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Arbitron 'De-Lists' Z-100, Charging Ratings Distortion

BY KIM FREEMAN

NEW YORK Arbitron Ratings here says it will "de-list" WHTZ (Z-100) New York from the forthcoming winter Arbitron book. The ratings service says it is penalizing the Malrite top 40 outlet for an on-air comment it determined to be in violation of Arbitron's published ratings distortion guidelines.

At presstime, Z-100 vice president/general manager Dean Thacker said the outlet had not received official notice of the decision.

"If, in fact, this supposed decision is final, we will consider our alternatives, whether legal or otherwise," said Thacker. "In my opinion, Z-100 has not been party to any ratings distortion activities. Any further

comment at this point would be premature."

Thacker suggested that Z-100 would not take any such decision lying down.

Malrite chairman Milton Maltz said there had been no "definitive answer in this situation. We are still in negotiations [with Arbitron]." He added, "There are more ways to resolve an issue than death and murder. I don't think this will result in de-listing."

According to Arbitron, the violation occurred on Feb. 6., when "a morning personality" said the following: "Z-100 is WHTZ, write it down. Please write it down. Especially if you're involved in a radio survey. Tell them that you listen to us. Tell them all day long, every

(Continued on page 14)

CDs Hold The Fort

RIAA: '85 SHIPMENTS FLAT

BY IS HOROWITZ

NEW YORK The phenomenal growth of Compact Discs last year made up for market losses suffered by LPs to sustain total net shipments of recorded product by U.S. manufacturers at close to 1984 figures.

Statistics released last week by the Recording Industry Assn. of America (RIAA) placed total shipments for 1985 at 653 million units, down 4% from the prior year's 679.8 million. At suggested list, the value of product shipped tallied in at \$4.388 billion, up a mere 0.4% from the \$4.37 billion in 1984.

One of the more remarkable elements of the report documented the drastic decline in the rate of growth

of prerecorded cassettes.

In unit terms, cassette shipments rose only 2% in 1985, measured against growth patterns of 40% in 1984 and 30% in 1983. Net shipments of prerecorded cassettes last year totaled 339.1 million, reported the

RIAA, compared to 332 million a year earlier.

The suggested list value of cassettes shipped rose only 1.2%, from \$2.384 billion in 1984 to \$2.412 last year. The growth increment was

(Continued on page 81)

Managers Irate Over Indies Claim Promo Services Essential

BY STEVE GETT

NEW YORK Top artist managers are concerned with and angry over the current suspension of most independent record promotion. Many of them want to know where the pro-

motion dollars are going, and at least one manager suspects a conspiracy on the part of the labels.

A survey of top management companies reveals that most expect independent promotion to return shortly. Other significant points raised:

- Many managers have communicated directly with indies in the past—often paying them as consultants.

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WCI Building CD Plants In U.S. & Europe

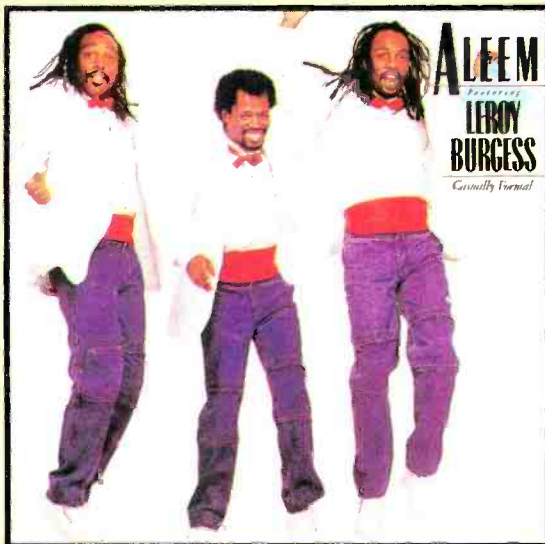
BY FRED GOODMAN

NEW YORK Warner Communications Inc. (WCI) will open Compact Disc manufacturing facilities in the U.S. and Europe later this year. The plants will have a combined annual capacity of 21 million units, although initial start-up projections are far more conservative. (More on CD supply, page 80.)

Geoffrey Holmes, vice president of WCI, says the company decided last fall to construct its own CD operations at the WEA Manufacturing plant in Olyphant, Pa., and in Alsdorf, West Germany, but kept the plans under wraps to ensure the availability of precious pressing

(Continued on page 80)

ADVERTISEMENTS



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Country Indies Plot Strategy

BY EDWARD MORRIS

NASHVILLE Independent country record promoters met at the BMI offices here March 14 to adopt a unified response to mass indie suspensions by major record labels in the wake of recent payola allegations (Billboard, March 15).

While the approximately 50 promoters present agreed on the need to form a trade association, there was a split on whether to take a hard-line position toward the majors or to wait out the storm in the hope that the labels will resume using in-

(Continued on page 75)



OAK RIDGE BOYS

SEASONS

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THE OAK RIDGE BOYS 13TH ALBUM ON MCA RECORDS INCLUDES THE CURRENT SINGLE "JULIET"

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Md. Senate Holds Hearing On Porno Bill Zappa Testifies In Front Of Packed House

BY BILL HOLLAND

ANNAPOLIS "How dare record retailers flaunt the law?" Maryland Senate Delegate Dorothy Toth asked the members of a Senate committee.

Delegate Toth was the leadoff witness in a hearing held March 18 on her pending amendment to the state's obscenity law. The amendment would slap a \$1,000 fine and a possible one-year jail sentence on anyone convicted of selling to a minor any record, tape, or Compact Disc with lyrical content or cover art judged pornographic by the state.

A new element adding to the controversy of the bill, H.B. 111, was introduced by Toth at the packed hearing. She said that nearly 200 Maryland record stores are "already in blatant violation of state law" and could be raided because of certain displayed record album covers and advertising posters that present women as victims of sexual abuse. Maryland state attorneys are "very interested in pursuing this," she added.

"Wholesalers and retailers are very lucky not to have been arrested already," she told committee members, citing Section 416 of the Maryland Code, which forbids bringing X-rated visuals into the state to locations where they can be seen and bought by minors.

Her pending amendment, already passed by the House, would modify Section 418, which deals with the sale of such material to minors, and "would make it easier to prosecute," she said.

Ironically, not one record store chain owner testified at the hearing, although all major chains in the area were aware of it.

Toth testified that the purpose of her bill is to "put pressure on wholesalers and retailers, who will then put pressure on those artists" whose songs, she feels, glorify sexual brutality of women.

Another surprise was Toth's assertion that several "major recording artists" agree that "some of these lyrics cross the line," but had

declined to testify at the hearing. She told committee members that the artists told her they were afraid to come because of "pressure within the industry." While she made it

'I think we'll be seeing pickets in front of stores'

clear that she did not mean pressure from the labels themselves, she added that "they didn't want to come out publicly."

At the hearing and in a later inter-

view, she would not divulge the names of the performers. "They don't want to be mentioned, so I won't," she said.

Toth said that she realizes she's fighting "an uphill fight" with the bill, but said that "even if the bill fails, I think we'll be seeing pickets in front of stores very soon."

TV crews from Baltimore and Washington were in the state capitol building in force for the appearance of artist Frank Zappa, who testified before a U.S. Senate committee on record lyrics last September.

Zappa, who grew up in nearby Glen Burnie, Md., had been invited
(Continued on page 81)

Talent Showcase Selects Swiss Site Event Joins IM&MC Fest

MONTREUX New International Talent, regarded as a prestigious showcase for developing international artists, is to be staged for the first time here May 10 when top television/radio executives and personalities are in town for the First International Music & Media Conference (IM&MC).

This year's event will be directed and produced by Michael Hurl, producer of BBC-TV's "Top Of The Pops." Names set to appear in the showcase are: Sandra (West Germany), Double (Switzerland), Corey Hart (Canada), Propaganda (Germany), Belouis Some, Simply Red, and the Blow Monkeys (all from the U.K.) and Ready For The World, Cock Robin, Marilyn Martin, and Sam Harris (all from the U.S.).

Two additional acts may be added to this presentation which, according to Theo Roos, publisher of Music & Media (Eurotipsheet), will give tremendous exposure to acts which have had impact in their home territories and need only a nudge to break worldwide. The show, with leading British disk jockey Mike Smith hosting, will be

transmitted live to a number of countries. Performance highlights will also be fed into the worldwide telecast, at a later date, of the annual Montreux Rock Festival, which completes recording here May 11.

During the New International Talent production, pop superstars in Montreux for the Rock Festival will present the International Music Video Awards, which is being inaugurated as a key part of IM&MC by its organizers, Music & Media in conjunction with Billboard and the Montreux Golden Rose 1986 Festival. It runs May 7-10.

Additionally, there will be three international star guest appearances in the new talent event, by Chris Rea, Australia's INXS, and Billy Ocean.

Judging panel for the video awards segment includes Les Garland (MTV, U.S.), John Martyn (MuchMusic, Canada), Patrice Blanc-Flancard (Antenne 2, France), Steve Baron (Limelight, U.K.), Patrick Allenbach (Swiss TV), David Ciclitera (Sky Channel) and Machgiel Bakker (managing editor, Music & Media).

CD Sales Unharmful By Price Hikes

This story prepared by Irv Lichtman and Geoff Mayfield.

NEW YORK Dealers say the momentum of Compact Disc sales is too strong to be slowed by recent manufacturer price hikes.

Dealers generally cite selection and availability as keys to their CD sales and feel confident that higher shelf prices they must now charge won't inhibit consumer response.

Most retailers say they understand the weaker dollar as a factor in increasing the costs of manufacturers who press their CDs abroad.

The 454-store Musicland Group is one of several chains in the process of raising their CD prices, but Arnie Bernstein, senior vice president of operations, hasn't seen any ill effect.

"It's early to say, but there's nothing noticeable yet because the demand is so high. Availability is the name of the game," says Bernstein. He adds that Musicland's CD

prices are still lower than original selling prices, and that new players sold during the holidays drove disk sales in January and February.

Jeff Lowden, director of marketing for The Record Shop, agrees. The mall-oriented chain, with 29 Midwestern and Western stores, increased the average shelf price from \$15.99 to \$16.99 in December, but Lowden says new fourth-quarter hardware helped the web double its CD sales from 5% of overall business to 10%.

"I think the key here is breadth of selection," says Lowden, adding that December's dollar hike gave the chain enough cushion to absorb recent manufacturer increases. "Most record stores that are competitive with us are comparably priced. We would not have raised prices if we were that much higher than other mall stores."

The 60-plus-unit Record World/TSS chain in the Northeast, in raising its prices \$1, indicates

that label CD price rises are acceptable and understandable within the framework of a new configuration. "Until there's a supply/demand catch-up, I don't see prices going down," says executive vice president Bill Forrest. "Our markup on CDs is no better than records and tapes—and in many cases it's not as good."

Forrest admits that this understanding does not apply to LP and tape price hikes, which, in recent years, have been received negatively by the chain's management.

Sterling Lanier, president of San Francisco-based Record Factory, reports that recent label hikes will bring higher shelf prices to the chain's 38 stores in April—not only for CDs, but for LPs and cassettes too. CDs will climb somewhere from 50 cents to \$1, but Lanier says, "I just don't think it will keep anyone from buying. It's still a great value to the consumer."

(Continued on page 81)

Blanket TV Licensing Battle Heats Up

New Salvo Fired At Performing Rights Societies

BY BILL HOLLAND

WASHINGTON The battle over blanket licensing of TV music got a little rougher last week.

The latest round in the fight between the performing rights societies and local broadcasters, who want Congress to pass a bill that would end separate blanket licensing of TV music, was fired Wednesday (19). At a hearing on the bill, the All-Industry TV Music License Committee charged that 95% of the money collected by ASCAP and BMI for theme music licensing goes to only 6% of the composers.

Buddy Bostick, legislative chairman of the broadcaster group, told the members of the House Subcommittee on courts, civil liberties and the administration of justice that 85% of the composers "never receive one red cent," and that the groups have "used a scare tactic" by falsely claiming, in a letter to members, that if the source licensing bill is passed, the average BMI writer will lose about 30% of his income.

Bostick charged that "a cartel" of the leading movie/TV studios—Uni-

versal, Paramount, 20th Century-Fox, Warner Bros., MGM/UA, Columbia, and Viacom—owns most of the music publishing copyrights for TV themes, and is only "pretending to have the best interests of the music composers at heart."

The All-Industry group accuses ASCAP, BMI, and SESAC of 'scare tactics'

Composers do receive their 50% writer royalty, he said, but the studios take also half. They set up companies, he added, in order to get a "copyright kickback," and "it is the 'kickback' that will be reduced—not the income of the independent music composer."

The All-Industry Committee spokesman also said that at his own station in Waco, Texas, he has tried to arrange source licensing with syndicators for 10 years, to no avail.

Under the present copyright law, when a local TV station purchases a syndicated program (such as "M*A*S*H" or "Wheel Of Fortune"), it buys all of the rights in a package except for the music performing right. The cost of the blanket licenses varies with station revenues, but is usually about 1%, and allows stations the right to four million tunes cleared by ASCAP, BMI, and SESAC.

Broadcasters complain that stations' only "practical" alternative is to purchase a per-program license, which they say costs four to seven times more than the blanket license.

The pending bills in Congress are H.R. 3521, introduced by Rep. Frederick Bouch (D-Va.) last October, and S. 1980, introduced last December by Sen. Strom Thurmond (R-S.C.). If the legislation is enacted, stations would pay one price for all rights, including the music performance right.

Also, if passed, the performing rights societies would lose a significant amount of income. In the case of ASCAP, 25% of total revenue is attributable to the fees paid by local (Continued on page 81)



Notable Lineup. Record industry executives gather at the Bistro in Los Angeles for the T.J. Martell Foundation's 1986 West Coast kickoff luncheon honoring Qwest Records chairman Quincy Jones, who is this year's Humanitarian Award recipient. Pictured are, from left, Qwest president Harold Childs, foundation president Tony Martell, RCA/Ariola president Elliot Goldman, Jones, Warner Bros. chairman Mo Ostin, foundation chairman Floyd Glinert, MCA president Irving Azoff, and CBS/Records Group president Walter Yetnikoff. Also at the luncheon, but not pictured, was Elektra/Asylum chairman Bob Krasnow.

Executive Turntable

RECORD COMPANIES. PolyGram Records promotes Steve Pritchitt to international vice president in New York. He was vice president of international promotion.

WEA International names Gunther Zitta managing director of WEA Malaysia. He was founder and managing director of WEA Music GmbH Austria. (Story, page 63.)

Karen Goodman is appointed manager of international press and artist relations for Capitol/EMI/Manhattan International in Los Angeles. She was assistant to the vice president of that division. Also, Paul Donahoe is named coordinator of international marketing and promotion for the company. He was assistant to the vice president of a&r, rock division.

IRS Records, headquartered in Universal City, Calif., makes the following appointments: Lori Blumenthal as national college promotion director; Stacy Banet, national dance club promotion director; and Karen Kelly, national director of video promotion. Blumenthal was with Elektra. Banet con-

Most Winners In Program's History

17 Receive NARM Scholarships

LOS ANGELES Seventeen NARM college scholarships were awarded at the National Assn. of Recording Merchandisers' convention here (7-10).

The winners, the most since establishment of The NARM Scholarship Foundation in 1966, were announced at a dinner Saturday (8) that featured a performance by Arista Records' star Whitney Houston. The Foundation has awarded 246 scholarships, an aid total of more than \$1 million.

This year's recipients, who are employees of NARM member companies or their children, are:

The Arthur Rubinstein 100th Anniversary Memorial Scholarship: Aaron Brasket; his mother, Nancy, is employed by The Musicland Group as director of compensation and benefits.

The Stevie Wonder Scholarship: James Hannaham, employed as a sales clerk at Crazy Eddie's Records and Tapes in Hartsdale, N.Y.

The CBS Records Scholarship: William Hanna, a sales clerk for a Music Plus retail unit.

The Joseph & Marie David Memorial Scholarship: Shawn Graf, whose father is a manufacturing manager for CBS Records in Carrollton, Ga.

The Capitol Records Scholarship: Laurie Weatherford, whose mother Lorraine is employed as a department head for Western Merchandising in Dallas.

The Theodore Izenstark Memorial Scholarship: Carl Davis, whose mother Ruth is an inspector for CBS Records in Pitman, N.J.

A&M Records Scholarship: Herman Oetjen Jr., whose father is a customer service rep for RCA Records in Indianapolis.

Joel Friedman Memorial Scholarship: Gareth Davies-Morris, a clerk for Tower Records in San Diego.

The PolyGram Records Scholarship: Robert Leimbach, whose father Edward is employment manager for Capitol Records in Winchester, Va.

Adele G. Leiberman Scholarship:

Christine Harbs, whose father is manager of mechanical development for Capitol Records in Los Angeles.

David L. Miller Memorial Scholarship: Kari Hawkins; her mother Sharon is an accountant for CBS Records in Terre Haute, Ind.

David Kapp Memorial Scholarship: Marc Katz, whose mother Karen is director of regional activities for NARM/VSDA in Cherry Hill, N.J.

The Hartstone Memorial Scholarship: Paul Komarenko, whose father Michael is a chemist for Capitol Industries in Glenbrook, Conn.

The Musicland Group Scholarship:

Kimberly Ann Martin, whose father Patrick is a recording engineer for RCA Records.

Tower Records Scholarship: Nathaniel Marunas, whose mother Carol is director of creative services for the Moss Music Group.

Shorewood Packaging Scholarship: Thomas Short, whose mother Marilyn is a general worker for CBS Records in Terre Haute, Ind.

The Michelle Ann Boyd & Brian Harris Memorial Scholarship: Jeffrey Snow, whose father Stephen is a recording engineer for CBS Records in New York.

NARM Helps 'Hands' Effort

Sponsors One Mile At \$13,200

This story prepared by Earl Paige and Geoff Mayfield.

LOS ANGELES "Hands Across America" will receive a helping hand from the National Assn. of Recording Merchandisers (NARM) and the Video Software Dealers Assn. (VSDA).

At the March 8 morning business session of NARM's annual convention here, outgoing NARM president Jack Eugster announced that the trade group has agreed to sponsor a mile of the charity project with a \$13,200 contribution. He said that total does not include donations made by individual NARM members.

The announcement followed presentation of NARM's Harry Chapin Humanitarian Award to RCA recording artist Kenny Rogers, co-chairman of the "Hands Across America" committee. The award is not made every year—only when the NARM board feels

that an individual deserves special recognition. Past winners are Pete Seeger in 1981, Harry Chapin posthumously in 1982, Neil Bogart posthumously in 1983, and Band Aid/Live Aid organizer Bob Geldof last year.

Rogers told NARM delegates: "You represent a network of Americana. There's thousands of ways for you to get involved in 'Hands Across America,' and I hope that you will."

Industry sources say that other means of music retailer involvement are being contemplated, although no details on such programs had been finalized at presstime.

Meanwhile, NARM/VSDA publicist Bill Silverman says the video retailing community will also join the "Hands" cause. VSDA announced at a recent Florida meeting that the trade group will match donations made by each of its 38 chapters, up to \$50 per chapter.



PRITCHITT



HARPER



HARMAN



MORRISON

tinues as East Coast publicity coordinator for the label. Kelly was Western video promotion director/tour publicist/tour coordinator.

Judith Harper is named director of video programming for the Columbia House Division of CBS/Records Group in New York. She was director of promotion for CBS Radio representatives.

Bill Gallagher joins Capitol Records as manager of video product coordination in Los Angeles. He was with a specialty independent video company.

Allied Artists Records names Bob Schlesinger vice president of marketing in Hollywood. He was a partner in BAM Management.

Rich Schmidt becomes director of promotion for the Windham Hill label Open Air in California. He was national director of promotion and publicity for Rhino Records.

HOME VIDEO. Ken Harman is appointed to the newly created post of director of creative services for RCA/Columbia Pictures Home Video in Burbank, Calif. He was vice president of advertising for Universal Pictures.

Gene Corazo becomes director of finance for Magnum Entertainment in Beverly Hills. He was with Data Fusion Corp.

PRO AUDIO/VIDEO. Andrew Setos is appointed senior vice president of engineering and operations for the Viacom Networks Group in New York. He served in a similar capacity for MTV Networks.

Discovery Systems, the Columbus, Ohio-based optical disk manufacturer, names John Holmes director of manufacturing engineering and Edward Rubio director of product quality. Holmes was manager of manufacturing engineering at Pioneer Video. Rubio was with Discovision.

TRADE GROUPS. The Black Music Assn. (BMA) appoints Rick Morrison executive director in New York. He was an executive at ASCAP, and for the past year has been serving on the BMA board of directors.

PUBLISHING. Rick Pipkin is named sales manager for Brentwood Publishing in Brentwood, Tenn. He was associated with Fleetco Trailer Corp.

RELATED FIELDS. Richard Roth is promoted to executive vice president, corporate director of sales and marketing for the Queens Group in Long Island City, N.Y. He was senior vice president.

Bobbi Marcus Public Relations names Christhion Coie an account executive in Los Angeles. She was with ATV Music Corp.

MICHAEL LIPPMAN CONGRATULATES HIS CLIENTS:

Robbie Buchanan, Melissa Manchester, Ron Nevison, Rick Nowels, Bernie Taupin, Ina Wolf, Peter Wolf, Richie Zito FOR THEIR OUTSTANDING ACHIEVEMENTS

FOR WEEK ENDING MARCH 15, 1986

Billboard

HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	12	SARA P.WOLF, J.SMITH (I.WOLF, P.WOLF)	1 week at No. One ◆ STARSHIP GRUNT 14253/RCA
2	4	10	9	THESE DREAMS R.NEVISON (B.TAUPIN, M.PAGE)	◆ HEART CAPITOL 5541
3	1	1	13	KYRIE MR.MISTER, P.DEVILLIERS (R.PAGE, S.GEORGE, J.LANG)	◆ MR. MISTER RCA 14258
4	5	9	12	SECRET LOVERS D.LEWIS, W.LEWIS (D.LEWIS, W.LEWIS)	◆ ATLANTIC STARR A&M 2788
5	3	2	15	HOW WILL I KNOW N.M.WALDEN (G.MERRILL, S.RUBICAM, N.M.WALDEN)	◆ WHITNEY HOUSTON ARISTA 1-9434
6	11	17	7	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) LITTLE BASTARD, D.GEHRMAN (J.MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP RIVA 884 455-7/POLYGRAM
7	14	29	6	ROCK ME AMADEUS R.BOLLAND, F.BOLLAND (R.BOLLAND, F.BOLLAND, FALCO)	◆ FALCO A&M 2821
8	6	8	17	SILENT RUNNING C.NEIL (RUTHERFORD, B.A.ROBERTSON)	◆ MIKE & THE MECHANICS ATLANTIC 7-89488
9	10	12	9	KING FOR A DAY N.RODGERS, T.BAILEY (T.BAILEY, A.CURRIE, J.LEEWAY)	◆ THOMPSON TWINS ARISTA 1-9450
10	13	19	9	NIKITA G.DUDGEON (E.JOHN, B.TAUPIN)	◆ ELTON JOHN Geffen 7-28800/WARNER BROS.
11	17	23	9	WHAT YOU NEED C.THOMAS (A.FARRISS, M.HUTCHENCE)	◆ INXS ATLANTIC 7-89460
12	19	25	9	THIS COULD BE THE NIGHT T.ALLOM, P.DEAN (P.DEAN, J.CAIN, M.RENO, B.WRAY)	◆ LOVERBOY COLUMBIA 38-05765
13	7	5	17	THE SWEETEST TABOO R.MILLER (ADU, DITCHAM)	◆ SADE PORTRAIT 37-05713/EPIC
14	20	21	8	SANCTIFY YOURSELF B.CLEARMOUNTAIN, J.IOVINE (SIMPLE MINDS)	◆ SIMPLE MINDS A&M/VIRGIN 2810/A&M
15	28	41	4	KISS PRINCE & REVOLUTION (PRINCE & REVOLUTION)	◆ PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 7-28751/WARNER BROS.
16	24	30	12	LET'S GO ALL THE WAY T.CURRIER, D.SPRADLEY (G.COOPER)	◆ SLY FOX CAPITOL 5552
17	8	4	15	LIVING IN AMERICA D.HARTMAN (D.HARTMAN, C.MIDNIGHT)	◆ JAMES BROWN SCOTTI BROS. 4-05682/EPIC
18	9	7	16	LIFE IN A NORTHERN TOWN N.LAIRD-CLOWES, D.GILMOUR, G.NICHOLSON (N.LAIRD-CLOWES, G.GABRIEL)	◆ THE DREAM ACADEMY WARNER BROS. 7-28841
19	26	33	8	MANIC MONDAY D.KAHNE (CHRISTOPHER)	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	34	14	21	THESE DREAMS CAPITOL 5541	◆ SURVIVOR EPC
51	57	69			
52				NEW	
53	37	37			
54	54	58			
55	76				
56				NEW	
57	62	73			
58	41	24			
59	71	85			
60	73				
61	64				
62	42				
63	53				
64	61				
65	68				
66	59				
67	81				
68	67				
69	4				
70					
71					
72					
73					
74					
75					
76					
77					
78					
79					
80					
81					
82					
83					
84					
85					
86					
87					
88					
89				NEW	
90	91	92	3	I FOUND SOMEONE J.WHITE, H.FALTERMEYER (M.BOLTON, M.MANGOLD)	
91	95		2	SHELTER ME T.MANNING (N.DISTEFANO)	
92	98		2	I ENGINEER R.ZITO (B.TAUPIN, H.KNIGHT, M.CHAPMAN)	◆ ANIMATION CASABLANCA 884 433-7/POLYGRAM
93	93	94	3	NOW AND FOREVER (YOU AND ME) D.FOSTER (FOSTER, WALLANCE, GOODRUM)	◆ ANNE MURRAY CAPITOL 5547
94				NEW	
				A GOOD HEART D.A.STEWART (M.MCKEE)	◆ FEARGAL SHARKEY A&M/VIRGIN 2804/A&M

HOT ADULT CONTEMPORARY

TOP POP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	51	WHITNEY HOUSTON ARISTA AL8-8212 (8.98) (CD)	2 weeks at No. One WHITNEY HOUSTON
2	2	2	13	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	3	1	29	MR. MISTER RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
4	5	6	36	HEART CAPITOL ST-12410 (8.98) (CD)	PRODUCED BY RON NEVISON HEART
5	4	4	17	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
6	6	5	27	JOHN COUGAR MELLENCAMP RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
7	7	7	24	STARSHIP GRUNT BXL1-5488/RCA (8.98) (CD)	PRODUCED BY PETER WOLF KNEE DEEP IN THE HOOPLA
8	8	8	41	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
9	9	13	5	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	PRODUCED BY RON NEVISON THE ULTIMATE SIN
34	33	36	7	GOODYBE IS FOREVER A.SADKIN, ARCADIA (TAYLOR, RHODES, LEBON)	◆ ARCADIA CAPITOL 5542
35	40	48	4	I CAN'T WAIT R.NOWELS, J.IOVINE (S.NICKS, R.NOWELS, E.PRESSLY)	◆ STEVIE NICKS MODERN 7-99565/ATLANTIC
36	39	43	7	I'M NOT THE ONE R.T.BAKER (R.OCASER)	◆ THE CARS ELEKTRA 7-69569
37	29	20	19	THAT'S WHAT FRIENDS ARE FOR B.BACHARACH, C.B.SAGER (B.BACHARACH, C.B.SAGER)	◆ DIONNE & FRIENDS ARISTA 1-9422
38	44	53	8	LIVE IS LIFE P.J.MULLER (OPUS, E.PFLEGER)	◆ OPUS POLYDOR 883 730-7/POLYGRAM
39	45	56	4	I THINK IT'S LOVE M.OMARTIAN (J.JACKSON, M.OMARTIAN, S.WONDER)	◆ JERMAINE JACKSON ARISTA 1-9444
40	50	71	3	WEST END GIRLS S.HAGUE (TENNANT, LOWE)	◆ PET SHOP BOYS EMI-AMERICA 8307
41	30	15	22	CONGA E.ESTEFAN (E.E.GARCIA)	◆ MIAMI SOUND MACHINE EPIC 34-05457
42	43	44	8	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	◆ DAN SEALS EMI-AMERICA 8289
43	48	60	5	YOUR LOVE W.WITTMAN (J.SPINKS)	◆ THE OUTFIELD COLUMBIA 38-05796
44	49	66	3	SO FAR AWAY M.KNOPFLER, N.DORFSMAN (M.KNOPFLER)	◆ DIRE STRAITS WARNER BROS. 7-28789

MCA Charges Scorpio With Counterfeiting

Philadelphia Wholesaler Sued For \$10 Million

BY JOHN SIPPEL

LOS ANGELES MCA Records has charged that Scorpio Music Inc., a Philadelphia-area wholesaler, has engaged in the manufacture and marketing of counterfeit MCA product.

The action, filed in a U.S. district court here last Tuesday (18), alleges that sometime before January 1984, Scorpio and another defendant, John T. Gervasoni, a Scorpio vice president who is understood to have acquired control of Scorpio within the past year, marketed unauthorized recorded performances by such artists as the Who, Jimmy Buffett, Tom Petty & the Heartbreakers, and Lynyrd Skynyrd in the U.S. and overseas.

The filing states that the quality

of the alleged bogus recordings is good enough to be mistaken by the consumer for authorized product.

The MCA suit, which seeks \$10 million in punitive and exemplary damages, contends that Scorpio may have pacted in 1984 with a firm, referred to in the filing as Betaco Enterprises, to purchase MCA records and tapes that Betaco was trying to acquire from Salvatore James Pisello. The MCA brief also alleges that Scorpio may have paid Betaco "a substantial sum of money" for recorded product it never received.

The suit denies that Pisello or Ranji Bedi, described as a principal in Betaco, had authority to act on behalf of MCA. Pisello's name was raised in a recent NBC News inquiry into payola and counterfeiting.

MCA also disputes Scorpio's con-

tentions that it had agreed to a "binding and enforceable contract with MCA" for one million cutouts at 70 cents per album, and that in 1984 or 1985 MCA said it would deliver to Scorpio one million cutouts, after which Scorpio paid a \$350,000 advance.

In the suit, which asks for a jury trial, MCA also disputes the Scorpio contention that Pisello, Betaco, Bedi, and certain MCA executives engaged in activities in violation of the federal Racketeer Influenced & Corrupt Organizations Act.

Dennis Eisman, attorney for Scorpio, says that MCA's charges are completely false and were made in an effort to get jurisdiction in friendly courts in California. He claims a Scorpio suit is pending.



Grammy Bash. Top brass from Capitol Records pose with two of the label's rising stars, 1985 Grammy nominee Freddie Jackson, left, and Meli'sa Morgan, third from right, during a post-Grammy celebration at the Palace in Hollywood, Calif. Pictured with the artists are, from left, Mrs. and Mr. Don Zimmermann, label president; Don Grierson, vice president of a&r; and Bhaskar Menon, chairman, president, and chief executive officer of Capitol Industries-EMI Inc.

Sliding Payment Scale

RCA/Ariola Sets Vidclip Fee Plan

BY TONY SEIDEMAN

NEW YORK RCA/Ariola has become the fourth major record label to establish a videoclip fee plan.

An RCA spokesman says the program has a sliding scale plan calling for payments that are determined by the audience size, locality, ratings, and the scope of the shows involved.

The labels that have already issued clip fee plans are CBS, Warner Bros., and PolyGram. The RCA fees will reportedly fall somewhere between those chosen by Warner Bros. and PolyGram. The RCA spokesman says that, like those labels' plans, the RCA fee program is being instituted with an eye to recouping duplication, mailing, and other mechanical videoclip production expenses.

Music Video programmers' re-

sponse was unenthusiastic. "It's not going to help, I'll tell you that," says Thomas Zingale, general manager of the Gainesville, Fla.-based TV-69. "It's rough enough as it is with ratings going down for videos.

"Who it's hurting is the little guy," Zingale says. "It's getting to the point now where more than 50% of the product is affected by [videoclip fees]."

While fees probably won't force him off the air, Zingale says, they may well call for TV-69 to change programming formats. "We can put on 'The Jetsons' or movies or something," he says.

According to RCA, at least six months will elapse before the fees kick in, and it will probably be four to six weeks before all the stations served by the label receive official notice of the payment system.

Key Clips Hit Big Screen

Stones To 100-Plus Theaters

BY TONY SEIDEMAN

NEW YORK Videoclip use in movie theaters has made new strides in acceptance as a marketing tool for music product and feature films.

This is evident from Columbia Pictures' release of a clip for its new film "A Fine Mess" as a short subject, and CBS Records' theatrical release of a videoclip for the Rolling Stones' "Harlem Shuffle."

"We're going into over 100 the-

aters with the Stones' clip, and we're going to be displaying posters in the theaters. It's part of the overall marketing plan," says Arma Andon, vice president of product development for Columbia Records.

The Stones' clip premiered as a theatrical piece last Friday (21).

"Any increased exposure of the video or the music is beneficial," says Andon. "The expenditure is minimal; because of the nature of the Stones, [the clip] provides the theaters with an additional promotional punch."

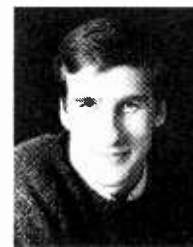
As for the videoclip for "A Fine Mess," Tom Andrews, head of Columbia Pictures' music video department, says, "This marks the first time a movie company has placed a videoclip in theaters as a short."

The clip is of the title tune of "A Fine Mess" and features the Temptations, plus the film's stars, Ted Danson and Howie Mandell, in a parody of previous videoclips from films.

"Columbia is confident of the success of the clip; it's made up 400 prints of 'A Fine Mess' to be shipped out," says Andrews.

(Continued on page 81)

CHART BEAT



by Paul Grein

IT'S BEEN a season of surprises on Billboard's Top Pop Albums chart. Of the seven albums to climb to No. 1 in the past six months, only one—Sade's "Promise"—was by an act whose previous release had cracked the top 10. All the others—including Dire Straits' "Brothers In Arms," Heart, Barbra Streisand's "The Broadway Album," and Mr. Mister's "Welcome To The Real World"—were by acts whose previous albums fell short of the top 10—in some cases, way short.

We thought it would be fun to look at all the albums that have hit No. 1 in the last three years and consider whether their No. 1 success was expected or not.

Naturally, there are degrees of surprise. The No. 1 success of Prince's followup to "Purple Rain" was a foregone conclusion; the No. 1 ranking of Mr. Mister's followup to a debut album that had peaked at No. 170 was a total shock.

You've got the concept, let's move on to the list. (Note that we're confining our discussion to individual acts' albums and excluding soundtracks, as well as the "We Are The World" album.)

• **Michael Jackson's "Thriller."** No one expected this to spend 37 weeks at No. 1 and become the best-selling album of all time, but the fact that it hit No. 1 was hardly a surprise. Jackson's previous album, "Off The Wall," hit to No. 3.

• **The Police's "Synchronicity."** A similar story here. The album wasn't expected to log 17 weeks at No. 1, but the group was clearly headed for the top. Its previous album, "Ghost In The Machine," had logged six weeks at No. 2.

• **Quiet Riot's "Metal Health."** A bona fide surprise. This was the first debut album by a heavy metal band to hit No. 1.

• **Lionel Richie's "Can't Slow Down."** No surprise here. Richie's previous album, "Lionel Richie," had logged seven weeks at No. 3.

• **Huey Lewis & the News' "Sports."** Lewis was obviously headed for the big time, but this still marked a big leap to No. 1. Lewis' previous album, "Picture This," had peaked at No. 13.

Surprises at the top of the Top Pop Albums

• **Bruce Springsteen's "Born In The U.S.A."** This album generated as many top 10 singles as "Thriller," and logged six more weeks in the top 10 of the Top Pop Albums chart. The magnitude of that success was surprising, but the fact that it hit No. 1 was not. Springsteen's previous album, the acoustic, uncommercial "Nebraska," had climbed to No. 3.

• **Prince & the Revolution's "Purple Rain."** Same story here: No one expected this album to log 24 weeks at No. 1 and garner an Oscar and two Grammys, but Prince was clearly moving toward the top. His previous album, the double-record "1999," hit No. 9.

• **Madonna's "Like A Virgin."** No real surprise: Madonna's previous album had climbed to No. 8 just a few months before. But whereas "Madonna" had taken 58 weeks to crack the top 10, "Virgin" made it in only two weeks.

• **Wham!'s "Make It Big."** This was the big surprise. The group's previous album, "Fantastic," had peaked at No. 83.

• **John Fogerty's "Centerfield."** Another big surprise: Fogerty's previous album—nearly 10 years earlier—had peaked at No. 78.

• **Phil Collins' "No Jacket Required."** A small surprise. Collins' two previous solo albums had both cracked the top 10, but this one went all the way to No. 1, where it stayed for seven weeks. In the wake of its recent Grammy wins, it may even climb back to the top 10: This week it jumps to No. 21.

• **Prince & the Revolution's "Around The World In A Day."** No surprise at all. This is the only No. 1 album of the past three years that is the followup to a No. 1.

• **Tears For Fears' "Songs From The Big Chair."** A big surprise. The duo's previous album, "The Hurting," had peaked at No. 73.

• **Bryan Adams' "Reckless."** Like Madonna and Collins, Adams was clearly headed for the top: His previous album, "Cuts Like A Knife," had reached No. 8.

• **Dire Straits' "Brothers In Arms."** This album marked a major comeback: Dire Straits' two previous releases had missed the top 40, and its last studio album, 1982's "Love Over Gold," had peaked at No. 19.

• **Heart's "Heart."** Another big comeback album. Heart's previous release, "Passionworks," had peaked at No. 39.

• **Barbra Streisand's "The Broadway Album."** Streisand has amassed so many No. 1 albums in her career that it's never a complete surprise when she reaches the top. Still, her previous album, "Emotion," was her lowest-charting studio album in 15 years, peaking at No. 19.

• **Sade's "Promise."** Sade's previous release, "Diamond Life," had hit the top five, so the No. 1 success of this followup was not unexpected.

• **Mr. Mister's "Welcome To The Real World."** It's a toss-up as to which is more astonishing: James Brown's No. 4 pop hit in 1986 or this followup to a No. 170 album going all the way to No. 1.

• **Whitney Houston's "Whitney Houston."** Even Clive Davis couldn't have expected this album to do as well as it has. It's the first album by a female vocalist to log four weeks at No. 1 since Kim Carnes' "Mistaken Identity" five years ago. And that album yielded just one No. 1 hit. Houston has already had two.

TO OUR READERS

Several changes in this week's Billboard are designed to better serve the needs of our readers. Because the heart of the entertainment industry is talent, we have moved the various artist-related columns and sections—Talent, Black and Country—toward the front of Billboard. The retail and video sections remain grouped together at the middle of the magazine, while the International pages are now massed together near Hits of the World.

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ships this week.



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The message behind the Chart.

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The Dream Of The Blue Turtles: Sting	Reckless: Bryan Adams
Be Yourself Tonight: Eurythmics	Born In The USA: Bruce Springsteen
Go West	U2 Portfolio
Alchemy - Dire Straits Live	Greatest Hits Volume I And Volume II: Billy Joel
No Jacket Required: Phil Collins	Love Over Gold: Dire Straits
The Best Of Spandau Ballet	Face Value: Phil Collins
Private Dancer: Tina Turner	Boys And Girls: Bryan Ferry

TOP 75 SINGLES

1	6	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING Billy Ocean	MUSIC SALES Epic (TIA) 114
2	1	THE SUN ALWAYS SHINES ON TV A-ha	MUSIC SALES W8846(T)
3	4	BORDERLINE Madonna	MUSIC SALES Sire W 9260(T)
4	2	ONLY LOVE Nana Mouskouri	MUSIC SALES Carrere/Carrere 376 (AT)/Philips PR 38
5	3	WALK OF LIFE Dire Straits	MUSIC SALES Ferdinand/Phonogram DSTR 12(12)
6	10	SYSTEM ADDICT Five Star	MUSIC SALES Ten/RCA PB 40515 (12) -PT 40516
7	12	THE PHANTOM OF THE OPERA Sarah Brightman & Steve Marley	MUSIC SALES Hydra/Phonogram 400
8	19	LIVING IN AMERICA James Brown	MUSIC SALES Scotti Brothers (TIA) 6701
9	8	SUSPICIOUS MINDS Fine Young Cannibals	MUSIC SALES London LON(X) 82
10	17	SANCTIFY YOURSELF Simple Minds	MUSIC SALES Virgin SM 1(12)
11	5	BROKEN WINGS Mr. Mister	MUSIC SALES RCA PB 49945 (12) -PT 49946
12	15	LA VIE EN ROSE/PULL UP TO THE BUMPER Grace Jones	MUSIC SALES Island (12)HS 240
13	9	SATURDAY LOVE Cherelle With Alexander O'Neal	MUSIC SALES Talu (TIA) 6829
14	34	THE CAPTAIN OF HER HEART Double	MUSIC SALES Onyx/Phonogram 1775
15	11	YOU LITTLE THIEF Feargal Sharkey	MUSIC SALES Virgin VS 840 (12)
16	22	LIFE'S WHAT YOU MAKE IT Talk Talk	MUSIC SALES EMI (12)EMI 5540
17	14	IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics	MUSIC SALES Epic (TIA) 6761
18	NEW	ELOISE Danned	MUSIC SALES MCA GRIM(T) 4
19	23	HOW WILL I KNOW Whitney Houston	MUSIC SALES A&M AM(Y) 292
20	37	RISE Public Image Ltd	MUSIC SALES Label/Virgin VS 841(12)
21	29	SHOT IN THE DARK Ozzy Osbourne	MUSIC SALES Epic (TIA) 6859
22	13	ALICE, I WANT YOU JUST FOR ME! Full Force	MUSIC SALES A&M AM(Y) 292
23	7	WEST END GIRLS Pet Shop Boys	MUSIC SALES Sire W 8848(T)
24	30	IF I RULED THE WORLD Kurtis Blow	MUSIC SALES Polygram (12)PI 26
25	25	IMAGINATION Belouis Some	MUSIC SALES Epic (TIA) 6859 (12)R 1986
26	20	IN A LIFETIME Clannad/Additional vocals Bono	MUSIC SALES RCA PB 49945 (12) -PT 49946
27	32	MY MAGIC MAN Rochelle	MUSIC SALES Warner Brothers W 8838(T)
28	16	HIT THAT PERFECT BEAT Bronski Beat	MUSIC SALES Forbidden Fruit/London BITE(X) 6
29	18	WHO'S ZOOMIN' WHO? Aretha Franklin	MUSIC SALES Arista ARIST 1127633
30	70	BURNING HEART Survivor	MUSIC SALES Scotti Brothers A6708 (12) -TX 6708
31	44	CHAIN REACTION Diana Ross	MUSIC SALES Capitol (12)CL 386
32	35	IF YOU'RE READY (COME GO WITH ME) Ruby Turner featuring Jonathan Butler	MUSIC SALES Dive/Phonogram 109
33	39	DON'T LET ME BE MISUNDERSTOOD The Costello Show Featuring Confetti	MUSIC SALES F Beat ZB 40555 (12)Z 40556
34	56	STARTING TOGETHER Su Pollard	MUSIC SALES Rainbow RBR 4
35	53	DON'T WASTE MY TIME Paul Hardcastle	MUSIC SALES Chrysalis PAUL(X) 1
36	42	RADIO AFRICA Latin Quarter	MUSIC SALES Rockin' Horse/Arista RHIT 102
37	40	THE PROMISE Arcadia	MUSIC SALES Parlophone (12)NSR 2
38	26	LEAVING ME NOW (RE-MIX) Level 42	MUSIC SALES Polydor POSP(X) 776
39	NEW	TURNING AWAY Shakin' Stevens	MUSIC SALES Epic (TIA) 6819
40	21	RUSSIANS Sting	MUSIC SALES A&M AM(Y) 292
41	43	ONCE DANCE WON'T DO Audrey Hall	MUSIC SALES German DG(T) 7
42	27	SPIRIT OF 76 The Alarm	MUSIC SALES RCA IRM(T) 109
43	24	GIRLIE GIRLIE Sophia George	MUSIC SALES Winner WIN(T) 01
44	28	SAVING ALL MY LOVE FOR YOU Whitney Houston	MUSIC SALES Arista ARIST 1121640
45	NEW	AND SHE WAS Talking Heads	MUSIC SALES EMI (12)EMI 5543
46	NEW	WASTELANDS Midge Ure	MUSIC SALES Chrysalis URE(X) 3
47	59	SIDEWALK TALK Jellybean	MUSIC SALES EMI America (12)EA 210
48	NEW	I'M NOT GONNA LET YOU Colonel Abrams	MUSIC SALES MCA MCA(T) 101
49	51	SWEETEST GIRL Madness	MUSIC SALES Polygram JAZZ 8(12)
50	58	BABY LOVE Regina Funkin'	MUSIC SALES ZMARV 011
51	46	HOLD ME Teddy Pendergrass with Whitney Houston	MUSIC SALES Asylum EKR 32(T)
52	NEW	PAIN Betty Wright	MUSIC SALES Columbia/CBS Sals COOL(X) 117
53	41	FUNKY SENSATION Ladies Choice	MUSIC SALES Sure Delight SDI(T) 01
54	72	SMALL TOWN John Cougar Mellencamp	MUSIC SALES JCM(X) 5
55	36	SEPARATE LIVES Phil Collins and Marilyn Martin	MUSIC SALES Virgin VS 818(12)
56	33	SHAKE YOUR FOUNDATIONS AC/DC	MUSIC SALES Atlantic (12)AT 101
57	54	I CAN'T WAIT Steve Nicks	MUSIC SALES Capitol (12)R 6110
58	31	RING OF ICE Jennifer Rush	MUSIC SALES CBS S 4765(12) -TX 4745
59	52	NEW YORK EYES Nicole with Timmy Thomas	MUSIC SALES Portrait A 6805 (12) -TX 6805
60	48	GIRLS ARE MORE FUN Ray Parker Jr	MUSIC SALES Arista ARIST 1121641
61	47	DRESS YOU UP Madonna	MUSIC SALES Sire W 8848(T)
62	68	CUT ME DOWN (REMIX) Lloyd Cole And The Commotions	MUSIC SALES Polygram (12)PI 26
63	64	MY GUY, MY GIRL Amir Stewart & Deon Estus	MUSIC SALES Sedition/PRT EDIT(L) 3310
64	71	ONE NATION Masquerade	MUSIC SALES Streetwave (M)KXAN 59
65	NEW	YEARS LATER Caclius World News	MUSIC SALES MCA MCA(T) 1024
66	NEW	JOHNNY JOHNNY Prefab Sprout	MUSIC SALES Kitchenware/Phonogram (X) 24
67	NEW	SARA Starship	MUSIC SALES RCA FB 49893 (12) -FT 49894
68	57	IT DOESN'T REALLY MATTER Zapp	MUSIC SALES Warner Brothers W8879(T)
69	NEW	SMOKIN' IN THE BOYS ROOM/HOME SWEET HOME Molley Crue	MUSIC SALES Elektra EKR 33(T)
70	50	WRAP HER UP Elton John	MUSIC SALES Rocket/Phonogram EJS 10(12)
71	NEW	UNCHAINED MELODY Leo Sayer	MUSIC SALES Chrysalis LEO(X) 3
72	45	WALKING IN THE AIR Aled Jones	MUSIC SALES EMI (12)IALED 1
73	49	I'M YOUR MAN Wham!	MUSIC SALES Epic (TIA) 6716
74	NEW	ON THE TRAIL The Prime Movers	MUSIC SALES Island (12)IS 263
75	RE	POWER OF LOVE Huey Lewis and The News	MUSIC SALES Polygram (X) 1

MUSIC WEEK CHART FOR WEEK-ENDING FEBRUARY 8

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'Umbilical To The World'

MUSIC RADIO MUST NOT ABANDON NEWS

BY BEN HOBERMAN

Throughout the history of radio, stations have been faced with the challenge of how much non-music fare to include in the on-air mix. Radio has always been a blend of entertainment and information, and the combination of the two has adapted over the years to changing tastes, values, and market conditions.

Today there is great concern that local radio news coverage is diminishing. The fear is that *much more music* may come to mean *much less news*. And fueling the fear is a recent study issued by the Radio and Television News Directors Assn., which indicates that a slow erosion of news and public affairs programming may already be occurring among America's radio stations.

Although there has been much debate over the significance of the RTNDA study, the fact is that radio stations today—music and non-music alike—are feeling tremendous pressure to reduce costs and become more efficient. Local news often becomes a prime target for budget cutting.

Although we may bemoan a reduction in local news coverage, there are certain economic realities that force station managers and programmers to take a hard look at their news operations.

Never has radio been more fractionalized and specialized. The days of the giant, all-purpose, all-serving radio station are going the way of the vacuum tube. Stations home in on specific demographics and audiences, serving targeted needs and lifestyles.

For music stations that means music, personalities, and information geared not to the entire audience pie but just to a slice.

News is being interpreted in its

broadest context: major stories, events, show business items, traffic, weather, fashion, health, and features on coping with today's complex way of life. Music stations have found that to attract and keep an audience, the news must be presented in a way that is in harmony with the station format and is relatable to the station's target audience.

The audience, for its part, has

make their selections every hour, every minute, and every second of the day. Studies consistently show that the average American has three or four stations at most that he turns to on a regular basis.

In a sense, then, the audience has become the programmer. You want news, tune to an all-news station. You want more general information, tune to an all-talk station. You want music, tune to the sta-

news staff and extensive news coverage as frills that are not necessary and that are not adding to success and profitability.

In fact, some stations have been turning to networks as a less costly way of maintaining a news presence. But network news in no way should be construed as a substitute for local coverage. Furthermore, music stations must realize that any attempt to abandon local news responsibilities will, in the end, damage the station.

Abandoning local news is a form of radio suicide. Take away news and all a music station becomes is a mobile jukebox. Radio news is our invisible umbilical to the world, be it our hometown, Washington, or Nicaragua.

There is an implied commitment on the part of a radio station that, regardless of format, it will keep listeners in touch with the outside world.

Despite financial and competitive pressures, radio stations must maintain links with local news. News provides a special bond to the community. If the audience cannot rely on its radio station to keep in touch with local happenings, it will turn to other stations or to other news sources.

People may not want news all the time, or even much of the time, but they want to know that their station—even if it has a music format—will keep them abreast of any major local developments.

Music stations may succumb to competitive and financial pressures and reduce their coverage and the size of their news staffs. This may be unavoidable. But the commitment to local news must be maintained.

Radio news must continue to be a part of every station's program menu. Much more music must never come to mean no more news.



Ben Hoberman is a former president of ABC Radio.

'Take away news and all a station becomes is a mobile jukebox'

learned to live in an environment of choice. Cable, broadcast television, movies, VCRs, CDs, LPs, magazines, and newspapers are constantly competing, along with radio, for an individual's finite amount of leisure time. Coupled with this is the extraordinary number of radio stations vying for listener attention.

Radio today is a symphony of diversity. Close your eyes and listen. What do you hear? A network newscast, album-oriented rock, top 40, classical music, easy listening, a telephone/talk psychologist, a popular entertainer being interviewed, crazed DJs with more energy and vitality at 6 in the morning than seems humanly possible.

Radio is *choice*, and listeners

tion with the music and personalities that appeal to your taste.

In addition to specialization, fractionalization, and increased competition, radio stations are also feeling pressure from the hot market for radio properties. Many stations are being sold at record prices to entrepreneurs who have financed their acquisitions from banks and/or venture capitalists.

These financial sources will have to be repaid—with interest—not too far down the road. With a huge debt hanging over their heads, the new entrepreneurs may have no alternative but to make drastic cuts in their station operations.

So it's not unlikely that a music station may look upon a large local

Letters to the Editor

PLUGGING INFIDELITY

"Saving All My Love For You," "Part-Time Lover," and "Secret Lover" are all recent crossover hits. Lyrically, these songs practically condone marital infidelity, treating it as commonplace. In my opinion, these songs should be banned, not the Ozzy Osbourne nonsense that most kids laugh at as they sing along.

I don't consider myself a prude or a bigot. But I don't want my kids thinking that cheating on one's spouse is fine because the songs they listen to say so.

Charles Vanchcier
Melville, N.Y.

a very suggestive dance, although George might be offended by the fact that the two kiss.

For better examples of black women as "playful, sexual exotics," I suggest George check out videos by Prince, Cameo, and other top black acts. And what about album art like the cover of the Melisa Morgan debut LP?

It will be a sad day when Mick Jagger stops performing black music and dancing with black women out of fear of criticism by paranoids like Nelson George.

Ken Clark
Queens, N.Y.

KNEE-JERK RACISM

So Nelson "Apartheid" George finds the Rolling Stones' "Harlem Shuffle" offensive (Billboard, March 15). I challenge him to be specific. I can't help but think he's having a knee-jerk reaction to past offenses by Mick Jagger and animator Ralph Bakshi.

George accuses Jagger of treating blacks as "playful, sexual exotics," but in the video Jagger merely dances with the lead female. It's not

TIMING IS EVERYTHING

I have a gripe about the singles released from the platinum Luther Vandross album, "The Night I Fell In Love."

How could "If Only For One Night" be issued as a fourth single from that album? Just one listen should have signalled that it should have been released as the first or second single. When the LP came out "If Only" was the cut that urban, black, and AC formats jumped on.

I agree 100% with Paul Grein (Chart Beat, March 8), who credited Whitney Houston's success not only to her talent, but also to the fact that the right singles were released at the right time. Timing is everything!

Wade Campbell
Jamaica, N.Y.

BUYER BEWARE

As a record buyer, I would like to know why the industry is playing Russian Roulette with the 12-inch market.

The reason many of us became addicted to these larger, more expensive disks is that they offered us extended versions of our favorite hits, or unique remixes. How disappointing then to bring a new 12-inch home, only to find it's simply the "single version" repackaged.

Recent examples include "Russians" by Sting, "A Good Heart" by Feargal Sharkey (both A&M), "R.O.C.K. In The U.S.A." by John Cougar Mellencamp (PolyGram), and "Wake Me Up Before You Go-Go" by Wham! (CBS).

In all cases the consumer is the immediate loser—but it is the indus-

try that loses ultimately. It has turned the 12-inch record business into a *buyer beware* proposition.

Chris Morgan
Orlando, Fla.

SETTING THE RECORD STRAIGHT

In your article on the mixture of AC and contemporary jazz (March 8), WLTT program director Bob Hughes describes his station as being one of the first to attempt the mix. He's wrong. KIFM has been doing just this since January 1984.

In fact, let me be so bold as to declare San Diego the leading contemporary jazz market in the U.S. It's heartening to know that other respected programmers have followed our lead.

Mark Zegan
KIFM98, San Diego

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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More Than 50 Shows Available

AOR Programmers Face Syndication Glut

BY DENIS McNAMARA

(The author is vice president of programming at WLIR Long Island, and album rock consultant for Billboard.)

NEW YORK Album rock programmers are finding the choices many and the on-air spaces few for the multitude of syndicated special programs being offered in the format.

More than 50 different shows are available to album rockers, and a slew of new ones are ready or on the way. Specials, including simulcasts with video outlets like HBO, Showtime, and MTV, are also offered regularly.

Why so many? According to Norm Pattiz, chairman of Westwood One Inc. and CEO of the Mutual Broadcasting System and Westwood One Radio Networks, "It's clear there is money to be made. We wouldn't put on a show unless it earns \$400,000 to \$500,000 in gross revenues on an annual basis, and that show would have to be fairly inexpensive to produce."

Pattiz, whose company is the largest radio syndicator in the country, says billing \$1 million and more in annual revenue for a show is common.

Most programs fall into three categories: concerts, interviews, and countdowns—with nostalgia music shows and comedy coming up fast on the outside. On-air lengths vary from 60 seconds to entire weekends.

With so much to choose from, programmers must be careful not to overindulge in specials. Lee Abrams, of Burkhart/Abrams/Douglas/Elliott & Associates Inc., advises clients to select shows that are "promotable."

Dave Brewer, director of programming for Jeff Pollack Communications, agrees that selectivity is the key. "We're looking for something we can't produce on a local level. We look for originality. There are so many shows doing the same thing. Robert Plant does a new album, and there's a deluge of Robert Plant shows."

Bob Kranes, music director/assistant PD at WBCN Boston, says,

"We use the ones we feel best serve our audience. Many shows are offered that we do ourselves. By doing them ourselves, we can localize."

"Sometimes it's really difficult to give up an hour of programming time when we know the featured artist will be available to us on a more personal situation."

But Cindy Tollin, operations manager for Global Satellite Network—which produces "Powercuts," "Rockline," and the forthcoming "Reelin' In The Years"—says such availability is limited. "The top 10 markets may get things like that,"

'Concert things are the best'

she says, "but otherwise stations get it from us first."

A nationally syndicated show can often give the impression it was locally produced. For Rob Barnett, who programs KZEW Dallas, this can make the difference.

"Many of the shows are successful for image but not for ratings," Barnett says. "I'm trying some new things based on the fact we can customize the shows. I learned to do this when I programmed WAAF Worcester, Mass. We'd put our own jocks in the shows as hosts."

Barnett is continuing this post-production technique successfully at KZEW. "In most cases," he explains, "it's taking the syndicated personality off and editing our personality in. My syndicators didn't like it at first, but they've learned to accept it."

Syndicated program producers, knowing the value of localizing shows for stations, offer additional programming aids.

"We want the program to be ideally suited to the station," says Don Eberle, president of Radio International, which produces the British-based "Rock Over London." "We encourage the station to personalize as much as possible. We also offer personalized IDs."

Tollin says Global supplements the localized host IDs with theme music, so that stations can pre-produce their own segments for shows.

Pattiz says Westwood One takes this element even further: "One of the things we've done is co-promote concert tours." Last year, Westwood One tied in with Foreigner and Rick Springfield. This year the company will do the same with Stevie Nicks.

The most valued syndicated programs for album radio continue to be concerts—though their importance may be diminishing.

"The concert things are about the best, because they are music-oriented," says 91X (XTRA) San Diego PD Mad Max. Ted Utz, operations manager of WMMR Philadelphia, says, "I like radio concerts an awful lot, especially classic concerts." He cites Yes in 1973, Elton John in 1975, Genesis in 1980, and U2 in 1982 as "shows that we want to play."

But Frank Cody, director of programming for NBC's Source network, says there is, "a glut of radio concerts. I don't think there are that many acts that can justify an hour or even a half-hour."

Bob Meyrowitz, president of DIR—which pioneered syndicated concerts in the early '70s—says a loss of artist exclusivity has had a negative effect. "It's no longer a main thrust to have Jefferson Starship in concert when it is so available. In 1971, having the Who was an event."

Meyrowitz's complaint extends to the many artist interview shows being offered. "Who cares after a while? When it was Mick Jagger exclusively, everyone was excited. When it's Julian Lennon everywhere, I think it's a mistake. It's a mistake to do everyone's show."

"I think an artist who is discerning should do one interview," Meyrowitz continues. "I'm bored

(Continued on page 12)

Mo. DJs To Gov: 'Make My Day'

NEW YORK Missouri air talents will stand up and be counted April 25, when Gov. John Ashcroft will proclaim the date official Disc Jockey Day. "Just a couple of days ago it was national buzzard day," says KDMO/KRGK Carthage air talent Dave Keiser, who launched a letter-writing campaign last year to the powers that be. "Why not DJs?"

On the 25th, Keiser will visit the governor's office to witness the signing of the official proclamation, then it's on to the Missouri Broadcasters Assn. headquarters for a more casual celebration.

"I know it seems a little weird... like I'm patting my own back," says the 26-year-old Keiser. "But really, this is me as a person thanking jocks for inspiring me to do more than just enjoy listening to the radio. I think it's the greatest profession in the world."

A prolific letter writer, Keiser says he's giving serious thought to campaigning for a national DJ day. Those interested in jumping on this bandwagon should call Keiser at (417) 781-3787.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"We've been here 19 years," says WRNO New Orleans program director Michael Costello. "Back then, if you were an FM you had two choices: beautiful music and underground." Having taken the latter course in 1967, WRNO remains true to its rock'n'roll heritage even in its top 40 clothes. As such, Costello's first pick is ZZ Top's "Rough Boy" (Warner Bros.), a ballad that he calls "interesting and refreshing." From similar ranks, the PD selects Van Halen's "Could This Be Love" (Warner Bros.). "I was a bit surprised by the positive response on this," he says. "Judging from listener calls, you'd think this was 'Hey, Jude!'" Meanwhile, Costello calls the Rolling Stones' "Harlem Shuffle" (Columbia) a "disappointment." He adds, "For the \$23 million [CBS paid to get the act], you'd think they'd get more than a remake of an oldie... especially when the oldie was better." Nonetheless, the song is getting heavy WRNO rotation due to requests. But Costello notes that since he added Van Halen and the Stones at the same time, the former has been getting eight times as many requests as the latter.

AOR

"It's sort of the second Australian invasion," says WAAF Worcester/Boston music director Russ Mottla of Mental As Anything's return. The Down Under act is looking to get back on top with "Live It Up" (Columbia), which Mottla calls a "consummate 1986 AOR song because it walks a perfect line between CHR and AOR. It's a top five request for us," he reports, "and we're starting to see sales on it." Austria appears to be on the warpath too, as the country's Opus invades WAAF with "Live Is Life" (Mercury). "It's the first time that I know of for a brand new, unknown band to debut with a live track," Mottla reports. "It's kind of a German beer-drinking song... a real reaction tune along the lines of Bob Seger." From "one of the few AOR staples we have today," Mottla says the Alarm's "Spirit Of '76" (IRS) is a pure AOR track. The song details the British youth movement in that year, and Mottla says its anthemic quality makes it a playlist pick. Meanwhile, Mottla is manning a personal campaign to get Epic to release Face To Face's "Walk Into The Fire" as a single. "It's a good rock song," he notes, "but it also has unlimited CHR potential." Finally, Mottla points to the Cult's "She's So Sanctuary" (Sire), a single with "that real 1985 guitar orientation."

COUNTRY

At the Academy of Country Music's station of the year, WAMZ Louisville, PD/MD/afternoon man Coyote Calhoun puts Dwight Yoakam's "Honky Tonk Man" (Warner Bros.) on the top of his picks list, even though he says he was pretty indifferent about the song when he first heard it. On the basis of its progress in other markets, Calhoun added it three weeks ago, and he now says the traditional track is the "hottest song among our active listeners." According to Calhoun, Louisville is "the best of both worlds" when it comes to audience acceptance for all forms of music. Because of that, the PD made an immediate add of the Charlie Daniels Band's "Drinkin' My Baby Goodbye" (Epic). Calhoun had no doubts about adding the country rocker's latest, as his previous single, "Still Hurt Me," was "just an excellent record here." Along more predictable lines, the man of many hats points to the Forster Sisters' "Mama's Never Seen Those Eyes" (Warner Bros.). "After one day on air, it became a top 10 request," Calhoun reports. "What can I say? It's just a smash." Calhoun has a similar string of superlatives for Juice Newton's "Old Flame" (RCA). "Every time I hear this, my heart beats a million times faster," he says. **KIM FREEMAN**

...newslines...

BOB NEIL is appointed program consultant for Katz Broadcasting's stations. Currently the operations manager for Katz's WYAY-FM Atlanta, Neil joined the firm three years ago as program director for its WYYY Syracuse, N.Y., outlet.

GROUP W RADIO reached an agreement to purchase KEZW Denver from Republic Media Corp., pending FCC approval. When the transaction goes through, KEZW will serve as AM counterpart to Group W's KOSI Denver.

KGRI-AM-FM Grand Island, Neb., has been bought by Harris Enterprises Inc. for \$3,000,000. The seller is Grand Island Broadcasting. The deal was handled by the Bronxville, N.Y.-based Mahlman brokerage firm.

FAIRWEST of La Jolla, Calif., appoints Reid Reker vice president of programming for the group. He has worked with FairWest principals George and Reg Johns for the past five years in various capacities.

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

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

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

Syndicators Battle For PDs' Attention

NEW YORK For syndicators with a new or unusual show to sell, catching a programmer's ear can be next to impossible.

"If you can't guarantee me an additional five share points to what I already have," says WMMR's Ted Utz, "don't bother calling."

"When the event is big," says WBCN's Bob Kranes, "it's worthwhile clearing the time, even if it's expensive." He adds that sometimes syndicators are in such a hurry to guarantee the station's commitment, "They often don't know how many spots are in the show."

Denny Somach, president and owner of Denny Somach Productions, which has produced programs for DIR, The Source, and Westwood One, says the key for syndicators is "to offer a show that will draw a bigger audience. Then their sales department can get premium dollars."

Stations' profits on special programs can be enormous, according to Somach, who says 95% of the stations running last year's 30-hour "Fourth Of July Rock Of Your Life" special "cleaned up big" moneywise. The Source-offered special was carried by 210 stations. NBC's Frank Cody says the program will be updated and featured again this summer.

Global Satellite Network's Cindy Tollin says Global's reputation is helping gain programmers' attention for "Reelin' In The Years," a new three-hour '60s program. "At least they are
(Continued on page 10)

AOR PROGRAMMERS

(Continued from preceding page)

with the overkill. It's not creative." He hints that his company is working on something "which will once again be exclusive and beneficial to a radio station."

At NBC's Source, Cody says adjustments have been made. "We used to do longer shows. There aren't enough superstars to justify two hours." His "Profile '86" series has been produced in "tighter" 90-minute installments. In addition, Cody says, his programs use Compact Discs whenever possible because "our stations can promote the better quality."

Of all the shows offered to rock radio, the only one that seems to succeed without music or comedy is "Sexually Speaking," hosted by Dr. Ruth Westheimer. "The show works on AOR," says Cody, "because it's outrageous."

An unusual show that succeeds on a musical level is MJI Broadcasting's "Metalshop." "Our philosophy," says MJI GM Julie Talbott, "is you have to have a hit radio show with a unique format, and there is no other nationally syndicated heavy metal show."

License Case: WLIR's Road Gets Rockier

NEW YORK The saga surrounding progressive rocker WLIR Garden City, Long Island, took a new turn last week when the FCC asked the District of Columbia Circuit Court of Appeals to remand the case concerning the station's interim license.

The Long Island Radio Co. was granted an interim license to operate on WLIR's frequency last year (Billboard, Dec. 28), and an initial permanent license was awarded to Spectron Broadcasting earlier this month (Billboard, March 15).

Meanwhile, Phoenix Media continues to run WLIR on a Special Temporary Authority permit from the FCC. When LIRC was awarded the interim license, Phoenix asked the FCC to ask the court for a remand on that decision. That's where the new turn comes in.

The remand was requested to allow the FCC to address a question of "apparent decisional significance," the filing states. In its appeal, Phoenix pointed out that LIRC president Stephen LeBow is also vice president and a non-voting stockholder of Global Broadcasting Group, the interim operator of WNWK, a time-brokered FM outlet in Newark, N.J. Phoenix contends that LeBow is involved with WNWK's operations and WNWK's signal would overlap with LIRC's proposed operations.

"These allegations were never contested [by LIRC]," says FCC counsel David Silberman. During the next month, the FCC will be considering whether LeBow's involvement with WNWK will represent a violation of its rules prohibiting direct or indirect ownership, operation or control of FM stations with overlapping signals.

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- WINZ-FM MIAMI
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- KKMQ-FM HOUSTON
- KTKS-FM DALLAS
- KWK-FM ST. LOUIS
- KSDO-FM SAN DIEGO
- KZZC-FM KANSAS CITY

Hee
Hee
Hee!

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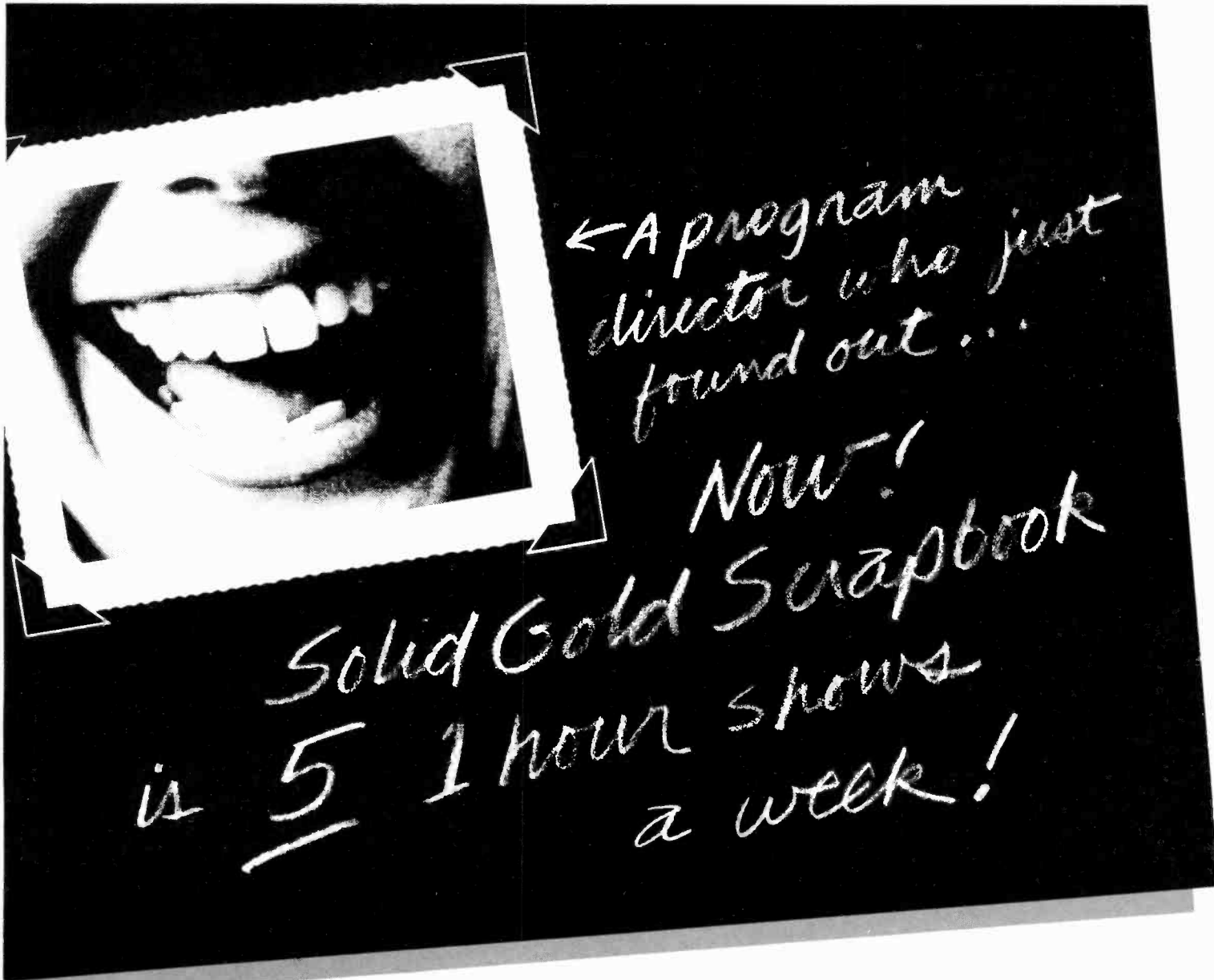
SYNDICATORS BATTLE

(Continued from page 12)

taking the time to listen to the demo," she says.

Notes DIR's Bob Meyrowitz: "What has happened to AOR programmers is that they are far less sure of themselves than they used to be. They used to be much more sure about what music is AOR. PDs used to not be so afraid. Now, they have to protect their No. 1 rating status."

"Eleven years ago, when I started," says Westwood One's Norm Patiz, "the toughest part was getting advertisers to put up money. Now, the toughest part is to get radio to carry the program. Dealing with AOR programmers today is very much like top 40 was 10 years ago because AOR is now very structured."

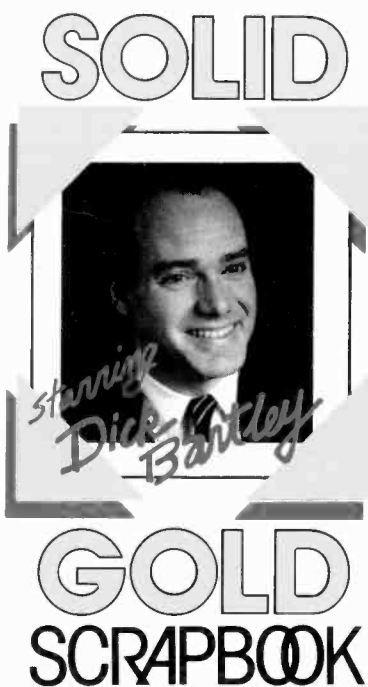


Back in March, 1984 we launched "Solid Gold Scrapbook" with Dick Bartley, as a spin-off of Bartley's top-rated live oldies show. "Solid Gold Saturday Night." And you've been telling us the same thing ever since:

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Naturally we're thrilled with "Solid Gold Scrapbook's" success. But we were concerned that so many people seemed hungry for more of Scrapbook's stars, headlines and hits of the 60's and 70's.

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Here's programming no single station has the time, resources and budget to produce. Programming that earns the name solid gold in more ways than one.

"Solid Gold Scrapbook." Now it's five days a week. You told us your listeners wanted more. We just wanted you to know we're listening.

"Solid Gold Scrapbook" is fed to stations, in stereo, via satellite or disc.

For station clearance information call (212) 575-6142.

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

Z-100 DE-LISTED

(Continued from page 1)

day. You've got 11,000 people living there and you all listen 24 hours a day."

Z-100 program director Scott Shannon, leader of the "Z-Morning Zoo," is the outlet's key morning personality. Arbitron, however, did not tie his name to the comments.

Rhody Bosley, Arbitron's vice president/sales and marketing, says the de-listing is "probably" the first such penalty delivered in a top 10 market.

The penalty followed a complaint by fall Arbitron leader WPLJ, which supplied the ratings company with Z-100 airchecks the Capital Cities/ABC outlet believed to be in violation of Arbitron rules. Arbitron president Rick Aurichio announced his decision Tuesday (18), and said a notification letter was to be sent to Z-100 Wednesday (19).

Given the fact that WPLJ topped Z-100 for the first time in the fall book, Z-100's de-listing would be distressing to those anxious for the winter outcome of a long-standing battle between the two top 40 outlets.

Per the "de-listing," Z-100's numbers would not appear in the winter New York Metro book, nor in any of the market books for which Z-100 would normally qualify. Z-100's numbers would also be absent from the rolling Arbitrend results through May and AID (Arbitron Information on Demand) reports through the same period.

Shortly after the Jan. 9 start of the winter sweep, Z-100 began a "write it down" campaign which, in itself, "is legal," according to Arbitron's Nan Meyer. Meyer says the Feb. 6 message fell into the territory of "encouraging listeners to record anything other than actual listening," thus warranting the de-listing.

The Z-100 penalty came in the same week that members of Arbitron's Advisory Council expressed serious concern over the issue of ratings distortion.

According to Bosley, the council was "already on record as supporting our policies discouraging ratings distortion and encouraged us to pursue these cases actively." Bosley says some members of the council expressed concern that distortion activities were "becoming a trend."

"There is no question," says Bosley, "that Arbitron's role is to maintain credibility of the ratings. Regardless of what the intent was, we are not going to allow radio surveys to be taken as a joke... It does not feel good to take a good client and punish them."

The case was considered by Arbitron's Special Station Activities Committee. In 1985, the committee investigated 56 complaints concerning station attempts to get diary keepers to report distorted listening habits. Of those, five outlets were put "below the line," and one station, KELI Tulsa, was de-listed from the fall '85 book.

Getting placed "below the line" indicates to advertisers that the station "doesn't take the ratings very seriously," says Meyer. "That's what this is really all about." In this situation, a station's numbers still

(Continued on page 16)



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

SUN COUNTRY & WESTWOOD ONE
COOLER PRESENT RADIO NETWORKS

Stevie Nicks

ROCK A LITTLE TOUR '86

From the radio to the road: The Westwood One Radio Networks and Sun Country Cooler proudly announce the co-sponsorship of Stevie Nicks' 1986 U.S. Tour. With the kickoff concert set for Friday, April 11 in Houston, Texas, Westwood One will be on hand throughout providing unprecedented tour support, including special tour updates plus an hour-long music and interview profile of Stevie Nicks to be made available to radio stations on a city-by-city basis prior to each concert. As the only major broadcast medium to sponsor major rock tours, Westwood One brings together the elements needed to maximize and enhance national network media advertising — radio, advertisers and touring artists. For innovation and entertainment, it's Westwood One...and only!



"ZOUNDS! WHAT GREAT SOUNDS!"

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

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

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

performers appear throughout the show as well, spicing up the almost non-stop music with firsthand accounts of their lives and careers. And, to top it off, a special segment in every show is devoted to the music of the greatest of them all—
Frank Sinatra.

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

THE GREAT SOUNDS. Call United Stations Programming Network to-

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

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

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

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



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

Z-100 DE-LISTED

(Continued from page 14)

appear in the book, but are separated from the rest of the market with an asterisk referring to page 5B.

That page details special station activities, which can include using "a diary as proof of length of listening, or as an 'entry form' for a contest," Meyer says. Attempts to distort listening records fall into this category as well.

Z-100's absence from the winter book would not affect share results for other stations in the market, although rankings would be altered. "The survey will go on as usual," Meyer says.

In Arbitron's de-listing of KELL, Meyer says, the sample size for the Tulsa survey was doubled to ensure accurate reports for the remaining outlets. In the New York case, the winter sweep ends Wednesday (2), leaving no time to make sample adjustments after the Z-100 decision.

"It's not so much a victory for WPLJ," says that station's program director, Larry Berger. "It's a victory for doing the right thing—for following the rules."

While Meyer says the penalty was delivered as a result of comments on just one aircheck, Berger suggests that Z-100's transgressions were "not an isolated announcement." Normally, Berger says, "We don't make a habit of taping Z-100." Upon getting a tip about the rival station's campaign, he says, WPLJ began recording the station regularly and "managed to catch three or four" incidents of misconduct.

The de-listing will most likely have the biggest impact on Z-100's efforts to recruit time-buys from national advertisers who rely heavily on ratings for spot placement.

Daniel Flamborg of the Radio Advertising Bureau says it is "highly unlikely" that Z-100 will have any problems with its regular advertisers. "It's more a question of splitting hairs," he says. "It may hurt them incrementally . . . possibly eroding their share of buys" from national clients splitting their budgets among New York outlets.

Z-100, of course, retains its Birch Radio numbers. Birch senior vice president Bill Livek says that his company has not received any complaints concerning Z-100.

"Birch's collection vehicle is the telephone," he notes, "so the problem of distortion is not a factor here."

**HOME
VIDEO**

**Only one
publication
covers it all!**

BILLBOARD

POP SINGLES—10 Years Ago

1. **December 1963 (Oh What A Night)**, Four Seasons, WARNER BROS. CURB
2. **All By Myself**, Eric Carmen, ARISTA
3. **Dream Weaver**, Gary Wright, WARNER BROS.
4. **Take It To The Limit**, Eagles, ASYLUM
5. **Lonely Night (Angel Face)**, Captain & Tennille, A&M
6. **Love Machine Pt. 1**, Miracles, TAMLA
7. **Sweet Thing**, Rufus Featuring Chaka Khan, ABC
8. **Dream On**, Aerosmith, COLUMBIA
9. **Junk Food Junkie**, Larry Groce, WARNER BROS. CURB
10. **Disco Lady**, Johnny Taylor, COLUMBIA

POP SINGLES—20 Years Ago

1. **The Ballad Of The Green Berets**, S/Sgt. Barry Sadler, RCA VICTOR
2. **19th Nervous Breakdown**, Rolling Stones, LONDON
3. **Nowhere Man**, Beatles, CAPITOL
4. **These Boots Are Made For Walkin'**, Nancy Sinatra, REPRISÉ
5. **Homeward Bound**, Simon & Garfunkel, COLUMBIA
6. **Daydream, Lovin' Spoonful**, KAMA SUTRA
7. **California Dreamin'**, Mamas And Papas, DUNHILL
8. **(You're My) Soul And Inspiration**, Righteous Brothers, VERVE
9. **Elusive Butterfly**, Bob Lind, WORLD-PACIFIC
10. **Listen People**, Herman's Hermits, MGM

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

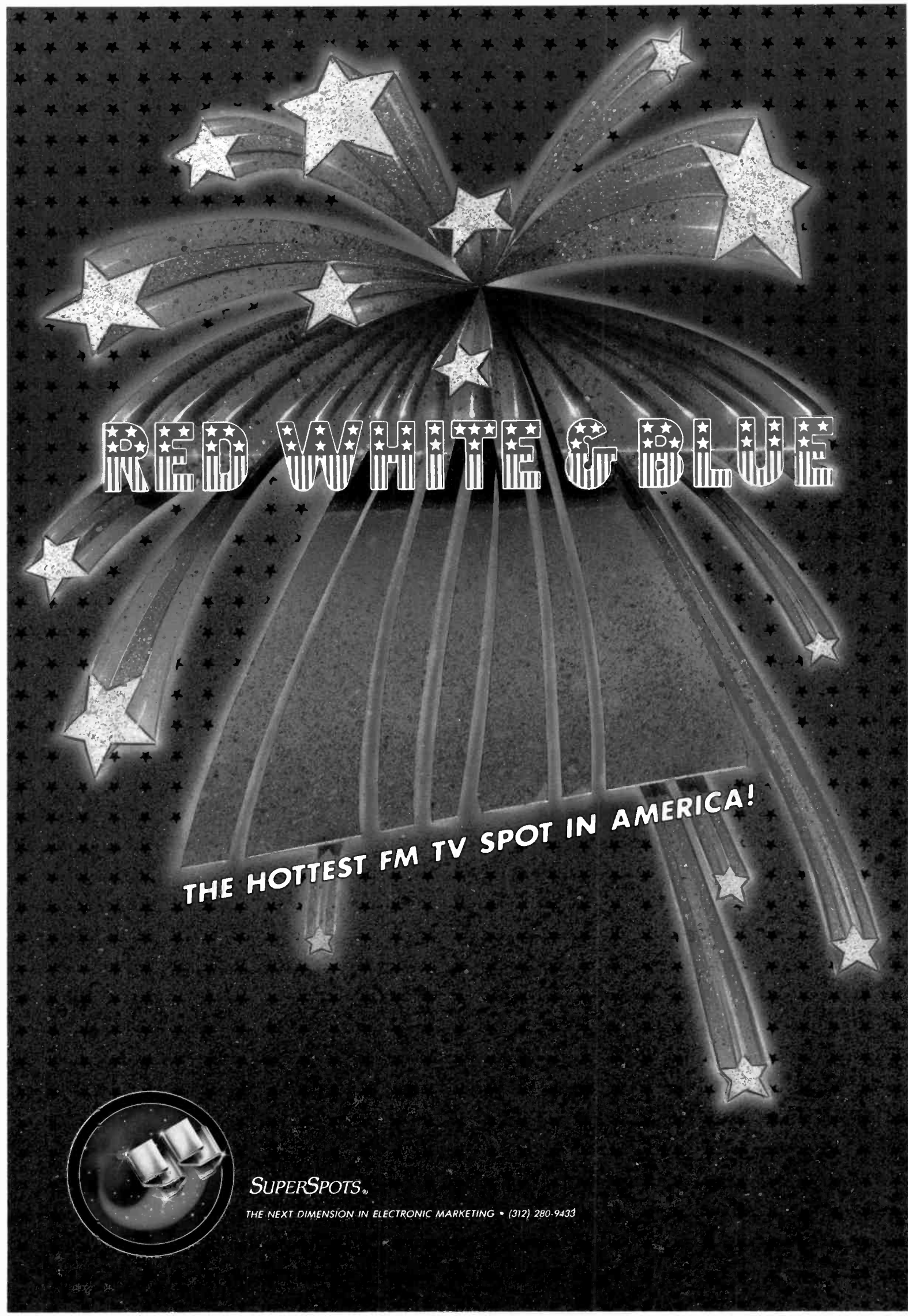
1. **Ballad Of The Green Berets**, S/Sgt. Barry Sadler, RCA VICTOR
2. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
3. **Going Places**, Herb Alpert's Tijuana Brass, A&M
4. **The Sound Of Music**, Soundtrack, RCA VICTOR
5. **Rubber Soul**, Beatles, CAPITOL
6. **The Best Of The Animals**, MGM
7. **Just Like Us!**, Paul Revere & the Raiders, COLUMBIA
8. **The Best Of Herman's Hermits**, MGM
9. **September Of My Years**, Frank Sinatra, REPRISÉ
10. **The Lonely Bull**, Herb Alpert & His Tijuana Brass, A&M

COUNTRY SINGLES—10 Years Ago

1. **Faster Horses (The Cowboy And The Poet)**, Tom T. Hall, MERCURY
2. **'Til The Rivers All Run Dry**, Don Williams, ABC DOT
3. **The Roots Of My Raising**, Merle Haggard, CAPITOL
4. **Remember Me (When The Candlelights Are Gleaming)**, Willie Nelson, COLUMBIA
5. **You'll Lose A Good Thing**, Freddy Fender, ABC DOT
6. **Broken Lady**, Larry Gatlin, MONUMENT
7. **If I Had It To Do It All Over Again (I'd Do It With You)**, Roy Clark, COLUMBIA
8. **Standing Room Only**, Barbara Mandrell, ABC DOT
9. **Motels And Memories**, T.G. Sheppard, MELODYLAND
10. **'Til I Can Make It On My Own**, Tammy Wynette, EPIC

SOUL SINGLES—10 Years Ago

1. **Disco Lady**, Johnny Taylor, COLUMBIA
2. **He's A Friend**, Eddie Kendricks, TAMLA
3. **Keep Holding On**, Temptations, GORDY
4. **New Orleans**, The Staple Singers, CURTOM
5. **Misty Blue**, Dorothy Moore, MALACO
6. **Boogie Fever**, Sylvers, CAPITOL
7. **Sweet Thing**, Rufus, ABC
8. **Daylight**, Bobby Womack, UNITED ARTISTS
9. **Sweet Love**, Commodores, MOTOWN
10. **Happy Music**, Blackbyrds, FANTASY



SUPERSPOTS.

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Promotions

EDDIE GOES CRAZY OVER D-DAYS

WSIX-FM Nashville (Country)
Contact: Duncan Stewart
 WSIX-AM-FM morning man 'Crazy' Eddie Edwards is billing himself as Edie these days. But, fear not, the big man is not prepping for a sex change. It's just that one of the 'D's' in his name has been stolen by a character upset over a selection in Edwards' "Week's Worst" series. The disgruntled character called in one day to say, "Roses are red, violets are blue, I'm gonna steal your 'D' so you won't be you."

According to program director Wayne Campbell, the 'D' was reported missing three weeks ago and listeners have since been tuned in for clues leading to its whereabouts. At last check, the 'D' was rumored to be superimposed upon another 'D' in a Music City bill-

board, store sign, etc. During the interim, WSIX-FM's jingles and morning show references have been changed to reflect Edwards' more feminine name.

Listeners are getting closer by the minute, especially after a mystery cruise was announced as the contest's grand prize. The cruise is one of those wherein passengers are treated to a staged murder and other crimes, says Campbell, which ties it into the mysterious case of the disappearing letter.

HOW MUCH WOULD you pay to get rid of your goat? Well, the citizens of Eugene, Ore., recently paid a collective sum of \$2,827 to get rid of a few goats, thanks to KUGN there. In a clever "Goat-A-Gram" fund-raiser for the Lane County Special Olympics, the station depos-

ited two goats at offices around town, requesting a \$15 fee (donation) to get the goats sent on to a new destination. Reportedly, Eugene's Mayor Brian Obie got two very unwanted deposits from a visiting goat, but otherwise the promotion went extremely well.

WNEW-FM New York may only be 18 years old, but the rocker is approaching the airing of its two-millionth song. On St. Patrick's Day, WNEW began broadcasting clues concerning a countdown.

During the next few weeks, listeners will be asked to predict which day and air shift WNEW's two-millionth song will air. Because a Porsche 911 Targa with \$1,000 inside is at stake, listeners will also be asked to give a song title and artist on this commemorative record. Also

(Continued on next page)



Stiff Competition. Ronald Reagan—as a cardboard cutout—cuts up staffers at KWIZ-AM-FM Santa Ana, Calif. Hamming it up are, from left, promotion director Patti Rosol-Cary, FM personalities Pat Tyler and Bob Cady, KWIZ-AM's G. Michael Sullivan, and AM music director Shari Lipman.

FOR INFORMATION ABOUT THE BAND:

JOURNEY OF THE LION PRODUCTIONS, INC.

P.O. BOX 6397

SILVER SPRING MD 20906



BEBO RECORDS DISTRIBUTION
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 Washington, DC 20015
 (301) 564-1295

ASHANTITE RECORDS & DISTRIBUTION
 5313 Georgia Avenue
 Washington, DC 20011

Photo: Bruce Harwood

Washington Roundup

BY BILL HOLLAND

SORRY, NOT OUR JOB . . . that's the FCC's new position regarding its long-standing rules prohibiting fraudulent billing, combination advertising rates (offered by radio/television combos), and network clipping (unauthorized editing). From now on, the Commission will refer such allegations to "the proper authorities" such as the Federal Trade Commission or the U.S. Attorney General. In legalese, the FCC, is deleting these rules because the practices are "de minimus to consumers and viewers."

TAKE A SEAT . . . The winners are official in the run-off election for National Assn. of Broadcasters' board of director seats. They are incumbent Ray Saadi, KTIB/KHOM-FM Houma, La., and newcomers Jeffrey Smulyan, Emmis Broadcasting Corp., Indianapolis, Ind.; Lowry Mays, Clea Channel Communications, San Antonio, Texas; and Ronald Sack of KNMQ Santa Fe, N.M.

MORE IS LESS, PART TWO . . . The Senate Commerce Committee, as planned, okayed legislation reducing the terms of FCC commissioners from seven to five years. It will not effect the terms of any present commissioners. New administration nominee Patricia Diaz Dennis, filling Henry Rivera's seat left vacant by his resignation last year, will have a term extended from its 1987 date to 1989. The bill, S.29179, was introduced by Sen. Barry Goldwater (R-Ariz.), and now goes to the full Senate for approval.

NAB'S AM IMPROVEMENT plans are full steam ahead. A May groundbreaking date is set for an experimental antenna project on

22 acres of countryside in Leesburg, Va. Two antenna designs will be tested, seeking to reduce interference between stations due to reduced skywave signals and beefed-up groundwave signals.

FULL COURT PRESS . . . Broadcasters hit Capitol Hill in force last week over a proposed item for the tax reform package now pending in the Senate Finance Committee. It was a suggestion from the Treasury Department that the deduction broadcasters now take for ad expenditures be decreased from the present 100% to 80%, with the remaining 20% to be amortized over the following five years. The plan never made it past the suggestion stage, however, because grassroots NAB members convinced committee members to nip it in the bud.



Tony Tops Grammy. Upset over the fact that Capitol artist Freddie Jackson, center, did not win a Grammy, WWDM Sumter, S.C., program director Tony Dean, right, presents him with a listener-signed scroll naming Jackson recipient of the prestigious "Tony D." award. On hand as a witness is Capitol's Dick Dawkins.

Featured Programming

ABC RADIO NETWORK launches its 12-show summer series, "Rock Stars," Monday (31) with a spotlight on John Cougar Mellencamp. The 90-minute features are hosted by well-known music journalist and author **Timothy White**. During the kick-off program, Mellencamp will discuss life from his small town of Seymour, Ind., and the future of rock'n'roll. An acoustic version of his hit "Small Town" is also expected.

ANOTHER COMEDY show enters the fray as **DIR Broadcasting**, New York, debuts the 90-second "Live From the Improvisation." The short feature is recorded live at the Hollywood club of the same name and will spotlight both established and newcomer comics. Among those scheduled to appear in April are Jerry Seinfeld, Richard Lewis, and Fritz Coleman.

Larry Harris of Bullet Management and the Performer's Workshop in Los Angeles is co-producing the show with DIR. Initial affiliates include **WXRK** New York, **KMET** Los Angeles, **WXRT** Chicago, and **WYSP** Philadelphia.

Speaking of comedy, DIR has put
(Continued on page 21)

PROMOTIONS

(Continued from preceding page)

up for grabs are hundreds of New York lottery tickets and a Tower Records shopping spree for runners-up.

HERE'S HOPING no traffic problems will be caused by distracted Grand Rapids drivers participating in **WCUZ's** "Mystery Billboard Contest." In a partnership with a local department store, **WCUZ** has posted 120 billboards, all but 10 are identical. They feature the mugs of morning men **Andy Rent** and **Dennis Sutton**. Entry forms and billboard maps are available at the department stores' various outlets. A Caribbean cruise is the bait here.

With all the male and female jocks who've bared their bodies in adult magazines lately, it's only appropriate that a print pin-up should appear on the radio. **WYSP** Philadelphia has picked up the idea by getting Penthouse 1986 pet, **Cody Carmack**, to appear on **Scruff Connors'** "Desperate And Dateless" morning segment. The lady is not only going on air, she'll be going on a date with one of **WYSP's** dateless desperadoes.

That mention of fine art forms makes a nice segue to **WKSS** Hartford, Conn., where the top 40 station recently staged the "Kiss FM Xerox Copy Art Competition." Morning man **Jerry Savage** hosted the office art contest, which drew 500 entries.

One hundred of the finest offerings were displayed at the Hartford Civic Center, where a panel of celebrity judges cast their votes. The winner received \$500 from, of course, the Xerox Corp.

KIM FREEMAN

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

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

ROCK CONNECTIONS

With Mike Harrison

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

With a music-intensive format, new and rare interviews, great historical flashbacks and the unique perspective of host **Mike Harrison** (**KMET-FM** Los Angeles, **WNEW-FM** New York, **Goodphone Communications**)—**ROCK CONNECTIONS** is your connection to listeners and advertisers this summer.

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

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



TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.		
	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL	TITLE
1	1	2	7		ROBERT PALMER ISLAND	ADDICTED TO LOVE
2	2	5	3		THE ROLLING STONES ROLLING STONES	HARLEM SHUFFLE
3	4	6	3		VAN HALEN WARNER BROS	WHY CAN'T THIS BE LOVE
4	5	8	3		BOB SEGER & SILVER BULLET BAND CAPITOL	AMERICAN STORM
5	3	4	5		JACKSON BROWNE ASYLUM	FOR AMERICA
6	10	15	6		THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	TUFF ENUFF
7	6	1	9		THE FIRM ATLANTIC	ALL THE KINGS HORSES
8	8	11	6		HONEYMOON SUITE WARNER BROS	FEEL IT AGAIN
9	17	—	2		JULIAN LENNON ATLANTIC	STICK AROUND
10	7	3	10		INXS ATLANTIC	WHAT YOU NEED
11	11	14	8		OZZY OSBOURNE CBS ASSOCIATED	SHOT IN THE DARK
12	21	30	11		ZZ TOP WARNER BROS	ROUGH BOY
13	16	20	4		JOE COCKER CAPITOL	SHELTER ME
14	9	9	7		BLUE OYSTER CULT COLUMBIA	DANCING IN THE RUINS
15	15	18	6		BRIAN SETZER EMI-AMERICA	THE KNIFE FEELS LIKE JUSTICE
16	12	12	9		MIKE & THE MECHANICS ATLANTIC	ALL I NEED IS A MIRACLE
17	25	43	3		PHIL COLLINS ATLANTIC	TAKE ME HOME
18	13	13	11		THE OUTFIELD COLUMBIA	YOUR LOVE
19	34	—	2		BOB SEGER & SILVER BULLET BAND CAPITOL	FORTUNATE SON
20	26	32	5		THE CALL ELEKTRA	I STILL BELIEVE
21	23	27	4		RUSH MERCURY	MYSTIC RHYTHMS
22	27	31	5		THE FIRM ATLANTIC	LIVE IN PEACE
23	14	7	10		PETER FRAMPTON ATLANTIC	LYING
24	28	28	5		DOKKEN ELEKTRA	IN MY DREAMS
25	19	16	7		ZZ TOP WARNER BROS	DELIRIOUS
26	32	38	3		TED NUGENT ATLANTIC	LITTLE MISS DANGEROUS
27	37	—	2		SIMPLE MINDS A&M	ALL THE THINGS SHE SAID
28	18	10	10		HEART CAPITOL	THESE DREAMS
29	29	29	7		THE ALARM I.R.S.	SPIRIT OF '76
30	20	17	21		JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
31	31	26	6		TALK TALK EMI-AMERICA	LIFE'S WHAT YOU MAKE IT
32	22	22	8		ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED	CALLING AMERICA
33	33	36	5		THE DEL FUEGOS SLASH/WARNER BROS	I STILL WANT YOU
34	NEW				DAVID BOWIE EMI-AMERICA	ABSOLUTE BEGINNERS
35	47	—	2		MR. MISTER RCA	IS IT LOVE
36	NEW				MARILLION CAPITOL	LADY NINA
37	24	19	7		JOHN COUGAR MELLENCAMP RIVA	UNDER THE BOARDWALK
38	30	25	8		MARILYN MARTIN ATLANTIC	NIGHT MOVES
39	NEW				JUDAS PRIEST COLUMBIA	LOCKED IN
40	NEW				GLEN BURTNICK A&M	LITTLE RED HOUSE
41	NEW				ELVIS COSTELLO COLUMBIA	DON'T LET ME BE MISUNDERSTOOD
42	42	37	4		THE DREAM ACADEMY WARNER BROS	THE EDGE OF FOREVER
43	43	45	4		BANGLES COLUMBIA	MANIC MONDAY
44	NEW				JACKSON BROWNE ASYLUM	LIVES IN THE BALANCE
45	35	35	11		JOHN COUGAR MELLENCAMP RIVA	MINUTES TO MEMORIES
46	46	46	18		STEVIE NICKS MODERN	I CAN'T WAIT
47	40	33	19		ZZ TOP WARNER BROS	STAGES
48	38	24	9		ROBERT TEPPER SCOTTI BROS	NO EASY WAY OUT
49	39	39	9		LOVERBOY COLUMBIA	THIS COULD BE THE NIGHT
50	36	21	11		THE ALAN PARSONS PROJECT ARISTA	STEREOTOMY

Radio



TOM DOOLEY is now hanging down his head at KZPS (Z92.5) (formerly KAFM) Dallas as the hit outlet's new morning man. Yes, that's *the* Tom Dooley and the folks at KZPS are completely chins-up about luring him away from top-rated KVIL Dallas. Station programming vice president **John Shomby** says Dooley's arrival is a beefing up for the outlet.

Glen Mitchell has left a local television outlet to produce Dooley's show, and TV sportscaster **Jerry Oher** will be offering an athletic angle on the morning show. The veteran's debut moves former morning man **Ryan West** to the afternoon shift, where he rides side-saddle with **Pete Thompson**.

DAVE OTTO leaves the sunny shores of KSDO-FM San Diego for the morning show at WHTT Boston. There, Otto allows music director **Chris Knight** to sleep in a bit before picking up the noon to 3 p.m. shift... Arriving in San Diego is **Andy Bickel**, who joins AC outlet **KLZZ** as program director. A 20-year broadcast veteran, Bickel hits the beach directly from the PD post at **WIBC-AM** Indianapolis.

LEVI BOOKER returns to **KJLH** Los Angeles to fill the morning shift he left several years ago. That gives former early airman **Steve Woods** more time to concentrate on his new program director duties. Woods had briefly manned middays, and one-time **KJLH** PD **Doug Gilmore** is now chairing that shift.

Meanwhile, Woods says the **Stevie Wonder**-owned outlet is continuing to position itself as the city's number one dance music source. Within that definition, the PD says **KJLH** is getting positive feedback for playing a variety of music. He attributes much of that to the addition of once-an-hour doses of contemporary jazz from **Stanley Jordan**, **Lee Ritenour** and others of that ilk.

GARY FRANKLIN was wearing green and a brand new job on St. Patrick's Day, when he took over the programming reins at **WJXQ-FM** Jackson, Miss. But Franklin is not as green as his garb for the day might indicate. He was PD at **WKPE-AM-FM** Cape Cod, and replaces **Bill Lindy** at the Jackson top 40 station... Over in Birmingham, Ala., **Rod Prahin** joins **WAPI-FM** as the pop source's program director. He was a midday man at **KTKS** Dallas and replaces **Mark St. John**, who recently graduated to **WAVA** Washington.

In other contemporary clips, **WNOK-FM** Columbia, S.C., plays

a game of musical chairs that puts **Leo Windham** in as PD and **Mark Plemmons** in as MD. Both have been with the outlet for a while. Windham replaces **Pete Hamlet**, who now concentrates fulltime on **WNOK** engineering concerns. Plemmons assumes the MD role from **Frank Fox**, who retains his air shift.

At AC formatted **KILE** Galveston, **Toby Dillon** gets a busy business card with PD/MD/morning man inscribed on it. Formerly the

Academy of Country Music Awards go to Eddie Edwards and WAMZ

outlet's afternoon driver, Dillon replaces **Russ Wristen**, who left. Succeeding Dillon in the afternoons is **Dr. Lynn Carter**, who graduates from part-time ranks... In Houston, classic rocker **KRBE-AM** promotes long-time employees. First, **Dave Mendez** is upped from assistant PD to PD. Then, promotions director **Karen Campbell** is elevated to director of operations.

Adult outlet, **KLOK-AM** San Francisco, promotes **Mark Lennartz** to operations manager. On board since the station's inception in 1984, Lennartz will continue his early-riser shift.

WALTER PINTO assumes the PD-ship at **WHYN** Springfield, an AC station owned by **R&R Broadcasting**. He joins the outlet after programming **WWYZ** Hartford, and several other posts.

Keeping in the AC field, **C.J. Hunter** is getting used to his role as PD for **WZLQ-FM** Tupelo, Miss. He's been with the outlet for two years and holds on to his morning show with partner and MD **Sam Reynolds**. Hunter steps in for radio-retiree **Robert Dorfman**, and Reynolds assumes the MD job vacated by **Mark Price**... Over in Jackson, **WJDX** ups **Jack Watkins** to music director, who says he was "just a regular DJ" before getting promoted. He replaces **Rich Allen**.

Russ Schell joins country outlet **WFMS** Indianapolis as program director. That's a segue from **WKJN** Baton Rouge, where he had held the same post before replacing the late **Herb Allen** at **WFMS**... Meanwhile country colleague **Walt Adams** moves up into the PD chair at **WGNA-FM** Albany, N.Y. It's a promotion for Adams, who replaces **Chris Warren**... In Oneon-

ta, N.Y., **WZOZ** ups **Dan Lagani** to program director. He's been with the station for close to two years and replaces **Ann Kolodziej**, who's taken on the evening shift at **WVOR** Rochester, N.Y.

KFKF-FM Kansas City beefs up its morning show with the addition of **Dennis Rooney** as news director and meteorologist **Bryan Busby**. Rooney was most recently with an advertising agency.

KYGO-FM Denver PD **Bob Call** and his wife **Lisa** just had their third to get ready with a new family member born last month... More congratulations are due to **WCOS-FM** Columbia, S.C., assistant MD **David Adair**, who is set to marry **Jenne Hille** at the country outlet Monday (31).

In Shreveport, La., urban-formatted **KOKA** has dropped most of its live fare for **Satellite Music Network's "Heart & Soul"** format. Program director **Gay Poppa Nutridge** continues his morning show live and local, however, and the Sunday Gospel programming continues intact... Meanwhile in Milwaukee, **WLUM** retrieves **Karen Sterling** from a brief stint at **WBMX** Chicago. She returns to top-rated urban as 7 p.m. to midnight talent.

ANOTHER SET of classic AM calls goes by the wayside as **KVEG** North Las Vegas becomes **KFMS-AM** and begins simulcasting the **KFMS-FM** modern country format. "It was very sad," says combo executive **Al Cohen** of the DJs who had to be let go with the transaction. "I remember when we were all wondering what to do with our FMs," Cohen says. "Now, it seems the story has come full circle." Cohen's FM is the market leader by a longshot, and he says the move to simulcasting ought to put "some life back into the AM."

KELLY RANDALL and **Dan Cooke**, former morning and then graveyard partners at **WZGO** Philadelphia, are resuming their alliance in paradise. Honolulu, that is, where the pair will return to **KKUA-AM**, where they worked before joining **WZGO** in 1983. Randall left the Philly pop station last week, while Cooke has a shorter flight from a brief stint at **KFMB-FM** San Diego... In another sunny spot, **Mark Moseley** joins **WCJX-FM** Miami as morning men. Yes, *men*. The comic impressionist is known for his Rodney Dangerfield, Eddie Murphy, and Ronald Reagan bits.

CONGRATULATIONS to **WSIX-AM-FM** Nashville morning man **Eddie Edwards** and **WAMZ** Louisville, Ky., for their just-announced Academy of Country Music designations. Edwards, who recently left **WMC** Memphis to replace a westbound **Gerry House**, was voted DJ of the year and **WAMZ** checks in as station of the year. Record label and independent promotion people plus various trade journalists arrived at this decision. The ACM Awards will be broadcast by **NBC-TV** on April 14, from **Knotts Berry Farm** in Los Angeles.

FEATURED PROGRAMMING

(Continued from page 19)

its support behind the Saturday (29) **Comic Relief** effort, a benefit for America's homeless hosted by Billy Crystal, Whoopi Goldberg, and Robin Williams. For its part, DIR will carry the radio simulcast of the HBO special, which begins at 9 p.m. EST. Throughout the three-hour presentation, DIR's coverage will include two disk jockey hosts to fill in the moments that don't apply to radio. Like HBO, DIR will broadcast a special 800 number for radio fans wishing to contribute.

Also new and noteworthy at DIR is **Janice Ginsberg**, who's come on board as producer of the forthcoming "Success In America" series. Hosted by **George Plimpton**, the one-hour show will take an in-depth look at leaders in American industry, entertainment, science, and sports. Before joining DIR, Ginsberg was a Billboard contributor, promotion director at WXRK New York, and a producer for Narwood Productions for three years.

NEW YORK-based Cinema Sound Ltd., readies its "Spring 1986 Radio Series of the American Museum of Natural History." The series consists of 13 three-minute features and will be available in April. The program is free and available for local sponsorship sales. Subject matter on the series ranges from "a feast of the dead in the Amazon" to "changing rituals in Asian marriages." Those interested should call (212) 799-4800.

More off-beat radio matter arrives free from Du Pont with the "Du Pont American Fisherman." Now in its fifth year of syndication, the 52-piece series is hosted by noted anglers **Bill Dance** and **Roland Martin**. Fishing fans should call **Meltem Tekeli** at (212) 697-5600 for more bait.

KIM FREEMAN

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

March 28, **Pete Townshend**, Scott Muni's Ticket to Ride, DIR Broadcasting, one hour.

March 28-30, **Paul Winter**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

March 28-30, **Bryan Adams**, Profile '86, NBC Radio Entertainment, (Continued on next page)

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.



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HOT ADULT CONTEMPORARY



**Surprising Consumer Study Results
Focus On Country Seminar Panels**

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	9	THESE DREAMS	CAPITOL 5541 3 weeks at No. One ♦ HEART
2	2	4	9	SECRET LOVERS	A&M 2788 ♦ ATLANTIC STARR
3	3	3	10	NIKITA	GEFFEN 7-28873/WARNER BROS. ♦ ELTON JOHN
4	5	9	5	OVERJOYED	TAMLA 1832/MOTOWN ♦ STEVIE WONDER
5	4	2	11	SARA	GRUNT 14253/RCA ♦ STARSHIP
6	9	16	6	TENDER LOVE	WARNER BROS./TOMMY BOY 7-28818/WARNER BROS. ♦ FORCE M.D.'S
7	6	7	9	ONLY ONE	COLUMBIA 38-05785 ♦ JAMES TAYLOR
8	10	12	9	NOW AND FOREVER (YOU & ME)	CAPITOL 5547 ♦ ANNE MURRAY
9	7	8	9	SILENT RUNNING	ATLANTIC 7-89488 ♦ MIKE & THE MECHANICS
10	11	15	8	BOP	EMI-AMERICA 8289 ♦ DAN SEALS
11	8	6	16	HOW WILL I KNOW	ARISTA 1-9434 ♦ WHITNEY HOUSTON
12	16	25	4	I THINK IT'S LOVE	ARISTA 1-9444 ♦ JERMAINE JACKSON
13	13	14	9	KING FOR A DAY	ARISTA 1-9450 ♦ THOMPSON TWINS
14	22	26	4	WHISPER IN THE DARK	ARISTA 1-9460 DIONNE WARWICK
15	12	5	15	LIFE IN A NORTHERN TOWN	WARNER BROS. 7-28841 ♦ THE DREAM ACADEMY
16	19	20	6	LOVE CAN TAKE US ALL THE WAY	QWEST 7-28790/WARNER BROS. JACK WAGNER WITH VALERIE CARTER
17	14	11	10	KYRIE	RCA 14258 ♦ MR. MISTER
18	18	18	6	HOLD ON TO YOUR LOVE	TAMLA 1828/MOTOWN SMOKEY ROBINSON
19	15	13	18	THE SWEETEST TABOO	PORTRAIT 37-05713/EPIC ♦ SADE
20	23	28	4	THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA)	MCA 52784 ♦ MELISSA MANCHESTER AND AL JARREAU
21	26	33	3	SO FAR AWAY	WARNER BROS. 7-28789 ♦ DIRE STRAITS
22	17	17	7	BORN YESTERDAY	MERCURY 884428-7/POLYGRAM ♦ EVERLY BROTHERS
23	20	10	16	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE 1-9432/ARISTA ♦ BILLY OCEAN
24	24	24	6	I'M NOT THE ONE	ELEKTRA 7-69569 ♦ THE CARS
25	25	27	5	I FOUND SOMEONE	ATLANTIC 7-89451 LAURA BRANIGAN
26	27	29	5	CALLING AMERICA	CBS ASSOCIATED 4-05766/EPIC ♦ ELECTRIC LIGHT ORCHESTRA
27	34	—	2	CALL ME	A&M 2816 ♦ DENNIS DEYOUNG
28	29	32	4	SEND IN THE CLOWNS (FROM 'A LITTLE NIGHT MUSIC')	COLUMBIA 38-05837 BARBRA STREISAND
29	NEW	—	—	TAKE ME HOME	ATLANTIC 7-89472 ♦ PHIL COLLINS
30	31	39	3	THIS COULD BE THE NIGHT	COLUMBIA 38-05765 ♦ LOVERBOY
31	32	—	2	FOR AMERICA	ASYLUM 7-69566/ELEKTRA ♦ JACKSON BROWNE
32	33	—	2	MANIC MONDAY	COLUMBIA 38-05757 ♦ BANGLES
33	28	19	21	THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422 ♦ DIONNE & FRIENDS
34	21	21	8	ANOTHER NIGHT	ARISTA 1-9453 ♦ ARETHA FRANKLIN
35	38	—	2	BAD BOY	EPIC 34-05805 ♦ MIAMI SOUND MACHINE
36	37	—	2	HOLD ON	COLUMBIA 38-05794 ROSANNE CASH
37	NEW	—	—	HOLDING BACK THE YEARS	ELEKTRA 7-69564 SIMPLY RED
38	NEW	—	—	GREATEST LOVE OF ALL	ARISTA 1-9466 WHITNEY HOUSTON
39	NEW	—	—	HE DOESN'T CARE (BUT I DO)	RCA 14302 BARRY MANILOW
40	NEW	—	—	NEVER AS GOOD AS THE FIRST TIME	PORTRAIT 37-05846/EPIC SADE

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

NASHVILLE The following is a final roundup of panel coverage from the Country Radio Seminar held here March 6-8 (Billboard, March 22).

WHO THE HELL ARE THEY?

The focus of this CMA-sponsored Music Industry Professionals panel was the use of research in all facets of the industry. From a label viewpoint, RCA's Jack Weston detailed the label's in-house surveys on buying and listening habits.

Most surprising were the results of a consumer opinion study done through mail-in cards in Alabama albums. Weston said that responses indicated "hearing an act on radio" ranked only fourth among reasons for purchasing the album. First with 74% was longtime loyalty to artists, followed by seeing the album in-store and seeing the act in concert. Viewing the act on TV ranked below radio exposure.

KMPS Seattle program director Jay Albright said the station spends 5%-6% of its gross revenues on Arbitron, Birch, and consultants. Local research for the station is focused more on market analysis and penetration of KMPS's image than on music.

AIR PERSONALITIES

Consistency and a strong sense of self were presented as the keys to choosing and developing successful

air talents. "If someone I'm interviewing says, 'I can be Alan Winter, Rick Dees... anything you're looking for,'" said O'Liners' Dan O'Day, "chances are I won't hire him."

KRAK Sacramento morning man Joey Mitchell asked PDs to be patient with new talent. "You hired them for a reason," he said. "Let that reason develop and give the audience a chance to get used to him."

KIKK Houston PD Ron Foster said he'd found some Superman talent disguised in Clark Kent clothing at his station and urged PDs to "keep your antennae up for that."

PROMOTIONS WITH PROOF

Using promotions as image and identity builders was the focus of this panel. KHEY El Paso's Brian Kennedy said a direct mail "cash cards" event had dramatically improved his ratings for a basic investment of \$34,000. Sponsors paid to be card distributors, and listeners stood to win cash for carrying their cards with them constantly. KHEY spent an additional \$20,000 in advertising and gave away \$43,000 with an end net of \$20,000 for the 12-week promotions.

WOW Omaha's Chris Collier discussed the station's benefit promotion "Super Sheriff's Sunday," wherein county sheriffs solicited adds and went on air as "personalities for a day."

Taking a different tack was Josh

Feigenbaum, president of New York syndicator/distributor MJI Broadcasting. "Most people don't exploit national manufacturers enough," he said. "We try to provide tie-ins for our stations so they don't have to go to local sponsors. Don't be afraid to use the clout of your local syndicator."

INFORMATION PROGRAMMING

The importance of publicizing a station's information services dominated this session. WCAO Baltimore's Johnny Dark noted that many people who don't normally tune into radio will automatically reach for the dial in times of disaster or severe weather changes.

Panelists concurred that community service information is vital to a station's image in its market, and urged programmers to capitalize on that as often as possible. "A radio station isn't just something you hear, it's something you should feel," said Dark. "Don't just read your PSAs, make them personal."

WLW Cincinnati's Randy Michaels encouraged the use of traffic reporters as true personalities and counterparts to morning and afternoon drive jocks. "If you have airborne vehicles," Michaels added, "use them for covering live news events to give your outlet additional impact. If you use police troopers for traffic reports, insist they speak in 'people-ese'."

KIP KIRBY & ED MORRIS

FEATURED PROGRAMMING

(Continued from preceding page)

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

March 28-30, **Metallica**, Metalshop, MJI Broadcasting, one hour.

March 28-30, **Lacy J. Dalton**, Country Today, MJI Broadcasting, one hour.

March 29, **Carl Perkins, Jerry Lee Lewis, the Crickets, The American Eagle, DIR Broadcasting**, 90 minutes.

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.

March 30-April 5, **Electric Light Orchestra**, Rock Over London, Radio International, one hour.

March 31, **Jackson Browne, Line One, Westwood One**, one hour.

March 31, **Julian Lennon**, Rockline, Global Satellite Network/ABC, 90 minutes.

March 31-April 6, **Sade**, Special Edition, Westwood One, one hour.

March 31-April 6, **Stevie Ray Vaughan, Fabulous Thunderbirds**, In Concert, Westwood One, one hour.

March 31-April 6, **Johnny Rodriguez, Live From Gilley's**, Westwood One, one hour.

March 31-April 6, **E.L.O., Star Trak Profiles**, Westwood One, one hour.

March 31-April 6, **Elvis Costello**, Off the Record Specials with Mary Turner, Westwood One, one hour.

March 31-April 6, **Dick Haymes**, Encore with William B. Williams, Westwood One, two hours.

April 4-6, **Roger Daltrey, John Cougar Mellencamp**, Rock Chronicles, Westwood One, one hour.

April 5-6, **Bryan Adams**, On the Radio, NSBA, one hour.

April 6-12, **Clannad**, Rock Over London, Radio International, one hour.

April 8, **Forester Sisters**, Live From Walt Disney World, NBC Radio Entertainment, one hour.

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

April 19-20, **Elton John**, On the Radio, NSBA, one hour.

Billboard
ADULT CONTEMPORARY
MOST ADDED

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

	NEW ADDS	TOTAL ON
90 REPORTERS		
WHITNEY HOUSTON GREATEST LOVE OF ALL ARISTA	30	31
PHIL COLLINS TAKE ME HOME ATLANTIC	28	47
SADE NEVER AS GOOD AS THE FIRST TIME EPIC	24	27
DENNIS DEYOUNG CALL ME A&M	14	46
DIONNE WARWICK WHISPER IN THE DARK ARISTA	10	64

Detailed coverage of this year's NARM convention begins on p. 42; For photos see page 66

Frampton Regards His Modest Success A Good 'Premonition'

BY PAUL GREIN

LOS ANGELES Peter Frampton's debut Atlantic album, "Premonition," hasn't exactly set the charts on fire, but it has achieved modest success, climbing to No. 80 and producing a minor chart hit, "Lying."

But Frampton, who felt burned out and soured on the business following his spectacular rise and fall in the '70s, is enthusiastic about his new beginning.

"However small the amount of

success is at the moment, it's a huge amount to me," he says. "It's a very important album to me. I put a lot of work into it; a lot of preparation. I had more songs together—25—than I'd ever had before for an album. If it turns me on—if I can sing the praises of my own albums, which I couldn't for the last few—then I know I can go out and do them justice on stage."

Frampton plans to tour the U.S. in June and hopes to tour Europe in July and the Far East in November

and December. After that he's looking forward to producing someone else's album in an effort to diversify and to see how other artists work.

Frampton's current comeback try comes two years after he signed with co-managers Tony Smith and Patrick Spinks. Smith and Spinks also co-manage Marilyn Martin; on his own, Smith handles Phil Collins, Genesis, and Mike & the Mechanics.

Frampton says he approached Smith about management because they share similar views about the

importance of music over image in pop careers.

"I'm a musician and a very serious musician and have been for many years," says Frampton. "It's obvious that a lot went wrong. Mistakes were made in my career after the live album came out, and the image that the press was allowed to get hold of and exploit was a horrible experience for me, being a musician."

"Tony realized what happened to me. I was looking for someone that would be able to look at my career in the way that I look at it: that the music is the most important thing."

"Basically we're in total agreement on what I am as opposed to what maybe other people in the past would have wanted me to be. I'm a musician. Up until the live album, I don't think the general public was aware of me. When I became a household name, it was this face, and a couple of shots with my shirt off, which just changed the whole image."

Frampton says the main problem was overexposure. "I was too visible," he says. "There were too many talk shows, too many interviews, too many covers. If you give the media every available opportunity, they will overkill. There comes a certain point where people will get tired of you. It was just too much. Looking back, it would have been a very wise idea to take a break before I even attempted to write for

'I'm In You.' I didn't enjoy making that album and to me it shows."

"I wasn't really enjoying my music. I couldn't write a song that would turn me on. It had soured me to even pick up my guitar. How could I let the business do this to me? It was time to sit back and take in fresh influences. You give out and give out, but you've got to take in because without that outside influence you're going to run dry. That's what happened. Everyone has certain writing blocks, but this was a serious one."

Frampton, 35, acknowledges that he must assume some of the responsibility for his overexposure. "It's very easy in hindsight to look back and to see what was done that was wrong, but [it wasn't easy] at the time with the whirlwind of confusion that existed. It's very difficult to say no to a lot of things when the world wants to pull you. Also, I was just 25-26 years old."

Frampton's advice to other artists who find themselves in that situation: "You have to keep your sense of humor. You have to remember that you're exactly the same person you were yesterday, except today everyone is staring at you and wants a piece of you. You're no different. It's just that they're putting you on a pedestal."

"It's so different now," Frampton says. "Understand, I don't enjoy talking about it. I will talk about it

(Continued on page 26)

Lewis & the News Top Bammies

SAN FRANCISCO Huey Lewis & the News were the big winners at the ninth annual Bammie Awards—sponsored by BAM magazine to honor Bay Area musicians—held at the Civic Auditorium here on Mar. 15. The Chrysalis act was cited as outstanding group; Lewis was named top male vocalist and several of his band members were cited as the best on their instruments—guitarist Chris Hayes, bassist Mario Cipollina, keyboardist/synthesist Sean Hopper, and reeds player Johnny Colla.

In addition, "The Power Of Love," written by Lewis, Hayes, and Colla, was named best song, and Lewis won a public write-in

vote as Bay Area musician of the year for the second straight year.

The other public write-in vote was for Bay Area club band of the year. The winner—for the second year in a row—was Eddie & the Tide.

Sheila E. was also a double winner, earning citations as top female vocalist and top drummer/percussionist. (Grace Slick was ineligible for the female vocalist award because she has won it three times, the maximum allowed under Bammie rules.)

Other winners were John Fogerty's "Centerfield" for outstanding album, the Uptones' "K.U.S.A." for top debut album, Anger & Hig-

bie Quintet's "Live At Montreux" for top jazz album, Zasu Pitts & the Memorial Orchestra's "The Pitts Bear Down" for top independent album, and the Freaky Executives for top blues/ethnic act.

In addition, the Grateful Dead won a special board of directors award.

Lewis performed at the awards, singing a version of the oldie "Barfootin'" backed by the Neville Brothers. Also performing were Santana, Bo Diddley, and Eric Martin, backed by two members of Journey.

'Accessible' Edge To New Age Glass To Break Pop Charts?

BY STEVEN DUPLER

NEW YORK Philip Glass has thrown his hat into the pop arena with his latest CBS release, "Songs From Liquid Days," and the label is trying to take advantage of what it considers the classical composer's new "accessibility."

The album—which ships this week on CBS' FM crossover label rather than Glass' usual Masterworks classical imprint—is a "song cycle" featuring musical collaborations with such pop stars as Paul Simon, David Byrne, Laurie Anderson, and Linda Ronstadt.

While the music—with its swirling, repetitive phrases and insistent electronic rhythms—is not so different from, say, Glass' "Glassworks" or "Koyannisqatsi," CBS is counting on the name value of the other artists involved to help the album crack the pop charts.

"This is not really so much a new direction for Philip," says Harold Fein, Masterworks' marketing director for the U.S. "He's the kind of artist who can do an opera, and then turn around and work with artists like the ones on this album. But with this record, audiences who know the other artists but are not familiar with Philip may hear him for the first time."

Laraine Perri, associate director of product development for Masterworks, says she thinks radio will be less important to the marketing effort than print and word of mouth. "Let's face it, none of us are expect-

ing major airplay," she says. "But it's sure to get heavy college play, and the curiosity of certain other formats may get it aired."

Perri says the label will service a 12-inch promo sampler to radio with two songs—"Lightning" and "Freezing"—the latter sung by Ronstadt.

According to Fein, the label hopes the record's difficult-to-classify sound will work to its advantage. "We're hoping to get in stores in multiple displays," he says. "We'd like to see it stocked not only in the new age or neo-classical departments, but also in the Byrne, Anderson, and Ronstadt sections."

Glass is now on tour in Australia. When he returns next week, one of his first personal promotional efforts for "Songs From Liquid Days" will be his debut appearance (22) as musical guest on NBC's "Saturday Night Live." Following that, Glass heads out for a tour of the Pacific Northwest, during which he'll be visiting record stores for signing sessions, as well as giving radio and print interviews.

To further the promotional push, Petti says that a "major" consumer publications advertising campaign starts up next month.

Says Masterworks' vice-president Roger Holdredge, "This whole neo-classic, new age genre has really come into its own over the past year and a half, creating a whole new audience which may not have been exposed to Philip previously."

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SALES**

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OF SANTA MONICA**

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Rocky Hit Man. Robert Tepper performs his "Rocky IV" hit "No Easy Way Out" on a recent segment of ABC-TV's "American Bandstand."

and Hoagy Carmichael's less-heard, but notable, "Baltimore Oriole."

McBroom, best known for writing Bette Midler's "The Rose," has a full-fledged act. She vocalized the closest possible harmony with Tim Stone and Tom Grantham, who also graced her performance with smart vintage outfits. Pianist Bill Elliot filled out the perfect musical setting.

JOHN SIPPEL

THE POGUES

The World, New York
Tickets: \$15

ST. PATRICK'S DAY came to New York a few weeks early with the debut American appearance of the Pogues. But traditional Irish music never sounded this intense before, which may be why the packed house here Feb. 28 was doing as much slam dancing as jiggling.

The Pogues are an Irish octet that incorporates penny whistles, banjo, and accordion in addition to the guitar, bass, and drums more common to lower Manhattan's hot night spots. The blending of traditional forms and rock is nothing new, of course, but one would be hard-pressed to name a band that made the combination *sound* so new.

Much of the credit goes to front man Shane MacGowan, who writes most of the Pogues' material. Considering that nearly all of his songs involve death or drinking—or both—it's remarkable how happy the Pogues' music can sound.

MacGowan barked his lyrics with a post-punk fierceness, as if he were Joe Strummer fronting the Clancy Bros. Meanwhile, the mandolins, acoustic guitars, and oom-pah drumming provided a lilt and a lift, creating an interesting dichotomy.

Most of the material in the set came from the Pogues' album "Run, Sodomy & The Lash," currently a Stiff import but slated to be released in the U.S. in April on MCA. The album was produced by Elvis Costello (who is engaged to the group's bassist, Cait O'Riordan), but only rarely did traces of the producer's influence surface.

For the most part, songs like "Wild Cats Of Kilkenny" and "Navigator" came off as hearty celebrations, with one foot in the past and the other planted firmly in the present. There's little about the Pogues that can be considered fashionable, but there were ample reasons to rejoice.

JEFF TAMARKIN

AB
Amusement Business

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Baltimore (Md.) Civic Center	March 9	\$664,368 \$375/\$20 house gross record	13,587 13,387	Tibor Rudas Theatrical Organization
FRANK SINATRA RED BUTTONS	Meadowlands Arena East Rutherford, N.J.	March 14	\$400,433 \$22.50/\$17.50 house gross record	20,852 sellout	Monarch Entertainment Bureau
ALABAMA CHARLIE DANIELS BAND BELLAMY BROTHERS	Birmingham (Ala.) Jefferson County Civic Center	March 15	\$301,472 \$17.50	17,227 sellout	Keith Fowler Promotions
AEROSMITH TED NUGENT	Capital Centre Landover, Md.	March 7	\$257,056 \$14.50	17,728 sellout	Cellar Door Prods.
ZZ TOP JIMMY BARNES	Lloyd Noble Center Univ. of Oklahoma Norman	March 7-8	\$250,100 \$15	23,340 two sellouts	Beaver Prods.
AEROSMITH TED NUGENT	The Spectrum Philadelphia	March 8	\$227,814 \$13.50/\$11.50	17,938 sellout	Electric Factory Concerts
ALABAMA CHARLIE DANIELS BAND	Greenville (S.C.) Memorial Auditorium	March 9	\$209,755 \$17.50	11,982 two sellouts	Keith Fowler Promotions
PAT BENATAR THE DEL LORDS	The Spectrum Philadelphia	March 11	\$193,028 \$14.50/\$12.50	13,850 14,500	Electric Factory Concerts
ALABAMA CHARLIE DANIELS BAND	Mississippi Coast Coliseum Biloxi	March 16	\$161,875 \$17.50	9,250 10,041	Keith Fowler Promotions
LOVERBOY HOOTERS	Market Square Arena Indianapolis	March 12	\$150,295 \$13.50	11,133 sellout	Sunshine Promotions
ZZ TOP JIMMY BARNES	Hirsch Memorial Coliseum Shreveport	March 9	\$150,000 \$15	10,000 sellout	Beaver Prods.
LUTHER VANDROSS ISLEY/JASPER/ISLEY STARPOINT	Hirsch Memorial Coliseum Shreveport	March 8	\$148,935 \$15	10,235 sellout	Pace Concerts/Stageright Prods.
ALABAMA CHARLIE DANIELS BAND	Riverside Centroplex Baton Rouge	March 14	\$148,190 \$17.50	8,468 10,169	Keith Fowler Promotions
JOHN COUGAR MELLENCAMP	Murphy Center Middle Tennessee State Univ Murfreesboro	March 16	\$141,044 \$15	9,542 sellout	Sound Seventy Prods./M.T.S.U.
WILLIE NELSON JOHN ANDERSON	Olympic Saddledome Calgary, Alberta	March 7	\$139,868 (\$174,836 Canadian) \$19.50	9,679 10,760	Perryscope Concerts
HEART AUTOGRAPH	Rupp Arena Lexington, Ky.	March 11	\$133,623 \$13.50	9,898 13,000	Sunshine Promotions
LOVERBOY HOOTERS	Lakeland (Fla.) Civic Center	March 7	\$131,921 \$14.50	9,098 sellout	Beaver Prods./Beach Club Promotions
ALABAMA CHARLIE DANIELS BAND	UTC Arena Univ. Of Tenn Chattanooga	March 8	\$131,810 \$17.50	7,532 11,000	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Hulman Center Indiana State Univ Terre Haute	March 3	\$124,757 \$17.50	7,129 10,100	Keith Fowler Promotions
HEART AUTOGRAPH	LSU Assembly Center Louisiana State Univ Baton Rouge	March 9	\$122,175 \$15	8,550 14,810	Pace Concerts
JOHN COUGAR MELLENCAMP	Carolina Coliseum Univ. of South Carolina Columbia	March 4	\$102,720 \$15	7,319 12,352	Kaleidoscope Prods.
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Charleston (W Va.) Civic Center	March 16	\$100,173 \$13.50/\$12.50	7,898 10,195	Future Entertainment
HANK WILLIAMS JR. & THE BAMA BAND SHANNON NESMITH	Holiday Star Theater Merrillville, Ind.	March 13-14	\$94,479 \$16	5,614 6,800	In-House
BARBARA MANDRELL GARY MORRIS	Tallahassee (Fla.) Leon County Civic Center	March 15	\$89,840 \$15/\$12.50	6,220 10,000	Varnell Enterprises
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Ohio Center Columbus	March 15	\$87,777 \$13.50	6,502 sellout	Richard Mischell
WILLIE NELSON & FAMILY	California Mid-Winter Fair Imperial	March 1	\$80,000 \$16	5,000 sellout	Fahn & Silva Presents/Feyline Presents
ZAPP FORCE MD'S FLASH CHERRELLE	Celebrity Theater Phoenix	March 6	\$66,901 \$13	2,700 sellout	Pace Concerts/Creative Entertainment
ZAPP FORCE MD'S FLASH CHERRELLE	Thomas & Mack Center Las Vegas	March 7	\$62,766 \$14.50/\$12.50	4,966 6,649	Pace Concerts/Creative Entertainment
KISS KING KOBRA	Bicentennial Center Salina, Kan.	March 9	\$61,467 \$14	4,633 6,000	New West Presentations/ Contemporary Prods.
KISS KING KOBRA	Jamestown (N.D.) Civic Center	March 14	\$58,618 \$14	4,500 6,500	XFR Prods.
ZAPP FORCE MD'S FLASH CHERRELLE	Tingley Coliseum Albuquerque	March 5	\$56,141 \$13.50	4,415 5,500	Pace Concerts/Creative Entertainment
STARSHIP OUTFIELD	Holiday Star Theater Merrillville	March 7	\$50,395 \$16	3,095 3,400	In-House
BILLY CRYSTAL	Holiday Star Theater Merrillville	March 9	\$49,967 \$16	2,802 3,400	In-House
KISS KING KOBRA	Duluth (Minn.) Arena	March 13	\$47,110 \$14	3,365 7,755	Rose Productions Presents
STEVEN WRIGHT JAMES LEE STANLEY	Oriental Theater Milwaukee	March 8	\$47,038 \$13.40	3,699 4,322	Artists Consultants
NEW EDITION CHERRELLE FORCE MD'S	Tallahassee (Fla.) Leon County Civic Center	March 16	\$43,980 \$12	4,012 10,000	Dimensions Unlimited
STARSHIP OUTFIELD	Dane County Memorial Coliseum Madison	March 12	\$40,716 \$13.50	2,981 4,200	Stardate Prods.
JASON MICHAELS	North Surry Auditorium Mt. Airy, N.C.	March 15	\$40,688 \$8	5,086 two sellouts	Universal Attractions
STEVEN WRIGHT JAMES LEE STANLEY	Assembly Hall Univ. of Illinois Champaign	March 9	\$37,904 \$13/\$11	3,514 3,609	Artists Consultants Prods.

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HEAVY METAL FORGES AHEAD!

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**ISSUE DATE MAY 10
AD CLOSING APRIL 15**

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- ✦ **Overview**
- ✦ **The Majors**
- ✦ **The Indies**
- ✦ **Radio**
- ✦ **Concerts & Venues**
- ✦ **Retail Reaction**
- ✦ **Tour Merchandise**
- ✦ **International**
- ✦ **Heavy Metal Chart**

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JOIN THE POWER AND THE GLORY!

Duo Dazzles Dancers With 'West End Girls'

Pet Shop Boys Unleash Their Anti-Cliche Attitude

BY JEFF TAMARKIN

NEW YORK Neil Tennant, of the British duo Pet Shop Boys, says it's remarkable that the act ever got off the ground at all, let alone managed to score a top 40 hit.

Tennant is a former pop music journalist for the English bi-weekly "Smash Hits." His partner, Chris Lowe, spent seven years studying architecture before going into music full-time. And one of their first records was "Opportunities (Let's Make Lots Of Money)," hardly the kind of title to endear the duo to the acerbic British press. "We couldn't have gotten off to a worse start, really," acknowledges Tennant.

Nonetheless, their single "West

End Girls" topped the British charts late last year and is currently bulletted on Billboard's Hot 100.

But success didn't come without a struggle. An earlier version of the dance hit was released in the U.K. on Epic and fared pitifully there. It wasn't until they re-recorded the song, and released it in England on Parlophone Records (EMI America in the U.S.), that the record saw any significant action.

Now, with the issue of their debut album, "Please," the pair is looking for fresh ways of presenting their music to the public. They plan a tour later this year, but refuse to alter their synthesizer-based sound by adding extra musicians.

"We don't want to just do a rock

concert and perform the album with session musicians, singers, and dancers," says Lowe.

"It's possible to take all the character out of music by getting musicians who will color it," adds Tennant. "When a band has professional musicians playing with them they can lose all of the qualities that made their music good."

The Pet Shop Boys will concentrate on the visual side of performance. "The usual rock concert idea has been done to death," says Lowe. "We want to present each song in a way that will add to the musical sound."

"Our show is going to be directed," says Tennant. "We're going to work with a theater designer. It'll have sets and backdrops. We'd like to use the technology that is available to us. That is how we write and record, and I think we should be consistent in our performance—in a way that won't change the Pet Shop Boys."

The duo also hopes to use video in a unique manner. "Video has sunk to an all-time rock bottom," charges Tennant. "When it started off it was an exciting medium. We've made three videos, and some people in Britain—including our English record company—have criticized them as being boring. But we tried to avoid cliches and do something that represented the songs."

Adds Lowe, "How many times can you look at windows being broken in video? I just can't believe how many cliches can be fit into a single video."

Their frank opinions inspired one British journalist to brand the Pet Shop Boys "the rudest men in rock," but Tennant and Lowe refuse to give in to others' expectations of them. They don't even see themselves as part of the rock music world, which is why they've gravitated toward dance music.

"Dance music is where music is at at any given time," says Lowe. "It's always pushing forward, whereas rock tends to be a bit regressive."

"A lot of rock music is hung up on other rock music, it's about rock music," adds Tennant. "A lot of people think rock is somehow authentic when dance music is not. But I don't always like the sound of rock music. Dance music sounds better. And besides, you can dance to it."



Grateful Rockers. Albert Collins performs with his band and the Grateful Dead's Bob Weir, right, during a recent show at New York's Hard Rock Cafe. The show was featured on the monthly radio show "Live From The Hard Rock," hosted by Paul Shaffer. (Photo: Chuck Pulin.)

Scholarship And Awards Dinners

NARM: Houston, Goodman Perform

LOS ANGELES Performances by 22-year-old newcomer Whitney Houston and 76-year-old legend Benny Goodman highlighted the 28th annual NARM convention earlier this month.

Houston headlined the March 8 scholarship dinner; Goodman performed at the March 10 Best-Seller Awards Banquet after being presented with the NARM Presidential Award.

Houston's appearance was special because her year-old debut album is currently No. 1 on Billboard's Top Pop Albums chart. Houston performed several songs from the Arista album, and also included one surprise: a cover of Michael Jackson's exhilarating 1972 pop hit, "I Wanna Be Where You Are."

Houston's eight-song set suggested that she is continuing to develop and ripen as a vocalist. Her rendition of the Grammy-winning "Saving All My Love For You," for example, exhibited more soulful-

ness and improvisational skills than the original.

Goodman's unexpected performance included a sublime solo reading of Charlie Chaplin's "Smile." Goodman, who received a Lifetime Achievement Award on last month's Grammy telecast, was present to accept the NARM Presidential Award, which had previously been awarded to Stevie Wonder, Michael Jackson, Judy Garland, and Mitch Miller.

Also performing at the awards banquet were MCA country stars Reba McEntire and George Strait. McEntire performed several songs from her new album, "Whoever's In New England"; Strait spotlighted several songs from his six-month-old "Something Special."

Julian Lennon hosted the awards banquet, but didn't perform.

On other nights, NARM attendees were entertained by such diverse performers as Windham Hill guitarist Michael Hedges, and Sutra rap group the Fat Boys.

FRAMPTON COMES ALIVE

(Continued from page 23)

because that's the story, isn't it? But now it's so different. I practice at home like I'm 16 again. My guitar is always out; I'm always playing, always writing."

Even though the overwhelming success of "Frampton Comes Alive!" caused him serious problems in the long run, Frampton says he views the album positively.

"I'm very proud of it. I'm in the 'Guinness Book Of World Records' for having the best-selling live album. I think it will be a long time before anybody breaks that record. I couldn't wish for anything better than that."

But these days, Frampton's attention is very much on the present. He's looking forward to his upcoming world tour, which is being booked by the International Talent Group (ITG). That affiliation marks another new beginning: Frampton had been booked by Premier Artists since 1969.

"Being with Premier was a very

good association," Frampton says. "It was just time for a change. Also, Tony has his artists with ITG. He introduced me to Wayne Forte and Mike Farrell."

According to Frampton, however, Smith did not orchestrate the signing with Atlantic.

"Atlantic approached me before I approached Tony," Frampton says. "It just happened, but it's very good because Tony has a long history with Atlantic."

Frampton's album may not be No. 1 on the charts, but he's happy just to be in control of his career, rather than having it control him.

"I'm totally in control of everything that goes on, down to the most minute detail," he says. "Now I go on my gut instincts, which I didn't before. I went against my gut feelings on a lot of the strategy involved. Those mistakes won't be made again."



Guilty. Calvin Yarborough and Alisa Peoples visit with Dick Clark after performing their current black radio smash "Guilty" on his ABC-TV show, "American Bandstand." (Photo: Paul Shefrin.)

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	1	2			
1	2			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	2
2	3			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	1
3	6			A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	3
4	4			YOUR SMILE	RENE & ANGELA	7
5	10			KISS	PRINCE & THE REVOLUTION	4
6	9			GOING IN CIRCLES	THE GAP BAND	5
7	1			HOW WILL I KNOW	WHITNEY HOUSTON	12
8	12			LOVE 4/2	TEDDY PENDERGRASS	6
9	8			COMPUTER LOVE	ZAPP	14
10	5			TENDER LOVE	FORCE M.D.'S	17
11	14			DIANA	EUGENE WILDE	10
12	15			ANOTHER NIGHT	ARETHA FRANKLIN	9
13	25			SUGAR FREE	JUICY	13
14	13			INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	21
15	7			DO ME BABY	MELI'SA MORGAN	24
16	22			I CAN'T WAIT	NU SHOOZ	8
17	24			OVERJOYED	STEVIE WONDER	11
18	21			(NOTHING SERIOUS) JUST BUGGIN'	WHISTLE	23
19	28			ROCK ME AMADEUS	FALCO	16
20	23			AFTER YOU	BERNARD WRIGHT	28
21	16			GUILTY	YARBROUGH & PEOPLES	31
22	17			SECRET LOVERS	ATLANTIC STARR	41
23	30			PARTY FREAK	CASHFLOW	18
24	—			CRUSH ON YOU	THE JETS	15
25	11			HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	35
26	—			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	19
27	—			NO MORE	SHIRLEY MURDOCK	26
28	—			I'M NOT GONNA LET . . .	COLONEL ABRAMS	22
29	—			BEST FRIENDS	ET (EDDIE TOWNS)	25
30	—			IN THE MORNING TIME	TRAMAINE	34

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	1	2			
1	1			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	1
2	3			KISS	PRINCE & THE REVOLUTION	4
3	4			A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	3
4	5			GOING IN CIRCLES	THE GAP BAND	5
5	2			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	2
6	10			I CAN'T WAIT	NU SHOOZ	8
7	8			LOVE 4/2	TEDDY PENDERGRASS	6
8	6			ANOTHER NIGHT	ARETHA FRANKLIN	9
9	14			CRUSH ON YOU	THE JETS	15
10	12			OVERJOYED	STEVIE WONDER	11
11	15			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	19
12	7			DIANA	EUGENE WILDE	10
13	13			I THINK IT'S LOVE	JERMAINE JACKSON	20
14	19			PARTY FREAK	CASHFLOW	18
15	11			SUGAR FREE	JUICY	13
16	21			ROCK ME AMADEUS	FALCO	16
17	28			I'M NOT GONNA LET	COLONEL ABRAMS	22
18	23			RESTLESS	STARPOINT	27
19	22			THE HEAT OF HEAT	PATTI AUSTIN	30
20	9			YOUR SMILE	RENE & ANGELA	7
21	25			BEST FRIENDS	ET (EDDIE TOWNS)	25
22	24			IF YOU SHOULD EVER BE LONELY	VAL YOUNG	29
23	26			NO MORE	SHIRLEY MURDOCK	26
24	—			HIGH HORSE	EVELYN "CHAMPAGNE" KING	32
25	—			LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	33
26	—			UNSELFISH LOVER	FULL FORCE	36
27	—			LOVES ON FIRE	ALEEM FEATURING LEROY BURGESS	39
28	—			UNDER THE INFLUENCE	VANITY	42
29	—			CHIEF INSPECTOR	WALLY BADAROU	38
30	17			COMPUTER LOVE	ZAPP	14

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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
CAPITOL	10
EPIC (1)	10
Portrait (3)	
Tabu (3)	
CBS Associated (1)	
Private I (1)	
Scotti Bros. (1)	
WARNER BROS. (5)	9
Paisley Park (2)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
ARISTA (7)	8
Jive (1)	
MCA (7)	8
Philly World (1)	
MOTOWN (2)	7
Gordy (2)	
Tamla (2)	
Motown/Conceited (1)	
A&M	6
RCA (3)	6
Total Experience (3)	
COLUMBIA (4)	5
Def Jam/Columbia (1)	
ATLANTIC (3)	4
IVA/Island (1)	
ELEKTRA (3)	4
Asylum (1)	
POLYGRAM	4
Mercury (2)	
Atlanta Artists (1)	
London (1)	
EMI-AMERICA (2)	3
Manhattan (1)	
PROFILE	2
FANTASY	1
First String/Fantasy (1)	
FAST FIRE	1
HOT PINK	1
IN YOUR FACE	1
JAMPACKED	1
KMA	1
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
P.B.T.	1
ROULETTE	1
Domino (1)	
SELECT	1
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
Fever (1)	

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
84 AFTER THE LOVE HAS GONE	(Terrace, ASCAP) CPP	
28 AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	
9 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	
25 BEST FRIENDS	(Temp Co, BMI)	
83 BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)	
92 BUST THIS RHYME	(Fools Prayer, BMI/Salski, BMI/Plum Place, BMI/Diamond In The Sky, BMI)	
65 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	
38 CHIEF INSPECTOR	(Island, BMI)	
50 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
14 COMPUTER LOVE	(Troutman's/Saja, BMI)	
91 COULD IT BE I'M FALLING IN LOVE	(Assorted, BMI/Bellboy, BMI)	
15 CRUSH ON YOU	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	
98 DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)	
10 DIANA	(Philly World, BMI)	
71 DO FRIES GO WITH THAT SHAKE	(Not Listed)	
51 DO IT TO ME GOOD (TONIGHT)	(Shannonlatisse, BMI/American League, BMI)	
24 DO ME BABY	(Controversy, ASCAP)	
74 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
69 DON'T YOU WANT MY LOVE	(ATV, BMI/Les Editions Musicale, PRO)	
53 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
66 FIRESTARTER	(Future Shock, ASCAP)	
97 FUNKY LITTLE BEAT	(Happy Stepchild, BMI)	
5 GOING IN CIRCLES	(Por Pete, BMI)	
31 GUILTY	(Tempco, BMI)	
30 THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
95 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)	
32 HIGH HORSE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
35 HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Blackbull, ASCAP/Bertam, ASCAP) CPP	
48 HOT	(Mitume, ASCAP)	
89 HOW COULD IT BE	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP) CPP	
12 HOW WILL I KNOW	(Irving, BMI) CPP/ALM	
8 I CAN'T WAIT	(Poolside, BMI)	
70 I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)	
19 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
20 I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	
56 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
29 IF YOU SHOULD EVER BE LONELY	(Stone City, ASCAP/National League, ASCAP) CPP	
47 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	
37 I'LL BE ALL YOU EVER NEED	(Music Specialists, BMI)	
22 I'M NOT GONNA LET YOU GET THE BEST OF ME	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
34 IN THE MORNING TIME	(Almo, ASCAP/lpm, ASCAP) CPP/ALM	
21 INSATIABLE WOMAN	(WB, ASCAP/1J1, ASCAP) CPP/ABP	
75 JAIL BAIT	(Father Thunder, BMI)	
80 JUST ANOTHER SUCKER	(P.M.I., BMI/Controversy, ASCAP)	
72 JUST GETS BETTER WITH TIME	(Irving, BMI/Morning Crew, BMI)	
4 KISS	(Controversy, ASCAP)	
96 LET ME BE THE ONE	(Brampton, ASCAP/MCA, ASCAP)	
87 LET'S GO ALL THE WAY	(Lilo, BMI)	
3 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
54 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
6 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	
33 LOVE IS JUST A TOUCH AWAY	(Bush Burnin', BMI/Zomba, ASCAP)	
88 LOVE'S GONNA GET YOU	(House Of Fun, BMI)	
39 LOVES ON FIRE	(West Kenya, ASCAP)	
43 LUCY	(Jobete, ASCAP/Libren, ASCAP) CPP	
49 MAY I?	(USA Exotic, ASCAP)	
76 NATURAL HIGH	(Crystal Jukebox, ASCAP)	
52 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP)	
44 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
26 NO MORE	(Troutman's, BMI/Saja, BMI)	
23 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	
59 OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)	
55 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
79 ON THE SHELF	(Pizzazz, BMI)	
45 THE ONE YOU LOVE	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP	
85 THE OTHER SIDE OF THE WORLD	(Gold Horizon, BMI/Pun, ASCAP/Golden Torch, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI)	
11 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
82 PAIN	(Miami Spice, ASCAP)	
18 PARTY FREAK	(All Seeing Eye, ASCAP)	
86 PLAYER'S BALL	(Mazarati, ASCAP)	
81 RAISE THE ROOF	(De-Sir Rom, BMI)	
27 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
99 THE RIVER	(Rare Blue, ASCAP) CPP/CLM	
16 ROCK ME AMADEUS	(Colgems-EMI, ASCAP)	
40 ROCK THE BELLS	(Def Jam, ASCAP)	
2 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
41 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
68 SHOW ME HOW IT WORKS	(WB, ASCAP/Warner-Tamerlane, BMI)	
93 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP	
58 SLIDE OVER	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
77 SPECIAL	(Street Sounds, ASCAP/Maurice Starr, ASCAP/Winfield, ASCAP)	
62 STAY	(Zomba, ASCAP/Tyvela, BMI)	
13 SUGAR FREE	(Tricky-Trac, BMI)	
57 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
17 TENDER LOVE	(Flyte Tyme, ASCAP)	
94 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
90 THINKING ABOUT YOU	(Crazy People, ASCAP/Almo, ASCAP)	
63 TOUCH ME	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
61 TWIST MY ARM	(Nonpareil, ASCAP/Broozertoones, BMI) CPP	
42 UNDER THE INFLUENCE	(MCA, ASCAP/WB, ASCAP/Ertolajay Musique, ASCAP/Music Corp. Of America, BMI/It's Gonna Rain, BMI)	
36 UNSELFISH LOVER	(Forceful, BMI/Willesden, BMI)	
60 WATCH YOUR STEP	(Baker's Tune, BMI)	
64 WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)	
78 WEEKEND SPECIAL	(Colgems-EMI, ASCAP)	
1 WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, 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.

June Event Will Tie In With Film Festival Annual Chicago Blues Fest Set

CHICAGO This city's third annual blues festival, billed as the world's largest free concert series of its kind, will be held June 6-8 on three stages. The music will be continuous each day from noon until 10:30 p.m. Last summer the festival drew more than 170,000 people.

Among the artists scheduled to appear are Chuck Berry, Bo Diddley, Robert Cray, Memphis Slim, Albert King, the Neville Brothers, Dr. John, Gloria Hardiman with the Professor's Blues

Revue, Otis Clay, Otis Rush, Jessie Thomas, Artie "Blue Boy" White, Bill Doggett, Henry Townsend, Pops Staples and the Staples Singers, John Lee Hooker, and Jimmy Johnson.

During the week before the festival there will be many blues-related activities in town, including a film festival and blues performances in Chicago neighborhoods.

RHYTHM & BLUES

(Continued from page 27)

12-inch on The Masterdon Committee called "Get Off My Tip!" ... Ever since his masterful appearance on the American Music Awards **Teddy Pendergrass'** "Love 4/2" has taken off. The Elektra single is in the black top 10 and may make some noise on the pop chart by late spring ... In this constantly evolving industry, you never know what credits are going to turn up on a record. For example, **Alfonso's** "Time Bomb" on Prism has a credit for "rap arrangements" given to **Edward Ferguson** and "rap consultant" to **M2**. The track was produced by the Shannon team of **Mark Liggett & Chris Barbosa** ...

The new single from **Grandmaster Flash's** "The Source" album on Elektra is "Style (Peter Gunn Theme)." Longtime observers of rap will note that on some past 12-inches Flash has utilized some form of the **Henry Mancini** soundtrack as part of his mixes. The album also contains a reprise of last Spring's underground hip-hop hit "Larry's Dance" ... For those who loved **Anita Baker's** beautiful "Angel," a hit a year or so back on Beverly Glen Records, her new "Rapture" album on Elektra is a treat. This Detroit native's confident ballad style makes her a natural for mellow formats of all descriptions ... The peo-

ple from Hot Pink Records have managed to chart "Just Another Sucker," from **Minneapolis Genius 94 East's** album that features tracks from **Prince** and **Andre Cymone** cut early in their careers ... **ET (Eddie Towns)** shows signs of being one of the first new artists to break on **Lonnie Simmons' Total Experience** label since he shifted his operation to RCA. The "Best Friends" single is moving up the black chart and an album of the same name will be available in a few weeks. Towns produced and wrote all the songs on the album ... **The Four Tops** will be seen on **Nell Carter** (Continued on page 41)

FOR WEEK ENDING MARCH 29, 1986

Billboard

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	16	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
2	2	2	52	WHITNEY HOUSTON ▲ ³ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	3	4	46	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
4	4	3	18	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
5	5	5	40	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
6	6	6	14	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
7	8	8	7	MELISA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
8	9	13	5	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
9	7	7	24	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
10	11	11	19	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
11	10	9	20	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
12	14	16	11	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
13	12	10	45	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
14	15	15	10	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
15	17	20	20	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
16	16	17	9	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
17	13	12	15	DIONNE WARWICK ARISTA AL8-8398 (8.98) (CD)	FRIENDS
18	19	19	22	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
19	18	14	44	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
20	20	18	23	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
21	26	26	11	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
22	22	22	36	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
23	23	23	32	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
24	24	27	7	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
25	27	29	19	THE JETS MCA 5667 (8.98)	THE JETS
26	21	21	16	EUGENE WILDE PHILLY WORLD 90490/MCA (8.98)	SERENADE
27	25	24	31	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
28	33	42	10	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
29	48	—	2	JERMAINE JACKSON ARISTA AL8-8277 (8.98)	PRECIOUS MOMENTS
30	30	30	17	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
31	28	28	18	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
32	40	41	21	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
33	32	32	58	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
34	35	35	52	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
35	36	37	4	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
36	37	38	24	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
37	64	—	2	FALCO A&M SP-5105 (8.98)	FALCO 3
38	29	25	22	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	64	3	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
40	42	46	5	JUICY PRIVATE I BFZ 40098/EPIC	IT TAKES TWO
41	38	36	28	SHEILA E. ● PAISLEY PARK 35317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
42	34	34	15	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
43	31	31	19	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
44	45	47	20	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
45	57	58	16	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
46	39	33	16	KASHIF ARISTA AL8-8385 (8.98) (CD)	CONDITION OF THE HEART
47	47	48	44	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
48	50	60	9	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
49	44	43	67	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
50	51	51	30	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
51	56	59	4	MANTRONIX SLEEPING BAG TLX 6 (6.98)	THE ALBUM
52	58	61	4	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270	HOUSE FULL OF LOVE
53	43	39	9	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
54	54	57	26	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
55	53	49	33	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
56	46	45	23	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
57	NEW ▶			TRAMAINÉ A&M SP6-5110 (8.98)	THE SEARCH IS OVER
58	60	63	51	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
59	59	44	63	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
60	61	65	3	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
61	62	72	19	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
62	49	40	18	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
63	NEW ▶			GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
64	55	56	11	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEPTED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
65	71	62	14	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
66	52	50	29	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
67	66	69	33	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
68	68	55	22	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
69	69	66	58	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
70	70	53	18	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
71	63	54	24	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
72	65	52	33	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
73	73	70	12	THE WINANS QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
74	67	68	4	DAMON RENTIE TBA TB 212/PALO ALTO (8.98)	DESIGNATED HITTER
75	72	67	30	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY

○ 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.



Thumbs Up Dobie Gray, center, gets the high sign on his first Capitol single, "That's One To Grow On," from manager Joe Sullivan, left; label president Jim Foglesong; and producer Harold Shedd, right.

Sullivan Accents 'Personal' In Management Careers Are Tailored For Daniels, Gray & Betts

BY KIP KIRBY

This is the third in a series of articles about Nashville-based managers.

NASHVILLE Mention Nashville managers and Joe Sullivan's name comes to the forefront. An industry veteran, Sullivan has logged 15 years managing Charlie Daniels and another seven working with Dobie Gray, recently signed to Capitol/EMI Records.

Sullivan, president of Sound Seventy Corp., employs a staff of 14 people engaged in concert promotion, corporate endorsements, management, and publishing. However, overseeing a large roster isn't his priority: in addition to Daniels and Gray, Sullivan's only

other management project at the moment is Dickey Betts.

Sullivan's gameplans generally revolve around the premise of working from an act's own

Work from an act's own strength

strength. In Gray's case, despite a worldwide reputation built on past hits—"The In Crowd," "Drift Away," and "Loving Arms"—his label deals with Infinity and Arista yielded less than notable results.

Sullivan encouraged Gray to concentrate on developing his songwriting while he shopped for a record deal closer to home. His persistence resulted in Jim Foglesong signing Gray to Capitol with Harold Shedd producing.

Gray's first single for the label, "That's One To Grow On," has just shipped. And Capitol is planning

an international push next month tied to release of his album, "From Where I Stand."

Sullivan says he felt it was important to have Gray realize his own writing potential. One of his favorite examples of a cover success in Gray's past occurred when Sullivan completed Gray's deal with Infinity Records on the strength of his version of "Sharing The Night Together." By the time Ron Alexenburg's label was set to release the single, Dr. Hook already had it on the charts.

Touring is an area Sullivan handles through his concert division. But he tailors each situation to the specific act. In Gray's case, there are no plans for an immediate tour; Sullivan wants to wait for chart momentum to create a natural demand for the artist as a performer.

The reverse is true for Dickey Betts, whose status as a former Allman Brothers member and

(Continued on next page)

NASHVILLE SCENE

by Kip Kirby



CLASSICAL MET COUNTRY recently when Chet Atkins, Ricky Skaggs and Charlie Daniels spent an evening on stage with the Nashville Symphony Orchestra in a gala fund-raiser at the Tennessee Performing Arts Center.

There were close to 2,000 people in the audience for the event, which was recorded digitally to be released as a live album. Buddy Killen, president of Tree International, produced. A total of 20 different songs were performed during the benefit (many, though, had to be redone to ensure their quality for the finished 16-cut album).

No official label affiliation has been announced, but it's believed CBS Records has the inside track, given

Atkins, Skaggs and Daniels orchestrate a Fund-raiser

Rick Blackburn's involvement and the label's across-the-board success with Atkins' "Stay Tuned."

Along with Atkins, Skaggs, and Daniels, other artists who appeared with the 90-piece NSO were Mickey Gilley, Charlie McCoy, Danny Davis, and arranger/keyboardist Bill Purcell. The celebrity guests performed instrumentally only.

Numbers expected to be included on the final album are "Orange Blossom Special" with Daniels; "You Don't Know Me" with Gilley on piano; "I Can't Stop Loving You" featuring Davis on trumpet; "Gentle On My Mind" with Skaggs playing guitar and mandolin; and "Dance With Me," a former Orleans hit with Atkins delivering his usual superb guitar licks.

RANDY TRAVIS is rapidly turning into one of Warner Bros.' hottest acts on the strength of "1982." Travis sold out shows for WSOC in Grandville, N.Y., and WOKK in Meridian, Miss. At the San Antonio River Fest, Travis got a standing ovation and an encore. And we're told that when WDAF put on its annual Kansas City listener appreciation concert at Independence Center Mall, Travis drew the largest crowd in the event's 11-year history.

By the way, "1982" was originally written and titled "1962." But when the song was pitched to Travis, he said, "I can't sing it like that—I was only two years old then!" Hence the double decade update.

RONNIE MILSAP'S new album, "Lost In The Fifties Tonight," has six new songs, plus three '50s and '60s cuts (and, of course, the title tune which just won

him a Grammy).

Updated on the album are Barrett Strong's "Money (That's What I Want)," which was Berry Gordy's very first Motown release in 1960 (it was later covered by the Beatles); "I Heard It Through The Grapevine," a smash by both Gladys Knight and Marvin Gaye; and Milsap's current single, "Happy, Happy Birthday Baby," a 1957 hit for the Tuneweavers.

The "Lost In The Fifties Tonight" album, cassette and Compact Disc all carry special designs; the LP will be stickered with the title single, and the cassette will display a horizontal layout listing all songs in the package. Watch for a major RCA marketing push on the album to capitalize on Milsap's national tour now in progress.

THE CURRENT BATTLE against Congressional source licensing legislation is gaining support among artists/writers. Alabama is using its pre-concert press conferences to discuss the group's opposition to the proposed changes by television broadcasters, and is asking its fan club members to write their Congressmen on the issue.

HERE'S A GREAT IDEA: videocassettes of historical Grand Ole Opry performances. Reportedly, the Opry is negotiating with a video distributor to sell 90-minute videocassette compilations containing classic performances culled from its archives.

THE ACADEMY OF COUNTRY MUSIC has released the names of final nominees in its various "Instrumentalist of the Year" categories. Winners will receive their trophies two weeks before the ACM's televised April 14 awards show. Initial voting is done by members of the Academy's musician, bandleader, instrumentalist, and artist/entertainer categories.

Among the nominees for the ACM's "Touring Band of the Year" award are the Bama Band (Hank Williams Jr.); the Bellamy Brothers Band; Exile Band; Gary Morris Band; Ricky Skaggs Band; the Strangers (Merle Haggard); and the Willie Nelson Family Band.

And up for "Specialty Instrument" honors are Ricky Skaggs (mandolin), Carl Jackson (banjo), Charlie McCoy (mandolin—not harmonica!), James Burton (dobro), and Jerry Douglas (dobro).

MICHAEL MARTIN MURPHEY celebrated his birthday March 14 and received a surprise party in his honor following his concert at Doc Severinsen's in

(Continued on page 41)

Axton Gets First 'World Achievement Award' McDill Takes NSAI Writer's Prizes

BY EDWARD MORRIS

NASHVILLE Bob McDill of the Welk Music Group won both "Song of the Year" and "Songwriter of the Year" honors at the 19th annual Nashville Songwriters Assn. International awards ceremony here on March 15. "Baby's Got Her Blue Jeans On," a No. 1 hit for Mel McDaniel, earned McDill the top song prize.

According to the accounting firm that tallied the votes, there were originally 73 songs in contention. These were pared down to 15 finalists, each of which was cited with a songwriter achievement award at the ceremony.

Mae Boren Axton, co-writer of "Heartbreak Hotel," was given the

NSAI's first "World Recognition Award" for her efforts on behalf of songwriters. BMI's senior vice president Frances Preston, in conferring the award, praised Axton for having "always been a defender of our copyright."

Accepting his second award as NSAI's top songwriter, McDill alluded to two of his biggest hits saying, "I know there's a Cajun band in Louisiana that still plays 'Louisiana Saturday Night,' and I know there's a bluegrass band in West Virginia still playing 'Catfish John.' And that's all I ever wanted out of this business."

Competing with McDill for the writer's title were Paul Davis, Dave Loggins, Troy Seals and Thom

(Continued on page 33)

FOR WEEK ENDING MARCH 29, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

			NEW ADDS	TOTAL ON
WILLIE NELSON	LIVING IN THE PROMISED LAND	COLUMBIA	39	40
EDDIE RABBITT	REPETITIVE REGRET	RCA	36	98
THE OAK RIDGE BOYS	JULIET	MCA	29	87
BARBARA MANDRELL	WHEN YOU GET TO THE HEART	MCA	27	27
MARIE OSMOND	READ MY LIPS	CAPITOL	25	26

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

46 REPORTERS

			NUMBER REPORTING
ROSANNE CASH	HOLD ON	COLUMBIA	16
REBA MCENTIRE	WHOEVER'S IN NEW ENGLAND	MCA	14
MEL MCDANIEL	SHOE STRING	CAPITOL	11
KENNY ROGERS	TOMB OF THE UNKNOWN LOVE	RCA	11
GIRLS NEXT DOOR	LOVE WILL GET YOU THROUGH	MTM	8

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SULLIVAN MANAGEMENT

(Continued from preceding page)

writer of the group's biggest hit, "Ramblin' Man," keeps him active on the road in small theater and ballroom venues.

Betts tours with his own group, and as co-headliner with Gregg Allman. In May, he will be part of a package billed as "The Great American Guitar Assault," featuring Betts, Lonnie Mack, and Roy Buchanan. Later this year, he's scheduled to record with Charlie Daniels' producer John Boylan.

Undeniably, the longest-running act in the Sullivan stable is Charlie Daniels. In the 15 years they've worked together, Sullivan has taken him through the "urban cowboy" movement, the birth and con-

tinuation of the annual star-studded Volunteer Jam, and a touring schedule of more than 200 dates a year through to new roles as actor and author.

"At this point in his life, Charlie doesn't necessarily want to spend half the year on the road. He'd like to take a couple of months off to do special projects for television or maybe films," says Sullivan. "His move in this direction isn't new; we've planned it for a long time."

Recently, Daniels appeared in a PBS movie titled "The Lone Star Kid," directed by Anson Williams. Daniels scored the music for the picture, an activity he would like to pursue, according to Sullivan. Last

winter, the singer's first book—a collection of original short stories—was published. It is now part of a selected-market promotion with country radio stations.

At Sound Seventy, Sullivan says the "personal" in personal management is emphasized because he believes that trust is a critical element for a successful manager/artist situation. Not long ago, he relinquished Nicolette Larson's management when he felt they were going in different directions.

Sullivan's years in the business have given him a foundation from which to construct long-range career strategies not solely based on reacting to change.

"In the 1970s, you made albums and put your artist on the road, and if you lost \$50,000, the record company would make up the cost. Today, we've moved from album deals to singles deals for unproven acts, video as an alternative to touring, and tours that have to make money or they don't make sense," he observes.

Sullivan is very supportive of corporate endorsements when properly matched up to the act. Charlie Daniels, formerly a celebrity spokesman for Skoal tobacco, is now working with Slim Jims, sponsor of the 1986 Charlie Daniels Band tour.

Sullivan is quick to add, though,

that managers should not expect their artists to make decisions based on short-term goals.

"It may not be in the best interest for your act to tour; maybe he needs to take time off and work on writing or recording," he undersees.

"Managers have to be able to create independent sources of income for them so they can be secure."

FOR WEEK ENDING MARCH 29, 1986

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	2	3	19	RICKY SKAGGS EPIC FE-40103 1 week at No. One	LIVE IN LONDON
2	3	7	5	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
3	4	8	8	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
4	1	2	22	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
5	5	6	24	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
6	6	1	24	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
7	8	5	19	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
8	9	9	29	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
9	11	18	44	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
10	10	14	44	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
11	14	19	5	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
12	13	15	18	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
13	7	4	26	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
14	15	16	26	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
15	16	13	28	EXILE EPIC FE40000	HANG ON TO YOUR HEART
16	25	32	3	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
17	12	12	24	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
18	23	20	39	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
19	20	21	30	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
20	19	17	21	KENNY ROGERS ● RCA A.JL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
21	30	45	4	REBA MCENTIRE MCA 5691 (8.98)	WHOEVER'S IN NEW ENGLAND
22	22	24	33	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
23	21	22	45	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
24	17	10	19	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
25	18	11	24	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
26	24	25	53	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
27	29	30	18	THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
28	28	28	36	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
29	27	26	58	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
30	34	36	71	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
31	26	23	21	SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
32	33	27	28	THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
33	36	34	14	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
34	35	37	46	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
35	38	53	3	JOHN CONLEE COLUMBIA FC-40257	HARMONY
36	39	39	15	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
37	37	35	17	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
38	31	31	25	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	50	64	3	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
40	32	29	46	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
41	44	43	16	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
42	46	46	4	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
43	45	48	22	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
44	41	38	11	GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
45	43	44	17	CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
46	40	40	23	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
47	47	52	102	ALABAMA ▲2 RCA AHL1-4939 (8.98) (CD)	ROLL ON
48	51	51	236	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS
49	61	62	3	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
50	49	50	43	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
51	65	—	2	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
52	55	47	24	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
53	54	61	211	ALABAMA ▲3 RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
54	56	57	36	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
55	60	54	412	WILLIE NELSON ▲3 COLUMBIA FC 35305 (CD)	STARDUST
56	57	59	98	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
57	52	49	37	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
58	69	71	21	CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
59	NEW ►			CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
60	58	60	158	ALABAMA ▲2 RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
61	62	58	210	WILLIE NELSON ▲3 COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
62	42	33	18	MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
63	48	42	32	GENE WATSON EPIC FE-40076	MEMORIES TO BURN
64	59	55	15	ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
65	53	41	37	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
66	67	68	50	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
67	NEW ►			MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
68	70	72	91	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
69	66	67	9	THE KENDALLS MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO... AND ALL THE HITS
70	NEW ►			THE SHOPPE MTM ST-71051/CAPITOL (8.98)	THE SHOPPE
71	68	65	4	CHANCE MERCURY 826 029-1/POLYGRAM (8.98)	CHANCE
72	73	74	11	TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
73	72	69	5	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
74	71	66	40	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
75	63	63	50	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

Acuff-Rose Label Is Reactivated For Direct Sales

BY ANDREW ROBLIN

NASHVILLE Nine years after its last top 20 country hit, Acuff-Rose has revived its record label. So far, however, only one album bears the Opryland Records stamp.

Opryland's release is "Roy Acuff . . . All Time Favorites," produced by Ronnie Gant and Acuff-Rose president Wesley Rose. "Wabash Cannonball," "The Great Speckled Bird," "Pins And Needles," and other Acuff standards appear on the album.

The album is sold only through direct-order advertisements shown on The Nashville Network (TNN). These spots have been running since Dec. 30.

Sales, so far, have been unspectacular. In the first eight weeks of advertising, fewer than 2,000 of the \$9.98 albums have been sold, according to Tom Adkinson, public relations manager for the umbrella group that owns Acuff-Rose and TNN, Opryland U.S.A.

The ads for the Acuff album are "dropped in" when there are gaps in TNN's advertising schedule, says Adkinson. The frequency of the spots varies between two and 15 times per week.

In spite of low sales for the Acuff album, Adkinson is sanguine about its prospects. "The fact that [the advertisement] is continuing to run is indicative that it is being received well," he says. "Compared to other P1's, it's pulling its weight and is proving to be one we want to keep."

(Continued on page 41)

BOB McDILL

(Continued from page 31)

Schuyler.

In the running for song of the year, besides "Baby's Got Her Blue Jeans On," were "Bop" by Paul Davis and Jennifer Kimball; "The Chair," Hank Cochran and Dean Dillon; "Dixie Road," Don Goodman, Pam Rose, and Mary Ann Kennedy; "Forgiving You Was Easy," Willie Nelson; "Highwayman," Jimmy Webb; and "I Fell In Love Again Last Night," Thom Schuyler and Paul Overstreet.

Other contenders were "I Tell It Like It Used To Be," Bucky Jones, Ron Hellard, Michael Garvin; "Lost In The Fifties Tonight (In The Still Of The Night)," Troy Seals, Mike Reid, Fred Parrish; "Meet Me In Montana," Paul Davis; "My Old Yellow Car," Thom Schuyler; "Old Hippie," David Bellamy; "Old School," Don Schlitz, Russell Smith; "Seven Spanish Angels," Troy Seals, Eddie Setser; and "Somebody Should Leave," Harlan Howard, Chick Rains.

More than 300 registered for the three-day symposium, which was capped by the awards show. Friday evening's songwriters showcase drew between 700 and 800, an NSAI spokesman said. And the awards dinner attracted around 600 ticket-buyers.

COUNTRY SIX PACK

19
86

May

★ 1

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.

July

★ 2

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.

September

★ 3

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.

January

★ 6

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 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.

November

★ 4

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.

December

★ 5

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.

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

For station clearance information call United Stations Programming Network Affiliate Relations Department in Washington, D.C. at (703) 556-9870.

New York
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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	14	DON'T UNDERESTIMATE MY LOVE FOR YOU J.CRUTCHFIELD (S.DIAMOND, S.DORFF, D.LOGGINS)	LEE GREENWOOD MCA 52741 1 week at No. One
2	3	6	12	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
3	4	8	10	SHE AND I H.SHEDD,ALABAMA (D.LOGGINS)	ALABAMA RCA 14281
4	6	7	12	CAJUN MOON R.SKAGGS (J.RUSHING)	RICKY SKAGGS EPIC 34-05748
5	7	11	11	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS,G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
6	8	12	11	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN,G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
7	10	13	14	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
8	12	15	10	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
9	11	14	12	SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM
10	14	17	9	ONCE IN A BLUE MOON N.LARKIN,E.T.CONLEY (T.BRASFIELD, R.BYRNE)	EARL THOMAS CONLEY RCA 14282
11	1	2	16	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN,J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
12	16	19	10	I HAD A BEAUTIFUL TIME M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
13	17	20	8	FEELIN' THE FEELIN' E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
14	15	18	11	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
15	21	23	7	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B.MAHER (J.O'HARA)	THE JUDDS RCA/CURB 14290/RCA
16	20	22	9	HEART DON'T FALL NOW R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
17	22	24	9	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
18	24	28	6	AIN'T MISBEHAVIN' J.BOWEN,H.WILLIAMS, JR. (F.WALLER)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
19	5	5	15	YOUR MEMORY AIN'T WHAT IT USED TO BE N.WILSON (K.MORRISON, M.FIELDER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
20	23	26	11	EVERY NIGHT M.WRIGHT (L.MARTINE, JR.)	PAKE MCENTIRE RCA 14220
HOT MOVER/SALES					
21	27	29	7	WORKING WITHOUT A NET J.BOWEN,W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
22	25	27	10	SHOE STRING J.KENNEDY (S.HOGIN, D.GILLON)	MEL MCDANIEL CAPITOL 5544
23	28	32	6	TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
24	30	34	7	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
25	9	10	14	IN OVER MY HEART R.HALL (W.ALDRIDGE, T.BRASFIELD, J.RUTLEDGE)	T.G.SHEPPARD COLUMBIA 38-05747
26	29	31	8	TONIGHT WE RIDE J.E.NORMAN (M.MURPHEY, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28797
27	31	33	8	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
28	32	39	6	WHOEVER'S IN NEW ENGLAND J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 52767
29	33	37	7	HOLD ON R.CROWELL,D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
30	34	36	9	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
31	36	43	4	HAPPY, HAPPY BIRTHDAY BABY R.MILSAP,T.COLLINS,R.GALBRAITH (M.SYLVIA, G.LOPEZ)	RONNIE MILSAP RCA 14286
32	19	21	14	ARLENE C.ALLEN (C.ALLEN)	MARTY STUART COLUMBIA 38-05724
33	37	41	5	PARTNERS, BROTHERS & FRIENDS M.MORGAN,P.WORLEY (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
34	39	44	6	HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
35	13	3	17	YOU SHOULD HAVE BEEN GONE BY NOW P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS, P.FRIMMER)	EDDY RAVEN RCA 14250
36	41	47	5	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY C.TWITTY,D.HENRY,R.TREAT (J.C.VINSON, P.LINTHICUM, J.BENTON)	CONWAY TWITTY WARNER BROS. 7-28772
37	18	1	17	I COULD GET USED TO YOU B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05723
HOT MOVER/AIRPLAY					
38	43	53	3	LIFE'S HIGHWAY T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786
39	42	49	5	CARMEN G.WATSON,L.BOOTH (S.SPURGIN)	GENE WATSON EPIC 34-05817
40	46	61	3	MAMA'S NEVER SEEN THOSE EYES J.L.WALLACE,T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
41	45	52	5	HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
42	26	9	16	DREAMLAND EXPRESS R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
43	56	—	2	REPETITIVE REGRET R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
44	49	54	5	BORN YESTERDAY D.EDMUNDS (D.EVERLY)	EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
45	35	16	18	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
46	51	56	5	I THINK I'M IN LOVE K.LEHNING,S.BUCKINGHAM (K.STEGALL, C.CRAIG)	KEITH STEGALL EPIC 34-05815
47	57	—	2	JULIET R.CHANCEY (L.HOPPEN, J.HALL)	THE OAK RIDGE BOYS MCA 52801
48	58	68	3	TIL I LOVED YOU T.DUBOIS,S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
49	38	25	17	FAST LANES & COUNTRY ROADS T.COLLINS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
50	48	51	8	IN LOVE WITH HER B.HAYNES (A.BAKER)	ADAM BAKER AVISTA 8610/NFD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	59	5	RADIO ROMANCE N.LARKIN (K.BELL, M.BUCKINS)	TOMMY ROE MCA/CURB 52778/MCA
52	60	69	3	BABY WANTS T.CHOATE,D.WILSON (J.GILLESPIE, S.WEBB)	THE OSMONDS EMI-AMERICA 8313
53	64	—	2	THAT'S ONE TO GROW ON H.SHEDD (J.FULLER)	DOBBIE GRAY CAPITOL 5562
54	59	66	3	WHAT WOULD YOU DO B.BECKETT (M.FOSTER, D.THOMPSON)	SHELLY WEST WARNER BROS. 7-28795
55	61	73	4	BACK HOME B.SANFORD,A.J.MASTERS (A.J.MASTERS, J.LANSDOWNE)	A.J.MASTERS BERMUDA DUNES 112
56	63	—	2	YOU CAN'T KEEP A GOOD MEMORY DOWN J.ANDERSON,J.E.NORMAN (R.MURRAY, M.MURRAY, B.BURCH)	JOHN ANDERSON WARNER BROS. 7-28748
57	69	—	2	DRINKING MY BABY GOOD-BYE J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
58	40	30	19	PLEASE BE LOVE S.BUCKINGHAM,M.GRAY (J.D.MARTIN, J.PHOTGLO)	MARK GRAY COLUMBIA 38-05695
HOT SHOT DEBUT					
59	NEW ▶			LIVING IN THE PROMISELAND W.NELSON (D.L.JONES)	WILLIE NELSON COLUMBIA 38-05834
60	67	76	3	DANGER ZONE J.KENNEDY,R.PEOPLES,MAINES BROS. (J.L.WALLACE, T.SKINNER)	THE MAINES BROTHERS BAND MERCURY 884 483-7/POLYGRAM
61	68	—	2	HILLBILLY HIGHWAY E.GORDY, JR., T.BROWN (S.EARLE, J.HINSON)	STEVE EARLE MCA 52785
62	66	75	3	YOU'RE NOBODY TILL SOMEBODY LOVES YOU R.PENNINGTON (R.MORGAN, L.STOCK, J.CAVANAUGH)	RAY PRICE STEP ONE 352
63	47	35	20	YOU CAN DREAM OF ME T.BROWN,J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
64	44	38	19	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERRILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
65	NEW ▶			WHEN IT GETS DOWN TO ME AND YOU SNEED BROTHERS (D.MORGAN, S.DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842
66	50	40	19	OKLAHOMA BORDERLINE E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	VINCE GILL RCA 14216
67	75	—	2	LET ME BE THE FIRST E.GORDY, JR., T.BROWN (K.BROOKS, D.ALLEN, R.VAN HOY)	NICOLETTE LARSON MCA 52797
68	73	—	2	IT'S ONLY LOVE AGAIN V.GOSDIN,R.J.JONES (T.KREKER)	VERN GOSDIN COMPLEAT 153/POLYGRAM
69	NEW ▶			I'LL TAKE YOUR LOVE ANYTIME J.MORRIS (C.BLACK, T.ROCCO)	ROBIN LEE EVERGREEN 1039
70	62	46	20	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
71	NEW ▶			WHEN YOU GET TO THE HEART T.COLLINS (N.WILSON, T.BROWN)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
72	NEW ▶			I NEED SOME GOOD NEWS BAD B.ARLIDGE (C.WHITSETT, B.ARLIDGE)	CHANCE MERCURY 884 545-7/POLYGRAM
73	NEW ▶			READ MY LIPS P.WORLEY (M.BLATTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
74	54	50	8	PLEASE BYPASS THIS HEART J.BOWEN,M.UTLEY,T.BROWN (J.BUFFETT, W.JENNINGS, M.UTLEY)	JIMMY BUFFETT MCA 52752
75	79	85	3	ALL WE HAD WAS ONE ANOTHER D.KING (D.KING, M.SAMETH)	DON KING BENCH MARK 8601
76	65	60	5	I HAD MY HEART SET ON YOU E.HARRIS,P.KENNERLEY (R.CROWELL, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28870
77	76	67	24	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T.GRAHAM BROWN CAPITOL 5524
78	82	—	2	IF YOU WANNA TALK LOVE R.HAFFKINE (R.BRANNAN, M.BROWN)	BENNY WILSON COLUMBIA 38-05829
79	70	72	4	RED NECK AND OVER THIRTY G.KENNEDY (B.T.JONES)	WAYNE KEMP & BOBBY G. RICE DOOR KNOB 86-243
80	52	45	19	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
81	80	84	3	ONLY ONE J.TAYLOR,F.FILIPETTI (J.TAYLOR)	JAMES TAYLOR COLUMBIA 38-05785
82	71	62	6	AMERICA IS G.KLEIN (H.DAVID, J.RAPOSO)	B.J. THOMAS COLUMBIA 38-05771
83	NEW ▶			CELEBRITY K.MANSFIELD (A.HARVEY)	DAVID FRIZZELL NASHVILLE AMERICA 1002
84	NEW ▶			I'VE CHANGED MY MIND J.CHAMBERS (D.STEEN)	THE 'BAMA BAND COMPLEAT 152/POLYGRAM
85	74	57	20	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
86	84	71	23	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	DAN SEALS EMI AMERICA 8289
87	86	83	14	SHE DON'T CRY LIKE SHE USED TO J.KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
88	89	88	10	THE BALLAD OF THE BLUE CYCLONE R.STEVENS (G.SUTTON, L.CHESTER)	RAY STEVENS MCA 52771
89	77	63	6	BIRDS OF A FEATHER T.WEST (M.RAGONA)	THE ALMOST BROTHERS MTM 72062/CAPITOL
90	53	48	8	AIN'T NO TELLIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05786
91	81	65	20	DOWN IN TENNESSEE J.ANDERSON,L.BRADLEY (J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
92	72	55	16	SOME GIRLS HAVE ALL THE LUCK R.C.BANNON (J.FORTANG)	LOUISE MANDRELL RCA 14251
93	90	82	21	HURT R.LANDIS (J.CRANE, A.JACOBS)	JUICE NEWTON RCA 14199
94	NEW ▶			YOU'VE BEEN MY ROCK FOR AGES D.HOOTEN,G.CASON,W.MYRICK (M.A.MILLER)	BOBBI LACE GBS 730
95	92	91	17	STILL HURTIN' ME J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
96	85	64	11	DON'T FALL IN LOVE WITH ME M.MORGAN,P.WORLEY (L.J.DALTON, M.MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
97	83	42	21	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
98	87	80	9	SEXY YOUNG GIRL J.BOWEN (M.DAVIS, B.WYRICK)	MAC DAVIS MCA 52765
99	88	70	20	YOU ARE MY MUSIC, YOU ARE MY SONG N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05693
100	78	58	19	MAKIN' UP FOR LAST TIME J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856

○ 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	SALES	
				HOT COUNTRY POSITION	SALES
1	4	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	1	
2	3	100% CHANCE OF RAIN	GARY MORRIS	2	
3	6	CAJUN MOON	RICKY SKAGGS	4	
4	5	SHE AND I	ALABAMA	3	
5	7	1982	RANDY TRAVIS	7	
6	9	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	6	
7	10	SWEETER AND SWEETER	THE STATLER BROTHERS	9	
8	11	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	5	
9	12	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	8	
10	14	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	10	
11	16	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	12	
12	18	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	14	
13	20	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	13	
14	19	EVERY NIGHT	PAKE MCENTIRE	20	
15	21	HEART DON'T FALL NOW	SAWYER BROWN	16	
16	24	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	15	
17	23	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	18	
18	26	EASY TO PLEASE	JANIE FRICKE	17	
19	1	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	11	
20	15	I COULD GET USED TO YOU	EXILE	37	
21	28	SHOE STRING	MEL MCDANIEL	22	
22	—	MIAMI, MY AMY	KEITH WHITLEY	27	
23	—	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	30	
24	29	TONIGHT WE RIDE	MICHAEL MARTIN MURPHEY	26	
25	30	WORKING WITHOUT A NET	WAYLON JENNINGS	21	
26	—	THE BALLAD OF THE BLUE CYCLONE	RAY STEVENS	88	
27	—	BURNED LIKE A ROCKET	BILLY JOE ROYAL	—	
28	25	DREAMLAND EXPRESS	JOHN DENVER	42	
29	—	STILL HURTIN' ME	THE CHARLIE DANIELS BAND	95	
30	—	YOU CAN DREAM OF ME	STEVE WARINER	63	

THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	
				HOT COUNTRY POSITION	AIRPLAY
1	2	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	1	
2	3	100% CHANCE OF RAIN	GARY MORRIS	2	
3	4	SHE AND I	ALABAMA	3	
4	6	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	5	
5	5	CAJUN MOON	RICKY SKAGGS	4	
6	8	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	6	
7	10	1982	RANDY TRAVIS	7	
8	11	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	8	
9	13	SWEETER AND SWEETER	THE STATLER BROTHERS	9	
10	14	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	10	
11	16	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	13	
12	17	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	12	
13	15	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	14	
14	19	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	15	
15	20	HEART DON'T FALL NOW	SAWYER BROWN	16	
16	1	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	11	
17	21	EASY TO PLEASE	JANIE FRICKE	17	
18	24	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	18	
19	23	SHOE STRING	MEL MCDANIEL	22	
20	27	WORKING WITHOUT A NET	WAYLON JENNINGS	21	
21	25	EVERY NIGHT	PAKE MCENTIRE	20	
22	28	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	23	
23	7	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	19	
24	29	ONE LOVE AT A TIME	TANYA TUCKER	24	
25	—	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	28	
26	—	HOLD ON	ROSANNE CASH	29	
27	30	TONIGHT WE RIDE	MICHAEL MARTIN MURPHEY	26	
28	—	MIAMI, MY AMY	KEITH WHITLEY	27	
29	9	IN OVER MY HEART	T.G. SHEPPARD	25	
30	—	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	31	

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 (16)	18
MCA/Curb (2)	
RCA (15)	16
RCA/Curb (1)	
EPIC	13
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	12
CAPITOL (6)	11
Capitol/Curb (3)	
MTM (2)	
POLYGRAM	6
Mercury (4)	
Compleat (2)	
EMI-AMERICA	2
ATLANTIC	1
Atlantic/America (1)	
BENCH MARK	1
BERMUDA DUNES	1
DOOR KNOB	1
EVERGREEN	1
GBS	1
NFD	1
Avista (1)	
NASHVILLE AMERICA	1
STEP ONE	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
2 100% CHANCE OF RAIN	(Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)	
7 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
18 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills & Mills, BMI) CPP	
90 AIN'T NO TELLIN'	(Love 7, ASCAP/Campesino, ASCAP)	
75 ALL WE HAD WAS ONE ANOTHER	(King's X, ASCAP/Multimuse, ASCAP/Loose Ends, ASCAP)	
82 AMERICA IS	(Casa David, ASCAP/Jonico, ASCAP) CPP/ABP	
32 ARLENE	(Fruit, BMI)	
52 BABY WANTS	(Somebody's, SESAC)	
55 BACK HOME	(Desert Sands, BMI/Desert Breeze, ASCAP)	
88 THE BALLAD OF THE BLUE CYCLONE	(Flagship, BMI)	
89 BIRDS OF A FEATHER	(Uncle Artie, ASCAP)	
86 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
44 BORN YESTERDAY	(Tropicbird, BMI)	
4 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
39 CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)	
83 CELEBRITY	(Preshus Child, BMI)	
80 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)	
60 DANGER ZONE	(Hall-Clement, BMI)	
96 DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
1 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
91 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
42 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM	
57 DRINKING MY BABY GOOD-BYE	(Hat Band, BMI)	
17 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
20 EVERY NIGHT	(Ray Stevens, BMI)	
49 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP	
13 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
15 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
31 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
34 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
16 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
61 HILLBILLY HIGHWAY	(Goldline, ASCAP)	
29 HOLD ON	(Chelcait, BMI/Atlantic, BMI)	
41 HONKY TONK MAN	(Cedarwood, BMI)	
93 HURT	(CBS, ASCAP) CPP/B-3	
37 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
12 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
76 I HAD MY HEART SET ON YOU	(Coolwell, ASCAP/Granite, ASCAP/Irving, BMI) CPP/ALM	
70 I LOVE YOU BY HEART	(Somebody's, SESAC)	
72 I NEED SOME GOOD NEWS BAD	(Acuff-Rose-Opryland, BMI/Marledge, ASCAP)	
77 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
46 I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI) CPP/ABP	
78 IF YOU WANNA TALK LOVE	(Mallven, ASCAP/Cotton Patch, ASCAP)	
69 I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)	
50 IN LOVE WITH HER	(Adam Baker, BMI)	
25 IN OVER MY HEART	(Rick Hall, ASCAP)	
85 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
68 IT'S ONLY LOVE AGAIN	(Combine, BMI)	
84 I'VE CHANGED MY MIND	(Chappell, ASCAP)	
47 JULIET	(Lyndelane, BMI/Siren Songs, BMI)	
67 LET ME BE THE FIRST	(Golden Bridge, ASCAP/Posey, BMI/Unichappell, BMI)	
38 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
59 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
30 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
100 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
40 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)	
27 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
14 NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
8 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP) CPP/ALM	
66 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP	
10 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
64 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
24 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI)	
81 ONLY ONE	(Country Road, BMI)	
33 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
58 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
74 PLEASE BYPASS THIS HEART	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)	
51 RADIO ROMANCE	(Hall-Clement, BMI)	
73 READ MY LIPS	(MCA, ASCAP)	
79 RED NECK AND OVER THIRTY	(Door Knob, BMI)	
43 REPETITIVE REGRETS	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI)	
98 SEXY YOUNG GIRL	(Songpainter, BMI/Cross Keys, ASCAP)	
3 SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)	
87 SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)	
22 SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP) CPP	
92 SOME GIRLS HAVE ALL THE LUCK	(Kirsner, ASCAP/April, ASCAP) CPP/ABP	
95 STILL HURTIN' ME	(Fairdust, BMI)	
9 SWEETER AND SWEETER	(Staller Brothers, BMI)	
53 THAT'S ONE TO GROW ON	(Blackwood, BMI/Wingtip, BMI)	
97 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
45 THINK ABOUT LOVE	(Mallven, ASCAP/Cotton Patch, ASCAP/Bibo, ASCAP) CPP	
48 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
23 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)	
26 TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)	
5 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)	
54 WHAT WOULD YOU DO	(Silverline, BMI/AMR, ASCAP)	
11 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
65 WHEN IT GETS DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tabadero, BMI)	
71 WHEN YOU GET TO THE HEART	(April, ASCAP/Ideas Of March, ASCAP/Silverline, BMI)	
28 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
21 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
99 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP) CPP	
63 YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren Songs, BMI)	
56 YOU CAN'T KEEP A GOOD MEMORY DOWN	(Tom Collins, BMI/Ensign, BMI)	
35 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
36 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP) CPP	
19 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP	
62 YOU'RE NOBODY TILL SOMEBODY LOVES YOU	(Shapiro Bernstein, ASCAP/Southern, ASCAP)	
6 YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)	
94 YOU'VE BEEN MY ROCK FOR AGES	(Gid, 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.

WE'RE PROUD OF OUR COUNTRY!

FOR WEEK ENDING MARCH 29, 1986

Billboard®

HOT COUNTRY SINGLES

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

THIS WEEK	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	DON'T UNDERESTIMATE MY LOVE FOR YOU J. CRUTCHFIELD (S. DIAMOND, S. DORFF, D. LOGGINS)	LEE GREENWOOD MCA 52741
2	100% CHANCE OF RAIN J. E. NORMAN (C. BLACK, A. ROBERTS)	◆ GARY MORRIS WARNER BROS. 7-28823
3	SHE AND I H. SHEDD, ALABAMA (D. LOGGINS)	◆ ALABAMA RCA 14281
5	WE'VE GOT A GOOD FIRE GOIN' D. WILLIAMS, G. FUNDIS (D. LOGGINS)	DON WILLIAMS CAPITOL 5526

MCA MUSIC

JAZZ BLUE NOTES

by Peter Keepnews



A SOUNDTRACK ALBUM of "Benny Goodman—Let's Dance: A Musical Tribute," recently aired over PBS stations across the country, should be in record stores as you read this. The album, on the MusicMasters label, is Goodman's first big band recording in 25 years.

The Goodman special featured the veteran clarinetist leading a big band through most of the best-known

'Let's Dance' again to a Goodman album

charts from his King of Swing days, along with performances by Red Norvo, Teddy Wilson, Carrie Smith, and Rosemary Clooney. It also featured some classic film clips, among them a fascinating Walt Disney animated interpretation of the Goodman quartet's "After You've Gone." The album was offered to PBS viewers as an on-air premium as part of the various local stations' subscription drives.

FESTIVAL NEWS from near and far: What's being described as one of the largest jazz events ever organized in the Soviet Union will be held May 14-21 in the Georgian city of Tbilisi. Most of the top jazz musicians in the U.S.S.R. are slated to appear, along with artists from throughout Eastern Europe. State record company Melodiya, one of the festival's sponsors, plans to release a three-record live album of the proceedings.

Closer to home, here's an addition to the list of domestic festivals we ran in last week's column: Cleveland's Cuyahoga Community College has an impressive lineup set for its TriC Jazzfest, April 10-19. Dr. Billy Taylor will function as artist-in-residence, conducting seminars as well as performing; also on tap are the Count Basie Orchestra with Joe Williams, as well as Red Rodney, Alvin Batiste, Ronald Shannon Jackson, the Preservation Hall Jazz Band, and others.

ALSO NOTED: The fifth Jazz Times Convention is set for Sept. 4-7 in New York. The venue will once again be the Roosevelt Hotel... Ornette Coleman has been commissioned by oboist Joseph Celli and the Kronos String Quartet to compose a work for string quartet and oboe. The work will have its premiere in New York next January... New York's legendary Apollo Theater, back in business after too long an absence, has been hosting an impressive series of Sunday evening jazz concerts. The series has so far included such artists as Dizzy Gillespie, Freddie Hubbard, Ahmad Jamal, Betty Carter, Abbey Lincoln, James Moody, and a unique three-vibraphone bill of Milt Jackson, Bobby Hutcherson, and Jay Hoggard. It's being presented by Newark's active listener-supported jazz radio station, WBGO... Speaking of WBGO, we're pleased to note that, according to the most recent Arbitrons, the station has increased its audience by 39% and is now the fourth-most-listened-to National Public Radio station in the U.S.

GOSPEL LECTERN

by Bob Darden



(This is the second of a two-part interview with Oscar-nominee Andrae Crouch. Crouch received the nomination for his work on "The Color Purple.")

ANDRAE CROUCH'S most recent album is "No Time To Lose," for his own Crouch Music Corp. (distributed by his longtime label, Light Records) back in 1984. He says he hadn't planned to delay his 14th album quite so long, but it just worked out that way.

"Well, we've been doing a lot of traveling," he says sheepishly. "Then I co-produced the latest album from Sandra [Crouch, his twin sister]. Then we spent a month in Europe. And then Quincy [Jones] called, and then I had some more traveling. But now I'm home, doing pre-production for the next album.

"At the moment, I'm still waiting on those songs to come. I've written a couple and I've got several raw tapes with all kinds of pieces of songs on them I've recorded over the years as the spirit moves me. Last time I went through those tapes, I found several tunes, some at least five years old, that ended up on my last album. Once a tune comes out spontaneously on stage or in the studio, I tend to forget it if I don't sing it often or write it down or tape it."

Crouch says he's excited about the renewed interest in religious music and the breaking down of barriers within the industry. He's hoping his upcoming album will be distributed by Warner Bros. An earlier album, "Don't Give Up," was released by Warners in 1981, making it the first of such crossovers. Even though it didn't sell well, it remains one of his favorites.

"Back then Warners really didn't know how to get into the Christian bookstores," Crouch says. "This time, we're going to do it right. 'Don't Give Up' still sounds good; maybe we'll put a different cover on it and re-release it someday soon. The tunes from that album get requested over and over again in Europe."

For the future, Crouch says he's going to continue

to do it his way in 1986 after a decade of touring. And he vows to do more music as he hears it in his head.

"It's important to do my music," he says, "not only as evangelical music to reach more people, but just because it is music. I've got so many ideas for songs, but not all of them are necessarily phrases from God.

"God made me like I am, and these are the things He keeps in my head. At the same time He gave me the liberty, the freedom to sing other things, too.

Crouch outlines his plans and goals for 1986

"For example, I've got an idea for a different kind of song. You see, I was raised in a Christian home and daddy was a preacher. One Sunday morning he told my mother in front of the whole congregation how much he loved her, and she told him how much she loved him. Funny thing is, if I put that story to music, people would say that Andrae is singing about the world instead of God. That's the kind of attitude I want to change."

IN OUR RECENT two-part column on the state of black gospel music, we touched on a number of musical styles that are incorporating traditional gospel music these days. We'd be remiss if we neglected to mention the new Sweet Honey In The Rock album for Flying Fish Records, "Feel Something Drawing Me On," which is virtually all gospel.

America's premiere female capella quintet is probably best known for its political focus. The songs on "Feel Something Drawing Me On" have a decidedly different slant: for example, "Try Jesus," "Leaning And Depending On The Lord," and "In The Upper Room."

TOP JAZZ ALBUMS

		THIS WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
		RANK		RANK		WEEKS		LABEL & NUMBER/DISTRIBUTING LABEL		TITLE	
1	1	53						STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	39 weeks at No. One	MAGIC TOUCH
2	4	23						WYNTON MARSALIS	COLUMBIA FC 40009 (CD)		BLACK CODES (FROM THE UNDERGROUND)
3	3	39						DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)		HARLEQUIN
4	5	11						SADE ▲	PORTRAIT FR 40263/EPIC		PROMISE
5	2	33						THE MANHATTAN TRANSFER	ATLANTIC 82166		VOCALESE
6	6	11						DAVID GRISMAN	ZEBRA/ACOUSTIC ZEA 6153/MCA		ACOUSTICITY
7	7	41						MICHAEL FRANKS	WARNER BROS. 25272		SKIN DIVE
8	8	17						HIROSHIMA	EPIC BFE 39938		ANOTHER PLACE
9	12	9						VARIOUS ARTISTS	GRP A-1023		GRP LIVE IN SESSION
10	15	15						DIANE SCHUUR	GRP A-1022 (CD)		SCHUUR THING
11	13	11						PAUL WINTER	LIVING MUSIC LMR 6 (CD)		CANYON
12	17	5						ROB MULLINS	RMC 1005		SOULSCAPE
13	10	37						SPYRO GYRA	MCA 5606 (CD)		ALTERNATING CURRENTS
14	11	172						GEORGE WINSTON ▲	WINDHAM HILL C-1025/A&M (CD)		DECEMBER
15	NEW							GEORGE HOWARD	TBA TB 210/PALO ALTO		LOVE WILL FOLLOW
16	16	53						SADE ▲	PORTRAIT BFR 39581/EPIC (CD)		DIAMOND LIFE
17	9	47						GEORGE HOWARD	TBA TB 205/PALO ALTO		DANCING IN THE SUN
18	19	17						MIKE MARSHALL/DAROL ANGER	WINDHAM HILL WH-1043/A&M		CHIARUSCURO
19	14	55						ANDREAS VOLLENWEIDER	CBS MASTERWORKS FM 39963 (CD)		WHITE WINDS
20	29	3						PERRI	ZEBRA/MCA 5684/MCA		CELEBRATE
21	21	25						AL DIMEOLA	MANHATTAN ST-53011/CAPITOL		SOARING THROUGH A DREAM
22	22	82						GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)		AUTUMN
23	24	15						ROY AYERS	COLUMBIA FC 40022		YOU MIGHT BE SURPRISED
24	18	17						VARIOUS ARTISTS	WINDHAM HILL WH-1040/A&M		PIANO SAMPLER
25	27	59						DAVID SANBORN	WARNER BROS. 25150-1		STRAIGHT TO THE HEART
26	NEW							VARIOUS ARTISTS	WINDHAM HILL WH-1048/A&M		WINDHAM HILL RECORDS SAMPLER '86
27	20	23						JEAN-LUC PONTY	ATLANTIC 82176		FABLES
28	28	43						SKYWALK	ZEBRA/MCA ZEB 5680/MCA		SILENT WITNESS
29	33	9						JOHN BLAKE	GRAMAVISION 18-8501-1/POLYGRAM		TWINKLING OF AN EYE
30	38	3						MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.	COLUMBIA FC 40270		A HOUSE FULL OF LOVE
31	30	31						AHMAD JAMAL	ATLANTIC 81258-1-G		DIGITAL WORKS
32	NEW							ERROLL GARNER	EMARCY 826224-1/POLYGRAM		ERROLL GAENER PLAYS GERSHWIN & KERN
33	NEW							O.T.B.	BLUE NOTE BT 85118/CAPITOL		OUT OF THE BLUE
34	37	3						TONY WILLIAMS	BLUE NOTE BT 85119/CAPITOL		FOREIGN INTRIGUE
35	23	27						JOE SAMPLE	MCA 5481		OASIS
36	39	3						MCCOY TYNER/JACKIE MCLEAN	BLUE NOTE BT 85102/CAPITOL		IT'S ABOUT TIME
37	26	27						BILLY COBHAM	GRP A-1020		WARNING
38	NEW							JOHN SCOFIELD	GRAMAVISION 18-8508-1/POLYGRAM		STILL WARM
39	NEW							SOUNDTRACK	QWEST 25389/WARNER BROS.		THE COLOR PURPLE
40	NEW							PAQUITO D'RIVERA	COLUMBIA FC 40156		EXPLOSION

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

BILLBOARD and PAUL DREW PRESENT
AN INSIDER'S LOOK AT

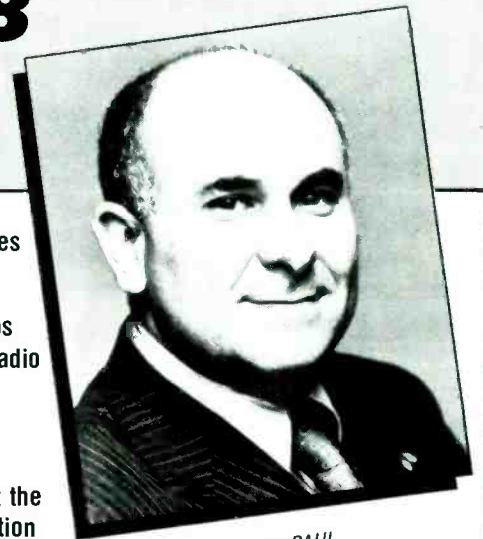
RADIO

FOR THE RECORD INDUSTRY

ONE-DAY SEMINAR
IN NEW YORK APRIL 17
IN LOS ANGELES APRIL 18

How to work with radio by understanding...

- | | | |
|---|--|---|
| 1 The psychology of key players in a radio station:
a. The General Manager's motives
b. The Sales Manager's motives
c. The Program Director's motives
d. The Owner's interests | 9 What research tells the radio stations:
a. Number of companies
b. Call-outs and focus groups
c. ARB and Birch | 16 Record Company services test stations welcome |
| 2 The General Manager and Program Director types | 10 What happens on music day? | 17 Effects of MTV and Clubs on sales as viewed by radio |
| 3 Compensation. Who makes what: salary and perks | 11 Who really approves the add? MD? PD? GM? National PD? Consultant? | 18 How the PD sees you the record person |
| 4 Differences in operations by market size and formats | 12 What gets the add? Sales? National trades? Gut feel? Artist image? Other? | 19 What radio knows about the record business, promotion and independent-promotion |
| 5 Transient versus stable PD | 13 Why are some trade reports more important than others | 20 Social versus business contact with radio |
| 6 The Program Director's world of distractions | 14 Why the station isn't playing your record | 21 Tips on dealing with the Program Director |
| 7 How competition affects the PD | 15 Why paper adds | 22 Why is it so tough to break a new artist |
| 8 Format changes and predicting the outcome | | 23 The resistance to cross-overs |



A programming veteran, PAUL DREW'S career includes five years as Vice President of Programming for RKO Radio. He now heads his own company, Paul Drew Enterprises. During the past year over 2500 programmers, managers, corporate executives and owners have attended his Professional Programming Management Seminars.

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**LEARN FROM THE PROS!
 A HOW-TO SEMINAR**

CLASSICAL KEEPING SCORE

by Is Horowitz



MEETING CD DEMAND: Angel Records has suffered somewhat more than most other majors from the crunch in Compact Disc production. Although the label has some 125 CDs in its catalog, a far smaller number is actually available for shipment at any one time.

But this economy of scarcity is changing fast, notes **John Patrick**, Angel vice president. The recent addition of Digital Audio Disc Corp. in Terre Haute as one of its suppliers is beginning to fill in many of those out-of-stock gaps, he says.

Angel expects to issue 10 new CD releases a month

Actually, Angel is receiving CD product, to one degree or another, from five different companies. In addition to DADC and, of course, EMI's Japanese associate, Toshiba, there are Angel CDs that trace their production origin to Nimbus in the U.K., Polydor in West Germany, and MPO in France.

What's more, says Patrick, test CDs have already been received from EMI's own plant in Swindon, England, a positive indication that the new facility's goal of commercial production by June will be met. Things have already improved to the point where Angel expects to be issuing new CDs at the rate of 10 new releases a month beginning in April, says Patrick. There will be a fair number of catalog titles, many reprogrammed to hold 60 minutes or more music, as well as new items in this number. At the same time, backordered CDs will start returning to market in greater numbers.

Among the reprogrammed catalog titles, four more

Beverly Sills assemblies are now in the CD pipeline, says Patrick. Coming up first will be a Verdi package; another will be of material appropriate to Vienna. A good deal of the Sills material, of course, came to Angel from ABC Records licensed to Angel by MCA, its present owner.

Other back catalog CDs being readied include recordings by cellist **Jacqueline Du Pre**, as well as the one-time, best-selling ragtime album, "Red Back Book," directed by **Gunther Schuller**. A number of **Stokowski** albums are also in preparation presenting works by Shostakovich, Bartok, Schoenberg, Barber, Debussy, and Ravel.

SINGING A NEW SONG: As noted last week (Keeping Score, March 22), classical music is a hardy radio format, with 20 commercial stations boasting genre consistency of 20 years or longer. WQXR New York was senior among them, its loyalty to the format dating back to 1936.

The station that brought up the rear of this select group, KLEF Houston, committed to classics a mere 21 years, was not mentioned in the item. It's just as well, since less than two weeks ago it abruptly abandoned the format, opting instead for Transtar 41, soft hits of '60s and '70s. Ownership of the station is the same, but call letters have been changed to KJYY—Joy 95.

Steve Shepard, general manager, blames failure to attract major advertisers for the format switch. This counters the experience of most classical stations, many of whom are claiming record revenues. Shepard says much of the station's library of classical recordings will be turned over to KUHF, the university station which, for the time being, anyway, is Houston's only classical radio outlet.

LATIN NOTAS

by Enrique Fernandez



"THERE IS A PROBLEM that you and I have a responsibility to solve, maestro," Dominican superstar **Fernandito Villalona** told his fellow countryman **Johnny Pacheco** over lunch at New York's Victor's Cafe last week. The problem is the heated rivalry in Puerto Rico between Dominican merengue artists and Puerto Rican salsa talent. The island's native *salseros* claim that Dominican music is killing salsa, thus depriving them of their livelihood. Dominican *merengeros* claim the Puerto Ricans are giving them such a hard time that working in the island is becoming difficult and at times even dangerous.

Merengue, salsa duel in Puerto Rico

"You should write a song for me and I should do likewise," volunteered Villalona. "We can show Puerto Rico that salsa and merengue can coexist peacefully." Villalona went on to explain that Pacheco, who is a Dominican but whose music is salsa, is the right person to end the feud. Pacheco, a classic *salsero*, is also a founding executive of the noted salsa label **Fania**, which is now called **Musica Latina**.

Villalona, who is the young idol of the merengue set, was in New York for a series of performances that began with last month's Carnaval del Merengue, presented by New York-based Dominican promoter **Jose Tejada**. And the merengue star is also working on a production with artist **James Mtume** that will fuse merengue with contemporary black music.

The Dominican artist is one of a growing number of Latin musicians to realize that the mythical "cross-over" may not be into the pop charts, as everyone believes, but into the more compatible area of black music. **Miami Sound Machine** has shown that a funk-infused dance mix can be a ticket into other markets.

The Mtume production is an independent one. Currently, Villalona records for the Miami-based **Kubaney** label, run by **Mateo San Martin**. Under Kubaney, Villalona has reached his current stardom, but there are rumblings from the majors, who are obviously attracted to Villalona's superstar potential. Known for his merengue-flavored cover recordings of **Julio Iglesias** and **Jose Jose** songs, Villalona is the one tropical artist who seems to attract the same devoted female admiration as the top-selling balladeers.

Villalona attended last week's **ACE** awards ceremony, where he picked up last year's prize from the New York showbiz journalists' association—visa problems had prevented him from accepting it in 1985. At the gala Waldorf-Astoria event Villalona sat for awhile at the **RCA** table, chatting with Latin American division head **Manuel Sosa**. Is a contract in the works?

A FILM CONTRACT with **Paramount** for a **Richard Pryor** movie has been signed by **Ruben Blades**. The Panamanian singer/songwriter, who received critical acclaim for his role in **Leon Ichaso's** independent production "Crossover Dreams," will co-star with Pryor in a comedy about a big-city hospital... **Herb Alpert** was honored by the **New York Brass Conference For Scholarships** at a reception hosted by **Tito Puente** in New York's Roosevelt Hotel.

FOR WEEK ENDING MARCH 29, 1986

Billboard

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TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	24		BLUE SKIES LONDON 414-666 (CD)	18 weeks at No. One KIRI TE KANAWA (RIDDLE)
2	2	16		PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
3	3	48		BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
4	4	72		AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
5	9	6		HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
6	5	40		GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
7	6	56		WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
8	8	8		SPIRITUALS PHILIPS 412-631 (CD)	SIMON ESTES
9	7	12		VIVALDI: THE FOUR SEASONS ANGEL DS-38123 (CD)	ITZHAK PERLMAN
10	18	4		BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
11	10	40		MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
12	11	34		GLASS: SATYAGRAHA CBS I3M-39672	PHILIP GLASS
13	13	34		SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
14	24	4		ROSSINI: IL VIAGGIO A REIMS DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)
15	15	138		HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	12	26		THE DESERT MUSIC NONESUCH 79101 (CD)	STEVE REICH
17	17	30		MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER
18	14	26		MISHIMA SOUNDTRACK NONESUCH 79113 (CD)	PHILIP GLASS
19	21	18		BRAHMS: SONATAS FOR CELLO AND PIANO RCA ARC1-7022	YO-YO MA, EMANUEL AX
20	16	20		BLANCHARD: NEW EARTH SONATA CBS M-39858	HUBERT LAWS, QUINCY JONES, CHICK COREA
21	19	328		PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
22	29	4		BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
23	20	10		PUCCINI: TOSCA ANGEL AVB-34047 (CD)	MARIA CALLAS
24	NEW			PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
25	22	76		THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
26	23	10		OFFENBACH: LA BELLE HELENE ANGEL DSB-3981	JESSYE NORMAN
27	NEW			MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
28	28	56		TIME WARP TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
29	27	20		ADAMS: HARMONIELEHRE NONESUCH 79115 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
30	25	76		MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
31	NEW			STRAUSS: DON QUIXOTE CBS IM-39863	YO-YO MA, BOSTON SYMPHONY (OZAWA)
32	32	518		BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
33	36	4		PACHELBEL: CANON & GIGUE ARCHIV 415-518 (CD)	THE ENGLISH CONCERT (PINNOCK)
34	30	12		STAR TRACKS TELARC 10094 (CD)	CINCINNATI POPS (KUNZEL)
35	31	6		RESPIGHI: THE PINES OF ROME ANGEL DS-38219 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
36	26	16		VERDI: DON CARLOS DG 415-316 (CD)	PLACIDO DOMINGO (ABBADO)
37	37	6		STRAUSS: DIE FRAU OHNE SCHATTEN DG 415-472 (CD)	VIENNA STATE OPERA (BOEHM)
38	35	38		BACH ON WOOD CBS M-39704	BRIAN SLAWSON
39	39	18		VAUGHAN WILLIAMS: SINFONIA ANTARTICA ANGEL DS-38251	LONDON PHILHARMONIC (HAITINK)
40	34	46		AVE MARIA PHILIPS 412-629 (CD)	KIRI TE KANAWA

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

HOT DANCE/DISCO

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				CLUB PLAY			
				Compiled from a national sample of dance club playlists.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST		
1	2	4	7	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ	1 week at No. One	
2	1	2	4	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS		
3	3	5	7	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON		
4	5	8	10	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO		
5	6	11	5	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN		
6	10	19	4	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION		
7	7	10	7	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST		
8	8	12	7	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE		
9	18	41	3	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	◆ O'CHI BROWN		
10	11	15	7	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE		
11	20	45	3	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS		
12	14	18	6	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS		
13	17	24	6	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL		
14	21	37	3	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT		
15	24	33	3	CRUSH ON YOU MCA 23613	◆ THE JETS		
16	22	27	5	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION		
17	4	1	9	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG		
18	31	47	3	TWIST MY ARM (REMIX) RCA PW-14196	◆ THE POINTER SISTERS		
19	25	30	4	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE		
20	12	13	9	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS		
21	13	7	8	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS		
22	27	25	7	SOMETHING ABOUT YOU/COUP D'ETAT POLYDOR 883 362-1/POLYGRAM	◆ LEVEL 42		
23	44	—	2	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER		
24	28	29	4	LIFE'S WHAT YOU MAKE IT (REMIX) EMI-AMERICA V-19203	◆ TALK TALK		
25	32	34	4	SANCTIFY YOURSELF A&M SP-12172	◆ SIMPLE MINDS		
26	29	32	4	CHIEF INSPECTOR/NOVELA DAS NOVE IVA/ISLAND 0-96829/ISLAND	WALLY BADAROU		
27	16	17	8	CLOUD NINE METROPOLIS MET-350/EMERGENCY	MYSTERY ASSIGNMENT		
28	42	—	2	HIGH HORSE (REMIX) RCA PW-14309	EVELYN "CHAMPAGNE" KING		
29	33	36	4	NO MORE ELEKTRA 0-66865	SHIRLEY MURDOCK		
30	39	49	3	RHYTHM OF LOVE POW WOW WOW 408	JOHNNY DYNELL		
31	19	9	10	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON		
32	9	3	14	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE		
33	37	40	3	MR. RIGHT NOW (REMIX)/ELECTRICITY (REMIX) QWEST PROMO/WARNER BROS.	RORI		
34	48	—	2	I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM	◆ ANIMOTION		
35	46	50	3	GOTTA FIND A WAY JUMP STREET JS 1001	RUSS BROWN		
36	43	—	2	JIMMY MACK EMI-AMERICA PROMO	◆ SHEENA EASTON		
37	NEW			LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002	MAN FRIDAY		
38	NEW			UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY		
39	15	14	8	COME TO MY AID ELEKTRA 0-66867	◆ SIMPLY RED		
40	45	48	3	YOU NEED MORE CALYPSO (REMIX) POLYDOR 883 753-1/POLYGRAM	RALPH MACDONALD		
41	35	22	7	GET RIGHT NEXT TO YOU EMERGENCY EMDS 6559	SHADY		
42	26	21	10	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS		
43	23	6	10	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC		
44	36	28	8	AFTER THE LOVE HAS GONE NEXT PLATEAU NP-50037	PRINCESS		
45	47	—	2	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS		
46	49	—	2	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS		
47	NEW			HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	◆ THE ROLLING STONES		
48	40	42	5	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER		
49	50	—	2	MIND GAMES SOUND PAK PL-5112	QUEST		
50	NEW			RESTLESS ELEKTRA 0-66860	STARPOINT		

BREAKOUTS

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

1. I'LL BE ALL YOU EVER NEED TRINERE JAMPACKED
2. ROCK THE BELLS L.L. COOL J DEF JAM
3. POWERDRILL GOON SQUAD EPIC
4. SAY IT, SAY IT E.G. DAILEY A&M
5. SERIOUS SERIOUS INTENTION POW WOW
6. SECLUSION SHAWN BENSON TSR
7. BEAT'S SO LONELY (REMIX) CHARLIE SEXTON MCA
8. SHELL SHOCK NEW ORDER A&M
9. CAROLINE WAS DROP OUT (REMIX) KID CREOLE AND THE COCONUTS SIRE
10. ONE WAY LOVE TKA TOMMY BOY

				12 INCH SINGLES SALES			
				Compiled from a national sample of retail store sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
1	2	1	8	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL	4 weeks at No. One	
2	1	2	6	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON		
3	4	9	6	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS		
4	3	3	8	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ		
5	6	7	14	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO		
6	7	8	7	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE		
7	45	—	2	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION		
8	5	4	8	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG		
9	9	5	10	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON		
10	12	15	6	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT		
11	10	10	7	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE		
12	11	13	7	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS		
13	22	35	3	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS		
14	15	12	5	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN		
15	17	19	5	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION		
16	14	16	10	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY		
17	19	—	2	COMPUTER LOVE WARNER BROS. 0-20440	ZAPP		
18	13	14	7	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE		
19	8	6	8	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS		
20	25	28	5	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS		
21	21	24	5	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE		
22	23	39	3	I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM	◆ ANIMOTION		
23	29	50	3	TWIST MY ARM (REMIX) RCA PW-14196	◆ THE POINTER SISTERS		
24	16	21	9	YOUR SMILE/DRIVE MY LOVE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA		
25	20	25	5	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST		
26	27	34	3	SECLUSION TSR TSR843	SHAWN BENSON		
27	NEW			BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE		
28	32	36	3	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS		
29	36	45	3	NO MORE ELEKTRA 0-66865	SHIRLEY MURDOCK		
30	NEW			CRUSH ON YOU MCA 23613	◆ THE JETS		
31	33	22	11	DO ME BABY CAPITOL V-15211	◆ MELI'SA MORGAN		
32	31	18	12	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60		
33	24	31	5	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS		
34	30	23	10	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS		
35	34	38	10	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC		
36	35	29	23	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	◆ PHYLLIS NELSON		
37	38	—	2	BEST FRIENDS TOTAL EXPERIENCE TEDI-2631/RCA	ET (EDDIE TOWNS)		
38	39	49	5	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS		
39	42	—	2	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY		
40	50	—	2	LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002	MAN FRIDAY		
41	46	32	6	TEMPT ME SUITE BEAT	LISA		
42	26	20	9	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA		
43	43	—	2	NIGHTMARES PROFILE PRO-7086	DANA DANE		
44	49	—	2	SUGAR FREE PRIVATE 1 429-05337/EPIC	JUICY		
45	NEW			MIND GAMES SOUND PAK PL-5112	QUEST		
46	NEW			THE DREAM TEAM IS IN THE HOUSE DREAM TEAM DTR-631/MACOLA	L.A. DREAM TEAM		
47	NEW			LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER		
48	NEW			LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS		
49	NEW			WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN		
50	NEW			OCHO RIOS WARNER BROS. 0-20409	◆ PAUL JABARA		

BREAKOUTS

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

1. POWER DRILL GOON SQUAD EPIC
2. HARLEM SHUFFLE (REMIX) THE ROLLING STONES ROLLING STONES
3. SHELL SHOCK NEW ORDER A&M
4. ROCK THE BELLS L.L. COOL J DEF JAM
5. DONNIE THE IT D.J. INTERNATIONAL

○ 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

THIS WEEK'S keynote for new releases is proliferation, both in the underground and in the more commercial ends of the spectrum. **The S.O.S. Band**, for instance, has already made some highly influential records with **Jimmy Jam** and **Terry Lewis**; the downtempo groove of "Just Be Good To Me" has been cloned often and with good results. "The Finest" (Tabu) has ballad elements similar to Jam/Lewis' production "Saturday Love"—even a boy-and-girl duetted bridge. This classy but tough style is becoming a comfortable signature for the team, executed here with ultimate confidence. On the flip, another long, flowing dub with sufficient vocal work to carry the song... Labelmate **Alexander O'Neal** also turns in a high-quality downtempo beat-ballad in "What's Missing" (Tabu), remixed with enough punch and discretion to do justice to both the song and the dance floor.

Aside from the Minneapolis pop brigade, Chicago has been a Midwestern hotspot of late for the underground, with the emergence of several independent labels which are, crucially, heavily supported in the home market. Cult records such as "Mystery Of Love," "Music Is The Key," "Mind Games" and "Like This" have already attracted much cheerleading in the Northeast, where seminal records influencing Chicago's beat (by **ESG**, **Colonel Abrams**, **Liquid Liquid**, and others) originated—and the deluge of spaced-out Chicago groove seems to have begun.

Some representative releases: **J.M. Silk's** "Standing In The Shadows Of Love" (DJ International), a really seamless fusion of Chicago groove, Abrams-style soul, near-Eurodisco deep pulse and some distant classical influence. It's an impressively polished record that keeps coming and coming... Also on DJ International: **Mark Imperial's** "J'Adore Danser," very speedy with a teen-pop note to it, and a retro-disco break, illustrating that even that local scene has a couple of curves to throw... **The HomeBoyz** is a vocal group, despite the implication of the name: "It's Your Night"

(Jes-Say, 20 N. Clark St., Chicago, Ill. 60619) is also a busy, high-pressure record, with a flashy, disco-ish break... And finally, yet another DJ International record, **Donnie's** "The It," has also broken through as an early club and retail winner, in the now-identifiable Chicago style of electronic groove with minimal vocals.

Unrelated but similar: **Moëv's** "Alibis" (Profile promo) crosses robot beat with new-wave attitude that puts it very close to the happening Chicago thing... Same is true of "Journey To Cybotron" by **Intro Delux** (Cutting), which picks up best in its last half.

SINGLES: **Culture Club's** first single in over a year, "Move Away" (Epic) is their anticipated team-up with **Arif Mardin**, and it doesn't disappoint. Mardin's hand is firm, as usual, and he gives the cut a few of the jagged edges of his productions for **Chaka Khan** and **Scritti Politti**. The lyrics are noticeably more plain-spoken than previously—good, for the purpose of downplaying the band's novelty aspect. Flip, "Sexuality Tango," is also much harder rhythmically, though this left-field pastiche may have a few too many twists and turns... **Exception's** "Slap You Back" is the second release for New York's Jump Street label, a British product that emphasizes **MaiTai** and **Princess'** pop-soul and girl-group elements... **Alfonso Ribiero's** "Time Bomb" (Prism) is the first record in some time from **Mark Liggett** and **Chris Barbosa**: a bit to the left of their pop Shannon and Nolan Thomas work, and with rap-like lyrical concerns... **Arthur Baker** teams with **Black Uhuru** for "The Great Train Robbery" (Ras), a moody but sparkly cut edited by **Aldo Marin**.

REMIXES: **Level 42's** "Something About You" (Polydor) is surfacing everywhere from pop to dance to AOR; a new **Shep Pettibone** mix is a typically liberal recontouring, with scratched stops, additional vocals and much overdubbed keyboard work, which give the record the stop-and-go of an American club

side... **Stevie Nicks'** "I Can't Wait" (Modern promo) is much influenced by New York bebop, and as remixed by **Steve Thompson** and **Michael Barbiero**, takes on a Baker-ish big-room boom; **Chris Lord-Alge** also does an alternate long "rock" version.

NOTES: We should have identified the artist of "Shoot Your Best Shot" on Mitchbal as **Mr. Lee & Kompany**... **Charles Rogers**, who does great work both as a journalist and as a publicist, is adding the title of transatlantic radio personality: he is hosting a five-minute weekly news briefing on the American hip hop scene for London's Capital Radio—under the pseudonym "Chuck Chill." The spot tapes on Friday in New York and airs the following day in London; items of news and gossip interest can be directed to Rogers at (718) 783-3724.

THIS WEEK IN DANCE: 1974... The third single from **Kool & the Gang's** "Wild & Peaceful" album is released on De-Lite. "Hollywood Swinging" has advance orders of a quarter million... **Bohannon's** "Keep On Dancin'," including "South African Man," bows on Dakar... "Rags To Rufus" by **Rufus** featuring **Chaka Khan** appears on ABC—the start of a love affair between Khan and a devoted cult.

All the way live: Everyone knows, of course, that this will be **Patti LaBelle's** year. She played four weeks at New York's Minskoff Theater in advance of her new album "Winner," and we've never seen her in finer voice. Someday, her live show just has to be captured on vinyl, and we suspect her fans have already named it: "Take Your Time, Miss Patti," or "Patti, I'm Scared Of You."

ACUFF-ROSE LABEL

(continued from page 33)

Rose shares Adkinson's optimism for the new label and its products. Rose says his earlier label, Hickory Records, started under similarly tough conditions. "We originally started Hickory Records because a lot of people were saying that country music was dying, just like they're saying now," says Rose. "Honestly, I didn't think it would take off." But Hickory Records did. The label produced more than 25 top 20 country singles during the '60s and early '70s. Hickory's most successful artists included **Don Gibson**, **Stoney Cooper** & **Wilma Lee**, **Ernie Ashworth**, and, of course, **Roy Acuff**.

Although **Opryland Records'** Acuff album has had a slow start, the new label is considering direct-marketing another greatest hits package by **Danny Davis** & the **Nashville Brass**. Discussions are said to be in progress with TV-album leader **Suffolk Marketing** and with **Christy Lane** mogul **Lee Stoller**.

RHYTHM & BLUES

(Continued from page 30)

ter's NBC special "Nell Carter... Never Too Old To Dream" this week... **Jive Records** has signed two very formidable ladies, **Millie Jackson** and **Vanessa Bell Armstrong**. Millie's career has been on a downslide since her trip to South Africa, but her subsequent apology and move to this aggressive label should revive this fine singer and funny rapper. Armstrong is a legend in gospel circles and will open Jive up to an entirely new audience... The current issue of "The Hip Hop Hit List" contains a funny interview with **Kurtis Blow** and the cover line, "Warning: All Literature Is Produced To Meet Street Comprehension"... **Barbara Mitchell's** Larry Blackmon-produced PolyGram debut single is "Ace Of My Heart" and the album is titled "High On Love"... Those of you intrigued by the **Robert Johnson** legend that is used to provide the backbone for "Crossroads," the new **Walter Hill**-directed film, should check out (if you can find them) two re-issues of Johnson's music on Columbia, **Greil Marcus'** book "Mystery Train" which contains a great chapter on Johnson's mysterious

tale, and **Alan Greenberg's** screenplay for a film about Johnson, "Love in Vain," that **Doubleday** published three years ago. Reportedly a film will be made of Greenberg's script, though financing has, as usual in the film biz, been elusive. At one point, **Keith Richards** of the **Rolling Stones** was to provide the music... A live album of **Bill Cosby** appearing before 1,200 inmates at Graterford Prison in Pennsylvania called "Hardheaded Boys" has been issued by **Nicetown Records**. No year is given for when the concert was recorded, though the liner notes say his appearance was recorded and filmed as part of his doctoral dissertation. Also on the album are two songs, "Hardheaded Boys" and "Abandoned Places" performed by **Double Force**. Part of the proceeds will go to the Pennsylvania prisoners welfare fund. **Nicetown** is located at 1460 N. 52nd St., Philadelphia, Pa. 19131, (215) 477-4050... **The Winans**, new followup to the fine "Let My People Go" is "Very Real Way." Despite the change in the **Qwest/Warner Bros.** relationship the Winans are still recording under the **Qwest** logo.

NASHVILLE SCENE

(Continued from page 31)

Oklahoma City. The next day, **Murphey** performed with a 20-piece marching band sent over by the Irish government for the third annual St. Patrick's Day celebration at **Billy Bob's** in Fort Worth.

THE SECOND "Nashville Salute To **Jimmie Rodgers**" is scheduled for Wednesday, May 7 at Nashville's new Music Row Club. Already expected to perform at the tribute are **Razzy Bailey** and **Tom-pall Glaser**, with more to be announced in the coming weeks. Proceeds from the event are divided between the **Country Music Foundation** (sponsors of this year's **Rodgers** fest) and the **American Lung Assn.** There'll be a live radio broadcast, and **The Nashville Network** will videotape the show for future airing.

HBO'S THREE-HOUR "Comic Relief" live telecast from L.A.'s **Universal Amphitheatre** features **Minnie Pearl** along with **Whoopi Goldberg**, **Robin Williams**, **Billy Crystal**, **David Letterman**, **Joan Rivers**, **Martin Mull**, **Gilda Radner**, **Pee-wee Herman**, **Bette Midler**, **John Candy**, and others. Proceeds go to alleviating the plight of homeless in America.

STEVIE WINWOOD, former member of such legendary rock groups as **Traffic**, **Blind Faith** and the **Spencer Davis Group**, has been spending time around Nashville and apparently loves it so much he's rumored to be talking about moving here. Whether he actually makes the physical transition or not, **Winwood** has been having a field day jamming with writers and artists in town. Not long ago, he showed up at 12th & Porter, one of Nashville's new "happening spots," and rocked out with **Wally Wilson** & the **Roosters** on a 20-minute finale of his classic hit, "Gimme Some Lovin'."

CAN 14-YEAR-OLD **Jenny Chap-**

man make the transition from TV to country radio? **Chapman**, whose Hollywood resume includes guest appearances on shows like "Family Ties," "Call To Glory," and "Different Strokes"—as well as an Emmy nomination for a children's show in which she starred—is trying to make the jump with her RCI single, "Poor Little Fool." (Ironically, the song was recorded two days before **Rick Nelson's** death.) She's working with producer **Mick Lloyd** and among the songs she's cut in Nashville are ones by **Tommy James** and **Moon Martin**.

Lloyd concedes that he's careful with her material in deference to her age, but says he believes that teen-aged country artists may be just what the doctor ordered to bring teen-aged listeners into the fold.

"Country wants a younger demographic, and one way to do it is with younger singers," says **Lloyd**.

For her part, **Chapman** claims that she and her California friends listen to country music on the radio—especially groups like **Alabama**—and claims her favorite singer is **Patsy Cline**, no less.

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Discussions At Merchant Meetings Attract Little Feedback At NARM

Slim Showings Lead To Abbreviated Sessions For Racks, Distributors, And One-Stops

This story prepared by Jim McCulough and Geoff Mayfield.

LOS ANGELES Brevity was the order of the day when rackjobbers, independent distributors and one-stops held separate meetings here March 7 at the National Assn. of Recording Merchandisers (NARM) convention.

Whether it was a case of opening day jitters, a hesitance to share trade secrets with competitors, or a lack of interest in agenda topics, none of the three meetings garnered much response.

In fact, the only meeting to stretch longer than half an hour was the rackjobbers' session (See separate story, this page). Indie distributors adjourned after 30 minutes; the one-stops' meeting lasted only 12 minutes.

Halfway through the distributors' meeting, chairman Dennis Baker of Cleveland's Action Distributing, noted the lack of feedback. Said Baker, "This will be a short meeting," to which an attendee responded, "Good job, Dennis."

Topics included bar coding, distributor-label contracts, and the illegitimate return of non-defective Compact Discs. But the topic that sparked the most fervent response was the discussion of major label curtailment of the use of independent promotion.

Baker expressed hope that majors would continue shying away from indie promoters, and indicated concern that independent distributors shouldn't be associated with the "alleged network" of independent promoters. Baker has noticed that some radio station contacts have mistakenly confused indie promoters with promoters who work for indie distributors.

He also struck a responsive chord when he termed the indie promotion controversy as a "major opportunity. I can't remember the last time that we had a CHR [Top 40] hit openly." Bud Katzel, a rep for GRP Records, said, "Perhaps for the first time in years we'll have the chance to go in and get our records played."

The most animated feedback in this discussion came from Juggy Gayles, chief of independent Juggernaut Records. Because he also engages in independent promotion himself, the veteran Gayles finds himself in a sensitive position. Of independent promoters he asked, "What are you blaming them for?" He blasted the assembled distributors for not having more influence on radio stations: "You get your records played and you'll get hits."

Gayles noted that indie distributors used to have "more control" over radio, but most attendees countered that times have changed and

that recent reports regarding independent promotion indicate the very reasons why their own radio impact has eroded. Gayles also may have indicated another reason for his outbursts when he complained that his Juggernaut product had been passed over by many distributors.

Receiving surprisingly little discussion was the issue of label-distributor contracts. As a result of Tommy Boy's deal with Warner Bros., Baker noted that M.S. Distributing is now using contracts to protect itself from future defections, and that this could help indies "avoid situations that we've encountered with labels whose names are first names."

The issue of bar coding now has greater significance, said Baker, because so many major dealers are now computerized. He said the lack of a bar code "could lose shelf space" for indie labels and said that adhesive bar code labels provide a viable solution.

Also of concern is the possibility that some stores are returning used CDs as defects. Baker and others noted that buying back a used disk from a customer at half price and

returning that unit for full credit, the retailer can make more money than he would by reselling the product. But Baker said this happened (Continued on page 45)

Lieberman Livens Lackluster Session Rackjobber Meet Cut Short

This story prepared by Geoff Mayfield and Earl Paige.

LOS ANGELES Product costs, packaging, merchandising campaigns, and the influence of MTV and VH-1 enlivened an otherwise lackluster meeting of rackjobbers here at the National Assn. of Recording Merchandisers (NARM) convention.

Despite an agenda full of common rack concerns, most topics

raised by chairman William Glaseman of Phoenix-based Music Merchandisers America failed to elicit more than curt response. Other than rack leader David Lieberman, attendees at the March 7 session were reticent to respond meaningfully to any issue.

Glaseman, in fact, characterized the meeting as "sterile," and dismissed the 42 assembled members after just 37 minutes.

(Continued on page 45)

ON TARGET

by Mike Shalett

JUST HOW MUCH merchandise can one person buy? Plenty, it seems, if we judge by information that we have been gathering on the concert scene. No wonder the record companies have begun to look at the tremendous amount of revenues being generated, and taken a more aggressive stance at being partnered with their acts in selling the band's merchandise. Are you carrying it in your store?

The cost of merchandise to the consumer is high. At most shows, T-shirts sell on the average of \$15 or more; sweatshirts are in the ballpark of \$25, and if you'd like a program, that will cost you eight dollars. Whew, that's serious dough! Compare that to the cost of the record for the same group and we've some important questions to ask ourselves!

First off, what percentage of consumers going to a show buy some merchandise? At a recent Pat Benatar show we asked the samples to tell us if they had bought any of the following at the show: T-shirt, sweatshirt, program, button, poster, other. Of those sampled, 24% said they had already bought a T-shirt, 6% had already bought a sweatshirt, 12.3% had bought a program, and 3% had bought a button or poster. Some fans had bought more than one item.

The remaining 60% were then asked if they planned to buy any merchandise: 28% said they were, while 33% said they wouldn't. If you're keeping score at home that means that two-thirds of the folks we surveyed said they already bought or planned to buy some merchandise.

The percentage of purchase across age groups showed that the numbers were surprisingly equal across the board. Women were

more likely to buy than men. Thirty percent of the men surveyed said they weren't going to buy anything while only 28% of the females said they were negative about purchase.

Loyalty to the act or the band plays a part in the decision to purchase merchandise. The highest percentage of purchasers were people who had bought Benatar's latest record, "Seven The Hard Way." Of the sample, 87% who told us that they bought the record said they already bought or were planning to buy some merchandise.

Notable trend: purchase upswing

People who had seen Benatar in concert previously were also much more positive about buying merchandise. Of those who had been to a Benatar concert in the past, 75% said they had bought or would buy merchandise. Conversely, the numbers among people who hadn't seen Benatar before or who hadn't bought the current LP were lower. Fifty-five percent of the folks who didn't own Benatar's new LP bought or planned to buy merchandise, while 62% of those seeing Benatar for the first time said likewise.

The so-called brand loyalty is a point worth looking at. Positioning the record with merchandise could be a boon at the record store level. The same with the video tape if one were available. At this particular show, 83% of the sample said they owned or had access to a VCR. How active are these folks in the rental and purchase of videos? Of the folks who have a VCR, 92% said they rented or purchased pre-

recorded videos. Of those who had bought a tape in the past, 60% said they had bought a prerecorded music video tape.

When we asked if they would be interested in buying a videotape of the concert, 73% of these previous buyers said they would, and would be willing to spend \$20-\$30 for it. Again, the loyalty factor prevailed with higher percentages among fans who had bought the new record and/or had seen Benatar in concert before.

Again we see that the positioning of the various products together could have an impact on the increased sale of each. We have a very loyal fan who expresses an interest in having everything possible connected with the act. Knowing who is buying the record could also lead us to who might buy the videotape, and the T-shirt, and the sweatshirt, and the...

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

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



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New Releases

ALBUMS

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

POP/ROCK

THE DICKIES
We Aren't The World
CA ROIR A-140/NA

KYOTO
Heavy Disco Metal
LP Plain Truth Records 1249/\$7.98
CA 1249C/\$7.98

BLACK

GUINN
LP Motown 6168ML/MCA/\$8.98
CA 6168MC/\$8.98

JOHNSON, TROY
Getting A Grip On Love
LP Motown 6166ML/MCA/\$8.98
CA 6166MC/\$8.98

WILDE, EUGENE
Serenade
LP MCA MCA-5743/NA
CA MCAC-5743/NA

JAZZ

THE SKATALITES
Stretching Out
CA ROIR A-141/NA

WILLIAMS, JOHN, & THE BOSTON POPS
Swing, Swing, Swing
LP Philips 412 626-1 PH/PolyGram/no list
CA 412 626-4/no list

CLASSICAL

DEBUSSY
Estampes; Etude No. XI; Suite bergamasque
Alexis Weissenberg
LP Deutsche Grammophon 415 510-1 GH/PolyGram/no list
CA 415 510-4 GH/no list

DVORAK
Symphony No. 8; Scherzo Capriccioso
Cleveland Orchestra, Christoph von Dohnanyi
LP London 414 422-1 LH/PolyGram/no list
CA 414 422-4 LH/PolyGram/no list

MENDELSSOHN
Chicago Symphony Orchestra
Sir Georg Solti
LP London 414 665-1 LH/PolyGram/no list
CA 414-665-4 LH/no list

MOZART/BEETHOVEN
Symphony No. 40/Symphony No. 1
Orchestra of the Eighteenth Century,
Bruggen
LP Philips 416 329-1 PH/PolyGram/no list
CA 416 329-4 PH/no list

SCARLATTI
Sonatas
Alexis Weissenberg
LP Deutsche Grammophon 415 511-1 GH/PolyGram/no list
CA 415 511-4 GH/no list

STRAVINSKY
Devertimento; Suites Nos. 1, 2; Octet
London Sinfonietta, Riccardo Chailly
LP London 417 114-1 LH/PolyGram/no list
CA 417 114-4 LH/no list

COMPACT DISC

DEBUSSY
Estampes; Etude No. XI; Suite bergamasque
Alexis Weissenberg
CD Deutsche Grammophon 415 510-2 GH/PolyGram/no list

DVORAK
Symphony No. 8; Scherzo Capriccioso
Cleveland Orchestra, Christoph von Dohnanyi
CD London 414 422-2 LH/PolyGram/no list

MENDELSSOHN
Chicago Symphony Orchestra
Sir Georg Solti
CD London 414 665-2 LH/PolyGram/no list

MOZART/BEETHOVEN
Symphony No. 40/Symphony No. 1
Orchestra of the Eighteenth Century,
Bruggen
CD Philips 416 329-2 PH/PolyGram/no list

STRAVINSKY
Devertimento; Suites Nos. 1, 2; Octet
London Sinfonietta, Riccardo Chailly
CD London 417 114-2 LH/PolyGram/no list

WILLIAMS, JOHN, & THE BOSTON POPS
Swing, Swing, Swing
CD Philips 412 626-2 PH/PolyGram/no list

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

HOME VIDEO

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

FILMS

ASSAULT WITH A DEADLY WEAPON
Richard Holliday, Sandra Foley, Lamont Jackson
♠ Sybil Danning's Adventure Video 213-834/IVE/\$39.95

THE CLASH "THIS IS VIDEO CLASH"
♠ CBS/Fox Video 7098/\$19.98

DEADLY HARVEST
Clint Walker, Nehemiah Persoff, Kim Catrall
♠ New World Video 8612/\$69.95

DEADLY SANCTUARY
Jack Palance, Romina Power, Akim Tamiroff
♠ Monterey Home Video 135-872/\$59.95

FAST MONEY
Sammy Allred, Sonny Carl Davis, Marshall Ford
♠ Sybil Danning's Adventure Video 213-831/IVE/\$39.95

FEARLESS
Joan Collins, Maurizio Merli
♠ New World Video 9550/\$69.95

GIRL ON A MOTORCYCLE
Alain Delon, Marianne Faithfull, Roger Mutton
♠ Monterey Home Video 135-873/\$59.95

LOVERBOY: ANY WAY YOU LOOK AT IT
♠ CBS/Fox Video 7102/\$19.98

OUTLAW WOMEN
Marie Windsor, Jackie Coogan, Carla Balenda
♠ Monterey Home Video 135-875/\$59.95

PICK-UP SUMMER
Michael Zelniker, Carl Marotte
♠ New World Video 9554/\$59.95

RE-ANIMATOR
Jeffrey Combs, Bruce Abbott, Barbara Crampton
♠ Vestron Video 5114/\$79.95

RENO AND THE DOC
Ken Welsh, Henry Ramer, Linda Griffiths
♠ New World Video 9561/\$59.95

RODEO GIRL
Katharine Ross, Bo Hopkins, Candy Clark
♠ USA Home Video 213-623/IVE/\$39.95

THE SAINT, VOL. 1
Roger Moore
♠ Sybil Danning's Adventure Video 213-647/IVE/\$39.95

SAY HELLO TO YESTERDAY
Jean Simmons, Leonard Whiting
♠ Prism Entertainment 2859/\$59.95

SCHOOL SPIRIT
Larry Linville, Tom Nolan, Elizabeth Foxx
♠ Media Home Entertainment M832/\$79.95

THE SHARKS
Documentary
♠ Vestron Video 1029/\$29.95

SLASHED DREAMS
Peter Hooten, Katherine Baumann
♠ Academy Home Entertainment 1040/\$59.95

SPACE 1999: JOURNEY THROUGH THE BLACK SUN
Martin Landau, Barbara Bain, Barry Morse
♠ Sybil Danning's Adventure Video 213-804/IVE/\$39.95

THE STRANGER WITHIN
Barbara Eden, George Grizzard, David Doyle
♠ USA Home Video 214-865/IVE/\$49.95

BARBRA STREISAND "PUTTING IT TOGETHER"—THE MAKING OF "THE BROADWAY ALBUM"
♠ CBS/Fox Video 7101/\$29.98

TEARS FOR FEARS CONCERT VIDEO
♠ Media Home Entertainment M468/\$19.95

THREE SOVEREIGNS FOR SARAH
Vanessa Redgrave
♠ Prism Entertainment 2253/\$79.95

TRANSYLVANIA 6-5000
Jeff Goldblum, Joseph Bologna, Ed Begley Jr.
♠ New World Video 8515/\$79.95

TWO OF A KIND
George Burns, Robby Benson, Cliff Robertson
♠ USA Home Video 214-866/IVE/\$49.95

WHO KILLED MARY WHAT'S 'ER NAME?
Red Buttons, Sylvia Miles, Conrad Bain
♠ Prism Entertainment 2975/\$59.95

WILD ROSE
Lisa Eichhorn, Tom Bower
♠ Lightning Video 9526/\$69.95

THE WRONG ARM OF THE LAW
Peter Sellers, Lionel Jeffries, Bernard Cribbins
♠ Monterey Home Video 133-874/\$39.95

GARY YANKER'S WALKING WORKOUTS
♠ MCA Home Video 80334/\$29.95

FRANK ZAPPA—DOES HUMOR BELONG IN MUSIC?
♠ MPI Home Video MP 1304/\$24.95

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.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors. (This column can now be found regularly in the retailing section.)

LIVING MUSIC RECORDS delivers its first non-Paul Winter albums with the release of "New Friend" by solo cellist Eugene Friesen and a solo disc from keyboardist Paul Halley. Both artists have been part of the fluid Paul Winter Consort for several years.

For lack of a better description, both projects might fit into the increasingly popular new age bins, even though Winter is known to prefer the term "organic" for his music. A better description can probably be derived from the upward movement of Winter's "Canyon" album on the jazz chart, although jazz is just one of Winter's many sides. More proof of his progress in that genre can be drawn from his late-March appearance on NBC Radio Entertainment's "Jazz Show with David Sanborn."

Living Music has offices on both coasts and is most easily reached through Gary Kenton in Brooklyn, N.Y., at (718) 875-5556.

IF TIMING IS EVERYTHING, then Tallahassee, Fla.-based **Moon Tracks Records** has the right idea in issuing a collection from the new **Bill Haley's Comets**. Original Comet

Joey Rand is leading the band, which is reportedly the only ensemble authorized to carry the Haley name. The label is hoping to emulate the trek of the real comet with a television blitz for the band's "We're Back" album. If you live in Los Angeles, Chicago, Philadelphia, Atlanta, Houston, Denver, Orlando, or Nashville, keep your eye out for TV spots.

The album consists of re-recorded Haley classics, including "Rock Around The Clock." The logo can be reached at (904) 878-3858.

AS THE ANNUAL NAIRD convention nears—it will be held May 1-4 at the Americana Hotel in Chicago—we get word that Billboard's own **John Sippel** will be the focus of an honorary ceremony there. Those of you who haven't registered yet should call **Sonny Richman** of **Richman Brothers** at (609) 665-8085.

It was good to see two indie acts making strides in the New York club scene with spots in the Bottom Line's Local Heroes series. First up Thursday (13) was **Relativity/Important's Dancing Hoods**, a power pop act from Long Island that's improved greatly since we saw them last. Their album, "Twelve Jealous Roses," is available from the Jamaica, N.Y.-based distributor. Closing the set was the ever-improving **Urban Blight**, a video-ready, horn-heavy ensemble that's been thrilling Gotham club-goers for several years.

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Sound Warehouse, Great American, Universal Take Merchandising Titles Altered Categories Highlight 'New Look' At NARM Awards Banquet

LOS ANGELES In keeping with its "New Look" theme, the National Assn. of Recording Merchandisers (NARM) unveiled a host of new awards to replace the old at this year's annual gathering.

The 78-store Sound Warehouse chain and the 15-store Great American Music/Wax Museum chain won 1985's "Retailer of the Year" awards—the former in the large retailer category and the latter nabbing the small retailer (15 stores or less) award. Philadelphia-based Universal Record Distributors earned NARM's first "Wholesaler of the Year" title recognizing rackjobbers and one-stops.

The three new trophies replace the previous "Merchandiser of the Year" award (Billboard, Feb. 22). Also new this year were NARM's "Advertising Awards," replacing the old "Gift of Music" ad campaign honors.

The "Retailer" and "Wholesaler" awards were announced during the Best-Sellers Awards banquet that marked the convention's closing on March 10. Dennis White, executive vice president of Records Group Services for Capitol Records and chairman of the NARM Manufacturers Advisory Committee, presented the awards.

Ira Heilicher, president of Minnesota-based Great American Music, was obviously pleased as he called his staffers to the podium to share the honor with him. He thanked industry friends, including Tower Records president Russ Solomon and Record Bar president Barrie Bergman, for their show of support and their willingness to share fresh ideas.

Nate Wolk, vice president of marketing and operations, said that winning the award created quite a buzz for Great American staffers.

"We're totally thrilled," said Wolk. "We've had tremendous

growth over the last couple of years and I guess the manufacturers must have noticed that. We were obviously surprised to win it, although we certainly felt like we deserved to be considered."

Wolk added that with another two stores opening in the next month, Great American Music just got in under the wire in terms of the "small retailer" category. "Now we'll be competing with the big guys," he said. "It'll take us a couple of years to get our momentum going and then we'll be ready to challenge them."

Accepting for Dallas-based Sound Warehouse was chain president Terry Worrell, who said he had "no earthly idea" that his chain would cop the "large retailer" award.

"It was just a fabulous surprise," said Worrell. "We've never had an honor like that from the record industry before. We've got 1,800 employees who make this thing work and we've certainly had the support of all our suppliers."

For Sound Warehouse, the award caps an eventful year that saw the coporation go public after

merging with its sister company in Oklahoma.

Also surprised was Robert Perloff, general manager for Universal Record Distributing: "I had no idea, although I kind of suspected it from where they had us seated. But I was really, really happy with the way it turned out. To have been selected by the manufacturers is really an honor for Universal."

Perloff was also proud that his company, which handles 2,000 accounts nationwide, earned the "Wholesaler" award in the face of stiff competition from established rackjobber giants Lieberman and Handleman. He said he hopes Universal's award is an indication that "manufacturers are finally realizing that one-stops play an important role in this industry."

By splitting the "Merchandiser" cup into three separate awards, NARM's Manufacturer Advisory Committee can recognize the achievements of smaller chains and wholesalers.

The criteria for the new awards are similar to those for the previous trophy:

- Artist development and aware-

ness of product.

- Cooperation with manufacturers and distributors regarding merchandising programs and contests.

- Communication with all levels of manufacturers and distributors.

- Fiscal responsibility.
- Overall creative merchandising and marketing.
- Proper training and quality of personnel.
- Retail advertising and in-store

(Continued on next page)



Heck of an Opener. RCA country crooner Earl Thomas Conley helped Handleman Co. open a Hecks store with an in-store appearance, for which he received a plaque of appreciation. From left are Tim McFadden, manager, RCA Nashville sales; Rick Bender, promotion; Conley; Bob Prenatt, Handleman branch manager, Cincinnati; and Ron Rogers, Handleman merchandiser.

FOR WEEK ENDING MARCH 29, 1986

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	21	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•					
	2	3	48	GATO	Spectrum HoloByte Inc.	Strategic Game	•			•	•					
	3	4	3	HARDBALL	Accolade	Baseball Game			•							
	4	17	5	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•							
	5	2	124	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	6	5	29	JET	Sublogic	Flight Simulation	•	•	•							
	7	10	21	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•						
	8	12	27	WINTER GAMES	Epyx	Arcade Style Sports Game	•		•							
	9	13	116	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	10	11	67	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•		
	11	7	9	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•							
	12	9	56	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•						
	13	6	25	HACKER	Activision	Mystery Adventure Game	•	•	•	•						
	14	8	11	KARATE CHAMP	Data East	Action Arcade Game	•		•							
	15	15	7	KUNG FU MASTER	Data East	Action Arcade Game	•		•							
	16	16	54	KARATEKA	Broderbund	Action Arcade Game.	•	•	•							
	17	14	11	ALTERNATE REALITY	Datasoft	Adventure Game	•	•	•							
	18	18	3	BATTLE OF ANTIETAN	SSI	Simulation Game	•	•	•							
	19	19	3	RAMBO: FIRST BLOOD PART II	Mindscape	Action Adventure Game	•			•	•					
	20	20	3	ALTER EGO	Activision	Role-Playing Game	•		•		•					

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NARM AWARDS DINNER

(Continued from preceding page)

display tie-in.

- Tour awareness and support.
- Merchandising tie-in with national television shows, major motion pictures and special events.

The two retailer awards had an additional criterion of stocking, whenever feasible, all product lines (country, jazz, classical, gospel, etc.). "Maximizing best-sellers and key catalog" was an added criterion for wholesaler consideration.

Earlier in the convention, during

an afternoon business session March 8, winners of NARM's advertising awards were announced.

Winning in the TV category were: Spec's Music (retail), Handleman Co. (rack), and Danjay Music & Video (one-stop). Newspaper awards went to Record Bar (retail), Handleman Co. and Danjay. Handleman completed a sweep of the ad awards by winning the radio category; Homers (retail) and Western Distributing (one-stop) took the other radio awards.

RACK JOBBER MEET

(Continued from page 42)

Glaseman, in fact, characterized the meeting as "sterile," and dismissed the 42 assembled members after just 37 minutes.

The lack of open dialog prompted Lieberman to question the format of the meeting, suggesting that a roundtable setting "would be more appropriate" than an auditorium, but Glaseman responded that the size of the gathering placed limitations on that idea.

At one point the group even voted on whether it would continue to meet, but a show of hands proved that all but one member endorsed the benefits of such forums.

During a discussion of NARM-directed merchandising promotions, Glaseman announced that the trade group will soon send a questionnaire to rack members to evaluate the effectiveness of each campaign. In the meantime, the group took a hand count to gauge initial interest. The "Get Into Grammy Music" and Country Music Awards promotions drew the most favorable response, with less interest shown in the Christmas promotion. Almost no excitement was shown in the "Dads 'N Grads" and Valentine's Day schemes.

Of the Christmas push, Lieberman pointed out the dilemma that "We develop our own campaigns, which doesn't mean NARM's are unmeaningful—just less meaningful. Some years they don't fit or we become so involved in our own."

This discussion led to some mild tension, as Lieberman bantered

with Handleman's Mario DeFlippo, attending with colleague John Powers. Lieberman pointed out that some of his company's proprietary promotions are "public and generic," but that others would be kept

Prices can't go up in a harmful way

in-house. "We're not going to share those with you," said Lieberman. An acerbic reply from DeFlippo generated an amused hubbub, with one delegate joking that such promotions "never work a second time anyway."

A general topic of price increases brought more amusement when Lieberman bantered with NARM counsel Chuck Ruttenberg. At one point, Ruttenberg said he was going to put "tissue paper handcuffs" on the popular rack pioneer.

But Lieberman's remarks never strayed beyond general theory, avoiding antitrust territory. He spoke of what he termed "du jour" and "de facto" list prices—and added, "We are middlemen. The manufacturers' prices have to go up but they can't go up in such a way as to injure us. It raises the whole issue of functional discount."

The group examined the new AGI packaging for Compact Discs, but most were unaware of the development or its perceived benefits.

In light of the meeting's lethargic discussion, the group adjourned pri-

or to the scheduled arrival of a MTV/VH-1 delegation. But when John Sykes, vice president of programming; Kevin Metheny, vice president of VH-1; and Norman Schoenfeld, MTV/VH-1 promotional coordinator, arrived, Lieberman shooed roughly half of the members back into the meeting room.

Prior to a hasty multimedia presentation, where many slides were projected backwards, Sykes reminded the group that he introduced MTV to NARM in 1981 at "that other Hollywood," referring to that year's Florida meeting in the Diplomat Hotel. He also credited Lieberman as being an early supporter of the music channel's potential.

Responded Lieberman, "I was hopeful that MTV wouldn't reflect the attitude of radio—that radio is not in the business of selling records, but rather zit cream and Pepsi. I promised that if that happened, I would put on my kamikaze fatigues and come after MTV with my Uzi. I haven't had to do that yet."

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HEAVY METAL



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VIVA PUERTO RICO



RECORD MERCHANDISING



AUDIO BOOKS



DIGITAL AUDIO RECORDING

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SLIM SHOWING AT NARM SESSIONS

(Continued from page 42)

pens "mostly with mom-and-pops."

It was also noted that returned disks with a store's price label attached can create a processing problem and that some majors now charge a dollar to remove such stickers. But overall, caution seemed to prevail, since indies don't have the clout of major labels. Said one attendee: "I don't have a 5% or 10% return allowance. If I want to stay in business I'm really looking at 100% because I can't afford to turn business away."

This year's convention drew 93 members from 28 independent distributor companies. But if their meeting was short, the one-stops' meeting was even shorter.

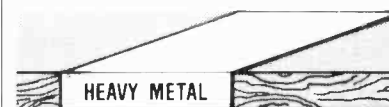
Topics briefly discussed during the 15-minute confab touched on the pros and cons of the new AGI Compact Disc package; how one-stops can take more advantage of, and even improve on, NARM's merchandising campaigns; whether NARM should have awards for one-stop circulars and mailers; the possibility of stepping up contests and promotions for field personnel; and the establishment of a freight newsletter.

Chairman Stan Meyers, of Illinois-based Sound/Video Unlimited, told attendees at the session that there were 95 representatives of 30 one-stops in attendance at NARM. Apparently, most of them didn't notice their meeting on the schedule as only a handful attended the seminar.

Meyers indicated that the dates for the upcoming one-stop meeting

would be Oct. 29-30 in Scottsdale, Ariz.

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Elroy Enterprises' Roy Imber Chosen As NARM's Newest President Rackjobber, Distribution Constituencies Get Nod With Hennessey As Director

LOS ANGELES New York retailer Roy Imber was elected president of the National Assn. of Recording Merchandisers (NARM) here March 10 in an election that reflected NARM's intent to recognize its broad membership.

The recognition of NARM's rackjobber and distribution constituencies is seen in the election of Frank Hennessey, president of Handleman Co., Detroit—the first time the firm has enjoyed board representa-

tion in NARM's 28-year history. Hennessey was the only director elected, replacing retiring director Paul David, president of the Ohio-based retail chain Camelot Enterprises.

NARM earlier named Billy Emerson, president of Dallas' Big State Distributing Corp. as an advisory member in 1984, secretary in 1985, and treasurer this year.

Two other officers elected in the 1986-87 board are former treasurer

Russ Solomon, president MTS (Tower Records/Tower Video), Sacramento, to vice president; and Buffalo retailer, distributor, and label owner Leonard Silver from director to secretary. Silver heads Record Theatre, Action Music distributors, and Amherst.

Imber, last year's NARM vice president, is president of ElRoy Enterprises, Roslyn, Long Island, with the Record World chain and leased department firm TSS/Seedman's.

NARM's other four directors are retiring president Jack Eugster, president of Musicland, Minneapolis; Bill Golden, vice chairman, Record Bar, Durham, elected last year; Noel Gimbel, president, Sound Video Unlimited, Chicago; and rackjobber David Lieberman, chairman, Lieberman Enterprises, Minneapolis.

NARM directors are elected for three-year terms and can stand for another three-year term—then

must rotate off. Elected this year are Imber, Solomon, Eugster, Hennessey, and Golden (latter was elected last year to fill out the unexpired term of Jim Greenwood, founder Licorice Pizza, a firm sold to The Record Bar). Serving two more years are Lieberman and Emerson; Gimbel and Silver serve one more year.

EARL PAIGE

FOR WEEK ENDING MARCH 29, 1986

Billboard®

TOP COMPACT DISCS

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				POP						
				Compiled from a national sample of retail sales reports.						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE					
				LABEL & NUMBER/DISTRIBUTING LABEL						
1	1	1	43	DIRE STRAITS	WARNER BROS. 2-25264	28 weeks at No. One	BROTHERS IN ARMS			
2	2	2	12	SADE	PORTRAIT RK 40263/EPIC		PROMISE			
3	4	4	28	WHITNEY HOUSTON	ARISTA ARCD 8212		WHITNEY HOUSTON			
4	3	3	14	BARBRA STREISAND	COLUMBIA CK40092		THE BROADWAY ALBUM			
5	5	5	44	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED			
6	6	7	23	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM		SCARECROW			
7	10	11	11	THE CARS	ELEKTRA 9-60464-2		GREATEST HITS			
8	8	8	12	MR. MISTER	RCA PCD 1-7180		WELCOME TO THE REAL WORLD			
9	7	6	44	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.			
10	9	9	8	HEART	CAPITOL 46157		HEART			
11	11	10	17	ZZ TOP	WARNER BROS. 2-25342		AFTERBURNER			
12	13	13	31	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES			
13	12	12	35	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES			
14	14	15	44	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON			
15	20	17	7	PETE TOWNSHEND	ATLANTIC 2-904736		WHITE CITY A NOVEL			
16	16	21	44	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE			
17	15	14	19	SOUNDTRACK	MCA 2-6150		MIAMI VICE			
18	21	16	33	TALKING HEADS	SIRE 2 25305/WARNER BROS.		LITTLE CREATURES			
19	18	20	19	STARSHIP	RCA PCD 1-5488		KNEE DEEP IN HOOPLA			
20	17	19	7	STEVIE NICKS	MODERN 2-90479/ATLANTIC		ROCK A LITTLE			
21	25	—	2	INXS	ATLANTIC 2-81277		LISTEN LIKE THIEVES			
22	19	23	21	STEVIE WONDER	TAMLA 6134TD/MOTOWN		IN SQUARE CIRCLE			
23	23	18	6	THE ALAN PARSONS PROJECT	ARISTA ARCD 8384		STEREOTOMY			
24	27	25	29	BILLY JOEL	COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II			
25	24	22	12	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M		ONCE UPON A TIME			
26	29	24	44	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR			
27	NEW			FLIM & THE BB'S	DMP 454		BIG NOTE			
28	26	29	9	JAMES TAYLOR	COLUMBIA CK 40052		THAT'S WHY I'M HERE			
29	NEW			STEELY DAN	MCA MCAC 5570		DECADE			
30	NEW			WYNTON MARSALIS	COLUMBIA CK 40009	BLACK CODES (FROM THE UNDERGROUND)				

				CLASSICAL						
				Compiled from a national sample of retail sales reports.						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST					
				LABEL & NUMBER/DISTRIBUTING LABEL						
1	1	1	44	AMADEUS SOUNDTRACK	FANTASY WAM-1791	19 weeks at No. One	NEVILLE MARRINER			
2	2	2	44	BERNSTEIN: WEST SIDE STORY	DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)			
3	3	4	44	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)			
4	4	3	22	BLUE SKIES	LONDON 414-666		KIRI TE KANAWA (RIDDLE)			
5	6	6	44	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)			
6	5	5	44	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)			
7	7	7	44	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)			
8	9	10	8	BACHBUSTERS	TELARC 80123		DON DORSEY			
9	8	8	44	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS			
10	10	9	44	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER			
11	11	11	44	WEBBER: REQUIEM	ANGEL CDC-47146		DOMINGO, BRIGHTMAN (MAAZEL)			
12	13	13	33	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		LOS ANGELES PHILHARMONIC (THOMAS)			
13	12	12	10	PASSIONE	LONDON 417-117		LUCIANO PAVAROTTI			
14	14	14	44	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS			
15	16	17	9	ORCHESTRAL SPECTACULARS	TELARC 80115		CINCINNATI POPS (KUNZEL)			
16	15	15	44	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY			
17	17	16	15	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894		DETROIT SYMPHONY (DORATI)			
18	19	20	44	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)			
19	18	18	44	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA			
20	20	19	44	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)			
21	21	21	7	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205		NEVILLE MARRINER			
22	22	22	44	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)			
23	24	25	23	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187		ACADEMY OF ANCIENT MUSIC (HOGWOOD)			
24	23	24	34	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)			
25	26	29	3	VIVALDI: THE FOUR SEASONS	ANGEL CDC-47319		ITZHAK PERLMAN			
26	29	—	2	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338		ACADEMY OF ANCIENT MUSIC (HOGWOOD)			
27	25	23	44	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)			
28	27	27	10	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 411-123		DICHTER (MARRINER)			
29	28	26	11	OUT OF THIS WORLD	PHILIPS 411-185		BOSTON POPS (WILLIAMS)			
30	NEW			HOROWITZ: THE LAST ROMANTIC	DG 419-045		VLADIMIR HOROWITZ			

CPA Returns To The Road With His Seminar Explaining How To Communicate In Business VSDA Session Offers Help With Planning For 'Growth And Success'

LOS ANGELES When small home video specialty retailers move toward expansion, they must learn how to communicate with the financial community.

That's the message CPA Harry Landsburg brings dealers via a series of tips during ongoing Video Software Dealers Assn. (VSDA) seminars titled "Growth & Success Through Financial Planning & Inventory Management."

Landsburg is presently enjoying a break after making back-to-back seminar presentations here and in Houston during January. The third seminar will be given Tuesday (25) at the Sheraton Hasbrouck Heights, N.J., outside New York. He's also scheduled to repeat the session for Chicago dealers on April 29 at the Holiday Inn O'Hare.

According to Landsburg, the original thrust of the seminars was to outline how to write a business plan with an eye to dealing with bankers. But that theme has since been somewhat sidetracked because of the volatility of one subject—video inventory depreciation. In fact, since the La Reina session, Landsburg has produced a memo on depreciation which VSDA will be disseminating.

From his Philadelphia office at Laventhol & Horwath, Landsburg says the basic format of the seminars will remain the same, and he hopes delegates can concentrate more on formulating a business plan, whether or not they anticipate

approaching lenders.

Landsburg begins by describing a business plan as a document revealing "all important aspects of a business, including an analysis of its current operations and forecasts of its future prospects." Such a plan proceeds from basics like what the business does and who runs it, to complexities of location and the nature of competition.

Eight sections of a business plan are described, including one that may at first perplex retailers—the purpose of the business plan itself. The others include a description of the business; discussion of the marketplace; existing and potential competition; location of the business; who manages the business; other personnel; and a summary.

Landsburg stresses that while most business plans are developed to obtain financing, they are equally essential as a basic management tool.

Retailers preparing business plans should not be intimidated about admitting early problems such as getting the store off the ground, or how much financing they might need. "Not all stores get off to an amazing start," he notes. "If the story is less than spectacular at least you can show the store is moving toward profitability."

As for anticipating how much money to shoot for, he notes that this portion of the business plan should be among those finalized late in the planning process. Sec-

tions delineating financial forecasts or marketplace analysis may be completed and shed light on the financial needs section.

There are certain pitfalls to writing a plan, Landsburg warns. One is not divulging that family members are involved, which is often the case in smaller video retail businesses. If reasonable compensation for such employees is not detailed, "lenders will input this arbitrarily."

Another must is describing the business objectively: "Video specialty dealers must realize that their business is not a classic business

where everything is for sale. The lending and investment community must be educated about the rental aspect."

Landsburg further differentiates video rental from other rental businesses. "If you're talking about renting party supplies or even a car, it's not the same. Rental of video is very personal. Dealers must convey to lenders why video rental is unique."

Getting to what many authors of business plans consider the bottom line—approaching the banker—Landsburg says the assumption

might be first to go where the store does its banking. That's not always wise, however.

"You have to ask, 'Why this bank?'" explains Landsburg. "You can still have the convenience of a local or branch bank, but go for the loan at a remote bank."

Moreover, the amount of capitalization required may dictate certain aspects of the approach. "You may want to go to the commercial lending group, but what you require may still be in the nature of a personal loan." EARL PAIGE

Some Patrons Are Viewers, Not Readers Libraries Are Rental Outlets

BY EARL PAIGE

LOS ANGELES The incredible success public libraries are enjoying with home video titles is attracting the attention of alternative product vendors.

A March 13 seminar sponsored here by Bowker Co. focused on how volume in some libraries can reach as much as 8,000 rentals monthly.

Primarily, libraries are looking to video and audio recordings to help attract a new patron. Only 20% of the U.S. population patronizes bookstores, and Kathleen Sullivan of the Thousand Oaks library in California noted that even fewer use libraries.

Grady Hesters, vice president of Newman Communications and a speaker at the seminar, pointed to studies showing severe reading problems in the general population. A Sonoma County, Calif., survey of juveniles "showed 80% had learning disabilities though they were intelligent," Hesters said.

According to seminar speakers, libraries are ideally poised to capitalize on the growing alternative market—a market not typically addressed by traditional retailers.

Even as video specialty stores and departments are slugging it out in the prerecorded movie arena, they are generally ignoring alternative product. The VCR itself is no longer "a high-tech gadget, but is being turned into an appliance,"

said Jeff Jenest, vice president marketing, Karl/Lorimar Home Video.

As playback-only videocassette machines start to sell for as little as \$150 and are found "in the kitchen, garage, and den" with the ubiquity of radios, he said, alternative producers will address a variety of subjects.

Thus, Jenest sees "alternative" as a misnomer. "Alternative sounds like kind of a stepchild. Non-theatrical is a better term." Among channels he sees are entertainment; sports-fitness; children's; video publishing; and how-to.

"What people are looking for is an analogous experience, using video to achieve a book experience—and there are vast implications for a toy-like experience through licensed characters," says Jenest.

"The essence is that a program be repeatable or collectible. People won't buy a \$19.95 how-to on purchasing a car. They would rent it, because you only need this periodically. But, with tips on car maintenance it would sell," Jenest said.

The seminar, brainchild of Bowker Magazine Group sales executive James Levitt, addressed library use of books on cassette as well. Panelists were publisher Sally Lasater, Video Schoolhouse (also owner of How-To-Do-Anything, a book store); George Hodgkins, Tape Data Media; Sullivan, Peter Jacobs, (Continued on next page)

FOR WEEK ENDING MARCH 29, 1986

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	26	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	3	21	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
3	2	26	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	4	17	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
5	5	22	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
6	6	26	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
7	8	26	MY LITTLE PONY ▲	Children's Video Library Vestron 1400	1984	19.95
8	9	12	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
9	18	26	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
10	NEW ▶		VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
11	19	2	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
12	17	3	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
13	11	26	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
14	10	23	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
15	23	5	THE TRANSFORMERS: HEAVY METAL WARS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F1163	1984	14.95
16	14	26	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
17	16	3	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
18	NEW ▶		IT'S THE EASTER BEAGLE, CHARLIE BROWN	Snoopy's Home Video Library Media Home Entertainment M343	1974	14.95
19	22	22	PORKY PIG'S SCREWBALL COMEDIES ●	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
20	15	2	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
21	12	9	RAINBOW BRITE-PERIL IN THE PIT ▲	Children's Video Library Vestron 1507	1985	29.95
22	21	6	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983	29.95
23	25	25	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
24	7	15	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
25	13	2	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95

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

VSDA To Try New Balloting Committee To Select Slate

BY EARL PAIGE

LOS ANGELES Just how smoothly the new Video Software Dealers Assn. (VSDA) mail-in balloting system works will be indicated in Dallas April 10 when the election nominating committee meets to draw up the official slate.

A hectic schedule has left the election team yet to determine a meeting site, comments Rudy Neely, nominating committee head and owner of Video Show, Fullerton. "I've just had my first round of calls with the committee members," says Neely.

Other committee members include Dave Balstadt, Adventures In Video, Minneapolis; Chuck McCauley, Video Ventures Inc., Hingham, Mass.; Don Goldberg, Video Library, Livingston, N.J.; Debbie Newman, Video World, Riverside, Calif.

VSDA this year will elect one director for a two-year term and four for three-year terms—an odd tenure sequence required to position an even number of three-year tenures by 1987.

Now that the new election format is in place, Neely says he is aware of continued grumbling from those opposed to taking the election out of the convention. "The vote [to change the process] was close," says Neely, "nine to six."

The new format was ironed out by VSDA's election committee, chaired by Gene Silverman of Video Trend in Detroit. Other members include Ken Dorrance, Video Station, Alameda, Calif.; Gayle Giacobbe, Movieland Video Centers, Miami, Fla.; Chris Siciliano, then with Licorice Pizza, Los Angeles; and Bob Skidmore, Video Corner/Media Concepts, St. Petersburg.

Neely's nominating committee, each suggesting five candidates, must select a slate of five total candidates by April 25, 120 days prior to the VSDA convention in Las Vegas Aug. 25. "I would anticipate duplicate, if not triplicate, candidate suggestions," says Neely.

"Most candidates are coming

out of VSDA's regional chapters. This is how they get known. We go on how successful they are at organizing and keeping a chapter going, developing interesting meetings, and their willingness to work on other committees in VSDA. God knows they aren't going to get rich being a VSDA director," though Neely adds that board members are reimbursed for some costs, including travel.

Once the official slate is determined, candidate biographies will be prepared and published in a special edition of the trade group's newsletter, VSDA Reports. The first ballot will also appear in the issue.

An unofficial slate of indeterminate length is also possible. Candidates must obtain 20 signatures on a petition. This outside slate is due by May 31 so another round of candidate bios can be put into a supplement.

Speculation is rife regarding the nomination and re-election of the five board members about to rotate off. These are John Pough, Video Cassettes Unlimited, Santa Ana, president; Arthur Morowitz, Video Shack/Metro Dist., whose New York company also manufactures video recordings under several labels, now VSDA vice president; Weston Nishimura, Video Space/Video Financing Inventory Corp., Bellevue, Wash.; Robert Bigelow, Bigelow, Minneapolis; and Frank Barnako, Video Place, Herndon, Va.

Pough has said he will not run again. Barnako, VSDA's first president, served two terms; Nishimura has served one year in the top slot.

VSDA's board, once dominated by distributors, swung heavily toward retailers last year. Those elected then indicate the likely makeup of the board after August. Serving three years are Linda Lauer, Arizona Video Cassettes/General Video of Arizona, Phoenix; Gary Messenger, North American Video Limited, Durham, N.C.; and Jack Messer, Video Store, Cincinnati. Serving two years are Neely and Balstadt. Also serving

(Continued on next page)

READERS ARE BECOMING VIEWERS

(Continued from preceding page)

Professional Media Service Corp.; and Tom Spain, software publishing & selling editor, Publishers Weekly.

Sullivan said Thousand Oaks Library has 168,000 items, circulated a total of a million times a year, of which an estimated 10%-17% represent video programs in recent years. The library inventory still reflects the predominance of theatrical seen in video stores, with 88% of its 2,400 tapes (VHS only) devoted to feature films. Thus, the library claims as many as 8,000 rentals in one month at \$1 nightly for features, 50 cents for instructional fare.

Levitt called attention to other library successes, such as in Ames, Iowa, where video led adult fiction during a recent month. Also noted was video circulation attaining 33%

in a Centereach, N.Y., library; a 77% increase in video for a Milwaukee library; and a Toledo library up 104% in video over the past year.

Distributor Jacobs, who claimed that "Jane Fonda does as well in libraries as in video stores," pointed out contrasts for vendors. He said vendors like "Ingram's and Metro only care about, perhaps properly so, those items that have real velocity. Catalog is a disaster in [servicing libraries]. We need 70 copies of 'Godfather I, II' and they're on moratorium from Paramount."

Libraries with severe budget restrictions purchase usually one or two times a year and want 60-90 days for payment but "our returns are under 1%," said Jacobs.

TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	8	3	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	
2	1	7	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	
3	4	9	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	
4	2	9	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	
5	3	7	ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	
6	7	5	WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	
7	5	8	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	
8	15	2	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Paul Reubens	1985	PG	
9	6	6	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	
10	16	2	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13	
11	24	3	VOLUNTEERS	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	
12	13	2	SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	
13	9	20	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	
14	10	16	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	
15	12	7	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	
16	17	2	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG	
17	11	12	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	
18	20	14	FLETCH ▲ ♦	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	
19	21	5	THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG	
20	14	21	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	
21	18	17	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	
22	23	5	CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R	
23	28	2	REAL GENIUS	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG	
24	19	6	RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13	
25	22	25	THE BREAKFAST CLUB ▲ ♦	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	
26	26	25	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	
27	30	18	BREWSTER'S MILLIONS ▲ ♦	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	
28	25	14	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	
29	27	10	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG	
30	29	4	THE COCA-COLA KID ●	Film Gallery Vestron 5099	Eric Roberts	1985	R	
31	32	10	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG	
32	31	16	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	
33	36	17	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R	
34	38	11	LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R	
35	34	20	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13	
36	35	10	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13	
37	39	4	THE STUFF	New World Pictures New World Video 8502	Michael Moriarty Andrea Marcovicci	1985	R	
38	33	11	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13	
39	37	16	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R	
40	NEW ▶		CREEPERS	Media Home Entertainment M831	Donald Pleasence	1985	R	

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Computer Application Let Late-Entry Video Network 'Catch Up Quickly'

Now The Store's Owner Offers Programming Consultation As A Sideline

BY EARL PAIGE

LOS ANGELES Computerization is allowing many video specialty retailers just entering the business at this late date a chance to catch up quickly. That's the view of Eugene Lemon, who's seen volume in his single unit East Oakland store go from \$8,000 in January a year ago to \$23,000 in the same month this year.

Not only has Lemon, 39, harnessed the computer for his own store's advantage, but he's about to become an area rep for a computer firm. From the very start, in December 1984, Lemon's Video Network outpaced his original computer, a 10-megabyte Kaypro. "We didn't know we would grow so fast."

Lemon is quick to attest that he has an additional advantage when it comes to vigorous growth—he's in a predominantly black neighborhood that had few stores at first. He also contends that blacks, particularly low-income families, rent videocassettes much more disproportionately than average renters.

"It's interesting, but our store is halfway up a long hill. The higher

income families up the hill may rent a couple of times a week. On the other hand, it's common to see the poorer families rent a VCR five or six movies a night. One time, a family rented 12 movies and a VCR," says Lemon.

Speaking of why so few blacks have entered the home video specialty arena, Lemon says, "We are the last at everything it seems; the last to get machines and the last to open stores. The problem with getting into the business at this late date is that it's expensive now. And there is more competition."

When Lemon opened, there was one other store in his center, Foothill Square on MacArthur Boulevard. "That's S&S Video. He was here first, just a few doors from me. There was another store about two blocks away but it's more of a repair shop. Then the next closest store was eight miles. Now there's one just four miles away."

Lemon is thankful for S&S "because we both enjoy overflow from each other. I don't think I would have grown nearly as fast if I had been the only store around here."

Opening in 2,800 square feet, Lemon has built the business to a point where he is looking at two more stores. "We have 2,000 tapes, about 1,600 titles." He says that while his store carries Beta, "We don't advertise it. We don't have a comprehensive selection in Beta."

Video Network has maintained a rigorous schedule—10 a.m. to 10 p.m. seven days a week—made possible because "we do it with family: my sister and her boyfriend, my girlfriend and a cousin."

Admitting that perhaps he has benefitted from the demand, relatively little competition, and the assistance of a family operation willing to work long hours, Lemon still points to computerization as a strong asset. He says generating inventory management reports allowed him to maintain only the most popular titles and to know at a glance when each tape is paid for.

One report he programmed allows tracking by title, initial cost, and revenue generated. Says Lemon, "I get a printout that is just a number. If I see No. 1, then I know that tape has turned enough times

to pay for itself. On some of my 'Beverly Hills Cop' tapes, I'm looking at 5's up to 8's. Of course it was a low cost. I paid for some in seven to eight days.

"This report allows me to watch each tape and take advantage of trades, or sell off [slow titles] quickly to used-tape brokers."

Lemon has also written programs to aid in pricing rentals. "We wanted to experiment toward the end of 1985 with six-month club memberships at \$20 instead of the normal \$50 lifetime we charge. A lot of our customers cannot afford \$50 to join. We wanted to find out if a lower price would hurt us. It didn't. We're continuing the six-month offer."

Video Network uses variable pricing on rentals. New and adult titles are generally at \$3 daily. "But we have about 500 titles members can rent at 94 cents daily. We rent VCRs at \$6.99 daily and \$9.95 weekends."

Lemon's tips for video specialty shopkeepers considering a computer are to "concentrate on the software. So often a dealer's primary concern is the hardware and speed at the cash/wrap area. Most \$10,000 systems will give you all the speed you want. The thing to look for is what kind of reports can be generated." He also suggests anticipating growth, and writing programs accordingly to avoid having to go back and have new programs written.

Lemon says that he has found attending every kind of business seminar and trade show he can has given him tremendous assistance. "My trip to the Winter Consumer Electronics Show in January [1986] was paid for by the discount I received when I was able to sit down with the Microfast Software Group people. This led to their wanting me to be an area rep."

Attendance at the recent Video Software Dealers Assn. (VSDA) business seminar here paid off, too. "A direct result was in learning I could write off \$7,000 in lease hold improvements in one year. This was like taking a \$7,000 reduction," he says, adding that the particular tip was passed on during an informal period. "I don't think it was directly from what the moderator said per

se," he says of Harry Landsburg of Laventhol & Horwath, who conducts VSDA's financial sessions. "But another thing is the business plan he [Landsburg] presented. I can just plug in my numbers and go right to the lender."

Lemon points out that his background in business administration bolsters him in areas like setting up Video Network as a corporation under Subsection S. "It's like a partnership, but with limited liability. It has many benefits of a corporation." The structure of Eckofax reflects its family orientation.

Eugene is business manager and his cousin, Dr. Sam Davis, is a board chairman. Jeanne Davis is store manager. Also corporately involved is Lemon's girlfriend, Bobbi Binns, Lemon's sister, Delores Lemon, and her boyfriend, Clarence Thomas, vice president. Not everyone has titles, but everyone jumps in at appropriate times. Says Jeanne Davis, "It's real family."

Lemon says he feels especially fortunate as a successful businessman because "I was in prison nine years." He says he didn't allow it to discourage him but instead earned two BAs, one in business administration and the other in sociology. "I was in a federal institution with an excellent program."

Following his release, Lemon worked at a telephone installation company and enrolled in a computer course at San Francisco State Univ.

Other dealers Lemon meets pick up immediately on his computer knowledge and its applications in operating a video retail business. During the VSDA seminar, Lemon questioned by other delegates.

"It was curious," he says, of a chance encounter with one delegate he met at the airport when leaving that meeting. "As it turns out, she has a store near here in Berkeley. She wants me to consult with her. This is the way I want to work, just informally picking dealers I can help."

In the spirit of giving something back to the community, Lemon says he is teaching computer programming at Oakland Tech High School.

Video Plus

BY EDWARD MORRIS

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

RCA's DISTRIBUTOR And Special Products Division (609-853-2243) is offering a free surge suppressor with the purchase of an RCA Tri-Pak (T-120PK3SHG) of VHS videotapes. The suppressor, a \$13.95 retail value, helps prevent burnout of electronic components because of lightning strikes or sudden voltage surges.

Tri-Paks will include a coupon that can be used to order the surge suppressor by mail. The redemption slip has to be accompanied by a sales receipt and check or money order for \$1.50 for postage and handling. Suggested retail price for the Super High Grade package is \$35.85.

For carrying and protecting the new 1/2-inch VHS and Beta camcorders, Lowe-pro (303-665-9220) has devised the Vidcam 11 shoulder bag. It is made of a Cordura nylon outer shell that surrounds 3/8-inch closed-cell foam and is lined with four-ounce nylon packcloth. The packcloth interior provides a non-abrasive surface to protect the coated plastic finish found on most camcorders. Another feature of the Vidcam 11 is an inch thick, foam bottom coating.

The bag weighs two pounds five ounces, carries a lifetime warranty, and fits these camcorders: G.E. ICVM-6000; Magnavox VR-8290; NEC-22EO; Panasonic Omnimovie; Philco VCR 800; Quasar VM-10;

Sanyo VCR-500 and VCR-200; Sony BMC-550K and 220K; Sylvania VCC150; and Toshiba VBM-47. Suggested retail price: \$108.



The Vidcam 11, weighing in at less than 2 1/2 pounds, is one of the new camcorder shoulder bags introduced by Lowe-Pro.

VSDA VOTING

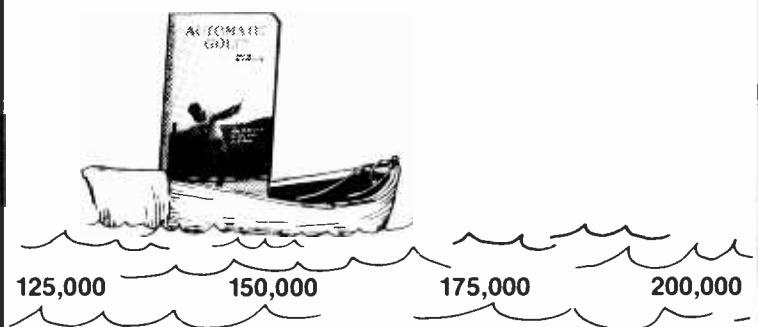
(Continued from preceding page)

a two-year term, though as a non-voting alternate, is Joan Weisenberger, In Home Video, Riverside, Calif., who tied last year with Neely.

Elected in 1984 in Las Vegas, during VSDA's most controversial election when just two posts were open, are board members with one more year to serve: Art Ross, Tampa Video Station, Tampa; and Jim George, San Francisco Home Video, San Francisco, now secretary.

Not involved in VSDA elections are three board members selected by the National Assn. of Recording Merchandisers (NARM) president. These are VSDA treasurer Lou Fogelman, Show Industries (Music Plus/City One-Stop), Los Angeles; NARM's new vice president Russ Solomon, MTS (Tower Records/Tower Video), Sacramento; and Bill Golden, vice chairman, Record Bar/Mid America Dist.

Sailing Uncharted Sees



Congratulations Bob Mann and Video Reel. Automatic Golf - Certified Platinum. **154,000 Units Sold.** (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"

ITA Panel Urges Mass Merchants To Stick To Sales, Not Rentals

BY JIM McCULLAUGH

PALM SPRINGS The mass merchandiser's role is expanding in the rapidly growing prerecorded home video market—at both the sell-through and rental levels. Topics related to these outlets were examined during a "What Will It Take To Get Mass Merchandisers Involved With Home Video" seminar here during the International Tape/Disc Assn.'s 16th annual gathering.

Manufacturers and mass accounts at the session were advised to continue moving cautiously, however. And program suppliers were seen heading in the direction of stepping up custom-tailored programs for mass accounts as a true two-tiered pricing strategy becomes more commonplace in the industry.

While program suppliers such as RCA/Columbia, International Video Entertainment and Karl-Lorimar

were preaching caution, even they may have been surprised at the views of Jim Hanke, senior vice president, Lieberman Enterprises, Inc.

Hanke, who indicated that Lieberman services 2,300 accounts, told attendees that of the \$300-million in business the company did in its last fiscal year, some \$54-million of that came from video and that he expects to increase that significantly this year, both from sales and rental accounts.

While it appears that mass merchandisers should focus on sell-through prices and product, Hanke pointed to such retail behemoths as Walmart who can develop "rental niches or pockets" if they have the commitment and dedicated personnel. "Walmart might be able to do something in Rogers, Ark., that Caldor can't do in Connecticut.

"We believe in video sales for

mass merchandisers," he added, "but the growing process is slow. Customers, however, have indicated a willingness to buy at the mass merchandiser."

Don Edwards, the buyer for the

'All parties must take risks'

giant Waldenbooks chain, recounted successful experiences with home video since dipping its toes back in 1984. Video is being expanded, he indicated, with the chain creating formal, cohesive audio/video display centers in their stores. Like Hanke, Edwards suggested that \$30 suggested retail was his price ceiling—except for certain best selling exercise tapes.

"Any subject will sell on video if it's promoted right," he said.

Meanwhile, though, Gary Khammar, senior vice president of RCA/Columbia Pictures Home Video, warned, "There are still more ques-

tions than there are answers. Mass merchandisers should stay in a sell-through mode. To rent now would only hurt their momentum." Overall, Khammar suggested that pricing, terms, programming, space, and commitment still remain major issues on both sides of the fence.

"The mass merchant has to tell us what he wants to do. He should also know that this is not a risk-free business. All parties must take risks."

While committed to working with mass merchants, Khammar says, RCA/Columbia still wants to educate itself. He added that trying to force feed "too much of the wrong product will mean less turns and more returns."

Len Levy, senior vice president and general manager of IVE, whose firm has enjoyed quite a bit of mass merchandiser success through its Family Home Entertainment product, also sounded a cautious note. He said, "We have to learn with them what sells. At this stage of market development, it would be a

terrible mistake to move too quickly. They are not the panacea for our industry glut of 300 titles per month. We may be killing a wonderful goose. When we began to sell FHE product last summer to mass merchandisers, it was not without careful study and exploration on our part."

Of the mass merchandisers, Levy said, "They should be selling [not renting]. Rental is not as easy and simple as it might seem. You want to keep retail customers, not alienate them."

Karl/Lorimar executive vice president Court Shannon also advised cautious movement by mass merchandisers, but identified the discounter, mega-drugstore chain, specialty stores, grocery chains, and convenience outlets as mass accounts that could sell specific genres at the right price points.

He agreed that areas of concern revolve around guaranteed sale, extended dating, increased co-op, and stocking balance. "And the jury is still out on pricing," he says.

ITA Seminar Also Sees 8mm Coming On Beta Declines, VHS Shines

BY JIM McCULLAUGH

PALM SPRINGS VHS's share of blank video tape sales continues to grow at Beta's expense, and the new 8mm format is beginning to gain momentum.

That was the consensus at a blank videotape and audio tape outlook session here during the International Tape/Disc Assn.'s 16th annual seminar, held March 12-15.

Not unexpectedly, representatives from seven major suppliers—Sony, BASF, TDK, Maxell, 3M, Fuji, and Memtek—painted staggering sales increases for 1986, mostly in the VHS format, but attendees were told by more than one supplier that Beta will remain a viable, though less significant, format.

Overall estimates from suppliers indicated that 1985 blank videotape sales figures were approximately 180-215 million units. The 1986 projections call for 215-300 million units.

At the duplicator level for prerecorded tapes, the projections are for 75-95 million units, up from last year's 50-65 million units.

During 1985, the VHS-to-Beta sales ratio was 80/20, but projections this year call for the ratio to shift to 90/10.

"The Beta format is in sharp decline," said James Ringwood, national marketing manager of Maxell Corp. of America. "During the last quarter of 1985, it dropped 5%. It's really taking it on the chin."

Coming to Beta's defense was Memtek general manager Jack Bat-

taglia, who said, "Beta is still in 7% of U.S. households. The industry seems to be saying, 'Let's figure out a way to get rid of Beta.' There's no way 8mm will knock out Beta in the next three or four years." Later, during a question-and-answer session, Battaglia agreed that video retailers are concerned about shelf space and consequently are devoting less to Beta. But, he said, "We must show some backbone. We have to take a firm line with our salespeople where there is a market for Beta."

Added Stan Bauer, manager of the magnetic products division of Fuji Photo Film U.S.A.: "The Beta format continues to lose share, but it's still viable. 8mm is also viable but it won't become a dominant format."

Sony magnetic products division president John Hollands, whose firm has a vested interest in the Beta format, suggested that Beta was not being helped by program suppliers who release VHS-only titles. He also said that the Beta format was becoming increasingly strong at the professional/industrial level.

Manufacturers also offered estimates on the new 8mm format.

TDK Electronics national industrial sales manager Doug Booth estimated sales of 180,000 8mm units this year, with some 50,000 headed for duplicators. The figure will jump to two million in 1987.

Battaglia was more optimistic, estimating an 8mm market of five million units for 1986.

ITA Schedules Three Seminars

PALM SPRINGS The Hilton Head, S.C., Hyatt Regency is the site and March 11-15, 1987, the dates for the International Tape/Disc Assn.'s 17th annual seminar.

The ITA plans to hold its annual membership meeting and one-day update seminar in New York on

November 18 of this year.

Also on the association's calendar this year is the first "How And Why" seminar, dedicated to improving the quality of audio cassettes. The dates are May 12-14 at St. Louis' Clarion Hotel.

FOR WEEK ENDING MARCH 29, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

				Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	5	5	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
2	1	17	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
3	3	17	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
4	7	5	PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
5	2	47	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Music Video 3048	Wham!	1985	SF	19.98
6	8	11	LIVE AFTER DEATH	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
7	4	21	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
8	9	11	WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95
9	13	9	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello & The Attractions	1985	LF	24.98
10	11	9	SCENES FROM THE BIG CHAIR	Polygram Music Video MusicVision 6-20534	Tears For Fears	1985	LF	29.95
11	NEW ▶		PACK UP THE PLANTATION LIVE	Tom Petty Inc. MCA Dist. Corp. 80328	Tom Petty and Heartbreakers	1986	C	29.95
12	18	31	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
13	17	3	NERVOUS NIGHT	CBS-Fox Video 7085	The Hooters	1985	LF	19.98
14	10	31	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
15	6	19	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
16	16	7	THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	SF	19.95
17	20	43	ANIMALIZE LIVE UNCENSORED ●	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
18	14	15	ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
19	12	5	SUN CITY	Manhattan Records Karl Lorimar Home Video 012	Various Artists	1986	D	19.95
20	15	3	THE VIDEO SINGLES	CBS-Fox Video 7094	Paul Young	1985	LF	19.98

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

Warner Reprise Video And View-Master Present

Kidsongs

T.M.

Music Video Stories

Kidsongs™ are unique videocassettes that bring kids' favorite songs alive with original musical productions. Performed by real children—not puppets or cartoon characters—Kidsongs live action music videos encourage children to dance, sing, interact and even read along.

Each Kidsongs cassette contains a minimum of ten selections. Accompanied by printed song cards, Kidsongs are the perfect counterpart to children's records and books.

Once kids and parents experience a Kidsongs video they'll want to collect the whole series. At a suggested list price of just \$19.98 each, Kidsongs are educational, affordable and fun!

"A Day At Old MacDonald's Farm"
VHS 3-38111/Beta 5-38111



Our Breakthrough Marketing Campaign Will Support Your Sales

- Nationally-advertised consumer rebate program
- National magazine ads and Sunday magazine inserts
- Product endorsement by celebrity Mariette Hartley
- Self-selling packages and exciting point of purchase displays
- Television exposure through Showtime and HBO

*a registered service mark of Home Box Office, Inc.

View Master



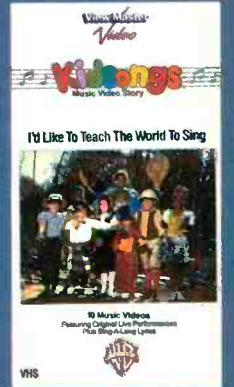
WARNER REPRIS
VIDEO

VHS
Beta

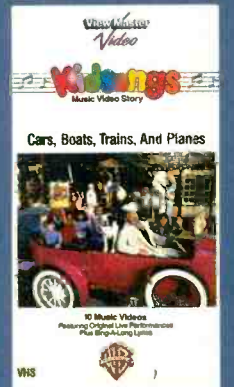


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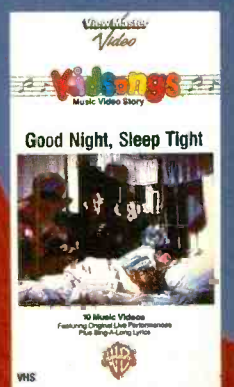
"I'd Like To Teach The World To Sing"
VHS 3-38112/Beta 5-38112



"Cars, Boats, Trains And Planes"
VHS 3-38114, Beta 5-38114



"Good Night, Sleep Tight"
VHS 3-38113/Beta 5-38113



Mariette Hartley

Order Now Through WEA
Or Your Video Distributor

TOP VIDEOCASSETTES SALES

...newsline...

VCR SALES INCREASE is slowing as 1986 proceeds, with February sales up only 14% over the year before, numbers that are good but not equal to the spectacular figures the VCR industry has grown used to. A total of 902,998 machines sold at wholesale in February, as opposed to 792,336 machines moving for the same month last year. Year-to-date sales are up by 13.4%, from 1.65 million to 1.88 million units.

CAMCORDER SALES are roaring along, with almost 54,000 units sold in February and 114,000 sold in 1986 so far. In an apparent tradeoff, video camera sales continued their longterm slump, dropping for February by 78% from their previous-year sales, to 7,113 units, and by 77.6% for the year to date. Color and monochrome set sales were up by a few percent, with the former rising by 2.3% over last year, to 1.28 million units, and the latter showing a 3.4% jump, to 269,000 units.

"REVOLUTION," "Spies Like Us," "After Hours," "Wildcats," "Police Academy III," "The Color Purple," and "Cobra," the new Sylvester Stallone film that debuts theatrically in May, are all set to be released by Warner Home Video this year, according to a complete WEA product presentation made in Los Angeles during NARM's recent annual convention.

A NEW CHILDREN'S collection is coming from VidAmerica; the company is releasing "Forever Fairytales" in May. Four titles will be shipped initially, all at \$39.95. They are "Brothers Grimm," "Hans Christian Anderson," "Rudyard Kipling," and "Charles Perrault."

IMAGE ENTERTAINMENT continues to release specially packaged versions of film classics on laserdisk. The company has just put out "Mighty Joe Young," with a list price of \$34.95. Also out is a series of "original studio editions" from RKO's library, priced at \$29.95. These include "The Body Snatcher," "Cat People," "Curse Of The Cat People," and "The Seventh Victim." All of the titles are fully processed to exploit the high video quality of the laserdisk system; in addition, "Mighty Joe Young" comes with a commentary by film historian Paul Mandell on the title's auxiliary audio track.

"THE ARKANSAS Video Expo '86" is the name of an event just held by Sight & Sound Unlimited. About 500 dealers registered for the confab, which featured parties, meals, and screenings sponsored by various companies, including CBS/Fox Video, Walt Disney Home Video, Warner Home Video, and Media Home Entertainment. "We're amazed at the turnout. The dealers are starved for attention down here," says Larry DuVono, S&S's operations manager. Showcased at the event was the DeLorean sports car the company is giving away as part of a promotion for MCA.

VIDEO CAMERA OWNERS are getting their own publication with the debut of VideoMaker magazine. The purpose of the publication is to help consumers use their video cameras and camcorders as effectively as possible. First issue is scheduled for June; the publication will come out on a bi-monthly basis until January 1987, after which it will go monthly. Subscription price will be \$9.97. Regular columns in VideoMaker will include "Profile Of A Videomaker," "Tools And Techniques," "Special Effects," "Media Sense," and "Personal Video."

COLUMBIA, S.C., is the site of a new warehouse facility being opened by Source Video Distribution Co. The facility has 6,000 square feet and will allow one-day delivery to all places in and on the border of South Carolina. Inventory in the Columbia facility will be the same as that maintained in the company's headquarters site of Nashville, and plans call for a 90% fill rate on the top 600 video titles.

A PBS SPECIAL is being released on videocassette before it airs on television. "My Mother Married Willie Stump" is slated to appear on PBS around May 11, but the video release is available now at \$39.95. Also on the cassette is "My Father Sold Studebakers." "My Mother..." tells the tale of a 54-year-old woman who breaks with propriety by marrying a local character 15 years older than she is. Both programs are the work of video pioneer Skip Sweeny. The tape is available through Video Free America, 442 Shotwell, San Francisco, Calif. 94110.

"LEARN TO MODEL At Home With Free & Easy" is the title of a 54-minute video being released by Free & Easy Video at \$39.95. The cassette is designed to help educate male and female models on how to pose in front of the camera. Photographic lighting techniques are also discussed.

"VCR THEATER" is the name of a new series created by The Movie Channel, a sure sign of the increasing power of prerecorded video over pay TV. What "VCR Theater" will do is offer consumers a chance to videotape a selection of movies that will be offered at 3 a.m. every day. Executives at the service say the new show is designed to make the pay-TV network more "video compatible."
TONY SEIDEMAN

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	3	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
2	1	21	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	3	8	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
4	4	20	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
5	6	202	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
6	5	34	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
7	12	2	SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95
8	10	69	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
9	8	21	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
10	17	54	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
11	7	17	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
12	19	7	ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
13	9	11	MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95
14	13	9	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
15	15	20	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
16	11	9	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
17	26	16	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
18	21	12	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
19	NEW▶		SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG	79.95
20	25	5	WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	79.95
21	18	5	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
22	20	6	FRANK SINATRA- PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
23	35	104	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
24	16	18	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
25	14	17	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
26	22	21	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
27	23	91	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
28	30	26	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
29	34	39	WRESTLEMANIA ●	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
30	40	3	VOLUNTEERS	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	79.95
31	28	5	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	79.95
32	NEW▶		2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
33	24	7	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95
34	31	17	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
35	27	2	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Paul Reubens	1985	PG	79.95
36	29	105	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
37	32	5	CLUE VCR MYSTERY GAME ▲	Parker Brothers 4100-110	Various Artists	1985	NR	No listing
38	37	56	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
39	33	14	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
40	36	7	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	79.95

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Beastly Chatter. Anthony Newley, co-composer of the score for the feature film "Dr. Dolittle," makes an appearance to promote Video Gems' "Animal Talk." Standing are, from left, Newley, Video Gems co-owners Vivienne and Joseph Infante, and "Animal Talk" producer Paul Asselin.

Specialist In Recent Releases Turns Its Prowess To Classics New World Will Market A 'Vintage' Line

NEW YORK New World Video has become well-known for using sophisticated marketing techniques to sell recent release, B-movie type product. Now the company will apply these techniques to older films in its newly created Vintage Collection, a selection of quality post-war feature films.

Three titles make up the initial release package: "Bridge Of San Luis Rey," "Love From A Stranger," and "Out Of The Blue." Other titles ready to follow include "Love From A Stranger," "Dark Waters," "Enchanted Forest," and "Railroaded." Packaged in an art deco style, titles in the Vintage Collection will be list priced at \$24.95.

Prints used for the collection have been restored by the UCLA Film Archives.

Though one of the youngest home video manufacturers, New World has been able to lever its mainly B-movie product into a significant share of the home video market.

One of the company's most potent marketing successes was with the feature film "Godzilla 1985." Using inflatable monsters and growling phone messages, New World was able to achieve near six-figure sales for the movie—even after the film turned in a fairly weak performance at theatrical box offices.

With sales of 90,000 units at \$79.95 list price, "Godzilla '85" alone has taken in \$4.5 million at wholesale.

"Obviously, we're well financed and have a lot of freedom to market product," says New World Home Video chief Paul Culberg. "Being part of a film studio, even an independent one [New World Pictures], is a tremendous boost," Culberg says. "We don't have the problems some of the independents have in terms of spending dollars."

As a successful indie movie company, Culberg notes, New World has the money and knows where to put it in terms of marketing dollars. An additional boost has been having "a film company that has provided us good product."

Even though the movies New World puts out may not be what many in the industry describe as "A" titles, Culberg claims his company's theatrical ties give his programs home video strength. "The stuff that I have had had theatrical release," he says, which is one of the key areas in determining the strength of any home video title.

"We have 14 theatrical branches

out there to help us promote," he says.

"By us, those are 'A' titles, because they have had theatrical exhibition and exposure in the marketplace, and that's what we will key on," Culberg says. Among the factors making his plan work are "a lot of trade advertising, and the way we promote distributor salespeople. They're the key—distributor salespeople. Our own people go in, spend time with them, and become friends with them."

New World is also looking to reinforce its strength in use of point-of-purchase sales tools. "I will attack the video retailer," says Culberg of his p-o-p programs.

One recent assault used the famous Godzilla monster itself, providing video retailers with six-foot tall pneumatic beasts. "The Godzilla inflatable was incredibly successful," says Culberg of the program.

Distributors agree. Says one: "I've never seen a piece of p-o-p more in demand. People called and screamed for it."

In addition to the inflatable, New World also had a Godzilla hotline that consumers could call to hear a message direct from the mouth of the creature. "We're aware that [the hot line] was busy all the time, because we had it here in the office," says Culberg.

For manufacturers, Culberg predicts, "It's going to get increasingly difficult. Anybody without a steady flow of product and a steady flow of cash is going to find it increasingly difficult to get the money he needs. As the song says, 'The strong will survive,' but that's true in any business—it's true at retail too."

TONY SEIDEMAN

MHE Opens Doors To 'In-House' Facilities New Services Division Formed To Handle Accounts

BY JIM BESSMAN

NEW YORK Media Home Entertainment, the Culver City, Calif.-based prerecorded video supplier, has opened up its in-house duplication and warehousing facility to outside manufacturers.

Its newly created Media Video Services division is now actively soliciting small to medium-sized accounts. In fact, the operation has already picked up some 30 clients through word-of-mouth since making itself available six months ago.

The move resulted from last year's total reorganization of the warehouse layout to facilitate the addition of more machinery. According to John Turner, Media Home Entertainment and Media Video Services president, the \$400,000 upgrading has increased production capacity to the point where he projects duplication of four million units this year, double last year's total. This figure, he adds, will jump to five million in 1987, after an anticipated 100% increase in duplication machines, which now number 1,000.

Media's 40,000 square foot Culver City complex, in addition to duplication and warehousing, can handle other facets of manufactur-

ing. This includes labeling, packaging and shrinkwrapping, storage, and fulfillment. All of these services, Turner notes, are also available to outside customers.

"We're looking for accounts who need anywhere from 5,000 to 200,000 pieces a year," says Turner, specifically, "anyone who isn't locked into a contract with a major house. Our feeling is that there aren't many medium-sized,

Big duplicators deal primarily with major studios

1,000 to 2,000-machine duplicators in the country, and that the very big duplicators—with 10,000 machines—deal primarily with the major studios."

Turner says that his company's outreach comes from the desire to maximize profits from the expanded plant capacity. But, he adds, outside manufacturing will be necessarily "limited" by Media Home Entertainment's own use requirements.

Of the four million pieces produced there this year, Turner says that over three-fourths were Me-

dia titles, that output to increase "substantially" this year. Thus, he explains, it becomes imperative to "shape customer profiles to the size of the plant" so that even in Media "hit" product periods it will be possible to simultaneously handle outside orders.

Media puts out an average of 12,000 tapes a day, depending on the length of cassette. But this will have to increase in order to meet production goals, Turner says, so further changes are on the way.

Last year alone, he reports, the physical plant restructuring made it possible to increase pallet racking by 40% and to put in another 400 duplicating slaves as well as an automatic packaging machine. Current plans anticipate another \$1 million investment for installation of on-line quality control equipment to reduce tape handling, and more slaves. The exact number of these depends on whether Turner decides to go with high-speed duplicators, a move he says hinges on their quality being "proven" first.

Plans have also been made to introduce 8mm duplicators as soon as demand for that configuration is big enough.

Sony 8mm Drive Looks To Enlist New Rental Outlets

BY JIM McCULLAUGH

LOS ANGELES In an effort to create interest and sales in the 8mm format, Sony has mounted a year-long, nationwide campaign aimed at non-Sony dealers who can rent the hardware and sell blank videotape.

"Sony Hardware For Rent: Memories For Keeps" was officially launched in January, according to Mitchell Randall, Video-8 sales specialist for the Western Region, who says the goal is to enlist 12,000 rental outlets by year's end.

Target participants include photo finishing outlets, resort hotels, and

other types of high-traffic stores.

Sony will sell 8mm equipment to participating retailers at cost just to let them get their hands on a Handycam Video 8 camera/recorder which they can rent to customers during a six-month period. After that, the outlet can sell the hardware as used equipment. Participating outlets will be able to sell blank Sony 8mm tape, which they also get at cost.

Substantial point-of-purchase material and other promotional help is being offered to these rental dealers.

Sweetening the program are terms of 180 days for net payment.

Dealers in the West that have

signed up for the program are renting the equipment at an average of \$9.95 a day and \$14.95 for the weekend. Nationally, the average is more on the order of \$24.95 a day. Randall points out that by the time the six-month period is up, participating outlets will have already earned back their initial investment and, with blank tape sales, will be showing a profit.

The first wave of interested dealers typically try one unit but soon request several more, indicates Randall.

Though participating outlets are getting better terms than authorized

Sony dealers, the program works for those dealers because of the corporation's strict rental contract.

The company expects Handycam consumer renters to gravitate to Sony dealers for hardware purchases. Randall, however, also suggests that certain outlets could become Sony dealers later. Right now a Sony Video 8 camcorder and Handycam camera/recorder set has a suggested retail of \$1,795.

"Basically," says Randall, "this is an awareness campaign. There is so much confusion about formats that we want to get the product in as many hands as possible."

duction, the company said CED software production would continue for three years or as long as "reasonable demand" continued. According to RCA executives, disk demand "collapsed" after player production ceased, with software sales now only 5% of what they were then.

The only place where CED disks are being produced is in RCA's Rockville Road, Ind., pressing plant. About 60 people will probably be laid off when the facility shuts down. Even though it will no longer be manufacturing disks, RCA will continue to provide parts and service to player owners.

CED pressing will go on until June, meaning that such titles as "Return Of The Jedi" and "Rambo: First Blood Part II" will be coming out. Inventory levels on already-pressed disks are substantial, RCA executives say.

Reportedly, RCA has a large inventory of videodisks at the Indiana facility. No word is available on what might be done with the product, although there are still some retailers who are selling CED videodisks. One, Video Shack in New York, has had considerable success with the product.

'120 Minutes': Right Idea, Wrong Time? Labels Question Late Night MTV Slot

BY STEVEN DUPLER

NEW YORK MTV's new two-hour weekly show, "120 Minutes," is being viewed by label video promo executives with a mixture of two parts approval and one part bewilderment.

While virtually all applaud the show's intention of breaking new acts, some criticize the channel's decision to air the program on Monday at 1:00 a.m. (EST) rather than in an early evening or after-school time slot which might capture more viewers.

MTV—though recently praised by MCA Records president Irving Azoff in his keynote address at the National Assn. of Recording Merchants (NARM) convention as "the only broadcast format broadening its guidelines with a commitment toward artist development"—has been criticized in recent months by some label executives who said the channel had abandoned its earlier policy of helping break developing artists. The move to institute the new "120 Minutes" show is seen by some as a step in the "right direction" but not one that does not display enough commitment.

Says Harvey Leeds, Epic's national promotion director, "To me, it shows their lack of respect and commitment for what labels do for a living. Still, at

least it's on at 10 p.m. in Los Angeles."

Arista's Peter Baron agrees, saying, "I'm more surprised than anything else. Anything on at one o'clock in the morning is tough. I would think they'd be trying to reach the 13-18-year-olds, and they're all sleeping by that time on the East Coast."

Baron points out, though, that "the concept of the show is a good one," from the label's point of view, and says at least one new Arista artist is featured—Jermaine Stewart.

Les Garland, MTV senior vice president for programming, says the time slot was chosen after "weighing all the options," and does not see it as a problem. "A lot of the specials we air don't go on until 11 p.m. or later. I haven't heard anything negative from the labels," he says. "We're not afraid of the time slot. One o'clock in the morning for a two-hour special is a logical place on the East Coast. Letterman is on at one in the morning, and he has a great audience."

"We're not a New York radio station," Garland continues. "The show goes on at 10 p.m. in Los Angeles, where we have a very strong audience, and at midnight Central time, which is also a good slot." Garland adds that the MTV audience has an "expectation to see new music aired

on the channel," and says that a "high percentage" of the 80-115 videos in all rotation categories at any given time consist of new and developing artists.

Liz Heller, MCA's director of video services, says she is taking a "wait and see" attitude regarding the time slot. "I think the show is a great idea—it's guaranteed exposure for those acts you're worried will get any airplay at all."

While Heller says it would be "nice to see this kind of show in a prime-time slot, the whole idea here is that these are not yet prime time videos. Everyone would like to see their newest and breaking artists in prime-time, that's just not going to happen. After it's been on a while, we'll be able to better judge whether the time slot is having any effect on helping those artists' record sales."

Most new acts first air on MTV in either the "light" or "new" rotation categories, according to Garland. A number of factors, including viewer response and sales and radio airplay activity reported to MTV by the labels, then determine whether a clip will advance into "heavy" or "medium" rotation slots.



Set Dressing. New Arista artist Jermaine Stewart takes some advice from video director David Fincher during the shoot of his current clip for "We Don't Have To Take Our Clothes Off." The video was filmed at S.I.R. Studios in Los Angeles and had its world premiere on "Video Soul."

However, as Arista's Baron points out, "The viewer request lines are open at 11 a.m. That puzzles me just as much as the time slot for this new show." (Those viewer request lines, says Garland, are actually "floating" at the moment. "We originally opened them at 4 p.m.; now they're at 11 a.m. Next week, they'll be differ-

ent. We're looking to capture different segments of the audience.")

Garland says that the new show was designed primarily to satisfy the MTV viewer, and not as stroke for record labels. "The audience has, over the past four and half years, grown to expect new music on the channel," he says.

Milwaukee Merchants Make 'Midnight Movie' Merriment Talking Heads Film Shows Are Cult Events

NEW YORK Milwaukee-based Wolfram Video club pool recently joined with that city's Oriental Landmark movie theater and local business and nightclubs in a promotion capitalizing on the "midnight movie" cult status attained over the past year by the Talking Heads' film "Stop Making Sense."

According to John Acheson, Wolfram's club services manager, the "Big Suit" contest—patterned after the enormous outfit donned by lead singer David Byrne in the film—provides an "obvious" cross-promotional vehicle.

Acheson says that the "Golden Hanger" award given to the contestant with the largest suit consisted of a videocassette of the movie from local video store Video Visions, a complete Talking Heads album catalog courtesy of radio station WKTI, a coupon for a "Big City" haircut from the Moods For Moderns barbershop, five passes for the weekly New Music Night at the Park Avenue club, a lifetime pass for the Oriental's Friday night screenings, and a "Stop Making Sense" poster.

Other gifts were the "Silver Suspenders" prize, consisting of a copy of the movie soundtrack album from Mainstream Records, a movie poster from the Oriental, two passes to Park Avenue's New Music Night, and a pair of valentine-covered size 44 "Big Buddha" shorts—derived from the "Buddha" chants during the "Genius Of Love" segment in the film.

The contest was devised the Oriental's manager Rick Poplawski, who advertised the event with the catch phrase "Big Shoulders Spoken Here." Poplawski says that the showings of the 1984 film regularly

draw 300 or more, many of them repeats.

"We get a lot of regulars dancing in the orchestra pit right in front of the stage," he says, noting that although dancing is the primary audience response, crowds have also taken to yelling out catch phrases at the screen in the manner of late night audiences for "The Rocky Horror Picture Show."

At Cinecom International Films,

which distributes "Stop Making Sense" east of the Mississippi, national sales director Richard Abramowitz reports that audiences in other areas of the country have "combined elements from both the film and the Heads' follow-up album "Little Creatures," dressing in either the oversized suits or the psychedelic costumes worn by band members on the recent album's cover.

JIM BESSMAN

Video Track

NEW YORK

THE '60S PSYCHEDELIC era is evoked in Manhattan recording artist Bernard Wright's video for "After You." Centered around contrasting colors and patterns, the piece was directed by Bob Small and produced by Jim Burns for Robert Small Enterprises. Randy Mihalichik of E.J. Stewart Video edited.

Glen Burtnick's video for "Little Red House," the first single from his A&M debut album, "Talking In Code," was directed and produced by Ken Ross and Richard Levine. The clip was lensed on lower Broadway in an old Horn & Hardart automat that was converted into a performance and living space.

GRP Records makes its video debut with a longform for "GRP Live In Session." The album features artists Dave Grusin, Lee Ritenour, Diane Schurr, and Dave Valentin. The project was filmed and recorded during the label's "JVC Jazz Festival '85" tour and will be supported by individual clips created from the

footage.

Movieland's first video, "Postcard To New York," currently airing on MTV, is described as a "fascinating blend of reality and movie fantasy" by director Dan Levinson. The piece mixes vintage film footage with performance segments of the band filmed at the federal courthouse in lower Manhattan. Richard Zeifman and Marcus Peterzell produced the video, which supports the group's self-titled RCA debut album.

Greg Dougherty and director Jay Dubin just finished editing Arista recording artist Aretha Franklin's latest clip, "Another Night," at Teletronics and Unitel. Carl Richards produced it.

Director Ken Walz will soon begin filming MCA recording artists the Oak Ridge Boys' next clip. The piece, which is said to have a Mardi Gras theme, will make use of scores of extras.

(Continued on page 56)



Photo: Mark Ross

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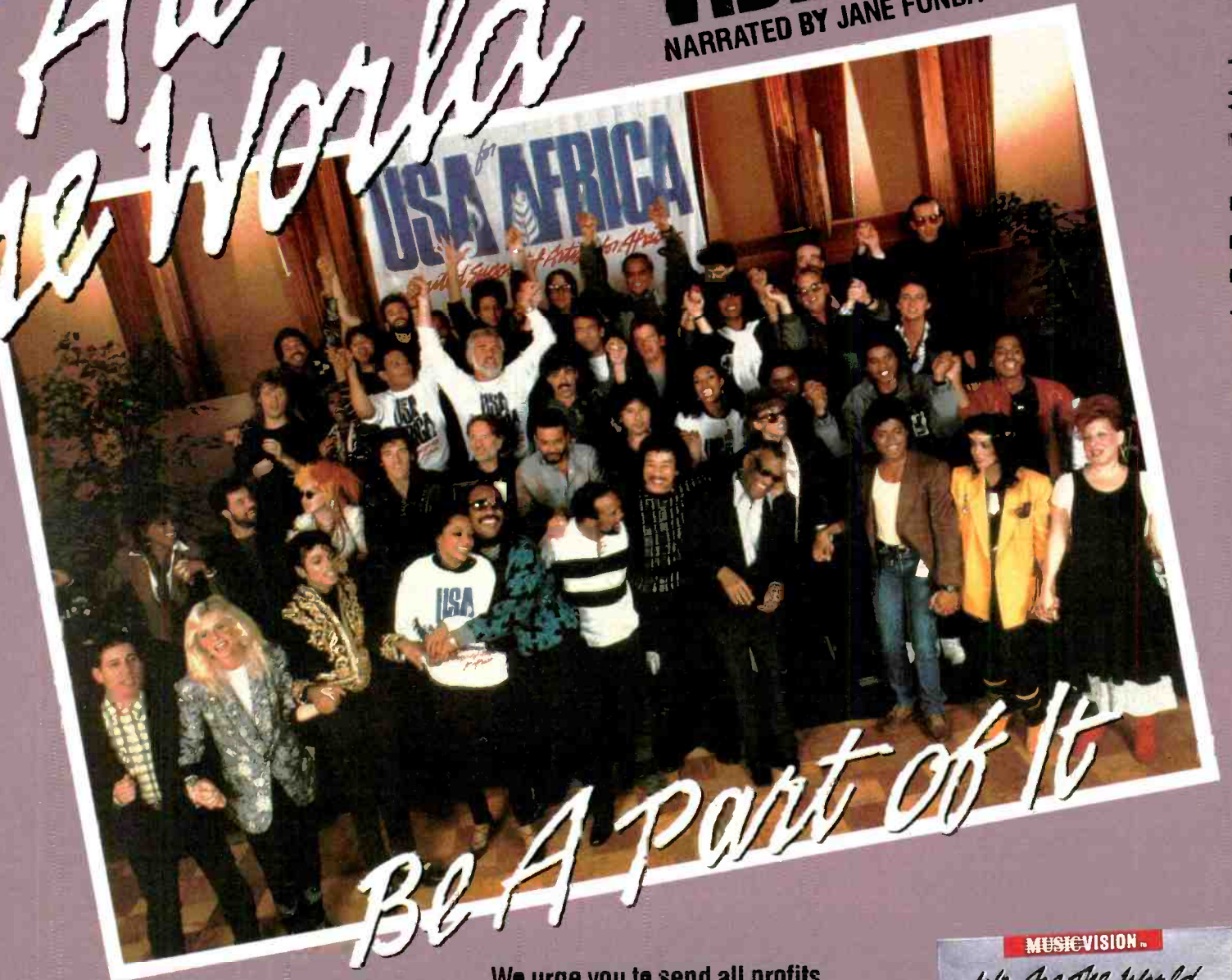
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New Video Clips

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

A-HA
Train of Thought
Hunting High And Low/Warner Bros.
John Beug
Candace Reckinger & Michael Patterson

ATLANTIC STARR
If Your Heart Isn't In It
As The Band Turns/A&M
Tina Sivy/Sivy/Lee Productions
Jane Simpson

BIG AUDIO DYNAMITE
Medicine Show
This Is Big Audio Dynamite/Columbia
Bryony Spencer/Good News Productions
Kevin Hewit

JACKSON BROWNE
For America
Lives In The Balance/Elektra
Francie Moore/Libman/Moore
Lestie Libman & Larry Williams

CACTUS WORLD NEWS
Years Later
Years Later/MCA
The Image Factory
Steve Hilliker

THE DAMNED
Is It A Dream?
Phantasmagoria/MCA
Directors International
Pete Cornish

BOB DYLAN & THE HEARTBREAKERS
Band Of The Hand
Band Of The Hand/MCA
Michael Mann
Paul Michael Glazer

ERASURE
Who Needs Love Like That?
Wonderland/Warner Bros.
Aldabra, Ltd.
John Scarlett-Davis

JIMI HENDRIX
Killing Floor
Jimi Plays Monterey/Warner Bros.
Alan Douglas
D. A. Pennebaker

PAUL JABARA
Ocho Rios
De La Noche/Warner Bros.
No Pictures
Lyndall Hobbs

GRÉG KIHN
Love & Rock'n'Roll
EMI
Steve Golin/Joni Sighvatsson Mark Freedman Productions
Manus Bernard Rezyka

MODERN ENGLISH
Ink And Paper
Stop Start/Warner Bros.
Janet Flora/Flora Film
Sherry Revord

PRINCE
Kiss
Warner Bros.
PRN Productions
Rebecca Blake

ROLLING STONES
Harlem Shuffle
Dirty Work/Rolling Stones
Bakshi Verges Productions
Ralph Bakshi

SCRITTI POLITTI
Wood Beez
Cupid And Psyche '85/Warner Bros.
Patrice Hadad/Premiere Heure
Jean Baptiste Mondino

STARSHIP
Tomorrow Doesn't Matter Tonight
Knee Deep In The Hoopla/RCA
Jason Braunstein/The Wolfe Company
Francis Dela

TALKING HEADS
The Lady Don't Mind
Little Creatures/Warner Bros.
Alan Kleinberg Productions
Jim Jarmusch

BERNARD WRIGHT
After You
Manhattan
Jim Burns/RSE
Bob Small

DWIGHT YOAKIM
Honky Tonk Man
Guitars, Cadillacs, Etc./Warner Bros.
Sherman Halsey/Century City Artists
Sherry Revord

ZZ TOP
Rough Boy
Afterburner/Warner Bros.
Simon Fields/Lmeight Productions
Steve Barron



"Lying" Comes Alive. Director Jim Yukich and producer Paul Flattery bring Peter Frampton's new single, "Lying," to life on the screen for Split Screen Inc. and Atlantic Records. Pictured with Frampton is Tony Levin, bassist famed for his work with King Crimson, Explorers, and Peter Gabriel.

VIDEO TRACK

(Continued from page 54)

LOS ANGELES

THE OPENING PIECE to Universal Studio's new weekly comedy "Fast Times," which recently premiered on CBS, was created and produced by Colossal Pictures. The segment is an animated collage that

incorporates the show's principal characters in a high school setting; it is set to a track of the same name by MCA act Oingo Boingo. Gary Gutierrez and Steve Linden directed; Susan Tatsuno produced.

OTHER CITIES

JOHN SCARLETT-DAVIS, whose credits include videos for Bryan Ferry, directed RCA recording act Wax's video for "Right Between The Eyes," the first single off the duo's debut album, "Magnetic Heaven." Filmed in London, the clip is a performance piece that employs special effects and old movie sequences. Nick Verden produced. Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects.



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
BRYAN FERRY IS YOUR LOVE STRONG ENOUGH MCA LIGHT FLOCK OF SEAGULLS HEARTBEAT LIKE A DRUM Arista LIGHT JIM FOSTER X-RAY EYES RCA NEW JERMAINE JACKSON I THINK IT'S LOVE Arista MEDIUM MODERN ENGLISH INK & PAPER Warner Bros. LIGHT MIKE & THE MECHANICS ALL I NEED IS A MIRACLE Atlantic POWER CHARLIE SEXTON IMPRESSED MCA BREAKOUT STARSHIP TOMORROW DOESN'T MATTER TONIGHT RCA POWER PETE TOWNSHEND SECOND HAND LOVE Atco MEDIUM	ANIMATION I ENGINEER Mercury 5 BLUE OYSTER CULT DANCIN' IN THE RUINS Columbia 4 DAVID BOWIE ABSOLUTE BEGINNERS EMI America 2 JACKSON BROWNE FOR AMERICA Asylum 2 DIRE STRAITS SO FAR AWAY Warner Bros. 3 ROLLING STONES HARLEM SHUFFLE Columbia 3 TALKING HEADS THE LADY DON'T MIND Sire 5 JOHN TAYLOR I DO WHAT I DO Capitol 3 THOMPSON TWINS REVOLUTION Arista 3 ZZ TOP ROUGH BOY Warner Bros. 2	BANGLES MANIC MONDAY Columbia 9 *ELO CALLING AMERICA CBS Associated 8 FALCO ROCK ME AMADEUS A&M 11 *THE FIRM ALL THE KING'S HORSES Atlantic 10 ARETHA FRANKLIN ANOTHER NIGHT Arista 6 *HEART THESE DREAMS Capitol 7 INXS WHAT YOU NEED Atlantic 14 ELTON JOHN NIKITA Geffen 11 *LOVERBOY THIS COULD BE THE NIGHT Columbia 10 MARILYN MARTIN NIGHT MOVES Atlantic 11 *JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA Riva/PolyGram 7 MOTLEY CRUE HOME SWEET HOME Elektra 19 *STEVIE NICKS I CAN'T WAIT Modern 7 *ROBERT PALMER ADDICTED TO LOVE Island 11 *PRINCE KISS Warner Bros. 4 *SIMPLE MINDS SANCTIFY YOURSELF A&M 11 ROBERT TEPPER NO EASY WAY OUT Scotti Bros./CBS 9	ABC HOW TO BE A MILLIONAIRE Mercury 15 *A-HA TRAIN OF THOUGHT Warner Bros. 6 *ARCADIA GOODBYE IS FOREVER Capitol 7 JIMMY BARNES WORKING CLASS MAN Geffen 3 *PAT BENATAR LE BEL AGE Chrysalis 8 SLY FOX LET'S GO ALL THE WAY Capitol 2 HONEYMOON SUITE FEEL IT AGAIN Warner Bros. 5 *OZZY OSBOURNE SHOT IN THE DARK Epic 6 THE OUTFIELD YOUR LOVE Columbia 5 *ALAN PARSONS PROJECT STEREOTOMY Arista 6 PET SHOP BOYS WEST END GIRLS EMI America 6 QUEEN PRINCE OF THE UNIVERSE Capitol 3 *RUSH MYSTIC RHYTHMS Mercury 9 *BRIAN SETZER THE KNIFE FEELS LIKE JUSTICE EMI America 5 TRIPLETS TRANSLATE Elektra 2 STEVIE WONDER OVERJOYED Motown 3	THE ALARM SPIRIT OF '76 IRS 9 THE CULT RAIN Warner Bros. 11 DEL FUEGOS I STILL WANT YOU Warner Bros. 6 FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated 7 LITTLE RICHARD GREAT GOSH A'MIGHTY MCA 5 OMD IF YOU LEAVE A&M 8	CLANNAD IN A LIFETIME RCA 7 RICK DERRINGER/HULK HOGAN REAL AMERICAN Epic 3 DENNIS DEYOUNG CALL ME A&M 2 DIVINYLS SLEEPING BEAUTY Chrysalis 3 FINE YOUNG CANNIBALS JOHNNY COME HOME IRS 7 MARILLION LADY NINA Capitol 3 MODELS OUT OF MIND, OUT OF SIGHT Geffen 6 OPUS LIVE IS LIFE Mercury 9 PSYCHEDELIC FURS PRETTY IN PINK A&M 4 SCRITTI POLITTI WOOD BEEZ Warner Bros. 3 VIOLENT FEMMES CHILDREN OF THE REVOLUTION Warner Bros. 6	BLACK SABBATH NO STRANGER TO LOVE Warner Bros. 3 GLEN BURTNICK LITTLE RED HOUSE A&M 5 LLOYD COLE & THE COMMOTIONS BRAND NEW FRIEND Geffen 2 THE CHURCH TANTALIZED Warner Bros. 5 RY COODER CROSSROADS Warner Bros. 2 ELVIS COSTELLO DON'T LET ME BE MISUNDERSTOOD Columbia 5 THE CURE CLOSE TO ME Elektra 6 SHEENA EASTON JIMMY MACK EMI America 4 KING KOBRA IRON EAGLE Capitol 5 LEVEL 42 SOMETHING ABOUT YOU Mercury 6 GARY MOORE OUT IN THE FIELDS Atlantic 4 PRECIOUS METAL BAD GUYS Mercury 3 PUBLIC IMAGE LTD. RISE Elektra 4 STAN RIDGWAY DRIVE SHE SAID IRS 4 FEARGAL SHARKEY A GOOD HEART A&M 11 SIMPLY RED HOLDING BACK THE YEARS Elektra 6 JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista 2 TALK TALK LIVING IN ANOTHER WORLD EMI America 2 10,000 MANIACS SCORPIO RISING Elektra 3 VIRGINIA WOLF WAITING FOR YOUR LOVE Atlantic 3 WAX RIGHT BETWEEN THE EYES RCA 3	THE COLOUR FIELD THINGS COULD BE BETTER Chrysalis 2 GOLDEN PALOMINOS BOY (GO) Celluloid 2 MOVIELAND POSTCARD TO NEW YORK RCA 2

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

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- Pet Shop Boys "Love Comes Quickly"
- Talk Talk "Living In Another World"
- The Rolling Stones "Harlem Shuffle"
- Whistle "Just Buggin"
- Clarence Clemons "I Wanna Be Your Hero"
- Bob Dylan "Subterranean Homesick Blues"
- Stouxsie & The Banshees "Candyman"
- Simply Red "Jericho"
- Brilliant "Love Is War"
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Higher Audio And Video Quality Also A Chief Concern

BY STEVEN DUPLER

NEW YORK Spurred by the growing drive for better television audio and video, stereo TV, digital audio for video, and high-definition TV (HDTV) will be some of the hot technological topics set for panel discussions and presentations during the 64th National Assn. of Broadcasters (NAB) convention April 13-16.

Multichannel TV sound (MTS) broadcasting, which includes stereo and second audio program (SAP), has grown in leaps and bounds over the past year. At the time of last year's NAB confab, only about 30 TV stations in major markets nationwide were broadcasting in MTS. A recent study by industry newsletter Television Digest puts the present number at 198 stereo-equipped and 200 MTS-equipped stations as of December 1985. These stations—about one-sixth of the U.S. total—are in 44 of the top 50 U.S. markets, the report says, with the capability of reaching nearly 75% of U.S. homes.

However, while the number of stereo-equipped stations has shot up, the amount of programming produced in stereo has not kept pace. Of the major commercial networks, NBC continues to lead the way in both the creation and broadcast of stereo programs, with CBS and ABC still lagging.

The NAB has set separate management and engineering panels to discuss various audio and video quality issues, including:

- "Implementing Television Multichannel Sound"—Technical presentations will include SAP channel

operation; recording stereo on video tape; monitoring; production; studio acoustics; and other topics. (Sat., April 12, 11:30 a.m.)

- "Television New Technology"—The annual offering will examine digital and component video; digital

MTS can reach 75% of U.S. homes

audio recording; picture quality; and fiber optics. (Mon., April 14, 8:30 a.m.)

- "Advanced Television Systems"—HDTV will be the focus, with papers delivered by the Advanced Television Systems Committee, and a discussion of studio production standards for the high definition

system. (Mon., April 16, 1:30 p.m.)

Station executives can discuss the business implications of these issues at the "Multichannel Sound: A Year Later" (Sun., April 13, 11 a.m.) session, which will offer an in-depth look at TV stereo from the management perspective, and "Planning For Your Broadcast Facility's Future" (Mon., April 14, 11 a.m.), where analysts will review the issues involved in evaluating a station and building a larger, more technologically advanced one.

Some 628 exhibitors will also be on hand in Dallas to display the latest audio/video broadcast and post-production hardware.

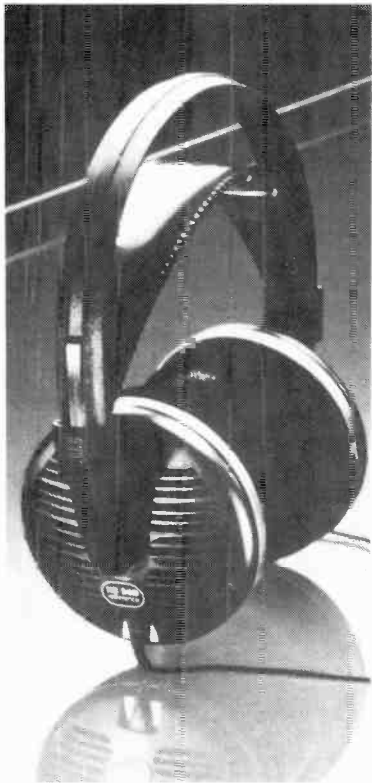
Among interesting product to look for is Sony's new BVH-2800, the first one-inch C-format video tape recorder with PCM digital au-

dio recording capability. The machine, based on Sony's popular BVH-2000 VTR, has two tracks of digital audio, two analog and two control tracks.

CompuSonics will be showing its DSP-2002 TV post-production audio editing system, which will be shown interfaced with a one-gigabyte optical disk recorder. The Colorado-based high-tech firm will also show its new DSP-1500 floppy-disk-based recorder/player and the DSP-1200 player, which are plug-in replacements for tape-based broadcast cart machines.

San Francisco's The Droid Works will show updated EditDroid and SoundDroid systems.

(Look for an in-depth hardware preview in next week's Pro Audio/Video section.)



Sennheiser Electronic Corp.'s newest addition to its headphone line is the HD 540 "reference model." The phones incorporate circum-aural, open design technology and a new technique the firm terms "resonance-free transmission," which employs a new type of diaphragm with integral acoustical silk damping and a new ear cushion design to prevent standing waves between the diaphragm and the ear. Frequency response is 16Hz to 25kHz, and the suggested retail tag is \$159. Contact: (212) 944-9440.

California Production Company Becomes Bi-Coastal
Montage Computer Corp. Opens New York Office

NEW YORK Montage Computer Corp., the Hollywood, Calif.-based manufacturer of the Montage Picture Processor video- and film-editing system, has opened offices here.

Harvey Ray, manager of Eastern operations, heads the new office, which serves as a "sales/marketing/service headquarters" as well as a demo and training facility. Ray was previously with the Panasonic Industrial Co. and CEI/Panavision Electronics.

The Montage Picture Processor, introduced in the spring of 1984, is

a multitask computer-operated system that utilizes seven half-inch Beta Hi-Fi Sony 2500 tape transports (Billboard, March 31,

Lumet and Alda use processor

1984).

The system allows use of computer information management techniques in much the same way a word processor program allows storage and manipulation of writ-

ten information. Operating on a "random access" principle, the Montage enables editors to change the order of program material an infinite number of times before deciding upon the final version.

The processor is used in episodic TV, commercials, music videos, and industrial post-production. Most recently, it has been used in motion picture post-production by Sidney Lumet on "Power," and Alan Alda on "Sweet Liberty."

STEVEN DUPLER

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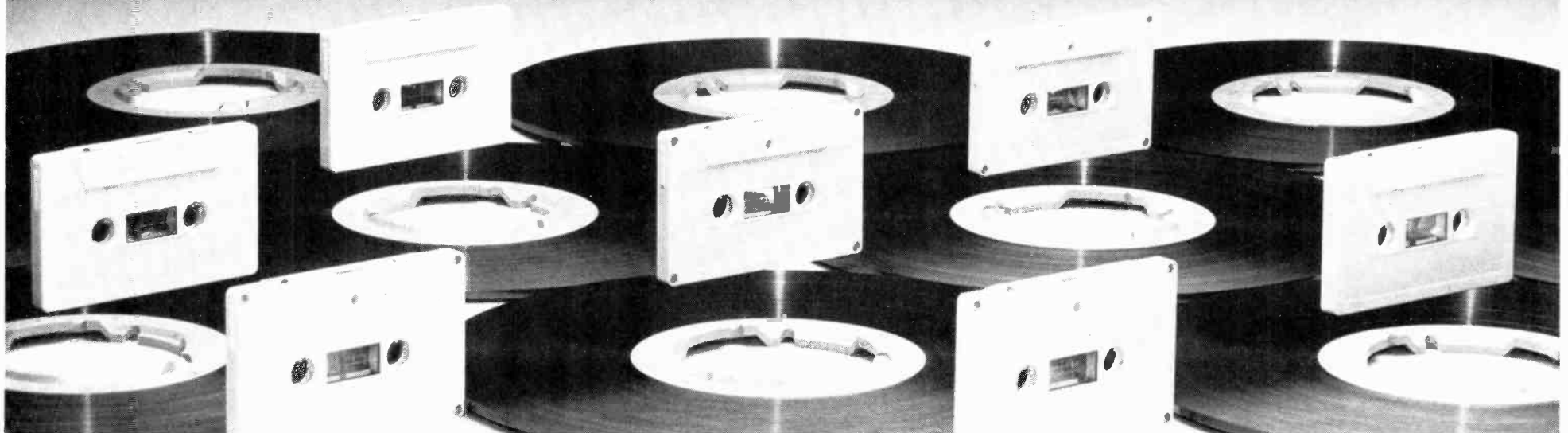
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Emphasis On Pre-Production

Media Arts Center Initiates New Program

BY STEVEN DUPLER

NEW YORK A new intensive course combining practical music theory, studio pre-production techniques, and advanced synthesizer training is about to open at The Center for Media Arts here.

The course, titled "Composing, Arranging, and Synthesizing Music for the Media," is being offered in three configurations: a 600-hour version either in the morning (\$4,425) or afternoon (\$3,850), and a compressed 450-hour version with evening hours (\$3,895).

"Everyone talks about the importance of pre-production, but there's no one teaching it in the New York area," says Harry Hirsch, dean of the CMA audio school, and a former officer of the National Academy of Recording Arts and Sciences and studio designer. "If you can't estimate the job, you don't have it," he adds.

Hirsch says the new course will take on only strong intermediate-to-

advanced musicians with good reading skills. The combination of legal, cultural, technological, and financial subject material offered by the course, says Hirsch, has previously only been available at full four-year music colleges, such as Boston's

'Everyone talks about the need for it but no one teaches it'

Berklee School.

Some highlights of the curriculum are:

- "Art, Media, and the Law": Students discuss and analyze legal and business principles pertaining to the recording arts. Topics include recording and licensing agreements, contracts, rights of authorship and publicity, and other legal matters.
- "Introduction to Audio and Vid-

eo Recording Environments": Students are given tours and demos at CMA's own recording facilities as well as outside studios, when possible. Topics include studio design, reverberation time, sound reflection, microphones, multitrack mixing consoles, etc.

- "Basic Synthesizer Lab": Students work at individual stations, and discuss, analyze, and explore the basic operating capabilities and techniques in creating electronic music.
- "Orchestration For Media": Through a combination of lecture and demonstration, students are given a look at how combinations of instruments are used in scoring for images or words.
- "Professional Synthesizer Lab": The centerpiece of the program, this lab explores media applications of synthesizing and sampling equipment at 16 fully equipped work stations. Gear includes Yamaha DX-7 and Casio CZ-5000 synths; 640K IBM PCs; Octave-Plateau's 60,000-note Sequencer Plus; Akai samplers; Roland rhythm units; and Ramsa mixing boards, among others.

Other facets covered by the course include "Arranging and Styl-



A Center For The Media Arts student is shown at the keyboard of one of the school's 16 professional synthesizer lab work stations.

ization," "Techniques of Under-scoring," "Studio Conducting and Keyboard Performance," and "The Computer and Music Composition."

Students are also assigned a term project, which is critiqued by the instructor at the synth work station. Final projects are analyzed for "hits" and timing cues, prepared

layout scores, presentation or rationale for style, the full production score, and the quality of the recording and mixing of the score.

"The only way to learn these kinds of things well enough to be able to perform on a professional level is by hands-on training," says Hirsch.

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Audio Track

LOS ANGELES

PRODUCER GEORGE DUKE was in at Mama Jo's in North Hollywood, mixing his latest Elektra album with Mick Guzauski at the console and Steve Ford assisting. Also there, producer Bobby Sandstrom mixed a track from the Columbia Pictures feature "One More Saturday Night," with Eric Zobler at the board, Greg Scott assisting.

Mixmaster Arthur Baker has been at Lion Share's Studio A, producing a 12-inch dance mix for Jeffrey Osborne. Tommy Vicari engineering, Ralph Sutton assisting. Also there, producer Ron Nevison has been mixing upcoming singles by Heart with engineer Mike Clink and assistant Laura Livingston. In Studio B, Teena Marie mixed her Epic album with engineer Vicari.

Windham Hill's Shadowfax is at Eldorado Recording in Hollywood working on basic tracks, produced by Chuck Greenberg. And the Dream Syndicate is working there with producer Paul Cutler.

At Preferred Sound in Woodland Hills, several unsigned acts are working on demos. Shay is in finishing overdubs on a six-song package produced by Gordon Fordyce, while T&A is working with producers Terence Elliott and Trish DuJour on four songs. Bill Thomas engineering both projects.

Jazz artist Dan Siegel has been working at Skip Saylor Recording, tracking an album for Pausa Records. Siegel is producing, with Skip Saylor and Tom McCauley at the console. And PolyGram artist Alexa Anastasia is tracking with producer/engineer Paul Sabu and assis-

tant Joe Shay.

MCA's Broken Homes has been remixing tunes for its new album at Galaxy Sound in Hollywood with producer Jeff Eyrich and engineer Steve Churchyard.

Bonnie Raitt is tracking her new album at The Complex in West L.A. George Massenburg and Bill Payne are producing, with Massenburg, assisted by Sharon Rice.

NEW YORK

UNIQUE RECORDING reports Chaka Khan has been tracking her upcoming album for Atlantic. Arif Mardin is executive producer; Russ Titelman, Phillippe Saisse, and Reggie Griffin are each producing separate cuts. Also, Debbie Harry is cutting tracks for a Warner Bros. solo album. Seth Justman is producing, Phil Ashley is programming, and Bill Scheinman and Ken Collins are assisting. Finally, Mick Jones has been in recording and mixing with Big Audio Dynamite for the Def Jam label. Executive producer is Rick Rubin; Andy Wallace is engineering with K.C. Collins assisting.

The Fat Boys crew is in recording an album for Sutra at D&D Recording with producer/engineer Dave Ogrin. Also there, Michael Baker has been producing tracks for Sutra artist Naobi. Axell Kroll programmed and played all the synths, while Douglas Gama engineered and Mike Tzvelis assisted.

Lenny White has been in at Secret Sound producing Manhattan artists Pieces Of A Dream. Also there, Burt DeCouteau has been producing Loristen Special.

OTHER CITIES

SCOTTISH ROCKER Nazareth is recording at Pearl Sound Studios in Detroit, Mich., with producer/engineer Eddie Delena.

Independent record producer Gordon Perry has completed four with Princess Tex at his Goodnight Audio in Dallas, Texas.

At Sounds Unreel in Memphis, Tenn., producer Eli Ball and engineers David Thoener, Don Smith, and Jack Holder recently wrapped the final mixes of William Lee Golden's debut solo album for MCA.

At Colorado Sound in Westminster, Colo., Flash Cadillac just put the finishing touches on tracks for two upcoming albums—one an oldies set, the other all originals.

Blues band the Kingsnakes recently finished its second album, "Hardlife Boogie," at UCA Recording in Utica, N.Y. Producer was Mark Doyle, engineer was Bill Scranton. Mastering is currently underway at Trutone Records in Haworth, N.J., for June release.

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

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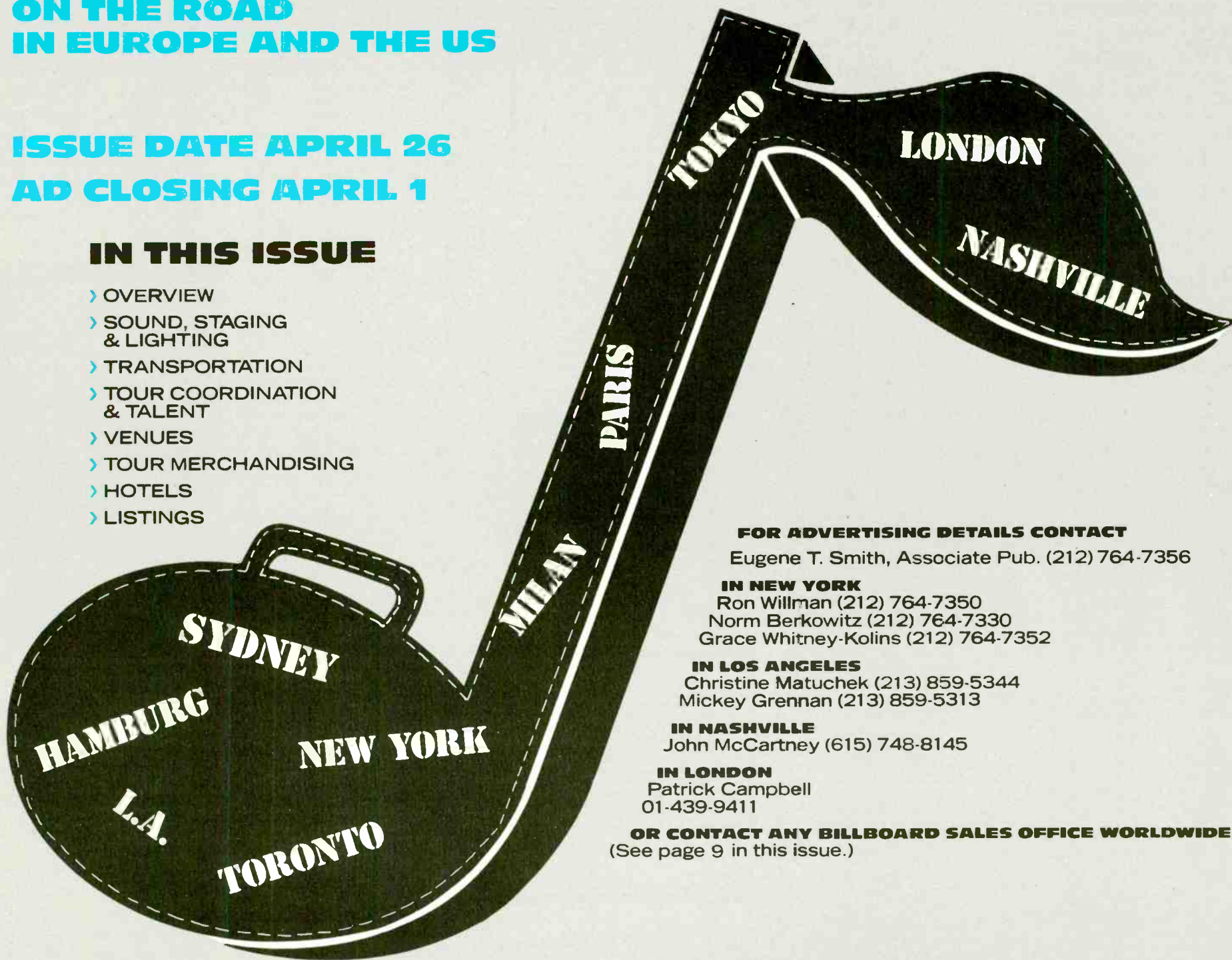
ON THE ROAD

**A BILLBOARD
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IN EUROPE AND THE US**

**ISSUE DATE APRIL 26
AD CLOSING APRIL 1**

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- › SOUND, STAGING & LIGHTING
- › TRANSPORTATION
- › TOUR COORDINATION & TALENT
- › VENUES
- › TOUR MERCHANDISING
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Practices Are Hardly Covered By U.K. Laws CD Rentals, Library Loans Worry Industry

BY PETER JONES

LONDON Compact Disc rentals in special CD clubs throughout the U.K. are surpassing all expectations, as is public library turnover in lending silver disk software. The result is mounting industry concern, especially because, under existing legislation, there's virtually nothing the British Phonographic Industry—the national branch of IFPI—can do about it.

Though BPI basically agrees with the many dealers who complain about the CD rental situation, it points out that rental is not covered by U.K. copyright law. A test case brought five years ago left no doubt about that.

BPI legal adviser Patrick Isherwood says: "We're very concerned

about the commercial implications of uncontrolled rental and the impact it will have on CD development generally. The obvious and simple solution is to make rental a restricted act in copyright.

"Traditionally, public libraries have had a very limited lending policy that has not threatened the record industry in any way. But it looks very much as if the policy is changing with the arrival of CD. We'll have to look at this very carefully to see if, in effect, public libraries are running commercial businesses.

"The new Public Lending Right for books gives authors a return for having their books loaned out free, but the record industry has no return on disks that are being hired out for a fee."

For the U.K. record industry, the big worry hinges on the quality and durability of Compact Discs as a personal taping source, no matter how many times they are played.

The rental clubs here are careful to slant their advertising away from that angle, but they have only slight responsibilities under the law.

Record retailers are equally worried about the snowballing situation. One, Bob Barnes of MKM in Kent, says: "The whole idea of CD rental clubs is ludicrous, and I'm astounded that BPI appears to be going along with it."

Phil Ames, head of the 27-store Ames Records, which was involved in the 1981 test case on record rental, says: "The record industry has got itself to blame because it just hasn't done anything about it."

Ariola's Venture With RCA Fueled Bertelsmann's Boom

BY WOLFGANG SPAHR

GUTERSLOH RCA's joint venture with Ariola, the music division of Europe's media giant Bertelsmann, has proven a milestone in the continental company's development, according to chairman and chief executive Mark Woessner.

Speaking after the announcement of Bertelsmann's year-end results, Woessner noted: "Today Ariola

Arista became the biggest repertoire supplier

la/RCA is one of the world's leading music companies."

And Monti Lueftner, music/video division head, added: "The RCA joint venture has made the company more competitive and improved artist prospects. Thanks to creative repertoire strategies and structural reorganization, this sector of our business has achieved the best results since its foundation—turnover is up at \$242 million."

In West Germany itself, Ariola Eurodisc turned in a 22% increase in sales value against 2% for the record market as a whole, and by the end of the June 1984-85 financial year was the industry's leader with a 16% market share.

"The music/video sector exceeded our expectations," says Lueftner. "Our philosophy of working with artists and repertoire sources on a longterm basis rather than just looking for short term results paid off again. And optimal exploitation of British and American repertoire sources enabled us to ful-

fill demand for international product in Germany."

Growing fragmentation of the music market makes the role of independent creative "cells" and specialist labels increasingly important, Lueftner adds. Cooperation with industry majors allows small companies to exploit new artists internationally, while for the majors such cooperation gives access to interesting new product.

Lueftner cites the acquisition of Berlin-based Hansa Musik Produktion as "a big step forward in our strategy of strengthening the repertoire base with small decentralized production units, and improving our efficiency in breaking new artists."

International results were also encouraging, he says. "In the U.S., Arista with its strong artist roster created a very strong image in the marketplace and became the biggest international repertoire supplier for the Ariola group of companies. RCA's takeover of the service functions brought impressive cost savings and contributed to Arista's success."

Ariola Mexico also managed to achieve a substantial turnover increase, Lueftner continues, thanks to good local product and successful exploitation of international repertoire. Overall he sees the global music market continuing its development towards a combined audio/visual business, with music and images increasingly complementary.

"Right sales, compensation for the use of music video on broadcast TV, and the sale and rental of prerecorded music videocassettes will open up additional sources of income and give new momentum to growth," he says.

Compact Disc's rapid progress in world markets constitutes a further promising trend, Lueftner observes, though shifting demographics will have to be taken into account in sales forecasts, with the number of potential purchasers in the 15- to 30-year-old age group dropping in Europe and the U.S., but growing in Latin America.

Bertelsmann's Sonopress manufacturing facility has improved its share of the declining market for traditional vinyl disks, and after setting up a pilot installation last year the plant is on course to produce some 10 million CDs in 1986, according to Lueftner.

Bertelsmann's total turnover in the last fiscal year was \$3.4 billion at current dollar values against the Deutschmark, 16.8% over previous year, with after-tax profits at a new high of \$153.2 million. More than \$1 billion has been earmarked for investment over the next three years to strengthen the company's worldwide trading position. Expansion in the U.S. and development of the electronic media sector are among new priorities.

Launched only last summer, this division includes Sonopress, Ariolsoft computer software, the UFA film/TV/radio subsidiary, and RTL-Plus—a joint TV venture with Radio Luxembourg.



China Doll. WEA Hong Kong execs present Madonna with a double platinum disk for her album "Like A Virgin." She was in Hong Kong filming her forthcoming movie "Shanghai Express." Seated with the artist are, from left, her manager Freddy DeMann and WEA Hong Kong managing director Paul Ewing and a&r director Alvin Leong.

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Radio Record Supply Cut Off Four German Labels Stop Service

HAMBURG West German record companies WEA, CBS, EMI Electrola, and Intercord have announced that they will no longer supply the country's independent commercial stations with free sample disks. Also affected are German-language stations abroad.

Three of the companies have already implemented the new ruling. The fourth, WEA, will do so Tuesday, April 1. According to CBS marketing director Heinz Canibol, rising costs and the sharp increase in radio station numbers prompted the decision. "Otherwise we would soon be sending more samples than the records we sell," he says.

EMI Electrola international a&r director Lothar Meinerzhagen also blames budgeting difficulties caused by the rapid growth of private radio stations here. An additional 40 new stations may begin operations within the next two years, he says.

One of the biggest radio stations to be hit is RTL Luxembourg, which has seven million listeners and an association with the record industry going back more than 30 years.

DJ/producer Honey Bee Benson describes reaction at the station as being one of "extreme disappointment" in light of the lengthy relationship between the two sides. However, she does not expect the labels' decision to be reversed.

A serious problem, according to WEA managing director Manfred Zumkeller, is that RTL Luxembourg does not contribute to industry body GVL the fees demanded of radio stations. The same is true of BRF (Belgischen Rundfunk), a Belgium-based German-language station also hit by the new move.

Luxembourg is currently mulling what action to take on the GVL issue and will meet with heads of the four record companies in the hope of persuading them to reconsider. EMI's Meinerzhagen compares the situation to that in Italy, where some 4,000 commercial stations, many of them very small and localized, are in operation.

"We have always had an extremely strong relationship with Luxembourg," he says, "but unfortunately the overall situation has changed dramatically."

Video Assn. Issues Figures VCRs In 22% Of German Homes

BY WOLFGANG SPAHR

BERLIN According to new figures from the German Video Assn., 22% of all households in the country have a VCR, 7% have a computer, and 4% are linked up to receive cable or satellite radio and television programs.

The trade group says 1.5 million video recorders were sold in West Germany last year, of which a quarter were stereo. And for the first time, camcorders have achieved higher sales than the separate video cameras, 73,000 units compared to 55,000.

The GVA notes that the 8mm format is playing an increasingly important role for camcorders, already establishing a market share on the order of 20%-30%.

For VCRs, portable and stationary, the VHS system has an unassailable position in Germany, says the association, with an estimated 80% market share. On video software, the report says blank cassettes show consistent

sales increases, with almost 42 million units sold here last year.

More than 70% of the VCR owners rent prerecorded tapes. A supply analysis by the trade group shows that consumer taste in Germany runs to action films, with 17% of VCR viewing, then comedies, with 14%, and thrillers, with 10%. Horror, war, and erotic product each take less than 5% of the rental market.

Total turnover of prerecorded videocassette sales was down last year to \$272 million, compared to the \$320 million of the previous year. The main reason for this, says the national video group, is the effect of the Protection of Young Persons Act, which came into force last April and which hits sales in several categories because of restrictions on youngsters going into videotheques.

Finally, the association notes that last year some 700,000 microcomputers were bought in Germany for private use.

WEA Picks Malay Head

KUALA LUMPUR Gunther Zitta, former founder and head of WEA Musik Austria, has been appointed managing director of WEA's Malaysian operation.

Announcing the move, Keith Bruce, WEA International's senior vice president for the Asian-Pacific region, said: "Zitta's ability will be a great benefit to us at a time when we anticipate substantial growth—not just in Malaysia but throughout the Southeast Asian markets.

"For more than 15 years Malaysia has lacked adequate copyright legislation, and as a result the legitimate recording industry has suffered from outrageous piracy. Revised legislation is now under

consideration, though, so we think this is an opportune time to introduce new management blood."

Before joining WEA International in 1978, Zitta had worked for Ariola and Amadeo and was founder and managing director of Bellaphon's Austrian company. At WEA Musik he was involved in setting up a distribution joint venture among WEA International, CBS, and Ariola and was a board member of IFPI's Austrian group, helping to establish its successful strike force against video piracy.

Zitta says he's looking forward to tackling the piracy situation in Malaysia.

February Certifications Corey Hart Second to Mine CRIA Diamond

KIRK LaPOINTE

TORONTO Corey Hart's "Boy In The Box" was officially certified diamond in February by the Canadian Recording Industry Assn. (CRIA) for sales of one million units in Canada, the equivalent of 10 times platinum or 10 million sales in the United States.

Hart is the second Canadian to do so—Bryan Adams connected for "Reckless" in December—and his disk is hot on Adams' heels in the race to become the biggest-ever domestic release.

Meanwhile, the news continues to be rosy for Dire Straits, whose "Brothers In Arms" has been atop the Canadian charts for all but one week virtually since its release. The disk has been the band's largest-seller worldwide with Canadian sales as the frontrunner. CRIA says the PolyGram release has surpassed the 900,000 sales plateau, nine times platinum. And, as long as it continues to chug along at the top, there's little doubt it will join Hart, Adams, and about 20 others in the diamond club for million-selling albums.

The 24 certifications for the month of February were a mixture of such established artists as Bruce Springsteen, Lionel Richie, Dire Straits, Hart, Adams, and Rush, with emerging artists like Whitney

Houston, Paul Young, Howard Jones, and Eddie Murphy. Thrown in for good measure were some left-field hits, including releases from Klymaxx, Miami Sound Machine, the Cult and a group of wrestlers.

Once you get past the Hart and Dire Straits honors, the ranks of the multi-platinum certification are thin. Only Arcadia's "So Red The Rose" and Whitney Houston's self-titled debut scored double platinum in the month. And there was only one platinum album: Rush's "Power Windows," which also was certified gold in the month. The disk had qualified for both honors in January.

Platinum single certification went to Lionel Richie for "Say You, Say Me" from the "White Nights" soundtrack. And Adams grabbed what may be the first-ever platinum certification for his extended play single, "Diana."

Gold albums in the month were the now-defunct Quebec band, Offenbach, for "En Fusion" (which qualified in January); an educational disk called "It's OK To Say No" (which also qualified in January); another Quebec band, Passe-Partout, for its "Le Noel de Pruneau et de Cannelle," (which also qualified in January); "Human's Lib" by Howard Jones; "Falco III" by Falco; "Highwayman" by Johnny Cash, Waylon Jennings, Willie Nel-

son, and Kris Kristofferson; "Love" by The Cult; "The Wrestling Album" by various artists; "No Parlez" by Paul Young; and the "Rocky IV" soundtrack by various artists.

"Say You, Say Me" by Richie also surpassed gold in February (and had qualified a month earlier for both honors), while other gold singles for the month included Quebec songstress Marie St. Clair's "Ce Soir L'Amour est dans tes Yeux," "I Miss You" by Klymaxx, "Conga" by Miami Sound Machine, "My Hometown" by Bruce Springsteen, and "Party All The Time" by Eddie Murphy.

WEA Music of Canada Ltd. reports that three albums reached award status during February. Honeymoon Suite's "The Big Prize" went platinum, "White City" by Pete Townshend went platinum, and Dream Academy's self-titled album went gold—the latter two reportedly were world firsts.

Each month, Billboard compiles a tally of CRIA certifications according to distributing company, and also lists year-to-date totals.

The monthly list for February: CBS, 8; Capitol-EMI, 4; PolyGram, 3; MCA, 3; A&M, 2; Distribution Select, 2; and WEA Music, 1.

The year-to-date list: CBS, 20; Capitol-EMI, 9; RCA, 7; PolyGram, 5; A&M, 5; MCA, 4; Distribution Select, 2; and WEA, 1.

Maple Briefs

OOPS! THE CANADIAN RECORDING Industry Assn. (CRIA), in its notice of certification for albums and singles for January, noted that **Platinum Blonde's** "Alien Shores" had surpassed quintuple platinum. In fact, CRIA says, it was quadruple platinum. Still, 400,000 sales aren't so bad. While we're noting Blonde errors, some might be puzzled at the wording in the recent Canadian spotlight about how writer and lead singer **Mark Holmes** has enough "money" and wouldn't be scuttled by the setback of indifferent American reaction to the disk. It was a great typographical boo-boo. Instead of "money," it should have read "moxey."

Even though Communications Minister **Marcel Masse** is making noises about unleashing his strategy for the sound recording industry (Billboard, Feb. 22), sources in Ottawa say this week's federal budget pretty much will relegate the strategy to the back burner once more. A downsizing of the Communications department and tough action to combat the deficit are expected, meaning the strategy document may not get much of a go-ahead. The budget is due Wednesday (26).

Concrete Discs is the name of a new, novel independent label from Calgary, run as a co-operative. First release is "View From Above," and entertaining collection from **The Rip Chords**, veterans of the alternative scene there.

Stars Will Shine at Expo

VANCOUVER A star-studded lineup, which officials are calling the biggest extravaganza to hit the Pacific Northwest, kicks off May 9 at Expo '86 and doesn't stop until Labor Day.

The world's fair has announced a major entertainment lineup as part of a \$32 million (Canadian) package designed to bring many of the world's biggest names in show business to the city.

Key to the music business is the roughly \$8 million Expo Theatre lineup, which will see comedian Bill Cosby launch the series May 9 and 10. The 4,000-seat theater will play host to a wide-ranging lineup over the next few months.

Among the music talent in

store: Julio Iglesias, Harry Belafonte, Peter Allen, Wynton Marsalis, Miles Davis, the Mormon Tabernacle Choir, Andrae Crouch, Al Green and the Mighty Clouds of Joy, Amy Grant, George Benson, Billy Ocean, Bruce Cockburn, Platinum Blonde, Parachute Club, Peter, Paul & Mary, Pete Seeger and Arlo Guthrie, Johnny Cash, K.D. Lang with the Edmonton Symphony Orchestra, Victor Borge, and the Nylons.

Many more artists will be announced in the coming weeks, according to festival officials. Already slated is a World Festival of Music, at which Placido Domingo will perform in June.

MuchMusic/Sky Deal

TORONTO MuchMusic Network and The Sky Channel have reached a reciprocal programming arrangement under which the Canadian and British networks will carry shows featuring top music from each other's country.

The deal will see MuchMusic this month begin to carry programming from Skytrax. The Sky Channel will also package a program featuring British music specially for MuchMusic.

In return, MuchMusic will deliver a one-hour program of Canadian music each week. "The New Mu-

sic," a syndicated Canadian program produced by the same Toronto television station that serves as MuchMusic headquarters, will also be distributed on The Sky Channel.

The Canadian show by MuchMusic will be hosted by J.D. Roberts and Erica Ehm, two VJs at the network. The British show is, ironically, hosted by Canadian, David Jensen.

The deal results in the first North American exposure for British programming of this nature and the first British exposure of Canadian material on such a large scale.

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KEYNOTE SPEAKER: BOB PITTMAN (MTV)

LARRY ADLER (ADLER VIDEO)
VERA BRANDES (VERABRA)
DAVID CICLITIRA (SKY CHANNEL)
SIMON COLE (PICCADILLY RADIO)
DOREEN DAVIES (BBC/RADIO 1)
GILLIAN DAVIES (IFPI)
MICHAEL HURLL (BBC)
MARK JOSEPHSON
(ROCKPOOL PROMOTIONS)
CHARLES LEVISON
(THE MUSIC CHANNEL LTD.)
ANGUS MARGERISON
(VIRGIN VIDEO)

JOHN MARTIN
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PHILIPPE MICOULEAU (RTL)
VINCENT MONSEY
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FREDDIE JACKSON
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JOE JACKSON
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PATTI LABELLE
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BLOW MONKEYS (U.K.)
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THE CARS "Tonight She Comes"
CASH/NELSON/KRISTOFFERSON/JENNINGS "Highwayman"
CLARENCE CLEMONS "You're A Friend Of Mine"
DIRE STRAITS "Brothers In Arms"
FAT BOYS "Hard Core Reggae"
GORDON LIGHTFOOT/BUFFY STE. MARIE
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HOWARD JONES "Like To Get To Know You Well"
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'NEW LOOK' NARM

Record merchandisers gather for their 28th annual convention, March 7-10 in Los Angeles



Indie Boogie. Dream Team Records' L.A. Dream Team performs at the Independent Boogie party hosted by independent distributors and manufacturers.



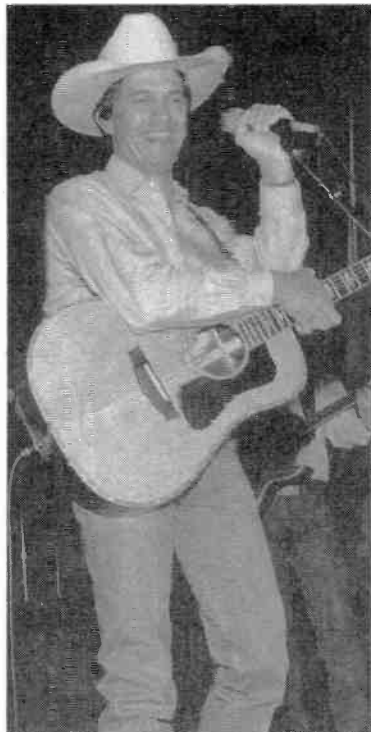
A Towering Triumph. Russ Solomon, president of Tower Records, and Pam Cohen, NARM director of administration and association programs, greet zany radio host Dr. Demento at the Store Managers Bash.



Winning Chains. Dennis White, executive vice president of Records Group Services for Capitol and chairman of the NARM Manufacturers Advisory Committee, presents the "Retailer of the Year, Large Retailer" award to Sound Warehouse president Terry Worrell (left photo), and the "Retailer of the Year, Small Retailer" award to Great American Music president Ira Heilicher (right photo).



King of Swing. Jazz legend Benny Goodman, recipient of this year's Presidential Award, chats during rehearsal with Mickey Granberg, NARM executive vice president.



Nashville at NARM. MCA country stars George Strait (above) and Reba McEntire perform at the Best-Seller Awards banquet.



Atlantic Stars. Julian Lennon and Graham Nash, who are both delivering new albums for Atlantic, greet NARM delegates during WEA's product presentation. The auditorium format worked successfully for all six major label presentations.



Jobs Well Done. New NARM president Roy Imber (president, Elroy Enterprises) offers a plaque to outgoing NARM president Jack Eugster (president, Musicland Group) during the Best-Seller Awards banquet (left photo). On behalf of the NARM Manufacturers Advisory Committee, Dennis White presents the "Wholesaler of the Year" award to Robert Perloff, general manager of Universal Record Distributors (right photo).

ALBUMS

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POP

FIONA
Beyond The Pale
PRODUCER: Beau Hill
Atlantic 81639

Rock chanteuse from the Benatar school offers the pipes and the push. Support from sidemen is strong, and the album succeeds best when material, like "Running Out Of Night," measures up to the singer.

BLACK

VANITY
Skin On Skin
PRODUCERS: Skip Drinkwater, Tommy Faragher
Motown 6167ML

Already off to a fast chart break, with its initial single following suit, second outing for the funk/pop vamp flexes a more confident vocal style in a set of well-produced tracks balancing dance rhythms with boudoir sultriness. As expected, there's ample innuendo, starting with the single, "Under The Influence," a ripe crossover prospect.

ANITA BAKER
Rapture
PRODUCERS: Michael J. Powell, Marti Sharron, Gary Skardina
Elektra 60444

A stunning label debut showcases Baker's deep, warm, and compelling voice on a set of mostly romantic pop/soul songs written by Rod Temperton, David Lasley, Marti Sharron, and Ken Hirsch, among others. It's Baker's own songs, though, that yield the set's first single, the already charting "Watch Your Step," which mirrors the album's crossover strengths. Look for mainstream and AC options here.

COUNTRY

RONNIE MILSAP
Lost In The Fifties Tonight
PRODUCERS: Ronnie Milsap, Rob Galbraith, Tom Collins
RCA AHL1-7194

Milsap continues to stretch the boundaries of country by inviting blues and rock across the border. But whatever the tag, the music is moving, melodic, and invariably energetic. Herein are covers of "Lost In The Fifties," "I Heard It Through The Grapevine," "Happy, Happy Birthday Baby" and "Money (That's What I Want)"—plus a gathering of new material seamlessly patched into the older sounds.

JAZZ

JONATHAN BUTLER
Introducing Jonathan Butler
PRODUCERS: Barry Eastmond & Bryan "Chuck" New
Jive/Arista JLB-8408

South African guitarist teams up with the Jive studio crew and producer Eastmond, who recently scored well with Freddie Jackson. The result is a smooth melding of pop vehicles with a jazz sensibility, a la Bob James.

POP

MAZARATI
PRODUCER: Brown Mark
Paisley Park 25368 (Warner Bros.)

Debut for funk/rock septet written, arranged, and produced by Revolution member Brown Mark. Band's more famous mentors tend to overshadow its identity, hardly helped by the Prince-ly vocal stylings or the set's longest and best track, "100 MPH," written by you-know-who.

MARK O'CONNOR
Meanings Of
PRODUCER: Mark O'Connor

Young but seasoned multi-instrumentalist filters bluegrass, rock, country, jazz et al. into a lively, accessible instrumental style that may wind up under New Age but proves anything but sedate. If there's justice, a likely sleeper.

JACKSON BERKEY
Ballade
PRODUCER: Not listed
American Gramophone AGCD-371 (CD)

Keyboard player involved in label's Mannheim Steamroller projects interprets classical works by Debussy, Rachmaninoff, and Satie, framed by new arrangements from label and Steamroller pilot Chip Davis. Look for label's audiophile fans to offer first converts for the digital disk version.

JOHNNY LITTLEJOHN
So-Called Friends
PRODUCERS: Jim O'Neal, Tom Radai & Johnny Littlejohn
Rooster Blues R2621

Wrenching blues from a superb slide guitarist with strong vocal chops. Comparatively large group boasts full horn section, yet manages to keep things simple. Will appeal to both purists and tourists.

SPOTLIGHT



JULIAN LENNON
The Secret Value Of Daydreaming
PRODUCER: Phil Ramone
Atlantic 81640

Second-generation rocker's followup to his highly successful debut looks to repeat his commercial conquests via a reteaming with producer Ramone. Like its predecessor, "Daydreaming" mines a genial vein with a collection of mostly mid-tempo rockers that have appeal for both AOR and AC formats. Best bets for airplay are "Stick Around" and "You Get What You Want." Lennon's immediate acceptance by listeners was a pleasant surprise; this album should provide the proving ground for examining Julian Lennon on his own—rather than sentimental—merits.

VENOM
Here Lies Venom
PRODUCER: Not listed
Combat MX 8062/Important

Thrash metal's most popular speed demons are harnessed in this limited edition, four-record box set. Contains frenzied, guitar-laden material about satan, death, and satan, as well as seven bonus tracks and a special picture disk. Sure to be a big seller among the genre's steadfast cult following. Requisite: Must be played loud.

CLARENCE GATEMOUTH BROWN
Pressure Cooker
PRODUCER: Disques Black and Blue
Alligator AL4745

French recording from 1973, licensed in U.S. for the first time, features a unique backup band with saxophonist Arnett Cobb, organist Milt Buckner, and pianist Jay McShann.

BLACK

JUNIOR
Acquired Taste
PRODUCERS: Various
Mercury 828 001

Stylist's mellow, dance-flavored r&b tastefully bridges '60s, '70s, and '80s with sinewy vocals, richly textured settings, jazz-flavored rhythm accents. Arif Mardin-produced "Oh Louise" is the single choice, but Junior's sophisticated soul stretches beyond categorization.

LATOYA JACKSON
Imagination
PRODUCERS: Mike Piccirillo, Gary Goetzman
Private 1 BFZ 40267

Singer's not toying around anymore, and no longer trades on her family sound. Bold break allows her own vocal stamp to filter through exotic, Euro-funk shadings, channeled through strong arrangements. "He's A Pretender" hasn't clicked, but "On A Night Like This" could pay off.

GUINN
PRODUCERS: Donald R. Robinson, Michael Forte
Motown 6168ML

This Motown musical family aims for older fans than the DeBarge or Jackson clans did, with an emphasis on smooth love songs and smoother harmonies. "Open The Door" features Mike Guinn and moves with a breezy confidence that could sway the charts.

TROY JOHNSON
Getting A Grip On Love
PRODUCERS: Leon F. Sylvers III, Troy Johnson
Kallista/Motown 6166ML1

Johnson's street-sweet, plaintive vocals belie his considerable skills as songwriter, producer, and instrumentalist. Teen beat songs blend cross-rhythms, and pop/soul hooks don't let go; "You Make Me Lose My Head" has the ring of a left-field chart contender.

ALEEM FEATURING LEROY BURGESS
Casually Formal
PRODUCERS: Taharqa Aleem & Tunde-Ra
Atlantic 81622

Fine funk/dance trio spotlights the voice of Leroy Burgess. Proper exposure should ensure sales as album lends itself to both listening and partying. Best tracks: "Love's On Fire" and "Fine Young Tender."

STYLISTIC
Greatest Love Hits
PRODUCERS: Hugo & Luigi, Thom Bell
Amherst AMH-746

Label's reissue effort for the silky soul stylists continues with this nine-track compilation of ballads, of which "You Make Me Feel Brand New" is the most celebrated.

JAZZ/FUSION

DAVID MURRAY
Children
PRODUCER: David Murray
Black Saint BSR 0089 (PolyGram Special Imports)

Murray's prolific output continues with this studio date featuring James "Blood" Ulmer, Don Pullen, Lonnie Plaxico, and Marvin "Smitty" Smith. Leader's tenor sax and bass clarinet are versatile and commanding; set offers cutting-edge synthesis of tradition and avant garde.

JANE IRA BLOOM/FRED HERSCH
As One
PRODUCERS: Jane Ira Bloom, Fred Hersch
JMT 850003 (PolyGram Special Imports)

Soprano saxophonist Bloom and pianist Hersch are already credentialed young Turks noteworthy for solid technique and individual lyricism as stylists; here, their partnership clicks on both originals and versions of songs by Alec Wilder and Wayne Shorter.

LOREZ ALEXANDRIA
Sings The Songs Of Johnny Mercer, Vol. I And III
PRODUCER: Albert L. Marx
Trend TRCD-538 (CD)

For the burgeoning jazz CD market, a likely sleeper: well-crafted settings of classic Mercer songs read by an underexposed stylist, digitally recorded and expanded for the configuration to about an hour. Features the Gildo Mahones Quintet and the Mike Wofford Quartet.

RIC SWANSON
Urban Surrender
PRODUCER: Not listed
American Gramophone AGCD 600 (CD)

Drummer/keyboardist plays light, mainstream fusion that marked label's first move beyond its stylized rock/pop/classical instrumentals; digital disk version should fare well with both crossover jazz and audiophile buyers.

ERIC WATSON
Child In The Sky
PRODUCER: Jean-Jacques Pussiau
Owl 040 (PolyGram Special Imports)

Robust, technically impressive pianist divides this package into two side-long suites that showcase his classically shaped style. Lucid production gives the performance added power.

GERALD WILSON ORCHESTRA OF THE 80'S
Calafia
PRODUCER: Albert Marx
Trend TRCD-537 (CD)

West Coast composer and arranger draws from the ranks of L.A.'s finest for this studio edition of his ambitious ensemble; CD release benefits from digital recording, playing time just under an hour.

JUDY CARMICHAEL
Pearls
PRODUCER: Gus Statirus
Statirus Records SLP 8078

Pianist Carmichael demonstrates a pension for earlier jazz vehicles with Tin Pan Alley tunes and stride-oriented material. Yet her modern ear brings a somewhat different result, despite the presence of traditionalists Warren Vache and Red Callender on this drummer-less date.

VARIOUS ARTISTS
Windham Hill Records Sampler '86
PRODUCERS: Various
Windham Hill/A&M WH-1048

Latest addition to the new age label's sampler series features tracks by Liz Story, Shadowfax, Darol Anger & Mike Marshall, Mark Isham, and others.

LENNY BREAU TRIO
PRODUCER: Joe Overhold
Adelphi AD5018

The late guitarist in a small group setting. There's plenty of space here to showcase Breaux's enormous technical abilities and sure-handed ballad and swing approach. Bonus is the inclusion of a duet with Chet Atkins.

GOSPEL

GEOFF MOORE
Over The Edge
PRODUCER: Billy Smiley
Power Discs PWR01080

Moore's album gets back to the basics of rock'n'roll with guitar dominated tracks and raw energy oozing through the grooves. Especially tasty is a remake of the Larry Norman classic, "Why Should The Devil Have All The Good Music." There's a lot of finger pointing in the lyrics as Moore shows himself to be a man with a message as well as a minstrel with music.

CLASSICAL

STRAUSS: DON QUIXOTE/SCHOENBERG: CELLO CONCERTO IN D
Yo-Yo Ma, Boston Symphony, Ozawa
CBS IM 39863

As might be expected, Ma distinguishes himself among the several soloists in the programmatic Strauss opus, and offers up an accessible novelty in the Schoenberg, a free adaptation of a harpsichord concerto by little-known 18th century composer Matthias Georg Mann.



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"ALL THE THINGS SHE SAID"

(AM-2828)

The New Single From

SIMPLE MINDS

Produced By **JIMMY IOVINE**
BOB CLEARMOUNTAIN

On A&M Records



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See Simple Minds On Tour:

- | | |
|------------------------|---------------------------------|
| March 25 Miami, FL | 26 Berkeley, CA |
| 26 Tampa, FL | 27 Davis, CA |
| 28 Charleston, SC | 29 Vancouver, BC |
| 29 Atlanta, GA | May 1 Edmonton, Alberta, Canada |
| 31 Memphis, TN | |
| April 1 Nashville, TN | 3 Calgary, Alberta, Canada |
| 3 Lafayette, LA | 6 Winnipeg, Canada |
| 4 New Orleans, LA | 9 Kansas City, MO |
| 5 Houston, TX | 10 St. Louis, MO |
| 7 Austin, TX | 12 Columbus, OH |
| 8 San Antonio, TX | 13 Cleveland, OH |
| 9 Dallas, TX | 14 Grand Rapids, MI |
| 11 Las Cruces, NM | 16 Ottawa, Ontario, Canada |
| 12 Tucson, AZ | 17 Montreal, Quebec, Canada |
| 13 Phoenix, AZ | 19 Portland, ME |
| 15 Los Angeles, CA | 21 Troy, NY |
| 16 Los Angeles, CA | 22 Rochester, NY |
| 18 Los Angeles, CA | 23 New Haven, CT |
| 19 San Diego, CA | 24 Bethlehem, PA |
| 22 Costa Mesa, CA | 26 New York City, NY |
| 23 Santa Barbara, CA | 27 New York City, NY |
| 25 San Luis Obispo, CA | 28 New York City, NY |

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IS IT SIGNIFICANT that only six records entered the chart this week? That's the smallest number of debuts in any week this year, and all six were by artists who have charted previously. Is it also just a coincidence that it's been two weeks since most independent record promotion was halted? Perhaps radio is sending a signal to record labels that it will only add safe, established artists. Time will tell.

WHILE NO NEW artists enter the Hot 100 this week, certain established artists clearly are not hurting. **Whitney Houston's** "Greatest Love Of All" (Arista) garnered adds on more than half of the radio panel to debut at No. 54 and earn the Hot Shot Debut title. On her heels were two other multiplatinum acts, **Mr. Mister** entering at No. 60 with "Is It Love?" (RCA), and **ZZ Top** entering at No. 65 with "Rough Boy" (Warner Bros.) A new artist did manage to hit the top of the chart this week, as Austrian singer **Falco's** first Hot 100 chart hit, "Rock Me Amadeus" (A&M), jumps three notches to No. 1.

"LIVE IS LIFE," the Polydor release by **Opus**, another new Austrian artist, is showing good growth where it is being played—enough to move up three places with a bullet this week to No. 32. In Houston, **Paul Christy, PD** at KRBE notes, "It is a hot tune in this town, up to No. 11 this week. It's a different kind of sound altogether. We tested it at night and the calls came in all day—adults as well as teens. I moved it into full rotation when our call-out research showed that anyone who was familiar with it loved it. The retail stores are selling it quite well."

PHIL COLLINS takes the Hot Mover/Airplay title for the second week in a row with "Take Me Home" (Atlantic). This week he amassed his points with strong upward moves at radio rather than by accumulating a huge number of new stations, as was the case last week. This fourth single from his quadruple-platinum album "No Jacket Required" was not originally slated to be released at all. In fact, Collins recently went to No. 1 with a single from a later album, the soundtrack to "White Nights." At several stations across the country, however, "Take Me Home" was being played as an album cut. **PD Tom Land** of **KEYN** Wichita says: "We listened to the album and thought it was a great song. The response was incredible. It's one of the best-testing records in our call-out research, scoring with teens and all the way up to age 44, which is the upper age for our testing."

VAN HALEN HAS a new lead singer in **Sammy Hagar**, and a new hit in "Why Can't This Be Love" (Warner Bros.) The song took the biggest jump of any record on the chart, 19 places to No. 24, and also the biggest jump in sales points of any record under No. 20 to be named Hot Mover/Sales. It's taking enormous leaps on radio stations in all parts of the country, going from 27 to 4 at I-95 Miami; from 29 to 10 at WIGY Portland, Me.; and from 22 to 10 at KKHR Los Angeles.

FOR WEEK ENDING MARCH 29, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

234 REPORTERS			NEW	TOTAL
			ADDS	ON
WHITNEY HOUSTON	THE GREATEST LOVE OF ALL	ARISTA	133	138
MR. MISTER	IS IT LOVE?	RCA	107	108
ZZ TOP	ROUGH BOY	WARNER BROS.	86	91
MIKE & THE MECHANICS	ALL I NEED IS A MIRACLE	ATLANTIC	76	130
SADE	NEVER AS GOOD AS THE FIRST TIME	PORTRAIT	58	58

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

188 REPORTERS			NUMBER
			REPORTING
BOB SEGER/SILVER BULLET BAND	AMERICAN STORM	CAPITOL	40
MIAMI SOUND MACHINE	BAD BOY	EPIC	34
VAN HALEN	WHY CAN'T THIS BE LOVE	WARNER BROS.	29
PHIL COLLINS	TAKE ME HOME	ATLANTIC	25
LITTLE RICHARD	GREAT GOSH A'MIGHTY	MCA	24

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Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	5	1	5			
1	5			ROCK ME AMADEUS	FALCO	1
2	3			SECRET LOVERS	ATLANTIC STARR	3
3	1			THESE DREAMS	HEART	2
4	4			R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	4
5	7			KISS	PRINCE AND THE REVOLUTION	5
6	2			SARA	STARSHIP	8
7	12			WHAT YOU NEED	INXS	6
8	10			NIKITA	ELTON JOHN	7
9	13			MANIC MONDAY	BANGLES	11
10	11			BEAT'S SO LONELY	CHARLIE SEXTON	17
11	15			LET'S GO ALL THE WAY	SLY FOX	9
12	8			KING FOR A DAY	THOMPSON TWINS	12
13	14			THIS COULD BE THE NIGHT	LOVERBOY	10
14	20			ADDICTED TO LOVE	ROBERT PALMER	13
15	6			KYRIE	MR. MISTER	15
16	16			SANCTIFY YOURSELF	SIMPLE MINDS	14
17	9			HOW WILL I KNOW	WHITNEY HOUSTON	18
18	17			(HOW TO BE A) MILLIONAIRE	ABC	25
19	25			TENDER LOVE	FORCE M.D.'S	16
20	—			HARLEM SHUFFLE	THE ROLLING STONES	20
21	27			CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	21
22	—			WEST END GIRLS	PET SHOP BOYS	19
23	30			NO EASY WAY OUT	ROBERT TEPPER	22
24	—			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	28
25	—			LIVE IS LIFE	OPUS	32
26	19			ANOTHER NIGHT	ARETHA FRANKLIN	35
27	—			WHY CAN'T THIS BE LOVE	VAN HALEN	24
28	—			I CAN'T WAIT	STEVIE NICKS	23
29	—			OVERJOYED	STEVIE WONDER	31
30	18			SILENT RUNNING	MIKE & THE MECHANICS	27

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	3	1	3			
1	3			ROCK ME AMADEUS	FALCO	1
2	1			THESE DREAMS	HEART	2
3	2			SECRET LOVERS	ATLANTIC STARR	3
4	5			R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	4
5	8			WHAT YOU NEED	INXS	6
6	11			KISS	PRINCE AND THE REVOLUTION	5
7	6			NIKITA	ELTON JOHN	7
8	4			SARA	STARSHIP	8
9	10			THIS COULD BE THE NIGHT	LOVERBOY	10
10	12			LET'S GO ALL THE WAY	SLY FOX	9
11	15			MANIC MONDAY	BANGLES	11
12	17			TENDER LOVE	FORCE M.D.'S	16
13	18			ADDICTED TO LOVE	ROBERT PALMER	13
14	9			KING FOR A DAY	THOMPSON TWINS	12
15	14			SANCTIFY YOURSELF	SIMPLE MINDS	14
16	7			KYRIE	MR. MISTER	15
17	13			HOW WILL I KNOW	WHITNEY HOUSTON	18
18	23			WEST END GIRLS	PET SHOP BOYS	19
19	20			I CAN'T WAIT	STEVIE NICKS	23
20	19			NO EASY WAY OUT	ROBERT TEPPER	22
21	22			CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	21
22	29			HARLEM SHUFFLE	THE ROLLING STONES	20
23	24			I THINK IT'S LOVE	JERMAINE JACKSON	26
24	—			WHY CAN'T THIS BE LOVE	VAN HALEN	24
25	28			SO FAR AWAY	DIRE STRAITS	29
26	—			YOUR LOVE	THE OUTFIELD	30
27	21			NIGHT MOVES	MARILYN MARTIN	33
28	—			TAKE ME HOME	PHIL COLLINS	37
29	16			SILENT RUNNING	MIKE & THE MECHANICS	27
30	—			BEAT'S SO LONELY	CHARLIE SEXTON	17

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)	13
Scotti Bros. (4)	
CBS Associated (2)	
Portrait (2)	
Carrere (1)	
Tabu (1)	
ATLANTIC (9)	11
Island (1)	
Modern (1)	
WARNER BROS. (6)	11
Geffen (2)	
Paisley Park (2)	
Warner Bros./Tommy Boy (1)	
ARISTA (7)	8
Jive (1)	
CAPITOL	8
COLUMBIA (7)	8
Rolling Stones (1)	
MCA (6)	8
MCA/Constellation (2)	
A&M (5)	7
A&M/Virgin (2)	
RCA (5)	7
A&M (1)	
Grun (1)	
POLYGRAM	6
Mercury (2)	
Polydor (2)	
Casablanca (1)	
Riva (1)	
EMI-AMERICA (4)	5
Manhattan (1)	
ELEKTRA (3)	4
Asylum (1)	
MOTOWN (1)	2
Tamla (1)	
CHRYSLIS	1
VANGUARD	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
87 ABSOLUTE BEGINNERS	(Jones, ASCAP)	BEV. HILLS THEME (Paytons, BMI/Wep, BMI)
13 ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM	54 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI)
58 ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) WBM	20 HARLEM SHUFFLE (Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP
61 ALL THE KINGS HORSES	(Sundown Kingston, ASCAP)	85 HEART'S ON FIRE (April, ASCAP) CPP/ABP
36 AMERICAN STORM	(Gear, ASCAP) WBM	25 (HOW TO BE A) MILLIONAIRE (Neutron, BMI/10, BMI/Nymph, BMI) CPP
35 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	18 HOW WILL I KNOW (Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM
95 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	23 I CAN'T WAIT (Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM
38 BAD BOY	(Foreign Imported, BMI) CPP	49 I CAN'T WAIT (Poolside, BMI)
17 BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	42 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS) (Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL
51 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	76 I ENGINEER (Little Mole, ASCAP/Intersong, ASCAP/Makiki, ASCAP/Arista, ASCAP) CHA/HL
84 BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM	93 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For Music, ASCAP) CPP/ABP
73 CALL ME	(Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	68 I LIKE YOU (Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)
21 CALLING AMERICA	(April, ASCAP) CPP/ABP	98 I MISS YOU (Spectrum VII, ASCAP) CPP
99 CAN YOU FEEL THE BEAT	(Mokjumbi, BMI) CPP	26 I THINK IT'S LOVE (Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP
63 CONGA	(Foreign Imported, BMI) CPP	83 I'D DO IT ALL AGAIN (Delfern, BMI)
56 DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobblor, ASCAP)	44 IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP) CPP
89 DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA	34 I'M NOT THE ONE (Lido, ASCAP)
52 DO ME BABY	(Controversy, ASCAP)	97 I'M YOUR MAN (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
66 FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	82 IN MY DREAMS (WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM
39 FOR AMERICA	(Swallow Turn, ASCAP)	60 IS IT LOVE (Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI)
81 A GOOD HEART	(Little Diva, BMI)	12 KING FOR A DAY (Zomba, ASCAP) CPP
69 GOODBYE IS FOREVER	(Tritec, BMI) HL	5 KISS (Controversy, ASCAP)
55 GREAT GOSH A'MIGHTY (DOWN & OUT IN		
15 KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM	74 RIGHT BETWEEN THE EYES (Sluggo Songs, BMI/Man-Ken, BMI)
75 LE BEL AGE (THE BEST YEARS)	(Tutt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	4 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)
80 LET ME BE THE ONE	(MCA Music) HL/MCA	1 ROCK ME AMADEUS (Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM
9 LET'S GO ALL THE WAY	(Lido, BMI)	65 ROUGH BOY (Hamstein, BMI)
48 LIFE IN A NORTHERN TOWN	(Warner-Tamerlane, BMI)	57 RUSSIANS (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
46 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	14 SANCTIFY YOURSELF (Colgems-EMI, ASCAP) WBM
32 LIVE IS LIFE	(April, ASCAP/Mainhattan) CPP/ABP	8 SARA (Kikiko, BMI/Petwolf, ASCAP) CHA/HL
47 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	40 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
96 LOVE AND ROCK AND ROLL	(Lexy Girl, ASCAP)	3 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
50 A LOVE BIZARRE	(Sister Fate, ASCAP)	92 SHELTER ME (Lawyers Daughter, BMI) CPP
11 MANIC MONDAY	(Controversy, ASCAP)	91 SHOT IN THE DARK (Virgin, ASCAP) CPP
88 THE MEN ALL PAUSE	(Spectrum VII, ASCAP) CPP	27 SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., PRS/Warner-Tamerlane, BMI) WBM
79 NEEDLES AND PINS	(CBS Unart, BMI) CPP/B-3	29 SO FAR AWAY (Chariscourt, BMI/Almo, ASCAP) CPP/ALM
71 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP)	45 SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL
33 NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	62 STAGES (Hamstein, BMI) WBM
7 NIKITA	(Intersong, ASCAP) CHA/HL	67 STICK AROUND (Charisma, ASCAP/Pun, ASCAP) WBM
22 NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	41 THE SWEETEST TABOO (Silver Angel, ASCAP/Famous, ASCAP) CPP
94 NOW AND FOREVER (YOU AND ME)	(Air Bear, BMI/Irving, BMI/Calypto Toonz, BMI/California Phase, ASCAP/Warner-Tamerlane, BMI) CPP/ALM	37 TAKE ME HOME (Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM
78 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	53 TARZAN BOY (Screen Gems-EMI, BMI) WBM
31 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	16 TENDER LOVE (Flyte Tyme, ASCAP)
59 THE POWER OF LOVE	(April, ASCAP) CPP/ABP	64 THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
70 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	2 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	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Reviving Rock History. Members of the Moody Blues discuss plans for their forthcoming album, "The Other Side Of Life," after re-signing a recording contract with PolyGram Records. The veteran rock act, which has sold more than 30 million albums in its 21-year career, will embark on a world tour in May. Seated from left are band members John Lodge, Graeme Edge, and Justin Hayward. Standing are Tim Hulett, president of Concerts West, management firm for the group, and PolyGram's Dick Asher, president and chief executive officer; Jim Lewis, vice president of a&r; and Mel Ilberman, executive vice president of artist relations.

RCA Announces Dividends

NEW YORK RCA Corp. last week declared a quarterly dividend of 26 cents per share on RCA common stock, payable May 1 to holders of record March 17.

The company's directors also declared dividends of 87 1/2 cents per share on RCA's cumulative first preferred stock, and 91 1/4 cents per share on the \$3.65 cumulative preference stock, for the period from April 1 to June 30 and both payable July 1 to holders of record June 13.

RCA has also set a May 16 redemption for its \$4 cumulative

convertible first preferred stock and its 4 1/2% convertible subordinated debentures due Aug. 1, 1992.

Additionally, the company set a May 7 redemption for RCA's International Development Corp.'s 5% guaranteed sinking fund debentures due in 1988.

In lieu of receiving redemption payments, holders may elect to convert the \$4 preferred stock and debentures into shares of RCA common stock prior to the expiration of the conversion rights of each security.

New Companies

Modern Vision, formed by Dale E. Yeager and Kevin McDermott. An international company offering services in the areas of publicity, radio, video, art, and design. P.O. Box 481, Paoli, Pa. 19301; (215) 272-7136.

Positive Outlook Productions, a music video production company specializing in combining animation and live action, formed by Paul Bloom. First project is a clip for A&M Records titled "Comin' From Another Place" by Strafe. Suite 18-M, 7 East 14th St., New York, N.Y. 10003; (212) 924-2881.

McCracken Music Group Inc., formed by Bob McCracken. Company will serve as the parent company to several existing enterprises, including two publishing companies, an independent record label, a production company, and a recording studio. 1614 16th Ave. S., Nashville, Tenn. 37212; (615) 297-0005.

Galaxy Productions Inc., a music production, publishing, promotion, and management company, formed by Gordon Hickland and Vibe Records Inc. P.O. Box 24258, Cincinnati, Ohio 45224; (513) 681-5436.

Westglow Records, an independent label, formed by Bob McPheeters. P.O. Box 1786, Blowing Rock, N.C. 28606; (919) 484-3104.

Mark Pucci Associates, a publicity and public relations company, formed by Mark Pucci. First clients include The Lowery Music Group, Noble Vision Records, DB/Landslide Records, Chips Moman Productions, Elektra group Guadalcanal Diary, and Press Records. Suite 201, 450 14th St. N.W., Atlanta, Ga. 30318; (404) 873-4796.

Sting Productions, formed by Jason Nance and Lanyon Pryor. Company will promote r&b product. 2311 Autumn Oaks Trail, Arlington, Texas 76006; (817) 640-1771.

FOR THE RECORD

In Billboard's March 8 issue, an article about the 150th birthday of the state of Texas ("Royal Treatment for Texas' 150th Kickoff") failed to list Randy McCall as a member of the new nine-person Texas Music Commission. McCall is president of the Professional Musicians of Texas. Billboard regrets the omission.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 25-27, **International Trade Shows & Conferences for the Telemarketing Industry, Telemarketing/Midwest**, Hyatt Regency, Chicago. (800) 368-2066.

March 29, **New York Music Awards, Felt Forum**, New York. (212) 265-2238.

APRIL

April 1, **BMI-Lehman Engel Musical Theatre Showcase**, Edison Theatre, New York. (212) 586-2000.

April 6-9, **Gospel Music Assn. "GMA '86,"** Nashville. (615) 242-0303.

April 8, **International Radio & Television Society "Second Tuesday" Seminar**, Topic: "Women In Electronic Communications—A Progress Report," Viacom Conference Center, New York. (212) 867-6650.

April 9-13, **44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society**, Sheraton Park Central Towers, Dallas. (804) 623-8460.

April 12-16, **NAB Annual Convention & International Exposition**, Dallas Convention Center (202) 429-5300.

April 14, **Academy of Country Music Awards**, Knott's Berry Farm, Los Angeles. (213) 462-2351.

April 16-17, **Country Music Assn. Board of Directors Meeting**, Chicago. (615) 244-2840.

April 17-20, **N.Y. Home Video Show**, The Jacob K. Javitz Convention Center, New York. Contact Eliot A. Minsker (914) 328-9157.

MAY

May 7-10, **The 1st International Music & Media Conference**, Montreux, Switzerland. Contact IMMC U.S.A. John E. Nathan (212) 223-0044 or IMMC Holland Bert Meyer (0)20-62 84 83.

May 13, **BMI Pop Awards Dinner**, Plaza Hotel, New York. (212) 586-2000.

May 14, **34th Annual BMI Awards to Student Composers**, St. Regis-Sheraton Hotel, New York. (212) 586-2000.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

...newslines...

WHAT TURNS AT 45 OR 33 1/3 RPM? It's a seven-inch dance record from veteran music man Major Bill Smith's Fort Worth-based LeCam label. Smith has put out a single with a performance of "Dance, Baby, Dance" by Kelli & the Spectron 7 running at 45 on one side and 33 1/3 (club) on the other. Running times are 4:26 and 7:50, respectively. The Major got the job done at the United pressing plant in Nashville.

CLIVE DAVIS, president of Arista Records, is the keynote speaker at the second annual Music Business Symposium at Los Angeles' Ambassador Hotel, May 2-4. The event includes an exhibit area, open to the public, displaying the Abbey Road board used by George Martin and the Beatles in the creation of many of their recordings. For more info on the seminar, the Music Business Symposium can be contacted at 8961 Sunset Blvd., Los Angeles 90069, or (213) 273-1951.

BMI'S MUSICAL THEATRE WORKSHOP is celebrating its 25th anniversary this year. Started by the late conductor/composer Lehman Engel, it's now run by BMI's Allan Becker. On April 1 at the Edison Theatre in New York, new writers will once again display their efforts before an audience of invited guests.

BERNIE'S NOT BLUE: Bernie Wayne, the writer of "Blue Velvet," a big revival hit for Bobby Vinton in 1963, can point to the use of the song in a new Dino De Laurentiis film of the same name. And to bring things full cycle, Vinton himself is the soundtrack vocalist. The film will be released in June.

GOING FULL CIRCLE: In 1964, Anthony Quinn starred in the successful film "Zorba The Greek." In 1968, Hershel Bernardi starred in the Broadway musical version by John Kander & Fred Ebb. Then, several years ago, Quinn went on tour, including a Broadway run, in a revival of the musical. Now, Quinn, still on tour, will star in the film version of the musical for The Cannon Group. Principal photography is to start this fall.

Lifelines

BIRTHS

Girl, Corey Fabian, to **Carole Ann Fabian** and **Eric Borenstein**, Jan. 31 in Los Angeles. He is vice president of creative affairs for Stiletto Ltd.

Boy, William Grayston, to **John and Christine Helliwell**, Feb. 18 in Los Angeles. He is a member of Supertramp.

Girl, Sara Lynn, to **Kevin and Nancy Addis**, March 7 in New Jersey. He is a buyer for Jem Records there.

Boy, Nicholas Glen, to **Glen and Judy Hardisty**, March 10 in Fort Wayne, Ind. He is a district supervisor for the Musicland record chain.

Girl, Katherine Holzel, to hitmaker **Falco** and his girlfriend, **Isabelle**, March 13 in Vienna. He is the A&M recording artist whose "Rock Me Amadeus" is No. 1 on Billboard's Hot 100.

MARRIAGES

Wally Wilson to **Beverly Hudson**, March 15 in Nashville. He is a Compleat Records recording artist and a songwriter with Tree International.

DEATHS

Al Millet, 79, after a long illness Feb. 12 in New York. The uncle of Tony Seideman, Billboard's video editor, Millet was advertising and promotion manager of Billboard during the '40s and had his own

public relations firm, Al Millet Inc., from the '50s through the early '80s. He is survived by his wife, Ruth.

Robbie Basho, 45, of a stroke March 2 in Berkeley, Calif. Basho, a concert steel and gut-string guitarist, recorded a number of influential solo albums. One of his students was Windham Hill Records founder Will Ackerman, and Basho's last album was "Art Of The Acoustic Steel-String Guitar" on Windham Hill's Lost Lake Arts label, released in 1979. He is survived by his father and a sister.

Bonnie Lou Williams, 58, of cancer March 4 in Tarzana, Calif. A former vocalist with many bands, she was more recently administrative assistant to Bill Stewart, the vice president and director of airline music programming services for John Doremus' Music In The Air. She was featured singer with the Tommy Dorsey, Bob Crosby, Bobby Sherwood, and Gordon Jenkins bands in the '40s, and was later active dubbing vocals for stars who had singing parts in Warner Bros. movies. She is survived by two sons, Terry, who manages Lion Share recording studios in West Los Angeles, and Ress, a musician/actor.

Carlton "Smitty" Smith, 53, March 12 in Hagerstown, Md. Smith was vice president for purchasing at Interstate, a Hagerstown-based rackjobber, and an original employee of the firm.

Grass Route covers the independent music scene; see page 43

Dileo on indies: 'It's a shame what the labels did'

NEW YORK Frank Dileo, manager of Michael Jackson and a former vice president of promotion for Epic/Portrait/CBS Associated labels, spoke out last week on independent record promotion in an exclusive interview with New York freelancer Steve Gett. Here are highlights of the interview:

S.G.: What do you think of the industry reaction to the NBC News allegations about indie promo ties to payola and organized crime?

F.D.: I think as usual the record companies overreacted to the point where they cut everybody out, which was unnecessary. They did it without even investigating, without even giving anybody a chance to say "yes" or "no" or defend themselves.

It's kind of sad that they took a guy like Joe Isgro and basically

put him out of business and never asked him if anything was true. Who is to say that NBC is correct?

I've worked with Joe Isgro, Fred DiSipio, Jerry Brenner—all the guys. They always did a wonderful job for me; they conducted themselves as businessmen. We had good working relationships as well as fair personal relationships.

I've kept up my relationships with them because they're always very knowledgeable about what's going on.

S.G.: Have you talked to these people since the label cutbacks?

F.D.: I absolutely have. I'm not ashamed to know these people. They're shocked at the way the labels acted. I think it's a real shame the labels did it.

Maybe the record companies were paying them a little too

much. But if they wanted to deregulate the price, they should have thought of other ways of doing it.

What they did to Joe Isgro is a crying shame. He happened to be a nice, hardworking guy. He does have a flamboyant lifestyle, but he works for the money and the way he chooses to spend it is his business.

If I was Joe, I'd not only sue NBC, I'd sue every f---ing record company. I'd sue them for anti-trust, for getting together and boycotting him.

S.G.: How will the cutbacks affect the record industry?

F.L.: If I was managing a smaller act, I would be crazed right now that these people pulled the independents and pulled the plug on my records. Maybe a record's going to go top 10 in Des Moines, but

they can't get it played in L.A. By the time they get it on in L.A., the record could be over.

Coordination is what makes it go up the charts in Billboard . . . I can't believe some of the managers are sitting back and standing for it.

S.G.: Should managers be taking over the responsibility of paying for indies?

F.D.: Managers can't afford it, and it shouldn't be a manager's responsibility to hire indies . . . They might go into their pocket for AOR, but not top 40. There's a big difference spending \$20,000 in AOR and, say, \$125,000 in top 40.

S.G.: Will the indies return?

F.D.: I think they should figure out a way to bring these guys back and get this business back on track.

I don't think it's going to last. It may not come back as big and be as expensive, but five years from now it will be just as expensive. Because the companies will ego themselves into paying that much.

S.G.: When you were in promotion at Epic, how did you feel about using indies?

F.D.: I think I got results for every penny I spent, and I'm satisfied with the amounts of money I spent and the job the indies did.

S.G.: Michael Jackson's next album for Epic is scheduled for release in September. Does a superstar like Michael need indie promotion?

F.D.: I believe when you come out with an act, nothing is an automatic. And I'm going to do everything in my power to make sure that no stone is left unturned.

MANAGERS IRATE OVER INDIES

(Continued from page 1)

tants—and view them as an essential source of information.

• Management firms have not moved to hire indies themselves during the suspensions, apparently because the cost is considered too great.

• While some managers are glad to see the labels forced into new promotional schemes, others say that indie promotion is indispensable.

"Independent promotion has to be there," says Steven Machat, president of New York-based AMI, whose 10-act roster includes New Edition, John Waite, and Ready For The World. "Anybody who says it doesn't is either a liar or a fool who doesn't understand the realities of the industry."

"You have to have things to augment the weakness of an individual label, and nobody can have all strengths."

Machat continues, "I wouldn't be surprised if the record companies concocted this whole thing themselves as a means to bring down the prices they were paying the indies."

Says Foreigner's manager, Bud Prager: "The labels have been waiting for the day when they could stop. It's cost such a fortune."

"But now, the question is: Will the record companies pocket the money? Or will they have to spend it to build up their staffs and to implement promotion in whatever way they have to in order to do their job?"

Managers say they have the right to know what the record labels intend to do with funds that had been allocated for indie promotion.

"If they are going to put more money into tour support, marketing, and other things to help bands while the indies aren't being used, then I'd be appeased," says Rick Smith of AMI.

"However, if they are really saving money to help boost their own profit margins, then I'd welcome the day they have to sign the indies up again. In reality, I think that within eight weeks all the indies will be back in place."

Machat and Smith have discussed the indie cutbacks with labels to which their acts are signed, particularly MCA. They report that the record companies are "studying" the

situation.

Doc McGhee, who co-manages the hard rock acts Motley Crue and Bon Jovi, describes indies as a "necessary evil." He reasons: "Anything that costs a lot of money to an artist is an evil to me."

In fact, money spent by the labels on independent promotion is considered a marketing expense and is not normally recoupable against royalties. Still, McGhee says that "in the long run" it can impact on an artist's career.

"If they didn't have to do it," he says, "you could get more points, more money, more tour support, and things like that."

But McGhee says he relies heavily on indies for information. "I use them because record labels generally don't have the promotion staffs that can handle radio at the level you need them. You also have to monitor the situation with the labels to see which indies they're using and which ones they aren't."

Although McGhee supports the use of indies, he is eager to point out that they aren't always necessary. He claims that Motley Crue scored a top 10 hit with "Smokin' In The Boys Room" last summer without indies, thanks to the efforts of Mike Bone, senior vice president of marketing and promotion at Elektra. "As far as he's concerned, I very rarely have to do anything with the independents . . . He is a promotion man."

"PolyGram, on the other hand," says McGhee, "deals very much with independents, and that played a big part in breaking Bon Jovi. That is a project you really have to work on with independents in both AOR and CHR. I've talked with them directly and used them myself, and I've also given PolyGram a list of people to use in different territories."

"My aim is to get the exposure I need to break my artist, and I'm certainly going to make the record company spend on independents."

Butch Stone, whose main client is the Swiss heavy rock act Krokus, is another manager who stays in contact with indies. He confesses that he has gone into his own pocket for independent record promotion. He says the money is well spent—but points out that "managers really

don't have the income to spend on full-scale indie promotion."

"As a manager," Stone says, "I've used the information I've gotten from independents to plug holes more than anything else. A label may tell me what's happening in St. Louis, but not in St. Joseph. If I want to know what's going on, I can find out by having contact with the right people."

"When you're on tour, you really need to know if there are albums in the stores and to what degree the visibility's there. There's no substitute for having someone who can actually go to the store."

"Similarly, it really helps to have a person in a certain city who can turn on the radio and see if you're really getting played. I consider the people that I deal with to all be hardworking, honest guys."

While many managers are in favor of the record companies reinstating the indies, there are also those who hope that the current suspensions will result in concerted efforts by the labels to boost their own in-house and field staffs.

Phil Carson, who handles the

Firm and has acted as a consultant to Robert Plant, says: "Anything that would strengthen the label's own promotional expertise and responsibility is a definite plus. I would like to see things develop so that the record company does have the best promotion people."

"In some respects, I think that some of the independent promotion people have kept record company guys out of the game in certain areas. Perhaps this is a chance where they're going to shine. I firmly believe that there are people in all record companies who've got the ability, but people haven't seen it yet."

Carson does, however, acknowledge the fact that "a lot of the better independent promotion guys out there are ex-record company people. And, without any doubt, some of the independents are the best in their market."

If money saved by the suspensions is to be spent in other areas, AMI's Machat suggests, "It should go on TV advertising and retail marketing."

"I think we should definitely start making the consumer more aware,

because the industry, by getting lazy and uncreative, has allowed radio to become too strong. And I do not believe that a record buyer is always someone who listens to the radio."

"The whole industry could benefit if the labels stop concentrating on 'turntable hits' and start marketing records so that point-of-purchase consumers, in addition to those people who drive cars or who work all day and listen to the radio, will have the opportunity to know that new product is out and that they should buy the records."

Machat says he expects the labels to come up with interim methods of generating record sales. "Record companies, by the inherent nature of their self-greed, will do whatever they have to in order to get certain records exposed, so that people will know they're out there and can buy them."

But he says he is vehemently opposed to dropping indies in favor of staff expansion at the labels. "By expanding your own staff, you tend to get fat and lazy," he says.

COUNTRY INDIES SET STRATEGY

(Continued from page 1)

dies.

"We're not here to blame anybody," said Gene Hughes. "Labels have been very supportive of independents and so has country radio."

But Bob Witte had another view about the majors. "The best place to hurt them is to kick them in the charts," Witte argued, suggesting that promoters work toward moving singles from independent labels up the chart at the expense of the majors.

At the end of the session, the group chose Hughes, Witte, Carolyn Parks, Jack Pride, Ken Woods, and Roy Perry to submit plans for a trade organization, including setting its immediate and longterm goals. There was some discussion of reviving the defunct Country Promoters Assn. instead of launching a new group.

The promoters insisted that payola was not a part of country promotion. "We've got to show the world—not just the manufactur-

ers—that we're honest," said Sam Cerami. "We've got to bring it outside of the industry." He proposed that promoters take out an ad maintaining their innocence in USA Today or some other national consumer publication.

Parks said that the majors in Nashville were simply bowing to corporate orders by suspending indies. She noted that Nick Hunter, Warner Bros. senior vice president of promotion, had gone to company headquarters to plead the indies' case.

Beau James said the layoffs should not be met with lower fees. "We've got to keep our prices up there," he insisted, "because when this blows over we don't want them to say 'I can get you for \$1,000 or \$700.'" Country indie promoters earn between \$1,500 and \$2,000 per record.

Pride agreed with James: "If we do form a group, we should set some prices. If somebody wanted to

charge more [than the group's minimum], that would be okay, but we'd have a bottom line."

Parks said publishers and artist managers are "waiting for the dust to settle" and will begin hiring indies themselves if the labels continue to hold out. Mike Borchetta said publishers and managers might break the labels' control over who works what records.

"Major labels," Borchetta said, "are afraid of a union, afraid of a group" like the one being proposed. "We need to keep the majors out of this organization," another promoter said.

Some suggested that the promoters turn to program directors and others at radio to help restore the indies' credibility. "If radio doesn't give the majors the adds," said one indie, "then we can break them."

Observed Frank Mull, executive director of Country Radio Broadcasters, "I think radio is disappointed that we're cut off."

TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	53	WHITNEY HOUSTON ▲ ³ ARISTA AL8-8212 (8.98) (CD) 4 weeks at No. One	WHITNEY HOUSTON
2	2	2	15	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	3	4	38	HEART ▲ ² CAPITOL ST-12410 (9.98) (CD)	HEART
4	4	6	29	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
5	5	3	31	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
6	6	5	19	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
7	7	8	43	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
8	8	9	7	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
9	9	7	26	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
10	10	10	21	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
11	18	32	5	FALCO A&M SP-5105 (8.98)	FALCO 3
12	14	18	22	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
13	11	11	20	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
14	12	15	45	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
15	15	17	18	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
16	28	47	5	SOUNDTRACK A&M SP-5113 (8.98)	PRETTY IN PINK
17	20	21	46	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
18	19	23	9	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
19	17	14	24	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
20	13	12	20	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
21	24	30	56	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
22	22	22	6	THE FIRM ATLANTIC 81628 (9.98)	MEAN BUSINESS
23	16	13	15	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
24	21	19	93	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
25	25	33	5	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
26	39	—	2	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98)	LIVES IN THE BALANCE
27	23	16	16	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
28	38	54	19	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
29	26	26	19	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
30	27	27	24	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
31	32	25	21	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
32	29	24	53	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
33	47	63	4	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
34	34	34	29	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
35	36	39	17	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
36	44	52	17	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
37	30	29	36	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
38	37	37	26	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
39	31	31	19	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
40	33	28	38	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
41	42	51	8	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
42	79	—	2	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
43	77	—	2	JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK
44	40	36	41	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
45	35	20	61	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98) (CD)	MEETING IN THE LADIES ROOM
46	41	41	19	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
47	51	53	9	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
48	46	46	12	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
49	45	40	45	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
50	57	61	18	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
51	62	81	5	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
52	60	65	5	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
53	50	50	21	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
54	54	55	7	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
55	56	45	9	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	52	44	18	PETE TOWNSHEND ● ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
57	43	38	37	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
58	48	35	16	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
59	58	58	58	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
60	61	48	15	DOKKEN ● ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
61	92	121	3	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
62	55	42	9	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
63	53	43	25	SOUNDTRACK ▲ ⁴ MCA 6150 (9.98) (CD)	MIAMI VICE
64	64	64	39	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
65	68	69	6	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
66	67	67	18	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
67	63	57	28	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
68	75	79	7	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
69	70	70	7	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
70	49	49	11	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
71	65	56	71	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
72	72	75	6	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
73	100	—	2	JERMAINE JACKSON ARISTA AL8-8277 (8.98)	PRECIOUS MOMENTS
74	59	59	8	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
75	74	74	39	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
76	66	60	16	PAT BENATAR ● CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
77	113	—	2	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
78	82	84	7	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
79	73	73	19	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
80	81	86	4	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
81	90	94	5	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
82	108	145	3	ANIMOTION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
83	83	83	8	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
84	89	91	7	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE-BLIND LEADING THE NAKED
85	86	89	10	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
86	84	82	26	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
87	80	80	8	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
88	76	78	20	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
89	106	139	3	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
90	96	99	6	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
91	69	66	28	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
92	94	98	14	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
93	95	96	38	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
94	136	—	2	TALK TALK EMI-AMERICA ST-17179 (8.98)	THE COLOUR OF SPRING
95	87	76	68	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
96	88	90	18	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
97	71	71	46	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
98	93	92	70	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
99	99	109	24	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
100	102	113	4	FEARGAL SHARKEY A&M SP-65108 (6.98)	FEARGAL SHARKEY
101	78	68	21	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
102	119	—	2	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
103	152	—	2	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98)	WORLD MACHINE
104	104	106	7	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
105	97	88	26	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
106	126	—	2	MARILLION CAPITOL MLP 15023 (6.98)	BRIEF ENCOUNTER
107	85	62	15	ARCADIA ▲ CAPITOL ST-12428 (9.98)	SO RED THE ROSE
108	91	77	14	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
109	98	72	26	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
110	143	190	3	HONEYMOON SUITE WARNER BROS. 25293 (8.98)	THE BIG PRIZE

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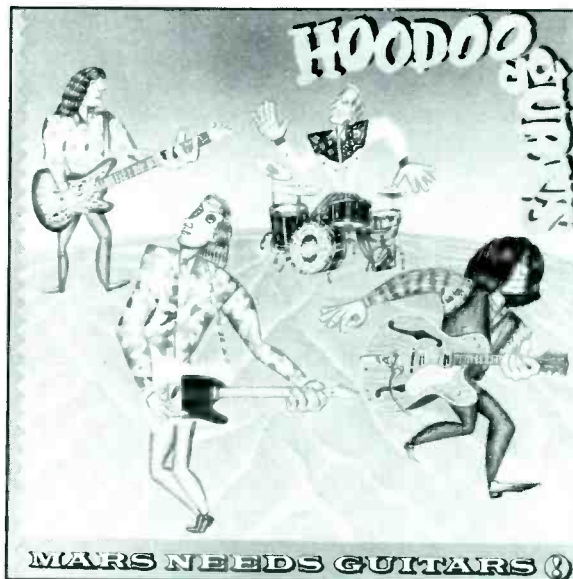
- #1 LP (*College Media Journal*, 7 weeks) • #1 College LP (*Rolling Stone*) • #1 LP *Gavin Report* Alternative Chart
- #1 College Radio Track ("Bittersweet")

They've convinced the critics:

Rolling Stone: "...a joyful noise forged from 60s garage grunge, daredevil MC5 metal and 70s pogo pop."

Billboard: "...along with their boundless energy, HOODOO GURUS seem to possess a bottomless bag of pop hooks, stage command and songs that stick..."

Melody Maker: "...whatever influences here is a fine, willful racket, hurtling across charging, teetering rhythms to magnificent effect."



Mars Needs Guitars!

(60485)
Produced by Charles Fisher

They've sold the buyer:

HOODOO GURUS sold impressive numbers on the innovative independent, Big Time Records.

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"Bittersweet"/"Bring The Hoodoo Down."

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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	101	87	22	SOUNDTRACK	WHITE NIGHTS
112	105	97	24	MORRIS DAY	COLOR OF SUCCESS
113	114	118	15	ANTHRAX	SPREADING THE DISEASE
114	110	108	25	STEVIE RAY VAUGHAN	SOUL TO SOUL
115	109	85	22	TA MARA & THE SEEN	TA MARA & THE SEEN
116	107	93	17	BOB DYLAN	BIOGRAPH
117	141	169	4	THE CALL	RECONCILED
118	103	95	73	WHAM!	MAKE IT BIG
119	120	120	59	JOHN COUGAR MELLENCAMP	UH HUH
120	115	115	100	JOHN COUGAR MELLENCAMP	AMERICAN FOOL
121	144	—	2	VANITY	SKIN ON SKIN
122	123	123	19	BIG AUDIO DYNAMITE	THIS IS BIG AUDIO DYNAMITE
123	112	104	19	W.A.S.P.	THE LAST COMMAND
124	111	102	15	TWISTED SISTER	COME OUT AND PLAY
125	130	135	127	PHIL COLLINS	FACE VALUE
126	121	105	20	IRON MAIDEN	LIVE AFTER DEATH
127	129	132	5	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR.	A HOUSE FULL OF LOVE
128	NEW	—	—	METALLICA	MASTER OF PUPPETS
129	117	107	43	NIGHT RANGER	7 WISHES
130	124	111	37	BILLY JOEL	GREATEST HITS VOL. I & II
131	148	154	4	PUBLIC IMAGE LTD	ALBUM/CASSETTE
132	132	136	7	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND	SHOWDOWN!
133	164	183	4	PIA ZADORA	PIA & PHIL
134	161	170	4	RAVEN	THE PACK IS BACK
135	131	124	19	ZAPP	THE NEW ZAPP IV U
136	118	100	17	DIVINYLS	WHAT A LIFE
137	135	138	80	TALKING HEADS	STOP MAKING SENSE
138	122	119	18	BARRY MANILOW	MANILOW
139	145	112	45	STANLEY JORDAN	MAGIC TOUCH
140	134	117	21	VARIOUS ARTISTS	TELEVISION'S GREATEST HITS
141	177	155	617	PINK FLOYD	DARK SIDE OF THE MOON
142	128	110	22	ISLEY/JASPER/ISLEY	CARAVAN OF LOVE
143	149	127	124	GEORGE WINSTON	DECEMBER
144	168	180	4	JIMMY BARNES	JIMMY BARNES
145	154	159	23	THE DEL FUEGOS	BOSTON, MASS.
146	150	137	125	LIONEL RICHIE	CAN'T SLOW DOWN
147	133	103	23	KATE BUSH	HOUNDS OF LOVE
148	147	134	154	ZZ TOP	ELIMINATOR
149	193	167	94	TINA TURNER	PRIVATE DANCER
150	155	158	121	U2	UNDER A BLOOD RED SKY
151	116	116	32	MARILLION	MISPLACED CHILDHOOD
152	142	114	36	ORCHESTRAL MANOEUVRES IN THE DARK	CRUSH
153	125	101	25	EDDIE MURPHY	HOW COULD IT BE
154	186	188	3	GARY MOORE	RUN FOR COVER
155	157	162	34	THE MANHATTAN TRANSFER	VOCALESE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 57	Albert Collins, Robert Cray, Johnny Copeland 132	The Firm 22	The Judds 88	Stevie Nicks 27	Sade 59.2	Talk Talk 94
ABC 38	L.L. Cool J. 48	Five Star 67	Kiss 109	Night Ranger 129	Scorpions 197	Talking Heads 75.137
Bryan Adams 71	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. 127	Force M.D.'s 90	Klymaxx 45	Ted Nugent 102	Scritti Politti 172	James Taylor 79
Aerosmith 66	Elvis Costello & The Attractions 42	Peter Frampton 87	Kool & The Gang 95	The Nylons 196	Dan Seals 74	Tears For Fears 32
Alabama 25	The Cult 92	Aretha Franklin 37	Lionel Richie 141	Billy Ocean 181	Brian Setzer 77	The Temptations 199
The Alarm 53	The Cure 105	Full Force 171	Level 42 103	Opus 81	Charlie Sexton 15	Thompson Twins 30
Animotion 82	Roger Daltrey 178	The Gap Band 165	Lisa Lisa/Cult Jam With Full Force 159	Orchestral Manoeuvres In The Dark 152	Feargal Sharkey 100	Pete Townshend 56
Anthrax 113	Morris Day 112	Sam Harris 69	Loverboy 34	Ozzy Osbourne 8	Simple Minds 10	Tina Turner 149
Arcadia 107	Dennis DeYoung 182	Emmylou Harris 157	Madonna 98.156	The Outfield 36	Sly Fox 51	Twisted Sister 124
Armored Saint 158	The Del Fuegos 145	Corey Hart 198	The Manhattan Transfer 155	Public Image Ltd 131	SOUNDTRACKS	U2 150.162.183
Asia 195	Depeche Mode 184	Heart 3	Barry Manilow 138	Robert Palmer 28	9 1/2 Weeks 170	Amadeus 175
Atlantic Starr 17	Dire Straits 7	Hiroshima 96	Marillion 106.151	The Alan Parsons Project 55	The Big Chill 174	Catching Up With Depeche Mode
Bad Company 176	Divinyls 136	Honeymoon Suite 110	Marilyn Martin 72	Tom Petty And The Heartbreakers 58	The Color Purple 80	Vanity 121
Baltimora 70	Dokken 60	The Hooters 14	John Cougar Mellencamp 120.4.119	Phantom, Rocker & Slick 200	Iron Eagle 54	VARIOUS ARTISTS
Bangles 18	The Dream Academy 31	Whitney Houston 1	Metallica 128.167	Pink Floyd 141	Jewel Of The Nile 108	Television's Greatest Hits 140
Jimmy Barnes 144	Bob Dylan 116	INXS 12	Miami Sound Machine 39	The Pointer Sisters 187	Miami Vice 63	Windham Hill Records Sampler '86
Pat Benatar 76	Sheila E. 91	Iron Maiden 126	Mike & The Mechanics 39	Public Image Ltd 131	Out Of Africa 62	Stevie Ray Vaughan 114
Big Audio Dynamite 122	Sheena Easton 192	Isley/Jasper/Isley 142	Stephanie Mills 194	R.E.M. 191	Pretty In Pink 16	Violent Femmes 84
Black Sabbath Featuring Tony Iommi 78	Electric Light Orchestra 52	Janet Jackson 33	Joni Mitchell 185	Rainbow 89	Quicksilver 190	W.A.S.P. 123
Blue Oyster Cult 65	Eurythmics 189	Jermine Jackson 73	Gary Moore 154	Ratt 180	Ricky IV 20	Dionne Warwick 23
Bon Jovi 97	Everly Brothers 83	Freddie Jackson 49	Melissa Morgan 41	Raven 134	White Nights 111	Wham! 118
Jackson Browne 26	The Fabulous Thunderbirds 61	Jethro Tull & The London Symphony Orchestra 163	Motley Crue 93	Ready For The World 44	Youngblood 166	George Winston 173.143.177
Kate Bush 147	Falco 11	Billy Joel 130	Mr. Mister 5	Rene & Angela 64	Bruce Springsteen 24	Stevie Wonder 19
The Call 117	The Fat Boys 186	Elton John 50	Eddie Murphy 153	Lionel Richie 146	Starpoint 86	The Wrestlers 179
The Cars 46	Fine Young Cannibals 85	Grace Jones 164	Anne Murray 68	Smokey Robinson 104	Starship 9	ZZ Top 13.148
Cherelle 47		Stanley Jordan 139	New Edition 35	Kenny Rogers 99	Sting 40	Pia Zadora 133
Clannad 160				Rush 101	Barbra Streisand 6.188	Zapp 135
Phil Collins 125.168.21					Ta Mara & The Seen 115	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	162	153	135	MADONNA	MADONNA
157	167	186	4	EMMYLOU HARRIS	THIRTEEN
158	138	122	17	ARMORED SAINT	DELIRIOUS NOMAD
159	139	133	31	LISA LISA/CULT JAM WITH FULL FORCE	LISA LISA/CULT JAM WITH FULL FORCE
160	169	—	2	CLANNAD	MACALLA
161	NEW	—	—	VARIOUS ARTISTS	WINDHAM HILL RECORDS SAMPLER '86
162	151	142	76	U2	THE UNFORGETTABLE FIRE
163	156	157	12	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA	A CLASSIC CASE
164	127	131	19	GRACE JONES	SLAVE TO THE RHYTHM
165	159	161	9	THE GAP BAND	GAP BAND VII
166	166	172	5	SOUNDTRACK	YOUNGBLOOD
167	173	—	37	METALLICA	RIDE THE LIGHTNING
168	165	165	115	PHIL COLLINS	HELLO I MUST BE GOING
169	163	141	52	LUTHER VANDROSS	THE NIGHT I FELT IN LOVE
170	NEW	—	—	SOUNDTRACK	9 1/2 WEEKS
171	160	160	7	FULL FORCE	FULL FORCE
172	153	130	26	SCRITTI POLITTI	CUPID AND PSYCHE 85
173	179	174	36	GEORGE WINSTON	AUTUMN
174	158	156	128	SOUNDTRACK	THE BIG CHILL
175	174	168	71	SOUNDTRACK	AMADEUS
176	181	163	11	BAD COMPANY	10 FROM 6
177	184	176	17	GEORGE WINSTON	WINTER INTO SPRING
178	185	129	25	ROGER DALTRY	UNDER A RAGING MOON
179	146	128	18	THE WRESTLERS	THE WRESTLING ALBUM
180	183	166	40	RATT	INVASION OF YOUR PRIVACY
181	188	152	84	BILLY OCEAN	SUDDENLY
182	NEW	—	—	DENNIS DEYOUNG	BACK TO THE WORLD
183	180	182	143	U2	WAR
184	176	178	17	DEPECHE MODE	CATCHING UP WITH DEPECHE MODE
185	175	143	19	JONI MITCHELL	DOG EAT DOG
186	182	187	31	THE FAT BOYS	THE FAT BOYS ARE BACK
187	178	164	34	THE POINTER SISTERS	CONTACT
188	195	196	103	BARBRA STREISAND	MEMORIES
189	172	150	45	EURYTHMICS	BE YOURSELF TONIGHT
190	140	140	5	SOUNDTRACK	QUICKSILVER
191	197	173	40	R.E.M.	FABLES OF THE RECONSTRUCTION
192	137	126	19	SHEENA EASTON	DO YOU
193	NEW	—	—	TOMMY KEENE	SONGS FROM THE FILM
194	NEW	—	—	STEPHANIE MILLS	STEPHANIE MILLS
195	194	151	17	ASIA	ASTRA
196	NEW	—	—	THE NYLONS	SEAMLESS
197	191	144	38	SCORPIONS	WORLD WIDE LIVE
198	171	146	37	COREY HART	BOY IN THE BOX
199	187	177	10	THE TEMPTATIONS	TOUCH ME
200	170	125	23	PHANTOM, ROCKER & SLICK	PHANTOM, ROCKER & SLICK

ITA Session Foresees CD Software Crunch Easing By 1988

BY JIM McCULLAUGH

PALM SPRINGS Supply will likely catch up with demand for Compact Discs by 1988 if software producers are successful in executing their ambitious worldwide manufacturing plans.

However, if demand keeps accelerating at its current locomotive pace, shortages may well extend toward 1990.

In addition, pricing on CD software manufacture is expected to remain relatively stable over the next several years, due to the still expensive manufacturing techniques and substantial investment funds required for these facilities. Prime supplier focus will continue to remain on the audio CD, with some shift to CD-ROM output several years downstream.

These were some of the opinions shared during a Compact Disc overview offered by seven leading software producers during the 16th annual International Tape/Disc Assn. (ITA) seminar, held here March 12-15.

The session consisted of representatives from Digital Audio Disc Corp., 3M Co., Capitol Magnetic Products, Laser Video Inc., Philips

& DuPont Optical, and Shape Video. They estimated that CD software sales ranged from 20 million to 35 million units in 1985, and forecast 35 million to 60 million for 1986, 65 million to 110 million for 1987, and 100 million to 180 million units for 1988.

Jim Frische, vice president and general manager of DADC, the Terre Haute, Ind., CD facility, reiterated his firm's plans to turn out 50 million CDs by the end of 1987 (Billboard, March 15). CD-ROM output is also on the drawing board. By the end of this year, he said, Sony's CD output from its Japan and U.S. plants should be five million a month.

Frische also outlined plans for Sony's first European CD plant in Austria (Billboard, March 22), which is scheduled to go on line in mid-1987, turning out one million disks for the European market. He estimated that industry capacity for CD should be between 40 million and 60 million by the end of this year, jumping to between 80 million and 100 million by the end of next year.

Ralph Cousino, vice president of Capitol Magnetic Products, indicated that his company's Jacksonville, Ill., CD facility will be on line this fall, with an initial capacity of seven

million units anticipated, increasing to 10 million. Capitol/EMI also has a British CD plant in Swindon, which is gearing up for an annual output of 10 million disks.

"Initially," Cousino said, "we will have our hands full with CD audio. But we expect to be looking at CD-ROM in two years."

Jim DeVries, chairman of Laser Video, said that his Anaheim, Calif., facility began shipping last January and expects to attain an output of between two million and three million units. A second plant in the Southwest is planned for next year, and DeVries' long-range goals call for an annual capacity of 25 million to 30 million disks.

Hans Gout, executive vice president of marketing, consumer products, for Philips & DuPont Optical, reminded attendees that PolyGram's Hanover facility is still the largest in the world, expecting to produce 28 million disks this year and close to 50 million in 1987.

The Philips/Du Pont joint venture (Billboard, Oct. 18) is planning to open its first U.S. facility, in North Carolina, as early as late this year or early 1987. A second plant is targeted for Europe, and a second U.S. plant is also planned. The long-range goal: six factories turning out 200 million CDs a year.

Gout also predicted that by 1990, worldwide sales of CD software will

be as high as 800 million.

"Shortages will also remain," he added, "but how long depends on what happens next year and the year after. Demand could very well triple." Pricing, predicted Gout, would come down only slightly.

New player Shape Optimedia of Kennebunk, Me. (Billboard, March 15), says it is already in a pre-production stage and hopes to turn out 10 million disks in a year and increase capacity to 20 million by the end of 1987. The company's long-range goal is an annual capacity of 50 million. Shape president Paul Gerardi said his company's initial strategy will be to service U.S. record companies and foreign customers.

ROM Conference Projections

CD Plants To Flower In World Markets

SEATTLE Compact Disc manufacturing ventures continue to mushroom, with as many as 44 replication plants forecast to be in operation by the end of the decade.

That's the outlook seen by Ed Rothchild of Rothchild Consultants, who offered attendees of the opening session at the March 4 Microsoft CD-ROM conference at the Sheraton here an updated roster of prospective replicators. Rothchild's tallies included plants now under construction as well as those in development, including a flurry of U.S. plant proposals that would bring the national total to 22 factories within the next few years.

Compact Disc plants in other countries cited by Rothchild include projected facilities in Brazil, mainland China, Czechoslovakia, Israel, Singapore, South Korea, Switzerland, and the U.K., where at least three more CD factories are proposed to augment those already operated by Nimbus and Capitol-EMI.

Rothchild's U.S. forecast includes major corporations—among them CBS, Digital Equipment Corp., Eastman Kodak (under the Digidisc name), and Warner Communications (see separate story, page 1)—as well as smaller firms like the Music Annex, a Menlo Park, Calif., recording studio, and Nypro.

Existing optical media suppliers warn that a significant number of the plants covered under the existing forecast may not succeed in obtaining the funding or technical expertise to compete, however. Rothchild's breakdown of plant proposals did not differentiate between those proposed facilities that would focus on the mass market for audio CDs and those targeted to more specialized CD products, such as CD-ROM, CD-PROM (a "writeable" data storage disk), and the recently announced CD-I (for Interactive) configuration.

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WCI CD PLANTS

(Continued from page 1)

time at existing facilities.

"The decision was made not to announce our plans given the fact that we'd been scouring the world to lock in supply," says Holmes. He adds that the Olyphant facility is expected to be on line by this summer, with Alsdorf following "shortly thereafter."

Additions are being constructed to house the CD operations at the two facilities, which have no plans to cut their LP and cassette manufacturing capabilities.

Although Holmes says the company doesn't know how long it will take to get up to capacity, the new facilities are designed to allow a doubling of projected output in the future.

"We believe the glass mastering process is the most difficult part of CD manufacturing," he says, and that portion of the facility will be built large enough to turn out more masters than the company plans on using at the present, allowing "an incremental capability to add pressers as we have extra glass."

Sony's Digital Audio Disc Corp. (DADC) in Terre Haute, Ind., is currently the only U.S. CD manufacturing facility on line. Capitol/EMI is also constructing its own U.S. CD plant, and a joint project involving DuPont and PolyGram's parent company, N.V. Phillips, will give that label an American manufacturing source.

Other major record manufacturers say they are still weighing their options in regard to constructing their own CD plants. At a recent meeting in New York with Wall

Street analysts, Walter Yetnikoff, president of the CBS Records Group, said CBS will decide in the next few months whether it will construct its own plant or continue to sign requirement contracts similar to its two-year arrangement with DADC. Similarly, sources at

RCA say that company has yet to decide whether it will enter the CD manufacturing business, either alone or in partnership with another company, or continue to contract with outside pressers.

Parallel CD Importing Cited Elvis Costello Product Affected

LONDON The first instances of the parallel importing of Compact Discs reported to the British Phonographic Industry involve albums by Elvis Costello. Quantities of both "Armed Forces" and "Elvis The Man" are said to have been brought into the U.K. two weeks ahead of Demon Records' scheduled release.

The industry here has widely anticipated that the worldwide manufacturing shortfall in CD production would tempt importers to bring in unlicensed product.

Patrick Isherwood, BPI's legal representative, says: "This certainly is the first time we've heard of the parallel importing of CDs." The BPI suggests that record companies discovering the practice should first approach the importer and then be prepared to make the trade aware of the illicit product.

"A dealer found with such product," Isherwood adds, "could be

sued for damages."

And IFPI's antipiracy coordinator Peter Crockford comments that in the U.S., parallel imports are regarded as practically piracy.

Demon Records executive Pete Macklin says: "The investment in CDs for a smaller independent like us is so high that we have to sell every one we have made. These imported CDs are being bought by dedicated Elvis Costello fans, and every one sold is one less sale for us."

The Mechanical Copyright Protection Society (MCPS) has now put import bands on virtually all CD versions of albums by Costello—who has said that, from now on, he will perform and write under his real name, Declan Patrick MacManus. Included are "My Aim Is True," "This Year's Model," "Armed Forces," "Get Happy," "Trust," and "Imperial Bedroom." His latest album is "King Of America," also available on CD.



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CD SALES PACE

(Continued from page 3)

Another West Coast chain, 41-store Music Plus, is in the process of moving its disk prices from \$13.99 and \$14.99 to \$1 more. Director of purchasing Mitch Perliss says it's too early to predict what impact the increase will bring, but cautions, "Anytime you raise the price on a customer, you figure that it may not effect one-unit sales—but it may effect multiple purchases."

The loudest complaint comes from the 150-store Record Bar chain. Ralph King, senior vice president of marketing, expresses a sense of betrayal as the company confronts higher prices for catalog CDs, which they were told by manufacturers to view as a mainstay of CD business.

Once touted by CD adherents as a "nice and clean catalog business," the format is already suffering at The Record Bar, according to King. In fact, he notes, CD sales as a percentage of prerecorded revenue is slightly down from last fall, when the first round of CD price increases were instituted.

Says King, "It's becoming a hit-driven business, which is OK, I guess—but that's not what we were made to understand about CDs."

King says there is already consumer resistance on catalog, namely classical product. "We used to have individual consumers buying four or five CDs at \$12.99 each, but

now we're lucky if it's three or four. On catalog, we've been forced to charge 50 cents above list, or for those labels without a list price, 50 cents above the nearest comparable price based on cost structure."

With initial price increases in February, Jay Sonin, owner of Record Hunter, a heavily trafficked unit in midtown New York, raised his advertised specials on pop CDs 50 cents to \$12.48. That's it for now, he says, until he determines where things level off. "The reason I'm getting from labels about the new increases is the dollar exchange value. I can't dispute that. On the other hand, the price of oil is substantially lower, but I'm not aware of lower LP prices."

Despite consumer perceptions that CDs would retail at \$10.99 or \$11.99 by the first of the year, John Unger Jr., general manager of 4-

store Laury's in Chicago, feels CD growth won't be impeded by the latest round of price increases. His chief worry is the ability of manufacturers to deal with maintaining a sufficient supply of hit pop product.

"In the long run, this could hurt the CD business more than price hikes. People are so happy with their CD machines, they're happy to get what they can."

Unger says his sales people are being educated to discuss price rises to concerned consumers. They explain rates of exchange and problems of short supply.

Laury's, Unger reports, dropped its mail-order CD service in December, an action reflecting lack of inventory depth on individual titles and the high cost of producing a CD catalog.

BLANKET TV LICENSING BATTLE HEATS UP

(Continued from page 4)

TV stations for the music performance rights. It has been estimated that the annual fees paid to the groups total nearly \$80 million.

Proponents of the bill argue that the loss in revenue would come out of the so-called studio publishing "kickback," and that residual payments, in the words of the All-Industry Committee's Bostick, will "continue to flow to the composer/lyricist as they do now to actors, directors, script writers, and others."

Opponents scoff at that view. BMI president Ed Cramer testified that passage "would reduce the economic incentive to creators by tens of millions of dollars annually" and warned that "the next step would be to extend the legislation to en-

compass network television, cable, public television, and then syndicated radio programs." Cramer also pointed to the "astronomical" growth of broadcasting stations in the last few years, and said that the industry can well afford the present rates.

ASCAP president Hal David called the pending bills "outrageous," and proponents "a group of local TV broadcasters seeking not a fair bargain but a free ride." He also told the House members that if the bill is passed, "An unknown composer would no longer be assured of receiving continuing payment for the continuing performance of a surprise hit, and he would no longer be assured or re-

ceiving more from that hit than a famous composer would receive from a flop."

The issue of the blanket license for syndicated TV shows on local stations surfaced in Congress after broadcasters lost their case in the courts. The All-Industry Committee filed a class action suit in U.S. District Court in New York in 1978, charging that ASCAP and BMI licenses violated antitrust laws. The court agreed, but the case was appealed and overturned.

The Supreme Court, in February 1985, let the 1984 appeals court ruling stand. Now the broadcasters say they are asking for Congress for help on copyright fairness grounds.

Los Angeles, New York, Nashville, Chicago, Detroit, Houston, Seattle, Atlanta, Denver, and New Orleans. Judges from various facets of the entertainment industry will be named for every event.

After preliminary competitions throughout the spring and summer, 30 acts (10 in each of the three musical formats) will compete in the finals. This show is expected to be taped as a TV special. No site for the finals has been announced.

Grand prize winners of the Willie Nelson/Wrangler Music Invitational will receive cash, musical equipment, Wrangler apparel, personal appearance contracts, a video, and a slot on the TV show.

Nashville-based Susan Hackney Associates will produce and promote the nationwide competition.

Wrangler Sets New Talent Contest

NASHVILLE Wrangler's new corporate endorsement deal with Willie Nelson has led to the creation of a new national talent search.

The event, to be known as the Willie Nelson/Wrangler Music Invitational, will replace the Wrangler Country Showdown, which is being discontinued.

Competitors must be invited to participate in the contest. They will be chosen by committees consisting of five local members in each market, one each from the sponsoring radio station, record/retail store, newspaper music department, university booking division, and club.

A total of 21 acts—seven each from the fields of rock, r&b, and country—will be invited to compete in 10 individual markets: Los

'85 SHIPMENTS FLAT

(Continued from page 1)

32% in 1984, 31% in 1983.

While prerecorded cassettes remained by far the dominant configuration in 1985 in both units shipped and value, early reaction to the abrupt flattening of its growth curve had some industry figures speculating that the format is approaching market maturity. A marketing specialist at CBS Records who holds this view notes a corresponding falloff in the sales of cassette players.

From another perspective, other industry observers blame the continued growth of home taping for the leveling off of prerecorded cassette shipments.

The decline in net shipments of LPs (including EPs) gathered momentum last year, plunging 18% in units to 167 million, from 204.6 million in 1984. The value of these shipments was calculated by the RIAA at \$1.281 billion in 1985, a precipitous 17% decline from \$1.549 billion in 1984.

As expected, CDs continued their aggressive attack on the market last year, with shipments calculated at 22.6 million units, up a towering 291% over the 5.8 million shipped in 1984. CDs shipped were valued at \$389.5 million in 1985, 277% over the 1984 figure of \$103.3 million.

Other statistics included in the RIAA report show 1985 unit shipments of singles down 8% for the year, to 120.7 million from 131.5 million. Their value slipped 6% from \$298.7 million in 1984 to \$281 million last year.

The failing grip of eight-tracks on the market relaxed further, with shipments reported at 3.5 million units for the year, down 40% from 1984's 5.9 million. The value of eight-tracks shipped was declared at \$25.3 million in 1985, down 29% from \$35.7 million in 1984.

MD. SENATE PORN BILL

(Continued from page 3)

to testify at the request of Bruce Bereano, who was hired by the Recording Industry Assn. of America (RIAA) last month to work on the defeat of the Toth proposal (Billboard, March 22).

RIAA officials, however, have expressed surprise and puzzlement at the invitation extended to Zappa, who told federal legislators last fall that the recording industry had used the issue of porn rock to draw

attention away from the industry's pending home taping royalty bills, which he opposes.

Bereano, who had hosted a reception the night before so that the lawmakers could meet Zappa, kept his opposition arguments cursory, then turned the microphone over to the artist.

Zappa was much more relaxed and less vituperative than he was in his appearance on Capitol Hill. He

PROMO CLIPS HIT CINEMAS

(Continued from page 6)

Motown will release a single of "A Fine Mess" by the Temptations on April 1, with a soundtrack album release scheduled for mid-April. Andrews hopes to have the clip in the theaters to coincide with the album's release.

"There will be a lot of cross-promotions with Motown Records on this project," says Andrews. He says that he has had a positive response on the project from both the theatrical and musical communities.

Columbia is handling the distribution of "A Fine Mess" itself. "We have our own relationship with distributors," says Andrews.

Distribution of "Harlem Shuffle" to movie theaters is being handled by Music Motions, a New York-based company that specializes in getting clips into movie houses.

"So far this has been one of the most well-received clips due to the stature of the band and the creativeness of the piece," says Pam Henning, Music Motions' vice president of advertising and promotion. CBS and Music Motions are working on a number of cross-promotions, which will use watches and singles as on-air giveaways.

Putting clips into theaters is not something that will work for every artist, says CBS' Andon. "Obviously, where this is going to work best is with those artists with a well-known name. You're not going to establish unknown artists through this means of advertising."

CBS has used Music Motions to put clips into theaters for three other artists: Barbra Streisand, Ricky Skaggs, and Sade.

told the committee members that "lyrics do not harm you" and that "no sound that comes out of your mouth will send you to hell."

In sometimes rambling testimony, he spent several minutes sardonically explaining the importance of the nipple in appreciating the breast. He read the descriptive language of the state's obscenity law, then asked the lawmakers, "You guys read this?"

The man who brought tales of poodle bites, yellow snow, and dirty

love as well as sophisticated orchestral composition to a generation of rock listeners testified that there's no need for the bill. "To say that rock music is a major cause of anti-social behavior is not supported by science," he said. "Take a look at normal kids who listen to it every day. They don't commit suicide. They don't commit murder. They grow up—in some cases, they grow up to be legislators."

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CBS Sees Strong 1986 For Its Records Group

BY FRED GOODMAN

NEW YORK CBS Inc. is predicting an upturn in business for its Records Group in 1986.

The optimistic forecast—presented as part of the company's annual analysts' meeting, held here recently (Billboard, March 22)—cited a strong first quarter despite a lack of expected superstar product, the high margins and potential for reinvigorated catalog sales offered by the Compact Disc, established cost control measures, and the strength of both the Columbia House and CBS Songs divisions.

Walter Yetnikoff, vice president of CBS Inc. and president of CBS/Records Group, said the Group's 1986 profits "could hit the profits of 1984," the highest in the Group's history. He added that they could even exceed that level "if we're lucky."

The Records Group could also benefit from CBS Inc.'s proposed growth strategy, which focuses on strengthening the company's existing Publishing, Broadcasting and Records Groups.

"Our present configuration represents our longterm business strategy," said Thomas Wyman, chairman, president, and chief executive officer of CBS Inc. "We have paid a very high price for those occasions where we have strayed from those central paths. Our goal is to maximize those three areas and their growing interrelationship."

Wyman cited growth opportunities for the Records Group via CD and music video, as well as last year's purchase of a 50% stake in rock merchandiser Winterland Productions.

Yetnikoff also took advantage of the meeting to sing the praises of

the Compact Disc. Noting that the configuration commands twice the wholesale price of a cassette or LP, he said CDs had accounted for 6% of CBS's total units shipped in 1985 but accounted for 12% of the Group's recorded music revenue. He predicted that CDs will rise to 8%-9% of units and 15% of revenues in '86.

The new configuration's ability to reinvigorate catalog sales through their re-purchase by consumers who have embraced the new technology was also touted. "Catalog is hard to sell on vinyl," said Yetnikoff. "But it sells well on Compact Disc."

The interest in Winterland was acquired as part of a move "to participate in income streams we haven't been involved in," said Yetnikoff, noting that artists may make as much as one-third of their tour revenues from merchandised items. He added that CBS has an option to buy out Winterland's remaining 50% interest as well.

Operating profits for the Records Group were off significantly in 1985, reaching \$87.2 million as compared with \$123.5 million in 1984. That drop was attributed almost wholly to a weak domestic performance for recorded music, with CBS Records International and direct marketing arm Columbia House both posting revenue gains. Profits and revenues also declined for the music publishing division, CBS Songs.

Additionally, CBS's annual report said that the two-year-old CBS Music Video Enterprises—which licenses promotional music videos to cable and broadcast outlets and originates long-form programming for home video and cable—is generating profits in both those spheres.

Superstar Releases Planned WCI Predicts Super Year

NEW YORK Anticipated superstar releases, the continued growth of Compact Discs, and the expansion of the video market are expected to fuel Warner Communication Inc.'s (WCI) Recorded Music division in 1986. Those predictions, along with an analysis of the division's 1985 performance, are part of the company's just-released 1985 annual report.

Slated Warner Bros. releases this year from Prince, Madonna, Van Halen, Fleetwood Mac, Chicago, John Fogerty, the Pretenders, Talking Heads, Steely Dan, Rod Stewart, Paul Simon, Quincy Jones, Chaka Khan, and Morris Day are expected to pace sales for the label, which also hopes to capitalize on releases by Sammy Hagar, Ray Parker Jr., Donna Summer, Bill Cosby, and Peter Gabriel on Geffen Records.

Sister labels Atlantic and Elektra/Asylum/Nonesuch are also relying heavily on superstar releases in 1986, with Atlantic expecting new titles from Foreigner, Genesis, Ratt, Yes, and Robert Plant, while Elektra has scheduled two albums by Linda Ronstadt (one with Nelson Riddle, the other a collaboration with Emmylou Harris and Dolly

Parton), as well as entries from Motley Crue, Howard Jones, and Midnight Star. Island Records, which has WEA distribution through Atlantic Records, is expecting a U2 album before year's end.

Predicting that "the tremendous growth in the Compact Disc market will have a positive effect on WEA's sales and earnings in 1986 and beyond," the report also notes the company's move into CD manufacturing (see related story, p. 1).

WCI's distribution arm, WEA Corp., predicts that the continued growth of the video market and the ongoing tendency of music retailers to expand into video gives the company an opportunity to cross-market all its product lines in one outlet.

Operating profits for the Recorded Music division rose to an all-time high of \$112.7 million in 1985, a rise of 26% over the \$89.6 million posted in 1984.

WEA International's earnings were up a reported 65% in 1985. The company also claimed record revenues and profits for Warner Bros. Music based on continued improvement in performance royalties, including benefits from the expanded use of music in motion pictures and television.

FRED GOODMAN

INSIDE TRACK

SAUL ZAENTZ, who established his Fantasy Records mini-conglomerate almost two decades ago, is in Guyana shooting a major movie. Latest project for the San Francisco executive is production of "The Mosquito Coast," based on Paul Theroux's best-selling novel and starring Harrison Ford. Zaentz produced "Amadeus" and "One Flew Over The Cuckoo's Nest," both Academy Award winners. Street talk has Fantasy prexy **Ralph Kaffel** posting the biggest year yet in the Berkeley, Calif., label's history... **Glenn Hughes** was injured, thus delaying the start of **Black Sabbath's** U.S. tour to March 21 in Cleveland's Public Hall.

WINZ MIAMI air personality **Don Cox**, the center of controversy in NBC's recent independent promotion probe, is out of hospital and back on the air. He returned to his afternoon slot last Monday (17). Cox apparently was attacked after his shift on Feb. 27—just 72 hours after appearing on the TV news segment.

GOSSIP ABOUT the selloff of the 33 **Licorice Pizza** stores continues. Latest has **Musicland Group's Jack Eugster** offering \$14 million for the Southern California chain, along with 32 other **Record Bar** outlets. Musicland denies knowledge of such a deal and calls to the Record Bar failed to elicit comment. Word also has the Durham-based retailer reorganizing its executive corps. Gossip also persists that grand juries in Los Angeles, New York, and Philadelphia are looking into possible industry violations, but no specifics such as witnesses or subpoenaed materials are mentioned.

FREDDIE DeSIPIO'S bangtail, "Lucky Larry," won a stake race at Garden State Raceway, Cherry Hill, N.J., March 15... Erstwhile **Rego Records** exec **Rory Barry**, now in personal management in Stamford, Conn., has inked "Kazoophony In Concert," the **Barbara Stewart** spoofers... The pretty lady who accepted the best-selling album by a new artist award for **Whitney Houston** at **NARM** was **Lauran Korman Moran**, Arista sales brass and daughter of Cleveland's **Harvey Korman**, now with **Schwartz Bros.**... **NARM's** annual fall **Retail Advisory/Manufacturer Advisory confab** returns to San Diego at either the Hyatt Islandia Sept. 22 or the El Coronado Sept. 15.

CECIL'S, THE PROMINENT 400-seat boite in Palm Springs, is changing its name to "Jacqueline's," now that realtor **Sam Spizman** has acquired the disco/night club from **Mel Haber** for \$600,000 cash. **Jan Jacques** is entertainment and promotion director for the club. Entertainment there expands to seven nights. **The Capola Bros. Band** starts a longterm there March 26... **Sunny Richman** plans to open **NAIRD Convention** festivities May 1 with a "Polka Night" at a Chicago bistro. A "Cajun Festival" follows.

THINK CDs COME CHEAP? The Sony plant projected for Austria (Billboard, March 22) means a first-year outlay of 6 billion yen (\$33.1 million)... **Bob Sturges** and **Al Scafid** were unavailable, as was **TransWorld's Gary Arnold**, to comment on the grapevine report that the **Cocnuts Records** stores in Jacksonville and Atlanta would be acquired by empire builder **Bob Higgins**. Higgins will say nothing regarding his mushrooming store

chains. Latest estimates say the Albany, N.Y., entrepreneur has almost 200 outlets... **Aaron Rose**, 81, and **Merrill Rose**, 79, enthuse over their Chicago retail chain, **Rose Records**, going from 8 to 20 outlets.

LIFT, THE AUSTRIAN manufacturer of record store fixtures, is preparing to invade the U.S. mart, opening an East Coast warehouse before summer is over... Track hears that **The National Advisory Group Convenience Stores & Petroleum Co.** of Jacksonville, Fla., will dissect home video at the group's sixth semiannual convention April 7-10 at the Sheraton Sand Key Resort, Clearwater, Fla. Org's prexy **Hugh Howton** says the 3,500 member stores need advice. **Risa Solomon**, head of **Video Dome**, the Dallas consultancy, is a speaker... **Ben Barkin**, the Milwaukee PR mogul, and his son, **Spike**, are blueprinting jazz talent for summer fests bankrolled by **R.J. Reynolds** in L.A. and **Winston-Salem**... Watch for **Starkives** to bow its computerized talent auditioning concept, enabling creative folk to appraise acts and music videos at their desk CRTs.

TEEVEE TOONS releases its first 12-inch at \$4.99 next week. Disk shows dance mixes of 30 out of the 65 themes heard in the best-selling "TV Themes"... Watch for **WEA** nabob **Stan Harris's** son, **Jordan**, to win a major promotion at **A&M Records**, where he bosses the a&r activity... **The California Copyright Conference** examines the **House** and **Senate** source licensing bills Tuesday (25) at a Sportsmen's Lodge dinner. An **ASCAP** rep, **BMI's Thea Zavin**, **Loyola Univ.** law prof **Lon Sobel**, and attorney **Bruce Rich** are panelists.

LATEST CALL FOR investigation into music industry practices comes from a coalition between the Beverly Hills/Hollywood chapter of the **National Assn. for the Advancement of Colored People**, **Operation P.U.S.H.** and the New York-based **National Youth Movement** headed by **Rev. Al Sharpton**. According to **Willis Edwards**, president of the Hollywood chapter of the NAACP, all three groups are sending letters to U. S. Representative **Ed Towns** (D-N.Y.), who heads the Congressional Black Caucus, which is demanding Congressional hearings into an array of business practices deemed unfair to blacks, including a possible connection to allegations of illicit promotional practices. Though published reports claimed that the NAACP and its task force were endorsing the requests, calls to those sources suggest Edwards may have jumped the gun. The task force, under NAACP national president **Benjamin Hooks**, is reportedly still in the midst of its survey of trade practices, and has yet to make any formal recommendation for action, according to **Onias Dickson** of the association's office of economic development.

AT PRESSTIME, Track got word of a strike at **WEA's** warehouse facility in **Marlton, N.J.**, which distributes product for the conglomerate throughout the Northeast. Company spokespeople were unavailable for comment, but with four other warehouses still in operation effects of the strike may be minimal.

Edited by JOHN SIPPEL

Memphis Stages Two-Day Showcase

NASHVILLE "Bringin' It Home: Making Music In Memphis," a series of educational and entertainment events, will be held April 11 and 12 in that city. The series is sponsored by Tennessee Homecoming '86.

The two-day event will begin Friday (11) at 8:30 a.m. in the **Crowne Plaza Hotel** with a seminar for potential investors in the Memphis music industry. The three-hour session will feature **William Krasilovsky**, co-author of "This Business Of Music." It's open to anyone for a fee of \$10.

At 8 p.m. Friday, there will be a talent showcase in the **Memphis Ballroom** of the **Peabody Hotel**.

Acts have not yet been announced. Tickets are \$5.

The Saturday sessions, which begin with registration at 8:30 at the **Peabody Hotel**, will bring together critics, radio program directors, artists, producers, publishers, writers, and record label representatives.

Panelists will include **John Rockwell** of **The New York Times**; **Robert Christgau** of **The Village Voice**; **Nelson George** of **Billboard**; producer/guitarist/composer **Steve Cropper**; composer/performer **Jimmy Griffin**; and **Jay Cook**, vice president of programming for the **Gannett** stations and general manager of **KKBQ Houston**.

Also on the panel will be **Bruce Iglauer**, president of **Alligator Records**; **Michael St. John**, operations director of **WYHY Nashville**; **Brother John Rivers**, program director of **KFOG San Francisco**; **Mason Lee Dixon**, operations manager of **WRBQ Tampa**; **Robert W. Walker**, program director of **WHYT Miami**; **Paul Drew**, radio consultant; **Jon Scott**, record and artist promoter; and **Roger Sovine** of **BMI**.

The fee for the session, which ends at 4:30 p.m., is \$5. Lunch with the group is \$10. Preregistration for the seminars and showcase is being handled by **Carol Coletta** at (901) 528-0800. **EDWARD MORRIS**

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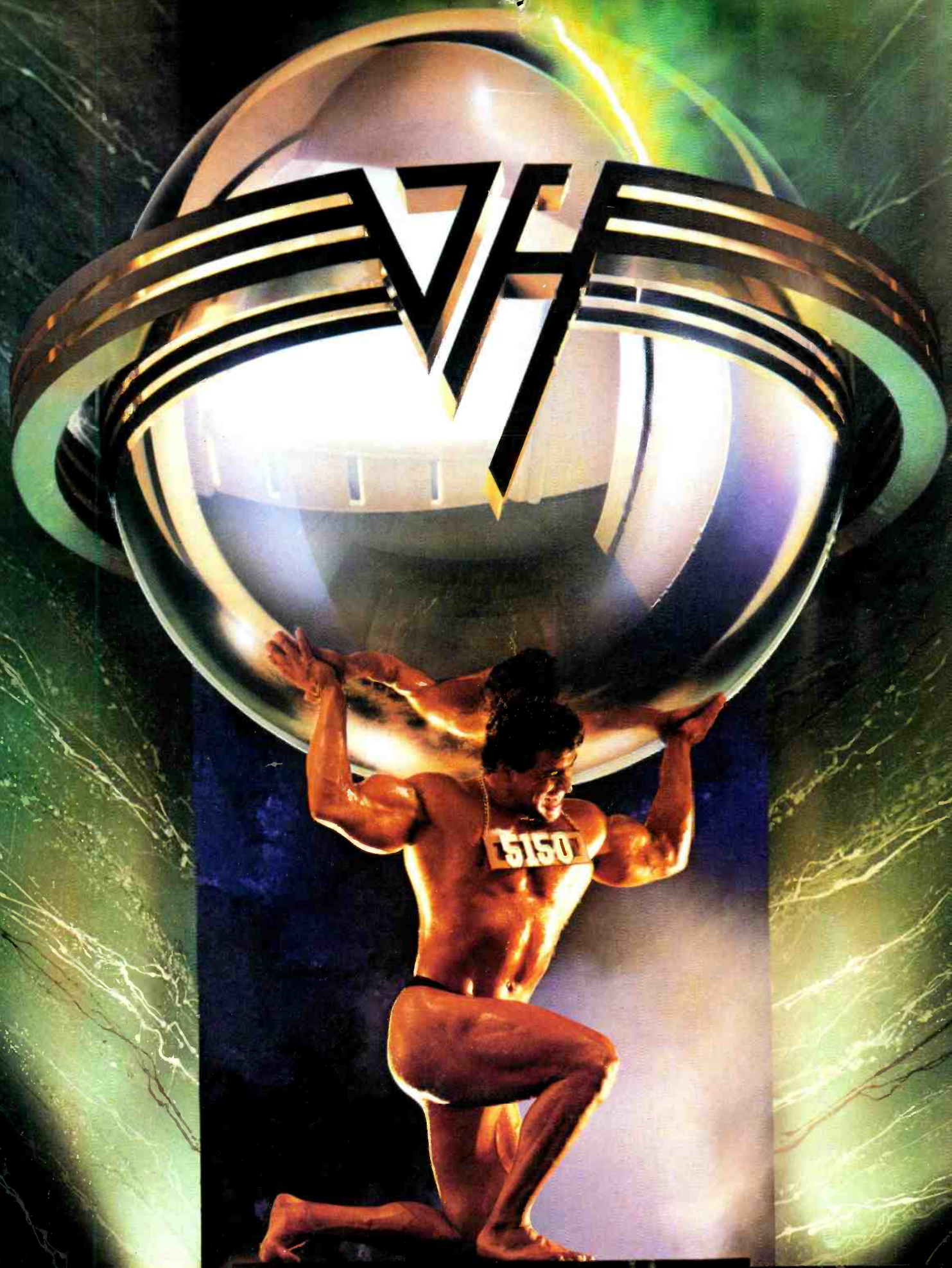


"Dirty Work." The new album from the Rolling Stones featuring the single, "Harlem Shuffle."
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