42	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
110	112	117	4	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98)	SMOKE SIGNALS

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.



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## GRAMMY WINNERS

(Continued from page 1)

"We Are The World," which raised more than \$40 million to combat famine in Ethiopia, is the second charity record to win a top Grammy Award. George Harrison & Friends' "Concert For Bangladesh" was named album of the year in 1972.

Quincy Jones received three Grammys for his work as producer of the all-star "We Are The World" session. This brings his career Grammy total to 19, just one shy of Henry Mancini, who has long been the top pop Grammy recipient.

"World" co-writers Michael Jackson and Lionel Richie were awarded the Grammy for song of the year. It's the first time either superstar has won that top songwriting Grammy. Richie had been a bridesmaid in the category five times, with "Three Times A Lady," "Lady," "Endless Love," "All Night Long," and "Hello."

Richie's old group, the Commodores, were also saluted with their first Grammy for "Nightshift." Numerous other pop and rock veterans won their first Grammys, including Jeff Beck, Jimmy Cliff, Cleo Laine, Lani Hall, Vikki Carr, and Lee Rit-enour.

The Rolling Stones, who have never won a Grammy—and who weren't even nominated for one until 1978—received a Lifetime Achievement Award. The citation was presented in London by Eric Clapton, another rock giant who has been largely ignored in Grammy competition. His only award to date was for his contribution to the "Bangladesh" album.

Benny Goodman and classical

guitarist Andres Segovia were also presented with Lifetime Achievement Awards.

The Academy bestowed its Trustees Award on George and Ira Gershwin. The honor was presented by Barbra Streisand, who included several Gershwin songs on her best-selling "Broadway Album."

Whitney Houston, who had been ruled ineligible for the best new artist Grammy, won instead for best pop female vocal performance—an award which had gone to her cousin, Dionne Warwick, three times.

Sade, who won the new artist Grammy, is the fourth CBS artist in a row to take that key award, following Men at Work, Culture Club, and Cyndi Lauper. The group, which features the Nigerian-born Sade Adu, is the fourth international act in the past five years to win the new artist Grammy. Sade follows Scotland's Sheena Easton, Australia's Men at Work, and England's Culture Club.

Stevie Wonder, who won 15 Grammys in just four years in the mid-70s, finally notched his 16th award with "In Square Circle," which was voted best male r&b vocal performance. Wonder is in third place among pop artists in terms of total Grammys.

Jimmy Webb also returned to the Grammy winners' circle after a lengthy absence. His "Highwayman" was declared best country song, 18 years after "Up, Up And Away" walked away with the Grammy for song of the year, and 17 years after Webb's last Grammy, for arranging Richard Harris'

"MacArthur Park."

Three of this year's Grammy winners are also leading contenders to win Oscars next month. Whoopi Goldberg, who won for best comedy recording, is nominated for best actress for "The Color Purple"; Quincy Jones is nominated for scoring and co-producing "Purple"; and Richie is nominated for best song with "Miss Celie's Blues" from "Purple," and "Say You, Say Me." If he wins, he'll become the first songwriter ever to win the Grammy and the Oscar for best song in the same year with different songs.

One of this year's Grammys was presented posthumously: Nelson Riddle's award for arranging Linda Ronstadt's "Lush Life." Riddle won the same award two years ago for arranging Ronstadt's "What's New?"

Several of this year's winners won in the same categories last year, including Phil Collins (male pop vocal), Tina Turner (female rock vocal) and the Judds (country duo or group). The champion repeater is Amy Grant, who has won in the gospel field for four straight years.

Huey Lewis & the News lost the Grammy for record of the year for the second year in a row, but won in the category of best long-form video. That puts the group in company with David Bowie and Duran Duran, who have also won Grammys for their videos, but not yet for their records.

Two Grammys were presented by relatives of the recipients. Houston's Grammy was presented by Warwick; Lani Hall's by her hus-

band, Herb Alpert. The A&M co-founder has won six Grammys, making the Alperets one of the few husband-and-wife pairings to each have Grammys.

Besides "We Are The World" and Collins' "No Jacket Required," only one other album generated three Grammy Awards: Manhattan Transfer's "Vocalese." The album earned two jazz vocal performance awards, and one for vocal arrangement.

In the classical field, the big winner was Robert E. Woods, who was named producer of the year for the third time in the past six years. Wood also produced the year's best classical album, "Berlioz: Requiem," which features Robert Shaw conducting the Atlanta Symphony Orchestra & Chorus.

Sir Georg Solti won his 24th Grammy for conducting the Chicago Symphony Orchestra & Chorus on "Schoenberg: Moses Und Aron," which was judged the best opera recording. That lengthens Solti's lead as the top Grammy winner, pop or classical.

Here's the complete list of Grammy winners.

**Record of the Year—USA** for Africa's "We Are The World," Columbia. Producer: Quincy Jones. His 17th Grammy.

**Album of the Year—Phil Collins'** "No Jacket Required," Atlantic. Producers: Phil Collins (his second) & Hugh Padgham (his first).

**Song of the Year—"We Are The World,"** Michael Jackson (his 11th) and Lionel Richie (his fourth).

**Best new artist—Sade,** Portrait. Their first.

**Producer of the Year—Phil Collins** (his third) & Hugh Padgham (his second).

**Pop vocal, female—Whitney Houston's** "Saving All My Love For You," Arista. Her first.

**Pop vocal, male—Phil Collins'** "No Jacket Required," Atlantic. His fourth.

**Pop vocal, duo or group—USA** for Africa's "We Are The World," Columbia. Producer: Quincy Jones. His 18th.

**Pop instrumental—Jan Hammer's** "Miami Vice Theme," MCA. His first.

**Rock vocal, female—Tina Turner's** "One Of The Living," Capitol. Her fifth.

**Rock vocal, male—Don Henley's** "The Boys Of Summer," Geffen. His first solo Grammy.

**Rock vocal, duo or group—Dire Straits'** "Money For Nothing," Warner Bros. Their first.

**Rock instrumental—Jeff Beck's** "Escape," Epic. His first.

**R&B vocal, female—Aretha Franklin's** "Freeway Of Love," Arista. Her 12th.

**R&B vocal, male—Stevie Wonder's** "In Square Circle," Tamla. His 16th.

**R&B vocal, duo or group—Commodores'** "Nightshift," Gordy. Their first.

**R&B instrumental—Ernie Watts'** "Musician," Qwest. His second.

**R&B song—"Freeway Of Love,"** Narada Michael Walden and Jeffrey Cohen. Their first. Gratitude Sky Music/ASCAP, Polo Grounds Music/BMI.

**Country vocal, female—Rosanne Cash's** "I Don't Know Why You Don't Want Me," Columbia. Her first.

**Country vocal, male—Ronnie Milsap's** "Lost In The Fifties Tonight (In The Still Of The Night)," RCA. His fourth.

**Country vocal, duo or group—The Judds'** "Why Not Me," RCA. Their second.

**Country instrumental—Chet Atkins & Mark Knopfler's** "Cosmic Square Dance," Columbia. Atkins' eighth; Knopfler's first solo Grammy.

**Country song—"Highwayman,"** Jimmy L. Webb. His third. White Oak Songs/ASCAP.

**Jazz fusion performance—David Sanborn's** "Straight To The Heart," Warner Bros. His second.

**Jazz vocal, female—Cleo Laine's** "Cleo At Carnegie (The 10th Anniversary Concert)," DRB. Her first.

**Jazz vocal, male—Jon Hendricks and Bobby McFerrin's** "Another Night In Tunisia," Atlantic. Their first.

**Jazz vocal, duo or group—Manhattan Transfer's** "Vocalese," Atlantic. Their sixth.

**Jazz instrumental, soloist—Wynton Marsalis'** "Black Codes From The Underground," Columbia. His fifth.

**Jazz instrumental, group—Wynton Marsalis Group's** "Black Codes From The Underground," Columbia. Their sixth.

**Jazz instrumental, big band—"The Cotton Club"** soundtrack, Geffen. John Barry (his second) and Bob Wilber (his first).

**Gospel vocal, female—Amy Grant's** "Unguarded," Myrrh/Word. Her fourth.

**Gospel vocal, male—Larnelle Harris'** "How Excellent Is Thy Name," Benson. His second.

**Gospel vocal, duo or group—Larnelle Harris and Sandi Patti's** "I've Just Seen Jesus," Impact/Benson. Harris' third; Patti's second.

**Soul gospel vocal, female—Shirley Caesar's** "Martin," Rejoice/Word. Her fifth.

**Soul gospel vocal, male—Marvin Winans'** "Bring Back The Days Of Yea And Nay," Light. His first.

**Soul gospel vocal, duo or group—The Winans'** "Tomorrow," Light. Their second.

**Inspirational performance—Jennifer Holliday's** "Come Sunday," Geffen. Her second.

**Latin pop performance—Lani Hall's** "Es Facil Amar," A&M. Her first.

**Tropical Latin performance—(a tie) Tito Puente & His Latin Ensemble's** "Mambo Diablo," Concord Jazz. Their third. Eddie Palmieri's "Solito," Musica Latina Intl. His fourth.

**Mexican/American performance—Vikki Carr's** "Simplemente Mujer," Discos CBS Intl. Her first.

**Traditional blues recording—B.B. King's** "My Guitar Sings The Blues," MCA. His fourth.

**Ethnic or traditional folk recording—Rockin' Sydney's** "My Toot Toot," Maison de Soul. His first.

**Polka recording—Frank Yankovic's** "70 Years Of Hits," Cleveland Intl./CBS. His first.

**Reggae recording—Jimmy Cliff's** "Cliff Hanger," Columbia. His first.

**Recording for children—"Follow That Bird,"** soundtrack, RCA. Muppets creator: Jim Henson (his fourth); producer: Steve Buckingham.

(Continued on page 90)

Congratulations to the nominees  
and to the winners of the 1985 Grammy Awards.

The Beverly Hills Hotel  
and Bungalows



**Billboard** **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	97	88	15	<b>BARRY MANILOW</b> RCA AFL1-7044 (8.98)	MANILOW
112	117	105	19	<b>ISLEY/JASPER/ISLEY</b> CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
113	92	92	22	<b>STEVIE RAY VAUGHAN</b> EPIC FE 40036 (CD)	SOUL TO SOUL
114	106	93	18	<b>VARIOUS ARTISTS</b> TEE YEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
115	116	101	33	<b>ORCHESTRAL MANOEUVERS IN THE DARK</b> A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
116	114	74	34	<b>COREY HART</b> ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
117	108	108	14	<b>ARMORED SAINT</b> CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
118	122	102	16	<b>SHEENA EASTON</b> ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
119	93	83	16	<b>GRACE JONES</b> MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
(120)	180	—	2	<b>SLY FOX</b> CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
121	110	110	16	<b>ZAPP</b> WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
122	120	100	16	<b>CLARENCE CLEMONS</b> COLUMBIA BFC 40010 (CD)	HERO
(123)	129	103	16	<b>BIG AUDIO DYNAMITE</b> COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
(124)	182	—	2	<b>OPUS</b> POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
125	123	109	22	<b>ROGER DALTRY</b> ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
126	130	130	122	<b>LIONEL RICHIE</b> ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
127	121	115	16	<b>JONI MITCHELL</b> GEFEN GHS 24074/WARNER BROS. (8.98) (CD)	DOG EAT DOG
128	119	112	15	<b>THE WRESTLERS</b> EPIC BFE 40223	THE WRESTLING ALBUM
129	124	125	121	<b>GEORGE WINSTON</b> ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
(130)	161	171	97	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>2</sup> RIVA 814 993-1/POLYGRAM (8.98)	AMERICAN FOOL
(131)	175	187	56	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>2</sup> RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
(132)	<b>NEW</b>			<b>FEARGAL SHARKEY</b> A&M SP6-5108 (6.98)	FEARGAL SHARKEY
133	103	84	14	<b>ASIA</b> GEFEN GHS 24072/WARNER BROS. (8.98) (CD)	ASTRA
134	111	111	9	<b>JETHRO TULL &amp; THE LONDON SYMPHONY ORCHESTRA</b> RCA XRL1-7067 (7.98)	A CLASSIC CASE
135	126	127	28	<b>LISA LISA/CULT JAM WITH FULL FORCE</b> COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
(136)	145	121	29	<b>MARILLION</b> CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
137	134	139	151	<b>ZZ TOP</b> ▲ <sup>5</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
(138)	144	163	12	<b>ANTHRAX</b> ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
139	125	119	124	<b>PHIL COLLINS</b> ▲ <sup>2</sup> ATLANTIC SD1 6029 (8.98) (CD)	FACE VALUE
140	115	79	16	<b>ARTISTS UNITED AGAINST APARTHEID</b> MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
141	127	129	77	<b>TALKING HEADS</b> ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
142	131	122	49	<b>LUTHER VANDROSS</b> ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
143	135	135	73	<b>U2</b> ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
(144)	177	—	2	<b>SOUNDTRACK</b> ATLANTIC 81631 (9.98)	QUICKSILVER
(145)	158	174	4	<b>ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND</b> ALLIGATOR 4743 (8.98)	SHOWDOWN!
146	148	132	614	<b>PINK FLOYD</b> ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
147	133	124	35	<b>SCORPIONS</b> ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
(148)	151	166	12	<b>KASHIF</b> ARISTA ALB-8385 (8.98) (CD)	CONDITION OF THE HEART
149	132	131	81	<b>BILLY OCEAN</b> ▲ <sup>2</sup> JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
(150)	164	134	42	<b>EURHYTHMICS</b> ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
151	153	142	14	<b>DEPECHE MODE</b> SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
152	146	126	37	<b>RATT</b> ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
153	147	151	14	<b>KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA</b> LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
154	136	141	132	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
(155)	160	—	2	<b>MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.</b> A HOUSE FULL OF LOVE COLUMBIA FC 40270 (CD)	A HOUSE FULL OF LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	149	153	28	<b>THE FAT BOYS</b> ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
157	142	147	125	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
158	157	162	118	<b>U2</b> ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
159	139	114	11	<b>SOUNDTRACK</b> CASABLANCA 826 306-1/POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
160	137	138	8	<b>BAD COMPANY</b> ATLANTIC 81625 (8.98)	10 FROM 6
(161)	167	167	6	<b>THE GAP BAND</b> TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
162	165	152	108	<b>BRUCE SPRINGSTEEN</b> ● COLUMBIA JC 33795 (CD)	BORN TO RUN
(163)	178	183	4	<b>FULL FORCE</b> COLUMBIA BFC 40117	FULL FORCE
164	143	136	37	<b>R.E.M.</b> I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
165	168	137	31	<b>THE POINTER SISTERS</b> ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
166	170	175	15	<b>ELVIS COSTELLO/THE ATTRACTIONS</b> BEST OF ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
167	138	133	35	<b>SOUNDTRACK</b> ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
168	159	148	68	<b>SOUNDTRACK</b> FANTASY 3AM 1791 (2LPS) (19.98) (CD)	AMADEUS
169	163	145	55	<b>RUN-D.M.C.</b> ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
170	155	146	7	<b>THE TEMPTATIONS</b> GORDY 6164GL/MOTOWN (8.98)	TOUCH ME
171	152	157	33	<b>GEORGE WINSTON</b> WINDHAM HILL WH-1012/A&M (9.98) (CD)	AUTUMN
172	174	178	140	<b>U2</b> ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
173	150	143	91	<b>TINA TURNER</b> ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
174	172	156	112	<b>PHIL COLLINS</b> ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
175	156	155	127	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ <sup>6</sup> CHRYSALIS FV 41412 (CD)	SPORTS
(176)	<b>NEW</b>			<b>PUBLIC IMAGE LTD</b> ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
177	181	186	31	<b>THE MANHATTAN TRANSFER</b> ATLANTIC 81266 (8.98) (CD)	VOCALESE
178	183	184	20	<b>THE DEL FUEGOS</b> WARNER BROS. 25339 (8.98)	BOSTON, MASS.
179	184	149	27	<b>YNGWIE MALMSTEEN</b> POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
(180)	<b>RE-ENTRY</b>			<b>GEORGE WINSTON</b> WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
(181)	196	160	42	<b>PAUL YOUNG</b> ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
182	176	169	61	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
183	162	150	14	<b>VARIOUS ARTISTS</b> WINDHAM HILL WH-1045/A&M (9.98) (CD)	A WINTER'S SOLSTICE
184	154	140	17	<b>SOUNDTRACK</b> MCA 6149 (9.98) (CD)	SWEET DREAMS
(185)	<b>NEW</b>			<b>JIMMY BARNES</b> GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
186	169	154	28	<b>DIO</b> ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
(187)	<b>NEW</b>			<b>PIA ZADORA</b> CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
188	188	196	3	<b>THE JESUS AND MARY CHAIN</b> REPRISE 25383/WARNER BROS. (8.98)	PSYCHOCANDY
189	186	158	9	<b>ECHO AND THE BUNNYMEN</b> SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
(190)	<b>NEW</b>			<b>THE CALL</b> ELEKTRA 60440 (8.98)	RECONCILED
191	191	185	74	<b>DOKKEN</b> ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
192	189	173	62	<b>ORIGINAL BROADWAY CAST</b> ● GEFEN 2GHS 2031/WARNER BROS. (16.98) (CD)	CATS
193	195	—	2	<b>SOUNDTRACK</b> RCA ABL1-7172 (9.98) (CD)	YOUNGBLOOD
194	140	123	20	<b>SOUNDTRACK</b> WARNER BROS. 25295 (8.98)	KRUSH GROOVE
(195)	<b>NEW</b>			<b>RAVEN</b> ATLANTIC 81629 (8.98)	THE PACK IS BACK
(196)	<b>NEW</b>			<b>EMMYLOU HARRIS</b> WARNER BROS. 25352 (8.98)	THIRTEEN
(197)	<b>NEW</b>			<b>JIMI HENDRIX</b> REPRISE 25358/WARNER BROS. (8.98)	JIMI PLAYS MONTEREY
198	192	190	6	<b>THE REPLACEMENTS</b> SIRE 25330/WARNER BROS. (8.98)	TIM
199	194	200	12	<b>VARIOUS ARTISTS</b> WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
200	198	180	69	<b>TEARS FOR FEARS</b> MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING

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## GRAMMY WINNERS

(Continued from page 88)

ham (his first).

**Comedy recording**—"Whoppi Goldberg," Geffen. Her first.

**Spoken word or non-musical recording**—"Ma Rainey's Black Bottom" cast album, Manhattan. Producer: Mike Berniker. His second.

**Music video, short form**—"We Are The World—The Video Event," RCA/Columbia Pictures Home Video. Video director: Tom Trbovich (his first); Record producer: Quincy Jones (his 19th).

**Music video, long form**—"Huey Lewis & the News: The Heart Of Rock'n'Roll," Warner Home Video. Huey Lewis & the News (their first), video director: Bruce Gowers (his first).

**Instrumental composition**—Jan Hammer's "Miami Vice Theme," MCA. His second.

**Album of original score**—"Beverly Hills Cop," MCA. Sharon Robinson, Jon Gilutin, Bunny Hull, Hawk, Howard Hewett, Micki Free, Sue Sheridan, Howie Rice, Keith Forsey, Harold Faltermeyer, Allee Willis, Dan Sembello, Marc Benno, Richard Theisen. Forsey's second; everyone else's first.

**Cast show album**—"West Side Story," Deutsche Grammophon. Producer: John McClure. His second.

**Arrangement on an instrumen-**

**tal**—"Early A.M. Attitude," GRP. Dave Grusin (his third) and Lee Rit-enour (his first).

**Instrumental arrangement accompanying vocals**—"Lush Life," Nelson Riddle, Asylum. His third.

**Vocal arrangement for two or more voices**—"Another Night In Tunisia," Atlantic. Cheryl Bentyne (her first solo Grammy); Bobby McFerrin (his second).

**Album package**—"Lush Life," Asylum. Kosh (his third) and Ron Larson (his second).

**Album notes**—"Sam Cooke Live At The Harlem Square Club, 1963," RCA. Peter Guralnick. His first.

**Historical album**—"RCA/Met 100 Singers 100 Years," RCA Red Seal. Producer: John Pfeiffer. His first.

**Engineered recording**—"Brothers In Arms," Warner Bros. Neil Dorfsman. His first.

**Classical album**—"Berlioz: Requiem," Telarc. Robert Shaw conducting the Atlanta Symphony Orchestra & Chorus/John Aler. Shaw's fifth. Producer: Robert E. Woods (his third).

**Classical orchestral recording**—"Faure: Pelleas Et Melisande," Telarc. Robert Shaw conducting the Atlanta Symphony Orchestra. His sixth. Producer: Robert E. Woods. His fourth.

**Opera recording**—"Schoenberg: Moses Und Aron," London. Sir Georg Solti conducting the Chicago Symphony Orchestra & Chorus. Solti's 24th. Principal soloists: Franz Mazura (his third); Philip Langridge (his first). Producer: James Mallinson (his 10th).

**Choral performance**—"Berlioz: Requiem," Telarc. Robert Shaw conducting the Atlanta Symphony Orchestra & Chorus. His seventh.

**Classical performance, instrumental soloist(s) with orchestra**—"Elgar: Cello Concerto Op. 85/Walton: Concerto for Cello & Orchestra," CBS Masterworks. Yo-Yo Ma. His first.

**Classical performance, instrumental soloist(s) without orchestra**—"Ravel: Gaspard De La Nuit, Pavane Pour Une Infante Defunte, Valses Nobles Et Sentimentales," London. Vladimir Ashkenazy. His fourth.

**Chamber music performance**—"Brahms: Cello And Piano Sonatas In E Minor And F Major," RCA. Emmanuel Ax (his first) and Yo-Yo Ma (his second).

**Classical vocal soloist performance**—"Berlioz: Requiem," Telarc. John Aler. His first.

**New classical artist**—Chicago Pro Musica, Reference. Their first.

**Contemporary composition**—



**Phil's Year.** Phil Collins holds the envelope that declared his Atlantic release "No Jacket Required" the winner of the 1985 Grammy for album of the year. Collins also won Grammys for best male pop vocal performance and producer of the year. (Photo: Attila Csupo)

"Lloyd Webber: Requiem," Angel. Composer: Andrew Lloyd Webber. His third.

**Engineered recording, classical**—"Berlioz: Requiem," Telarc.

Jack Renner. His first.

**Classical producer of the year**—Robert E. Woods. His fifth.

## NARM '86 ISSUES: COSTS, CD'S

(Continued from page 1)

when retailers have their individual discussions with label chiefs.

David Blaine, vice president and general manager of the 25-store Waxie Maxie's chain, is among those who will be on the lookout for price increases, "especially since both WEA and Capitol have changed their pricing structure."

"It would seem that would be a harbinger for other increases," says Blaine. "If that's the case we'll be very eager to see what's happening with price because right now we're

not in a position to absorb a 2% increase without changing our selling prices or re-evaluating our buying patterns."

"You can put me in that category," says Jim Bonk, executive vice president of the 175-store Camelot Music chain. "Pricing will be a key concern."

Ira Heilicher, president of the 15-store Great American Music/Wax Museum web, also views price as a key topic. Says Heilicher, "The issue that has to be addressed is that

[some stores] now have to sell at list price. When there's a group of consumers who are aware of list price, and you're already selling at list price, you don't have any room to move."

Heilicher would like to see more labels follow CBS' lead in dropping list prices. "Without the list price, CBS says 'These goods are worth this price,' and it gives the retailer more flexibility to sell for whatever the market will bear."

CD availability is another universal concern for music dealers. John Marmaduke, president of the 130-store Western Merchandisers operation, points to spotty fill on "good catalog" CDs: "We don't have a problem with the hits. The top 100 [titles] are getting pressed, but the next 100 are getting less attention."

Camelot's Bonk also plans to investigate "CD availability and the lack of titles," echoing the sentiment of many chain executives, including Record World president Roy Imber (62 stores), Sound Warehouse president Terry Worrell (75 stores), and Great American Music's Heilicher.

Evan Lasky, president of the 84-store Budget Tapes & Records, is curious about another CD topic: the possibility of a lower price point for slow-moving titles.

"At first, there was such a shortage of product out there that customers were willing to buy anything," says Lasky. "But now, we're seeing them pass over the slower moving CD's. I'm starting to see some returns from our stores and I'm starting to make some overstock returns."

Lasky would welcome the introduction of a mid-line CD price point and adds, "I think the CBS labels are starting to look at this now."

Western Merchandisers' Marmaduke cites return caps as a prime issue: "A lot of the labels take back

your earnings if you don't use them in six months, so if a label gets hot, you have trouble using your return privileges before time runs out.

"We lost some credits when Michael Jackson was hot that we could use now. Now that things have slowed down and CBS can't even get arrested, you can't return anything."

Great American Music's Heilicher would also like to see labels adopt more flexible return structures, citing WEA's policy as a step in the right direction.

Both Worrell of Sound Warehouse and Record World's Imber are interested in NARM's effort with the Video Software Dealers Assn. to develop a uniform security technology. Both note that the plan, which would have manufacturers affix security targets to product prior to shipping, would affect meaningful cost savings for dealers who plan to utilize surveillance systems. Adds Imber, "Even if [reduction in shrinkage] only added 1% or half-percent to a chain's volume, that would be significant."

Jack Eugster, president of the 454-store Musicland Group and president of NARM, is certain the convention will reflect "an interest in a new group of exciting releases. There's a great need to get some big hit sellers back out there."

Aside from that ongoing concern, Eugster anticipates an upbeat convention: "I think the biggest topic will be the role of the entertainment store." Frank Fischer, president of the 75-store National Record Mart chain also sees that trend, noting the "growing emergence of video and the growth of non-related pre-recorded music products."

Says Fischer, "We used to consider ourselves as 'record retailers' and that may be dangerous, because not too long from now people may not know what a record is."

"What I see us doing is becoming a variety store for entertainment, based on prerecorded music. If we just sit back and wait for the next big hit the world's going to pass us by."

## ROYAL TREATMENT FOR TEXAS' 150TH KICKOFF

(Continued from page 6)

is from a different area of the state and has a unique background in a specific sector of the business."

He also added that he hopes the newly formed organization will have the same impact that the highly successful Texas Film Commission has attained. "More movies, videos, commercials, and television films are being produced than ever before in Texas and the Film Commission has had a lot to do with it. We aim to do the same for our industry."

Goal-wise, Tolleson pointed out that the commission will "help to organize and capitalize in the industry

that's here.

"We want to encourage major labels to come here and invest in more of the state's talent, but at the same time we want to build the industry up from within. Studios, manufacturing facilities, publishing and licensing firms, record companies, booking agencies—we want to maintain a solid foundation here."

"Hopefully we can create a clearing house of information that will interface with all the various facets of the music business. That way," he says, "we can educate people directly involved in the industry and get credibility from the general public."



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## CAPITOL, MCA DROP INDIES; RIAA SUBPOENAED

(Continued from page 1)

another report on Wednesday.

The Monday report, part of which showed Isgro strolling with Walter Lee, Capitol-EMI's vice president of promotion, said that industry sources claimed that "... record companies pay mafia-connected independent promoters almost \$80 million a year ... essentially to do the dirty work of the industry."

According to NBC, Isgro and DiSipio, described as "... two of the most powerful and feared men in the rock business ... hired by every major record company to promote records ...," were observed meeting in New York in January with "the three top men in the Gambino mafia family, including the Gambino family boss ... John Gotti." The meeting, the report said, was arranged by Joseph Armone, who, according to the FBI and police in New York, said NBC News, has "power over millions of dollars in

mob money and mob business interests ... including a move into the two-billion-dollar rock music business."

The segment's narrative, by NBC reporter Brian Ross, was accompanied by taped footage, some of which showed scenes of DiSipio, Armone, and others walking toward the New York City hotel where NBC News says the meeting took place. The footage did not show DiSipio or Isgro with Gotti or Armone.

Following the purported January meeting, Isgro and DiSipio were shown attending the first Rock And Roll Hall Of Fame dinner at the Waldorf-Astoria later that evening.

NBC said the report was partly drawn from dozens of interviews with industry figures, all but two of whom did not appear on camera. The two who did were Don Cox, a deejay at WINZ in Miami, and Jay McDaniels, a former deejay who

said he was "threatened ... and blackballed in the industry ... when he tried to start a record promotion business in the South ... saying publicly he wasn't going to use payola."

McDaniels apparently was referring to a short-lived company set up by retail chain Record Bar, called Musicstream, to offer retail-level promotional services to record companies (Billboard, June 29, 1985).

Cox told NBC that "he's had to turn away promoters who have offered cash and cocaine." (For radio's reaction and more on Cox, see page 12.)

The Monday report noted that Isgro would not talk to NBC and that DiSipio's lawyer described DiSipio as "an innocent who just happened to be introduced to Armone at a party."

Another segment on Wednesday centered on alleged connections among MCA Records; Morris Levy, president of Roulette Records; and Sal Pisella, described by NBC as having mob connections, in the alleged production of counterfeits of MCA albums. One sequence involved attempts by NBC to speak to MCA Records' chief Irving Azoff as he left a car to attend the Grammy Awards presentation. Azoff had earlier stated that an internal investigation had revealed no wrongdoing on the part of any MCA employee and that, in fact, MCA was a victim of the alleged scheme. NBC News, however, indicated that grand juries in three cities are investigating the matter. Those cities are believed to be New York, Los Angeles, and Newark.

In New York, Morris Levy said, "I've been in the business for 35 years. People in the record business know what I do and what I don't do, and I am sure they feel like I do that it's irresponsible reporting on the part of NBC News."

Another Wednesday segment, also taped as guests were entering

the Grammy presentation, contained brief comments by A&M Records co-owner/artist Herb Alpert. He said the music industry was "like every other business. There's money to be made here. It's an exciting business. Unfortunately, it [payola] is here."

The day after the Grammy Awards, top label executives met in Los Angeles under the auspices of

the RIAA.

As he left the meeting, Menon refused direct comment on Capitol-EMI's decision to drop indie promoters, saying only that a forthcoming RIAA statement would stand as an industry position. That statement was issued late Thursday (see separate story, this page). Menon's statement on indie promoters was released later that day.

## A Federal Case: The Legal Side of Payola Probes

WASHINGTON Officials of the Federal Communications Commission, the Department of Justice, and the FBI say they are not aware of any ongoing investigation dealing with payola, plugola, or independent promoters.

Charles W. Kelley, chief of the Federal Communications Commission's enforcement division, says that although he is aware of last week's NBC News report on alleged payola dealings, his office is not involved in any ongoing investigation.

"Payola—and getting someone to go on the record with allegations—is a very elusive matter," says Kelley. "We have received complaints about payola activities of independent promotion people on a regular basis, but when we run them down, they don't bear fruit."

Kelley says, "It's very difficult to find people to go on record, ... because they don't want to admit to something that will involve their own illegal activities."

The enforcement division chief says that as a result of the Congressional payola probes of '60-'61, the Communications Act was amended to include two sections dealing with criminal penalties for payola. Section 507 makes it a crime, punishable by \$10,000 or a year in jail or

both for each offense.

Section 507 states that "any employee of a radio station who accepts or agrees to accept from any person, or any person who pays or agrees to pay such employee, any money, service or other valuable consideration for broadcast of any matter over such station, shall in advance of broadcast disclose the fact of such acceptance or agreement to such station."

"If it's a case of 'pure' payola," Kelley says, "then it would be the person who made the payment and the person who accepts it who would be liable. If, however, it involves someone in a responsible position at the station—if they know about it—or if they're also doing something they shouldn't be doing, then we'd go after [the license] of the station." **BILL HOLLAND**

## RIAA Response To NBC

NEW YORK The board of directors of the Recording Industry Assn. of America reacted to reports last week by NBC News of alleged wrongdoing in the recording industry (see story, page 1) with a statement issued last Thursday (27).

The statement, coming a day after board members met in Los Angeles, reads:

"We have no knowledge that any firm or individual with whom our companies do business is engaged in any illegal activity, contrary to reports in recent televised network broadcasts.

"If law enforcement agencies were to inform us that such individuals or firms are engaged in any illegal activities, we will take immediate and decisive corrective

action.

"Until such time, we find it unjustified and distressing that the recording industry is so indiscriminately maligned by insidious innuendo. Such broad and unspecific allegations unfairly taint the innocent. They also detract from the monumental contributions of the industry to American and International humanitarian and charitable causes."

The RIAA board meeting, at Los Angeles' Le Bel Age Hotel, was said by RIAA officials to have been scheduled months ago, in view of the Grammy Awards presentation in the city a day before. It was clear, however, that the RIAA board did indeed raise the topic of the contents of the NBC News reports.

## CBS MAY PASS ON MTV 'COUNTDOWN'

(Continued from page 1)

agreements are "continuing."

CBS says discussions about the show are ongoing there also. But a source close to the situation says that while MTV has offered "standard" syndication rights payments for the clips, money is not the primary issue.

Rather, the source says, CBS is concerned there is an overabundance of video countdown shows on broadcast television, and that the promotional value of allowing its clips to be used for yet another is negligible. Both CBS executives and Pittman refused further comment on the source's statements.

"You've got a glut now with Friday Night Videos, which has essen-

tially become a countdown show, Dick Clark, and others," the source says.

Meanwhile, at least one label, which does not charge for clip usage and whose executives prefer anonymity, has been sent a letter by the network requesting that it allow MTV to use its clips for the syndicated "Top 20 Countdown" for a period of three years. In return, the label receives no payment, but rather the promotional value gained by broader exposure for its clips. The letter does state, however, that "if the label's fee policy changes," MTV will be "willing to re-open discussions then."

The one-hour countdown show of-

ferred, which Pittman says will be cleared in more than 75% of the country's markets by the time of its debut April 1, is based upon the two-hour version MTV has been running on cable. Once time has been allotted for ad spots, announcements, and station IDs, however, the actual running time for videos will be "about 45 minutes," according to Pittman, or "about seven or eight videos."

Thus, says Pittman, should CBS decide not to license its clips to the show, those seven or eight spots will simply be allotted to the other labels who have pacted and who

also have clips appearing in the top 20.

While all the week's top 20 titles will be named, including any by CBS artists, only those labels with licensing agreements with the show will be played. This would mean that artists such as Bruce Springsteen, Sade, Miami Sound Machine, Survivor, the Hooters, Elvis Costello, Ozzy Osbourne, ELO, Loverboy, and Eddie Murphy—most are either now charting in Billboard's top 20 or appearing in power, heavy, active, or breakout rotation on MTV—would not be included.

## PAUL DREW

(Continued from page 3)

The seminar will feature a Q&A session, plus simulations of in-station transactions. "We'll run through these mock situations twice," says Drew. "First, people will hear what was said. Then we'll explain what was meant."

The program also will help promotion people exploit their position with programmers. Noting that few

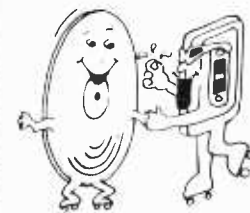
radio people have time to drive around monitoring competition, Drew says, "Promotion can be very useful to PDs. They know what to look and listen for, and they should maximize that knowledge."

Admission is \$195 per person or \$160 per person if registering more than three. For registration information call Shari at (212) 764-7734.

## FOR THE RECORD

A story in the March 1 issue incorrectly noted that a number of Motown artists had signed merchandising licenses with New York-based Hamilton Projects Inc. Actually, Hamilton will license selected names from a pool of Motown acts named in the story. Separate negotiations, in addition to Motown's approval, are required to complete such deals.

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# Supreme Court Overturns Indiana Antiporn Ordinance

BY GEOFF MAYFIELD

**NEW YORK** An Indianapolis civil rights ordinance that would have defined and penalized pornography as discrimination against women was held unconstitutional by the Supreme Court last Monday (24). A local video dealer was among several plaintiffs who opposed the law from its inception.

The decision was issued without opinion, and upheld earlier rulings by the Federal District Court and the 7th Circuit Court of Appeals. But Chief Justice Warren E. Burger and Associate Justices William H. Rehnquist and Sandra Day O'Connor dissented the quick treatment of the ordinance, saying that the case should be set down for detailed briefing and oral argumentation.

Walt Wiseman, vice president and general manager of Indianapolis distributor Major Video Concepts, does not feel that the Supreme Court ruling will have any immediate effect on the area's vid dealers, noting that no arrests were made under the civil rights ordinance. Several organizations' including Video Shack, a local video retailer, won an injunction against the ordinance immediately after Mayor William Hudnut (R) signed the bill in April, 1985.

"I really don't think the Supreme Court ruling will have any bearing right now," says Wiseman in assessing its effect on local video business. He adds that two area retailers face March trials under existing obscenity legislation, based on community standards, and that four arrests have been made in the last 90 days.

John Samples, press secretary for Mayor Hudnut, says the city government will re-petition the Supreme Court to hold hearings on the ordinance. If that approach is unsuccessful he says "there's not a Plan B on the agenda. But I guarantee you that if there's more legislation, it will be more specific."

Samples adds that "the courts have said three times that it's too

broad, but the concept of the civil rights approach has yet to be addressed. One reason for trying this in court is to see what we can and cannot do."

But Catherine A. MacKinnon, a visiting scholar at Stanford University's school of law and co-author of the original legislation, says the bill was not found to be overbroad or vague by the Court of Appeals. In that decision, she notes, the court further granted that pornography does depict women as second-class citizens, but that such material is protected by the First Amendment.

MacKinnon and another law professor, Andrea Dworkin, first drafted the legislation on retainer by the Minneapolis City Council. The bill passed council twice but was vetoed both times by the city's mayor. That same legislation was later introduced to the Indianapolis City Council under the sponsorship of Councilwoman Beulah Coughenour (R), and passed by a 24-5 vote.

Of the Supreme Court decision, MacKinnon says "It's disgraceful. As we've been saying all along, there's direct complicity by the government in pornography. Women's rights are a joke when rape and torture are considered as entertainment protected by the Supreme Court."

Joining Video Shack in the suit which started the legal battle were the American Booksellers Assn. and the Assn. for American Publishers, and citizens, contending that the law could be used to the detriment of many accepted movies and books.

In response to Indianapolis' anti-porn climate, Wiseman says that Major Video Concepts stopped carrying adult titles in May 1985.

"At the time we discontinued it, it was only 1.5% of our business. But three and a half years ago when we first started out, it was more like 20-25% of our business—because there wasn't as much product on the market as there is now. If we would have had to pull out of adult video then, it would have been devastating," says Wiseman.

## Motown Leaves RIAA

**LOS ANGELES** Motown Records, once a longtime holdout as a member of the Recording Industry Assn. of America (RIAA), has quit the industry trade group.

Motown's decision to leave the RIAA was contained in a letter from Motown president Jay Lasker to RIAA president Stan Gortikov that, in part, stated: "We do not feel the organization, as it is presently constituted, represents the interests of an independent record company such as Motown.

"I wish to thank you personally for your cooperation and interest in some of our problems. The fact that the board consists of 'a group of the rich and famous' is certainly not a reflection of your own good efforts." The letter was dated Feb. 6.

Motown ended its holdout as an RIAA member in 1977. Berry Gordy, founder of the label, had felt that the association did not represent the interests of the then larger community of leading inde-

pendent labels. Several years ago, Motown ended its standing as an independently distributed label by making a branch distribution deal with MCA Records.

Lasker would not elaborate further on the label's defection from RIAA.

JOHN SIPPLE

### FOR THE RECORD

Due to an editing error, a word was dropped from last week's story "CBS/Fox Warns Of Border War."

The story should have said that CBS/Fox will definitely *not* cut U.S. prices in response to Warner Home Video Canada Ltd.'s "Hollywood Gold" promotion.

Billboard regrets the error.

# INSIDE TRACK

**WEA** LAST WEEK notified its national accounts structure of a 2% across-the-board price increase effective March 31. Typical of the base price boosts are these: Compact Discs from \$10.87 to \$11.09; 45s from \$1.07 to \$1.09; 12-inch singles from \$3.03 to \$3.09; and \$8.98 lists from \$5.53 to \$5.64. Accounts contacted dislike the price hike, as expected, but did comment favorably on the almost five-week advance notice, which will allow them to sell off present inventory and buy in under the old price. Trade, too, feels the WEA rise pre-ages a general industry price raise.

**TRACK NOTES** the Lieberman Enterprises' ascendancy to 28+ on the stock market quotations, the strongest rise of any industry firm that went public during the last year. It was as low as 10. **Sound Warehouse**, which was noted in our last report, is running neck and neck with the rack biggie . . . The biggest-selling home video may never be sold through normal retail channels. The IRS has just made a two-hour videotape, available for \$19.95 plus \$4 handling, explaining how to fill out income tax forms . . . **Sick Call: LeRoy Woodward**, founder of **Waxworks** in Owensboro, Ky., which is now run by his son, **Terry**, is seriously ill after suffering a stroke. **Doris Kelley**, veteran accounting executive now with **SSS International**, Nashville, at St. Thomas Hospital there for an undetermined illness. **Pat Valenziano**, father of **Bill**, president of **Allegiance Records**, seriously ill in an L.A. hospital.

**THE COMPACT DISC GROUP** proved before its recent breakup that bringing software and hardware manufacturers together to promote a new technology can be an extremely effective promotional and marketing strategy. Now, **Sony** and **Kodak** have much the same thing in mind for the blossoming 8mm video format. The two firms are having discussions with a wide range of firms involved with 8mm—**Aiwa**, **Canon**, **Sanyo**, **Pioneer**, **Polaroid**, **Fuji** and **Maxell**, among others—as well as some industry consultants, about the possibility of linking to educate retailers and consumers about the configuration.

**WATCH FOR Julie Konins** to announce that **Kevin Yatorola**, his right-hand man, is leaving **Cassette Productions** to re-enter the record production side . . . **Dwight Mortjar**, who just ankleed the **Target** in-house purchasing staff, will pop up working for **Bob Higgins' TransWorld Music** in Albany in a key purchasing post . . . the **California Senate** considering **SJR 43**, introduced Feb. 6, which would "memorialize the Congress and President to enact **HR 2911** and **S 1739**," the blank tape royalty proposals . . . California legislators also considering a proposal to assess a 6.5% state sales tax on producers of commercials and industrial and educational films, who would be reclassified as retailers subject to sales and use taxes.

**IF YOU ARE A Michael Jackson** memorabilia freak, consider a pair of British Virgin Islands' Jackson commemorative stamps for \$250. Stamps were ordered destroyed when the British foreign office halted their distribution because Jackson's visage thereon violated code that stamps be issued depicting living persons only when they are members of Britain's royal family . . . **Music Plus** prexy **Lou Fogelman** will be honeymooning at the **NARM** convention this week. He weds **Anna Ungar**, New York advertising nabob, Tuesday (4) in West Palm Beach . . . Record producer/label owner **Mike Curb** hankers for a return to the political ring. The California Republican announced his bid for the lieutenant governorship last week. He held that post once before . . . **David Catlin**, founder of **JCI Records**, Agoura, Calif., remains chairman of that firm despite rumors to the contrary occasioned by **Arthur Schimmel**, ex-ABC home video and network exec, succeeding Catlin as president recently. Schimmel takes over day to day, according to Catlin, freeing the onetime **K-tel** financial chief to pursue home video projects for another as yet unidentified company, with which he will also be associated. **JCI** will distribute this home video fare . . . **The International Franchise Assn.** has elected **National Video** founder **Ron Berger** to a two-year term as a board member. Berger, who claims 650 franchisees for his video retail skein, got into franchising with **Photo Factory**.

**NMPA/HARRY FOX AGENCY** prexy **Ed Murphy** addresses the **Music Row Showcase Club** at 5:30 p.m. Wednesday (5), sponsored by Nashville's **NMPA** chapter.

**AT PRESSTIME**, word was that **Mike Rosenfeld** had ankleed his co-topper post at **Frontline Management**, the L.A. booking agency, leaving **Howard Kaufman** in charge . . . **Motown Records** cut about 20 employees from its Hollywood home-office staff. No comment could be obtained from the label at presstime . . . **Track** hears that some indie promo reps, fearful of wiretapping, have asked incoming callers to identify their stations by just the final two call letters.

**SOMETHING NEW** from the ladies of the **Parents Music Resource Center**—a six-page newsletter, complete with quotes of dirty lyrics. Also enclosed—an insert for "tax deductible" contributions, including a box for "\$500 or more."

**MORE THAN 200** broadcasters, state association officials of the **National Assn. of Broadcasters (NAB)**, made the annual pilgrimage to D.C. last week for discussions on such pressing topics as proposed source-licensing legislation, political advertising, and revised "must carry" cable rules.

Edited by JOHN SIPPLE

## Four-Hour Performance Will Avoid MOR Approach of July Event 'Rock For Liberty' Gala to Benefit National Monument

BY STEVEN DUPLER

**NEW YORK** "Rock For Liberty," a gala four-hour, multi-artist benefit concert for restoration of the Statue of Liberty and Ellis Island, is set for Madison Square Garden on April 28.

The show will be syndicated live on 250 radio stations nationwide by **MJI Broadcasting**, as well as cable-cast live on **MTV**. A roster naming six to 10 participating acts from various labels, in addition to "special guests" should be announced within two weeks, according to a spokesman for the show.

The event is being put together by the N.Y. Statue of Liberty Centennial Commission, chaired by **Bill Fugazy**, "in coordination with the national music industry," according to **Jay Coleman**, president of **Rockbill Inc.**, which is acting as marketing and promotion coordinator.

"This is the official music indus-

try rock'n'roll tribute to the statue," says Coleman. He points out that a national media event being planned for the July 4 reopening of the statue will feature "primarily MOR artists like **Kenny Rogers**, **Lionel Richie**, and **Frank Sinatra**."

### 'Rock's tribute to the statue'

We're looking to make this appeal to a younger audience across America by featuring rock'n'roll artists."

Corporate sponsor for the event is **Pepsi**, with promoter **Ron Delsener** acting as local producer. **Gulf & Western** has donated **Madison Square Garden** for the evening, Coleman says, and everyone else involved, including the artists who will perform, will forego payment.

Funds for the monument and **Ellis Island** will come from four

sources: ticket sales, corporate sponsorship, merchandising, and viewer pledges, Coleman says. Ticket prices will range from \$25 to a ceiling of \$500. The latter allows the purchaser to attend a special reception following the 8 p.m. to midnight concert.

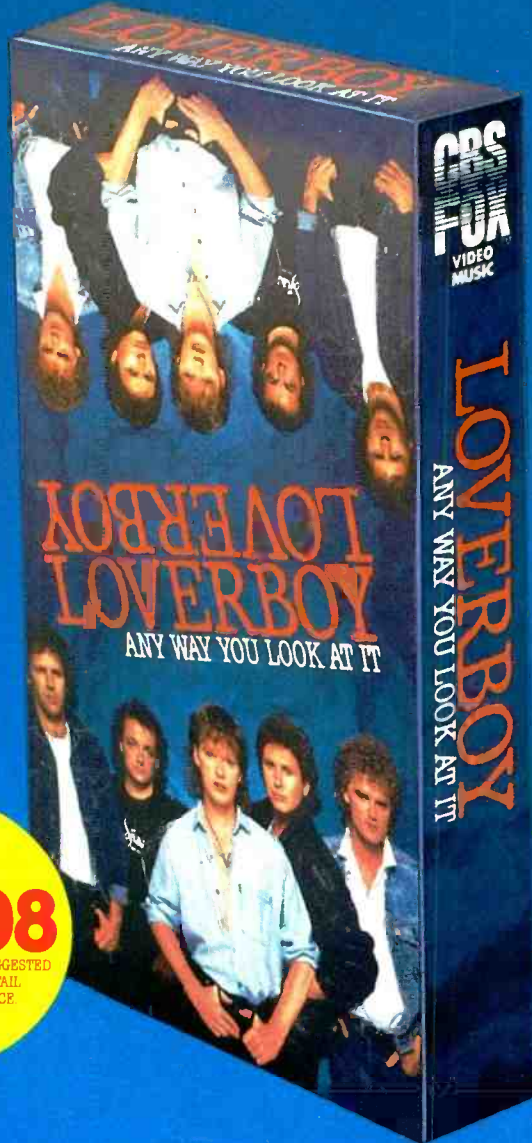
Coleman says that a "Rock For Liberty" logo is being prepared for use on T-shirts, pins, posters, and other items—and that a 900 phone number will be set up to accept both TV audience pledges and merchandise sales.

Though any ancillary marketing strategies have yet to be worked out, Coleman says some ideas were briefly aired at a planning luncheon here last week, attended by executives from most major labels as well as **Fugazy** and **Roger Enrico**, president of **Pepsi**. Possibilities include an album of the concert and a "best of" 90-minute TV special.





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Now, see for yourself why! "Any Way You Look At It" is a comprehensive home video compilation by Loverboy—one of the original, and still one of the greatest "Video Bands".

Loverboy's action speaks as loud as their music on nine dynamic videos, including three from their current album "Lovin' Every Minute Of It".

"Any Way You Look At It", on home video millions of fans can get more of Loverboy than ever!

**DEFINITELY DEFINITIVE—THE LOVERBOY HOME VIDEO, "ANY WAY YOU LOOK AT IT".**

Including "Turn Me Loose", "Hot Girls In Love", "Workin' For The Weekend", "Lovin' Every Minute Of It", "Dangerous", "This Could Be The Night" and more.

**Now appearing in digitally processed audio on VHS Hi-Fi and Beta Hi-Fi videocassettes.**



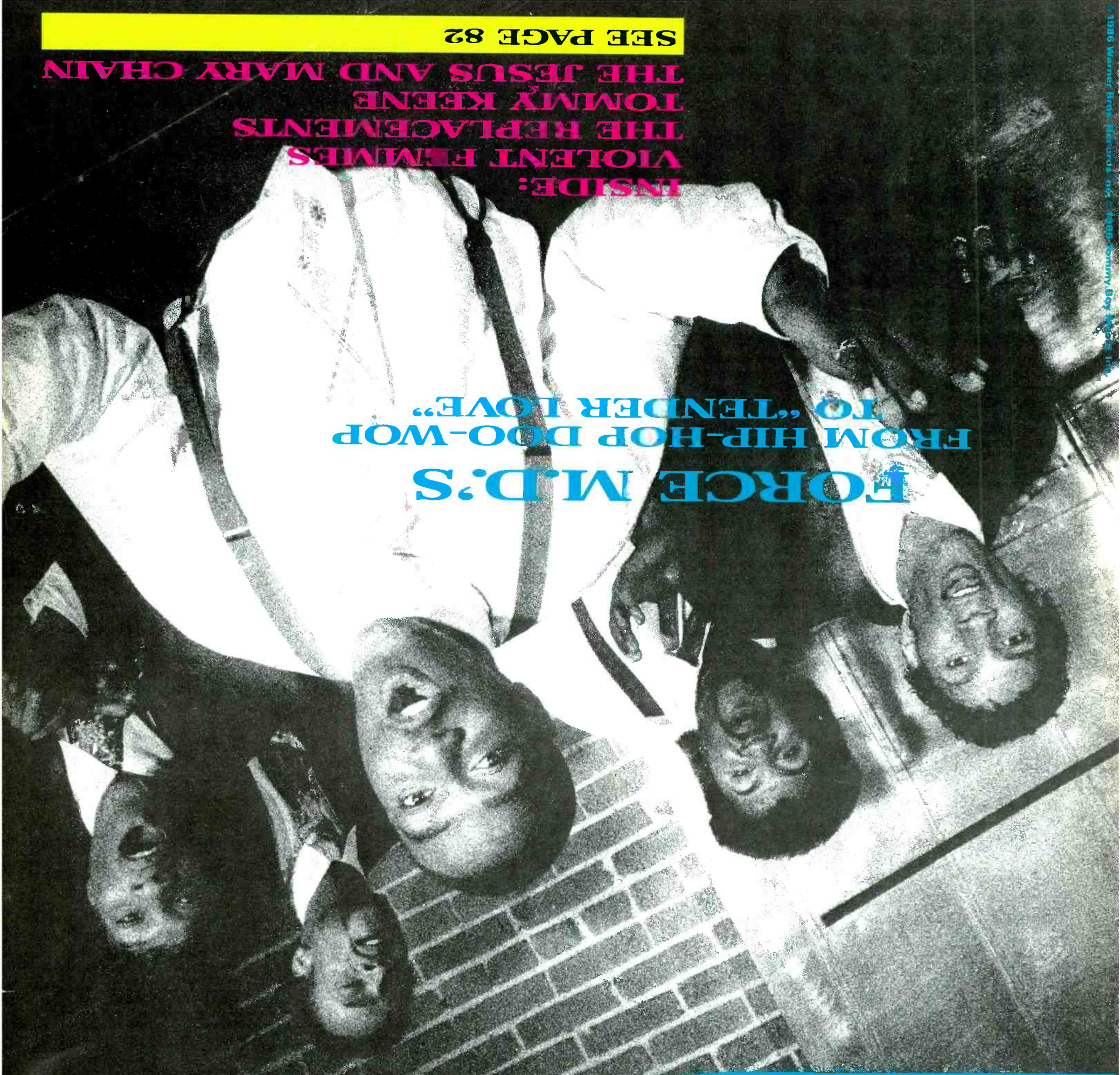
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THE JESUS AND MARY CHAIN

# FORCE M.D.'S FROM HIP-HOP DOO-WOP TO "TENDER LOVE"



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THE BACK OF BILLBOARD/MARCH 8, 1986

A CONTINUING FABRICATION FROM WARNER BROS. RECORDS

