

Billboard

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Dealers: We're Swamped By Vid Sell-Through Programs

BY TONY SEIDEMAN

NEW YORK The spate of recent video promotions may be too much of a good thing, retailers say. They claim the home video industry has not yet developed an infrastructure able to support the large amount of sell-through-priced product available.

Retailer concerns include:

- The lack of returns privileges to reduce purchasing risks.
- Inventory costs for promotion-wide buys.
- Co-op funds and administration, especially when buying only part of a promotion.
- For video specialty stores, a perception that many programs are designed not for them, but for mass outlets.

• Timing, especially in areas where spring weather has arrived. Most large chains and specialty stores contacted appear to be experiencing some stress from the proliferation of promotions. "It's a big *(Continued on page 76)*

Retailers Adjust To Label Hikes CONSUMERS FACE INCREASES

BY JOHN SIPPEL

LOS ANGELES Consumers can expect general sticker increases of up to 10 cents on singles and 75 cents on \$8.98 list albums over the

next month.

That's the consensus among rack-jobbing, retailing, and one-stop executives in the wake of price hikes of 3%-5% now in place from the WEA, CBS, Capitol, and PolyGram

labels (Billboard, March 8, 15, 22). All executives surveyed requested anonymity.

On the rackjobber level, Handleman Co., whose estimated \$300 million in annual recording sales paces the industry, is yet to make a move. A spokesman for the Troy, Mich.-based racker says the firm has a policy of not commenting on the possible results of price boosts.

Another rack says it would be holding meetings to analyze how best to adjust prices and absorb part of the increases. Another states it has absorbed a few small increases from manufacturers over the past 18 months, but this general boost from four of the six major branch operations cannot be ab- *(Continued on page 76)*

Charity Events Compete For Spotlight

BY PAUL GREIN

LOS ANGELES The crowded calendar of charity events is forcing organizers to compete aggressively for public attention and industry involvement.

The immediate challenge for the organizers is to separate their event from the pack; a longer-range chal-

lenge is to keep the crush of charity concerts, marches, and recordings from causing what Bob Geldof has characterized as "compassion burn-out."

Ken Kragen, who organized last year's "We Are The World" recording session and who is supervising the Hands Across America project set for May 25, notes that the key is

to keep the events distinct in the public mind.

"The only way you can deal with this proliferation of charity events is to have something that's special and audacious and unique," he says. "The key to Hands Across America is that it's a unique charity event that everyone can participate in, *(Continued on page 74)*

Industry Maps Royalty Route In Anti-Taping Bill

BY BILL HOLLAND

WASHINGTON Copyright owners have advanced a royalty sharing plan to counter criticism that the proposed home taping royalty bill will benefit only the big labels and their superstar artists.

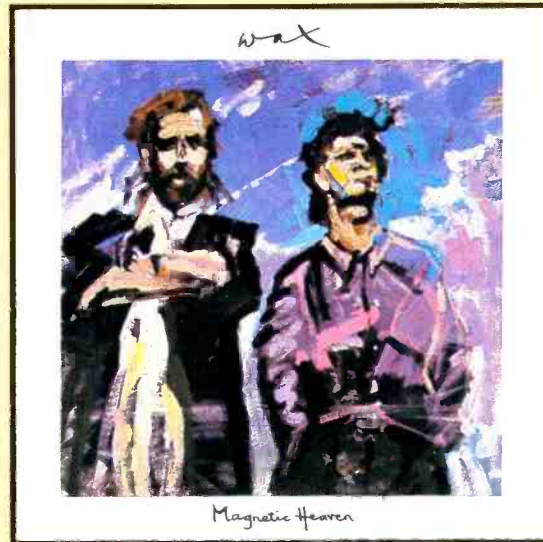
A music industry group unveiled the new plan in testimony on Capitol Hill last Tuesday (25) during the second Senate Copyright Subcommittee hearing on S. 1739, the Home Audio Recording Act. The plan is meant to ensure that royalties generated from the pending bill will be shared among lesser-known and aspiring artists.

(Continued on page 77)

ADVERTISEMENTS



MICHAEL HENDERSON has been a distinguished figure in black music since his emergence as Detroit's most sought after session man. Now writer/musician **HENDERSON** boldly opens a new era at EMI America with his solo album label debut. **BEDTIME STORIES** (ST 17181) and the smash first single **"DO IT TO ME GOOD TONIGHT."** (B 8312)



HOT WAX. It's clear to hear that veteran hit-makers Graham Gouldman and Andrew Gold saved the best for themselves when they formed **WAX**. Major market out-of-the-box CHR & AOR action on the first single **RIGHT BETWEEN THE EYES** PB-14306—on MTV and "Night Tracks." Their tradition continues. The album **MAGNETIC HEAVEN** AFL1-9546. 10 trax from Wax. 10 classix to be. RCA Records. Dig it.

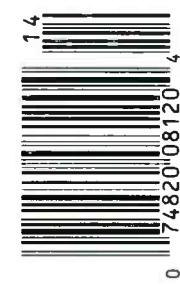
Metromedia Will Get \$285M For Radio Outlets

BY KIM FREEMAN

NEW YORK Metromedia Inc. has agreed to sell nine of its 10 radio outlets for \$285 million, a record price for the purchase of a radio group.

Metromedia Radio president Carl Brazell Jr. is leading a group of investors in the buyout, which also includes Metromedia's Texas State Networks.

The investment banking firm Morgan Stanley is helping to organize the leveraged buyout, and will be a part owner of the yet-unnamed new group. Additionally, Brazell is recruiting several Metromedia Ra- *(Continued on page 74)*




KEEL

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MANAGEMENT: TAP/KO ENTERTAINMENT ASSOCIATES
MCA-5727

MCA RECORDS



THE NEW SINGLE
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AND PAT LEONARD
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MADONNA ALBUM
ON SIRE RECORDS
AND THE ORION
MOTION PICTURE
"AT CLOSE RANGE"

MADONNINA

Live to Tell

7-28717



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CHARTS ▶6/Chartbeat: Austria's Falco is the fourth artist not from the U.S. or the U.K. to top the Hot 100 in the past nine months.

Top Albums	Hot Singles
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April Hot Album Releases

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

ARTIST	TITLE	LABEL	DATE	PRODUCER
AEROSMITH	CLASSICS LIVE	COLUMBIA	APRIL 7	VARIOUS
CULTURE CLUB	FROM LUXURY TO HEARTACHE	VIRGIN/EPIC	APRIL 7	ARIF MARDIN
JOURNEY	RAISED ON RADIO	COLUMBIA	APRIL 21	STEVE PERRY
KROKUS	CHANGE OF ADDRESS	ARISTA	APRIL 7	TOM WERMAN
PATTI LABELLE	WINNER IN YOU	MCA	APRIL 21	VARIOUS
BILLY OCEAN	LOVE ZONE	JIVE/ARISTA	APRIL 27	BARRY EASTMOND, WAYNE BRAITHWAITE
LIONEL RICHIE	SAY YOU, SAY ME	MOTOWN	ASAP	LIONEL RICHIE, JAMES ANTHONY CARMICHAEL
.38 SPECIAL	STRENGTH IN NUMBERS	A&M	APRIL 28	KEITH OLSEN
BONNIE TYLER	SECRET DREAMS AND FORBIDDEN FIRE	COLUMBIA	APRIL 7	JIM STEINMAN
WHODINI	BACK IN BLACK	JIVE/ARISTA	APRIL 27	LARRY SMITH
VARIOUS ARTISTS	LIVE! FOR LIFE	IRS/MCA	APRIL 21	VARIOUS

Strong Month For Superstar Product

Richie, Journey Top List Of April Releases

BY PAUL GREIN

LOS ANGELES Lionel Richie's "Say You, Say Me" leads a parade of superstar album releases set for April.

Richie's Motown album is the followup to his 10-million-seller "Can't Slow Down," which won the 1984 Grammy for album of the year. The title song logged four weeks at No. 1 on the Hot 100 and won this year's Oscar for best original song (story, page 78).

Also due in April is Journey's "Raised On Radio," the supergroup's followup to six consecutive platinum albums. The Columbia album was produced by group member Steve Perry, whose 1984 solo debut also went platinum, and mixed by Bob Clearmountain.

Billy Ocean's "Love Zone," the followup to the double platinum "Suddenly," is due April 27 on Jive/Arista. "Suddenly" yielded three top five pop hits, and Ocean recently earned a fourth with the theme from the film "Jewel Of The Nile."

A&M has set an April 28 release for .38 Special's "Strength In Numbers," the band's bid for a fourth consecutive platinum album. The album was produced by Keith Olsen.

MCA has set an April 21 release date for Patti LaBelle's long-awaited label debut, "Winner In You." The singer's 1984 Philadelphia International album "I'm In Love Again" went gold, and "New Attitude," her contribution to MCA's No. 1 "Beverly Hills Cop" soundtrack, earned a Grammy nomination.

CBS is hoping for comebacks by two platinum acts that have been absent from the pop marketplace. Culture Club's "From Luxury To Heartache," produced by Arif Mardin, is due in the stores on April 7, as is Bonnie Tyler's "Secret Dreams And Forbidden Fire," produced by Jim Steinman. Culture Club's last album, 1984's "Waking Up With The House On Fire," was a commercial disappointment; Tyler's last, 1983's "Faster Than The Speed Of Night," reached the top five albums and spawned the No. 1 smash "Total Eclipse Of The Heart."

In addition to the Billy Ocean al-

bum, Arista plans releases by two acts that went gold last time out: Krokus, whose "Change Of Address" was produced by Tom Werman (story, page 20); and Whodini (on Jive), whose "Back In Black" was produced by Larry Smith.

Three noteworthy debut albums are set for release in April. Motown will issue the first solo album by El DeBarge, who has led DeBarge to a series of crossover hits; Atlantic will release the first major-label solo album by David Foster, the four-time Grammy winner who scored a top 20 hit last fall with the love theme from "St. Elmo's Fire"; and Arista is releasing "GTR," the self-titled debut of a group featuring Steve Howe, formerly of Asia and Yes, and Steve Hackett, formerly of Genesis. The album was produced by Geoff Downes.

The Moody Blues, who had a No. 1 comeback album five years ago with "Long Distance Voyager" but failed to hit the top 20 with their 1983 fol-

lowup, "The Present," will try again with "The Other Side Of Life," which is due April 14 through PolyGram. The \$9.98 album was produced by Tony Visconti.

The top multi-artist album due in April is IRS's "Live! For Life," which is designed to benefit the American Cancer Society. Among the artists on the album: Sting with Jeff Beck, the Bangles, the Go-Go's, the Alarm, and General Public.

Among April's top soundtracks are "Legend" with Bryan Ferry and Jon Anderson on MCA, "Rad" with the Beat Farmers and Real Life on MCA/Curb, and "Crossroads" with Ry Cooder on Warner Bros.

Other top rock releases include Lou Reed's digitally mixed "Mistrial," due on RCA; "Come Dancing With The Kinks," a two-record compilation featuring two previously unreleased tracks; and two albums by the Pogues on Stiff/MCA, both produced by Elvis Costello.

Labels Build Promo Ranks Indies Offered Staff Jobs

This story prepared by Denis McNamara and Fred Goodman

NEW YORK Independent record promoters are among those being recruited as several major labels beef up their own in-house promotion staffs.

Among the labels taking steps to shore up their promo staffs in the wake of recent independent promotion service suspensions (Billboard, March 8) are PolyGram, MCA, RCA, Elektra, Atlantic, Chrysalis, and I.R.S.

Additionally, Geffen Records, which had begun assembling its own promotion arm prior to the decision of Warner Communications, Inc. (WCI) to suspend indie promo use for all its labels, has hired eight promotion staffers—including indies Al Perry of Boston and Marvin Gleicher of Chicago—and plans to add four more

staffers.

"The rush is on to stay competitive," says John Brodey, national promotion director for Geffen. "Many labels are looking at independents to fill new promotional positions."

"Everybody's saying they'll add to their staffs and some have to," says John Betancourt, senior vice president of promotion at PolyGram Records. Characterizing his own staff expansion—which includes former indies—as modest rather than dramatic, Betancourt says cutting back on the use of independent promotion has "forced us to make our moves faster. But I always believed we were one or two people short."

At MCA, Larry Solters, vice president of artist development and creative services, confirms that the label is beefing up its

(Continued on page 77)

Rock Takes Knocks From PRIDE Workshop

First Lady Keys International Drug Confab

BY RUSSEL SHAW

ATLANTA Parents need to be aware of the connection between certain rock albums, live shows, and drug-taking, and should press local government authorities for stricter control of concert presentations that encourage this behavior, according to speakers at the ninth annual International Conference on Drugs.

More than 5,500 adolescents from all over the U.S. attended the March 19-22 conference at the Georgia World Congress Center here. The meet was sponsored by the Atlanta-based national Parents' Resource Institute for Drug Education (PRIDE) and featured an anti-drug keynote address by first lady Nancy Reagan.

Several clinical, counseling, and social policy workshops were also featured. One of these, "Rock'n-

"Roll Connection," featured Bobbie Miller, head of Community Families in action, a San Antonio-based organization instrumental in the passage of a concert-regulating statute in that city in November.

During a March 21 workshop,

'Call them rock stars, but don't call them artists'

Miller described how she and several colleagues became convinced of the linkage between heavy metal music and drugs. She showed more than 80 slides of record stores that allegedly sold drug paraphernalia, plus photos of marijuana smoking at concerts, and band logos and album cover art that she maintained encouraged drug-taking and Satan-

ism.

Miller also freely quoted from between-song concert comments made by Gene Simmons of Kiss at a San Antonio concert in late 1984, which several members of her then-fledgling organization had attended. Her uncensored version of Simmons' transcript, including sexual innuendoes and profanity, was greeted with moans of shock by the more than 50 in the room.

One of the key San Antonio measures denies children under 14 admission to certain shows. Describing the lobbying steps she took to ensure that the San Antonio heavy metal concert restrictions were enacted, Miller encouraged those in attendance to pursue similar courses of action.

"First," she said, "inform yourself by acquiring lyric sheets or reading rock magazines. Attend representative rock concerts in your area and document your findings. Next, investigate fire and safety codes of the concert hall and your city. Form a citizens' group to raise awareness about your concerns to the news media, city officials, civic organizations and service groups, churches, synagogues, school administrators, and the PTA. Then, propose action by key persons or members of your city government."

The previous day (20) rock was also attacked by Carolyn Mattingly, a member of Congressional Families for Drug-Free Youth and wife of U.S. Sen. Mack Mattingly (R-Ga.). Quoting printed interviews in which several rock stars admitted they like to perform under the influence of drugs, she pleaded, "Call them rock stars, but don't call them artists. They have nothing to do with art."

Bad 'Handyman' Karma?

NEW YORK A federal judge here last Tuesday (24) refused to dismiss a 1984 copyright infringement suit filed by the writers of the 1959 hit "Handyman."

The action, by writers Jimmy Jones and Otis Blackwell, seeks to prove that the chorus of the Culture Club song "Karma Chameleon" infringes on their composition. The "Karma Chameleon" chorus, "Karma, karma, karma, karma/Karma chameleon," is alleged to be taken from the "Handyman" chorus, "Come-a, come-a, come-a, come-a."

Two of the defendants, Virgin Music Publishing and Virgin Records Ltd., have asked Judge Mary Johnson Lowe to dismiss the action because the plaintiffs had no right to sue. They allege that "Handyman" had entered the public domain and that its copyright was ineffective.

Judge Lowe, noting the "obvious difficulty" in proving infringement, dismissed Virgin's claims, saying that infringement is a question of fact, which must be determined by a jury. RICH WILNER

Publishing Arm Moves To Increase Northeast Action

Strick Joins MCA Music As Creative VP

BY IRV LICHMAN

NEW YORK MCA Music says it's flexing new contemporary muscle at its New York base.

The appointment of Danny Strick as creative vice president, East Coast, supports the view of Leeds Levy, president of the music publishing operation, that there is lots of exciting new talent to be brought to the company via the Northeast.

"We've been missing out on a slice of the action with respect to self-contained acts, new writers, and producers," says Levy.

Strick, who has spent the past three years as a director of creative activities for CBS Songs here, feels that such markets as New York, Philadelphia, and especially Boston, have re-emerged as fertile rock talent sites. He compares them to San Francisco in the '60s.

"We want to get involved in the early stages of artist development, including input on the songwriting," says Strick. "We can help bands who've just signed label deals or make deals with new acts at a prerecording stage. We might even try to obtain recordings of their songs by other artists as they develop."

The reorganization of the New York staff matches similar moves

made last year in Los Angeles, where MCA Music is headquartered.

Levy points out that the New York office will also carry out the mission described by Irving Azoff, president of MCA Inc.'s music interests, to effect greater cooperation among the various elements under his command.

In New York, the publishing company will work with its counterparts in Canada and the U.K., and with

MCA Records' a&r staff in the city, headed by Kate Hyman.

In addition to Strick, New York staffers include John McKellan, senior vice president of business administration, and creative vice president Mark Koren. With responsibilities centering on catalog exploitation, all three executives report directly to Levy.

Also reporting to Levy is Jerry Crutchfield, who runs MCA Music's Nashville office.

Filipacchi, Tenot Leaving WEA

Veteran French Executives To Join Europe 1

PARIS Daniel Filipacchi, president of WEA Filipacchi Music since its inception in 1971, has resigned his post along with longtime associate and fellow board member Frank Tenot. Both are to join leading French radio station Europe 1.

Announcing the resignations, WEA International chairman Nesuhi Ertegun said: "Daniel Filipacchi has made a tremendous contribution to the success of the French company. It will be a great loss to us, but we wish both him

and Frank Tenot success in their new association."

The Filipacchi/Tenot partnership goes back more than 30 years. As two of France's most popular radio presenters, they organized many jazz concerts in conjunction with Europe 1 and jointly published Jazz magazine.

Both are major shareholders in the French media group Hachette, which many observers believe is seeking to acquire a controlling interest in Europe 1.



Metallic Tepper. Scotti Bros./CBS recording artist Robert Tepper, left, receives a platinum album for his contribution to the "Rocky IV" soundtrack. His "No Easy Way Out" was the third single from that project, as well as the title track of his recently released debut album. Presenting the award are Epic/Portrait/CBS Associated Labels senior vice president of marketing Ray Anderson, center, and Scotti Bros. chairman Tony Scotti.

Executive Turntable

BILLBOARD. Dennis Elsas, an air personality on WNEW-FM New York, is appointed anchor for the new Billboard Entertainment News Network. Elsas has been with WNEW since 1971. The network, distributed by R&R Syndications, will provide 30 weekly one-minute music and entertainment reports nationwide via satellite feed.

RECORD COMPANIES. WEA International in New York appoints Stephen Shrimpton senior vice president of international marketing and artist development. He was managing director of MPL Communications.

John Mrvos is appointed director of a&r and talent acquisition for EMI



ELSAS



MRVOS



MILLER



HOPPE

Arista Records in Los Angeles. He served in a similar capacity at Arista. Alonzo Miller joins MCA Records as director of a&r, black music, in Universal City, Calif. He was music director of radio station KACE in Los Angeles.

Arista Records names Mitchell Cohen a&r consultant in New York. In addition to his new responsibilities, he will continue as director of creative advertising and editorial services for the label.



BURRELL



GILMOUR



FISHEL



BLACKWOOD

Private Music in New York appoints Michael Hoppe consultant for the label's international activities. He was vice president of a&r for PolyGram.

Atlantic Records promotes Horace Burrell to associate director of media relations and Diane Gilmour to manager of media relations in New York. Burrell was publicity manager. Gilmour was publicity coordinator.

Annette Cirillo is promoted to video production manager for RCA Video Productions, the video wing of RCA Records, in New York. She was production administrator.

Wendy Dozoretz is named director of creative affairs for A&M Films, a division of A&M Records in Los Angeles. She joins from Rastar Productions, where she was director of development.

HOME VIDEO. Walt Disney Pictures promotes Richard Fried to vice president of video marketing and Richard Longwell to vice president of domestic home video sales in Burbank. Both were directors of their respective areas.

Prism Entertainment in Los Angeles names James Gasparovic Midwest regional sales manager and Michael Craft Southwest regional sales manager. Gasparovic was regional sales manager for Active Home Video. Craft

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JOE JACKSON



BIG WORLD

ULIMWENGU KUBWA ᄃᄃᄃᄃᄃᄃᄃᄃᄃ DOMH MÖR מוֹלָם גָּדוֹל دنیای بزرگ ΜΕΓΑΛΟΣ ΚΟΣΜΟΣ 거대한

GRAND MONDE बड़ी दुनिया MONDO GRANDE WIELKI ŚWIAT BÜYÜK DÜNYA A NAGY VILÁG THÉ



MOST ALBUMS HAVE TWO SIDES. **JOE JACKSON'S** NEW ALBUM, **BIG WORLD**, HAS THREE. MOST ALBUMS HAVE TEN SONGS, ONE OR TWO OF THEM GOOD. **BIG WORLD** HAS FIFTEEN SONGS. FIFTEEN **GREAT** NEW SONGS. MOST ALBUMS ARE THE RESULT OF SIX MONTHS IN A RECORDING STUDIO. JOE RECORDED HIS IN THREE DAYS, IN FRONT OF AN AUDIENCE; DIRECT-TO-TWO-TRACK, DIGITALLY.

PRODUCED BY
DAVID KERSHENBAUM AND
JOE JACKSON

JOE JACKSON'S BIG WORLD. WHEN MUSIC'S THIS GOOD, MORE **IS** BETTER.
(SP-6021)

ON A&M RECORDS, COMPACT DISCS AND BASF CHROME TAPE.



Scorpio Fights Back, Sues MCA Records

Distributor Charges Label Executives With Fraud

BY JOHN SIPPEL

LOS ANGELES Scorpio Music is charging that top executives of MCA Records conspired to bilk the Trenton, N.J.-based distribution firm of \$200,000 it advanced for a cutout buy in either late 1983 or early 1984.

In a complaint filed March 20 in Federal District Court in Philadelphia, seeking \$35 million in cumulative damages, Scorpio further alleges that key MCA brass illicitly converted the money for their own use, thus defrauding their employer.

The suit was filed a day after MCA Records filed a separate federal action here charging that Scorpio and its president, John Gervasoni, manufactured and marketed counterfeit MCA records and tapes (Billboard, March 29).

Named as defendants are MCA Corp., MCA Records, and MCA ex-

ecutives, including Music Group president Irving Azoff, and MCA Records controller Daniel McGill, director of business affairs Zack Horowitz, vice president of manufacturing Dan Westbrook, and executive vice president Myron Roth. Also named are Salvatores James Pisello, a Los Angeles resident, and Betaco and/or Bedaco Enterprises and its president, Ranji Bedi. In the MCA action, the names of Pisello, Bedi, and Betaco were raised in connection with the possibility of Scorpio's purchase of MCA recordings.

Scorpio alleges that the defendants operated their legitimate businesses "in a pattern of racketeering activities." The defendants mailed misleading information about the cutouts transaction, the suit claims, causing Scorpio to wire a total of \$350,000 on at least three occasions. "To lull plaintiff into not reporting their conduct to law enforcement authorities, defendants

wired back \$150,000," the suit alleges.

"The co-conspirators caused another purchaser of cutouts, John Lamonte, to be beaten for failure to pay for records delivered during the period of this conspiracy," the action charges.

The suit further claims that Lamonte's beating was photographed by the FBI and the defendants used this as an example to keep victims such as the plaintiff from going to authorities.

Law enforcement officials identified Pisello as "an alleged high-ranking soldier in the Carlo Gambino family" of New York, the suit contends, and he worked out deals "with known organized crime figures and convicted felons on behalf

(Continued on page 77)



Rock Me A&M. A&M executives celebrate the success of Falco's debut album, "Falco 3," and its No. 1 single, "Rock Me Amadeus," at a special reception in Los Angeles. From left are A&M's senior vice president Michael Parkinson, senior vice president of promotion Charlie Minor, chairman of the board Jerry Moss, president Gil Friesen, and vice president of a&r Jordan Harris; Billboard's Tom Noonan; and A&M's director of alternative marketing Mark Williams, director of national promotion Steve Resnik, vice president of creative services Jeff Gold, and New York vice president Michael Leon.

Attendance Exceeds Expectations

CD-ROM Meet A Success

BY SAM SUTHERLAND

SEATTLE The Compact Disc's evolution beyond its role as a sound carrier invited contrasting forecasts at the first international conference on CD-ROM, hosted by Microsoft Corp. Executives from the business computing, electronic publishing, and home entertainment fields convened at the Seattle Sheraton for the March 4-7 event.

The lure was the Compact Disc's ability to store audio, video, graphics, and text in both interactive and linear (or non-interactive) forms with a density far exceeding that of present floppy-disk media.

One immediate index of the conference's significance was attendance, which outstripped prior estimates. Originally expected to draw 800 registrants, the Microsoft program's subsequent forecast of 900 attendees was in turn overturned as 1,172 people filled the conference site. Conference chairman Min Yee,

president of Microsoft Press, confirmed that his staff turned away potential registrants by the second day of the four-day gathering.

During technical and general business meetings held at the gathering, the embryonic stature of post-audio CD applications possible with CD-ROM (for Read Only Memory) data disks was underscored in program demonstrations and panel discussions. While computer and electronic text publishers generally envisioned future products as extensions of present computer software applications, a minority contingent representing consumer entertainment and electronics interests stressed the Sony/Philips configuration's future potential as the basis for a versatile array of mass market products spanning entertainment, education, and computation.

As expected (Billboard, Feb. 8), the conference also served as a de facto forum for ongoing efforts to

(Continued on page 77)

JCI Broadening Its Scope

With Dance, New Age Releases

LOS ANGELES JCI, the Agoura, Calif.-based manufacturer now helmed by acting president Arthur Schimmel, is expanding into new music and video markets.

Schimmel, who recently took the reins from departed executive David Caitlin, says JCI is poised to raise its recorded music profile through the addition of 12-inch singles targeted to the dance market, as well as the debut this month for the "JCI New Age Music" album series.

Dance releases emanate from deals with two Los Angeles companies: the Brookhill record label and TLO, an independent production and licensing firm. The New Age albums, set to list at \$6.98 in LP and cassette, are English recordings obtained through Filmtrax, a British production and publishing combine. They will be offered in Compact

Disc as well.

The first five dance singles shipped in March, with plans for four releases monthly afterward. JCI's New Age album series will start with seven titles.

JCI is also planning classical and jazz releases this summer, while its association with Filmtrax will also include a series of original motion picture soundtracks.

Finally, the company says its initial success in the home video market with instructional video-cassettes, such as those featuring exercise personality Kathy Smith, have led to a move into the feature area. The company has entered into a U.S. distribution pact covering foreign films aimed at the Spanish-language marketplace. An initial release of five titles is due in April, with monthly releases of five titles to follow.

SAM SUTHERLAND

CHART BEAT



by Paul Grein

FALCO'S "Rock Me Amadeus" holds at No. 1 on the Hot 100 for the second straight week, while his album, "Falco 3," jumps to No. 8 on the Top Pop Albums chart. This serves to vindicate the A&M artist, who lost the cover battle on "Der Kommissar" three years ago to the English group **After The Fire**.

Falco is the first Austrian artist to hit No. 1 in the U.S. since 1950, when **Anton Karas** was No. 1 for 11 weeks with "The Third Man Theme." (We didn't know that either, but **Yannis Petridis**, our man in Athens, is a whiz at artists' nationalities.)

Falco is the fourth artist to top the Hot 100 in the past nine months who hails from a country other than the U.S. or the U.K. He follows **Bryan Adams** (Canada), **a-ha** (Norway), and **Jan Hammer** (Czechoslovakia). This is an extraordinary run for international acts. Only four other artists from outside of those two territories have topped the Hot 100 so far in the '80s: **Stars On 45** (Holland), **Air Supply** (Australia), **Vangelis** (Greece), and **Men At Work** (Australia).

"Rock Me Amadeus" is also listed in the top five on the dance/disco club play chart for the third week, and vaults into the top 10 on the black chart.

Now that we have the serious stuff out of the way, let's have some fun. **James E. Town** of Dayton notes that "Rock Me Amadeus" is the 10th No. 1 hit of the rock era to mention the artist's name in the lyrics. It follows the **Chipmunks'** "The Chipmunk Song" (1958), **Paul & Paula's** "Hey Paula" (1963), **Louis Armstrong's** "Hello, Dolly!" (1964), **Archie Bell & the Drells'** "Tighten Up" (1968), the **Fifth Dimension's** "Aquarius/Let The Sunshine In" (1969), **Chic's** "Le Freak" (1978),

Stars On 45's "Medley" (1981), **Survivor's** "Eye Of The Tiger" (1982), and **Wham's** "Everything She Wants" (1985).

Town adds that he's been meaning to send this in for a while, and slyly notes, "I was so hoping 'I Feel For You' would top the chart."

PRINCE & THE REVOLUTION are headed for another three-way

Falco continues the non-U.S./U.K. hit parade

No. 1 hit, as "Kiss" jumps to No. 1 on the black chart and to No. 3 on the pop and dance/disco club play charts. Prince topped all three surveys with two 1984 smashes, "When Doves Cry" and "Let's Go Crazy."

"Kiss" is Prince's fourth No. 1 black hit. This single and his two triple-crown winners from "Purple Rain" were preceded by 1979's "I Wanna Be Your Lover."

"Kiss" also moves up to No. 1 on the 12-inch sales chart. Both "Raspberry Beret" and "Pop Life" topped that chart last year, though they both fell short of No. 1 on the pop, black, and club play charts.

As a writer, Prince has a second hit in the top 10 on this week's pop chart. **The Bangles'** "Manic Monday," which he wrote under the pseudonym **Christopher**, jumps four notches to No. 7.

FAST FACTS: "Whitney Houston" holds at No. 1 on Billboard's Top Pop Albums chart for the fifth consecutive week, becoming the longest-running No. 1 album by a female artist since **Donna Summer's** "Bad Girls" logged six

weeks on top in 1979. As previously noted, those are the only two albums by female artists to hit No. 1 and yield two No. 1 singles.

Robert Palmer this week notches his first top 10 solo hit on the Hot 100 as "Addicted To Love" jumps four points to No. 9. Palmer scored a pair of top 20 pop hits in the late '70s ("Every Kinda People" and "Bad Case Of Loving You"), but his career dropped off in '80s until he sang back-to-back top 10 hits last year with the **Power Station**. Palmer left the group before it went on tour, but the association still seems to have helped top him back in the spotlight.

The red-hot production team of **Jimmy Jam and Terry Lewis**, which three weeks ago had three singles in the top five on the black chart, is scaling the top 40 on the pop chart with all three of those records. **Force M.D.'s** "Tender Love" jumps to No. 11, **Janet Jackson's** "What Have You Done For Me Lately" leaps to No. 21, and **Cherelle with Alexander O'Neal's** "Saturday Love" jumps to No. 34.

TO MY READERS: This marks my last week as a full-time Billboard employee. I've decided to leave the staff to pursue freelance writing and other outside projects. I will, however, continue writing Chartbeat, as well as a few related features, including the monthly RIAA certifications report and the monthly hot product preview.

Though it hardly seems possible, this week also marks the beginning of the sixth year of Chartbeat. I find that it's still as much fun to write the column as it was that first week (first headline: "Rapture Captures Summit For Blondie & Mike Chapman"). Actually, it's more fun, thanks to your helpful, informative, and witty letters. Please keep them coming.

Incidentally, a lot of you are still writing to Chartbeat c/o the New York office. I work out of the West Coast office: 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Please use that address so your material will reach me while it's still timely.

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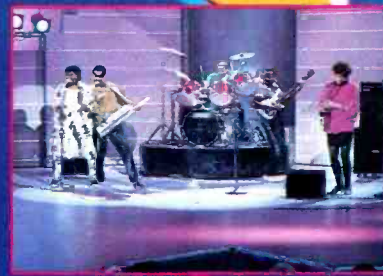
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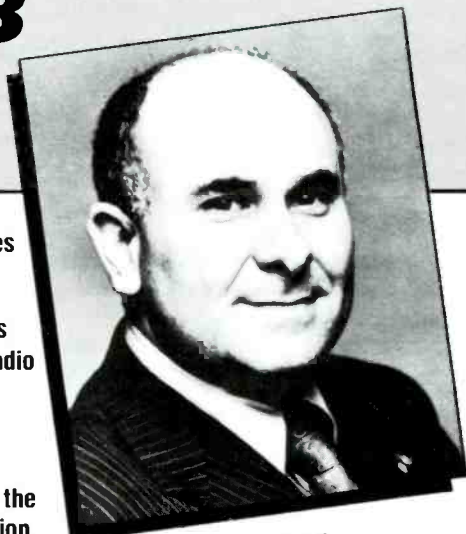
RADIO

FOR THE RECORD INDUSTRY

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How to work with radio by understanding...

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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!
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A Call For Unity

NEW LIFE FOR THE BLACK MUSIC ASSN.

BY RICK MORRISON

In the fall of 1977, the founders of the Black Music Assn. sought to create a structure that could exert an influence on the music industry beyond its obvious concern with black music.

As founding fathers, Kenny Gamble and Ed Wright felt that black music, as an art form, could provide the link to unite artists and to affect public opinion, both within and outside the industry.

BMA equipped itself to deal with concerns of the music industry by organizing representatives from four basic areas: manufacturers and merchandisers, broadcasters and communicators, performing artists, and songwriters. Let's look at the structure it intended.

The board of directors would be composed of key representatives of the music community. In its purest form, such a board would represent

a massive constituency. It would be capable of realizing the vision of Gamble and Wright to preserve and promote black music as a basic art form for its consumers: record buyers and music lovers around the world.

The emphasis would be on the music as an art form. The cultural or racial backgrounds of the artists or industry professionals involved would be irrelevant.

BMA, it was hoped, would become powerful enough to address specific issues both within and without the industry. A solid block of grass root constituents would come together via a confederation of local chapters. The common thread would be love for the music.

This block could then be used by the BMA to guarantee creative and economic parity for blacks in the industry. The implications are enormous.

It's no accident that the organization's initial influence was felt in places like the White House, where the President declared June as *Black Music Month* at a 1980 reception in BMA's honor.

Whether BMA veered from its 1978 mandate, or how, or why (commentary, March 22), is no longer the issue.

As the new executive director of the association, I am here to generate interest and excitement in the

'Put aside past feelings. Give it your support'

"New BMA." Its mission, which remains clear, is to provide a forum where manufacturers, creators, performers, and merchandisers of black music can address their concerns and take appropriate action.

At a recent meeting of the Young Black Programmers Coalition, I was impressed with the level of professionalism, integrity, and sense of purpose exhibited by officers and members. I was struck by a cooperative atmosphere in which disk jockeys, program directors, and record company personnel were able to engage in serious discussion about in-

dustry matters with confidence that their interaction would prove productive.

We're aiming at a similar goal. As I begin my travels on behalf of BMA, I'm getting to know more such professionals. They're active in all areas of our business and are serious about raising standards in the industry.

I say to these dedicated professionals, "The new BMA needs you. Put aside past feelings that may prevent you from giving it your support. Let's lock arms and rededicate ourselves to a set of standards as relevant today as they were years ago."

The new BMA is on the move. New and old friends are already working together to revitalize an organization committed to the recognition and advancement of black music.

Rick Morrison, a former executive of the American Society of Composers, Authors & Publishers, has recently been named executive director of the Black Music Assn., based in Philadelphia.



MORRISON

A RETAILER RESPONDS TO AZOFF, POWER SUIT

BY JOHN RIDGWAY

This comment is prompted by two articles which appeared in the March 22 issue. One addressed copyright problems in the parallel imports suit brought against Tower Records. The other was the speech at NARM by MCA Records president Irving Azoff.

Although I'm not denying any of the allegations made in these articles, or weighing the validity of the claims, I could not help but be angered. And, it should be remembered, it is a competitor being sued, not me.

Here we have record companies using a major retail chain that surely buys vast amounts of product from them. And it seems to me that all that Tower is trying to do is to get proper fill on Compact Discs that the record labels have asked us to support.

The companies can't fill the orders, so Tower has to buy the recordings from an importer. Tower, in turn, sells them, makes their customers happy, and generates income to buy more product.

If the record companies could provide proper fill, retail stores wouldn't have to go to outside sources to begin with. And Tower is being sued?

Then I read about the comments Azoff made as keynoter at the NARM convention. He asserts that retailers "generally treat record companies like they are a major enemy." Ironic, isn't it?

The fact is that we retailers need the record companies as much as they need us. And that goes for us, the independent store, too. I think we all tend to lose insight on this subject.

I try hard to work with record companies. Whenever promotion material

is sent to my store, it's used. Photos are taken and sent to them, at their request. My returns are done properly. We don't try to outsmart the companies by shrinkwrapping used cassettes or LPs, or by returning bootleg product.

We do our part, and then I open the newspaper and read about Federated's big sale on CDs at ridiculously low prices. They're obviously being treated as loss leaders to get people into their stores.

Federated isn't even in the record business. Why are the record companies selling to them? Who knows what Federated will be doing a year from now. We, plus Tower, Warehouse, et al., all plan to be in the business for the long term.

What protection are the labels giving us? What consideration do we get? Why should we protect them from the problems created by home taping, or parallel imports?

The reason is simple: We're all in this together.

I don't mind supporting label policies, but they have to help me too. And that means the small independent as well as the chain. Once labels begin to concentrate their efforts in this direction, rather than suing one of their best customers, they will begin to get more respect and cooperation from all of us. And we'll develop a more positive attitude toward the problems they face.

We won't view you as a "major enemy," Mr. Azoff, but as a very important and essential aspect of our business.

We must all succeed, or we'll all fail in the end. You need us, Mr. Record Company, just like we need you.

John Ridgway owns Ridgway Records & Video, an independent retail store opened a year ago in Tustin, Calif.

Letters to the Editor

NO CLASS

I applaud Paul Drew when he encourages programming talent to expand their knowledge of the business side of radio (Billboard, March 22). However, I take great offense at his apparent lack of regard for descendants of "working class" families.

I find it insulting when Drew writes, "The GM knows what's good for business. (People from working class backgrounds are often more concerned with what's right)." I didn't realize before that seeking fairness and a high degree of ethics are not in the best interests of business.

Mr. Drew should not discount the fact that many of us in the programming end of broadcasting are

indeed college educated; some of us even have advanced degrees. Many of us are involved with budgets, and some of us own and operate our own small businesses.

In many cases, this has been made possible by the sacrifice and hard work of working class families. Imagine that, Mr. Drew!

Chris Edwards
Operations Manager
WRFM, New York

RETURNING THE FAVOR

John McEuen of the Nitty Gritty Dirt Band was 100% dead on in his Commentary (March 8) complaining about on-air personnel not identifying songs being played or the artists involved. If the listener doesn't know whose song is aired,

how can he know whose record to buy or whose concert to attend?

Reporting for my first job in radio in 1961, I was shown the board, newsroom, and record library, and was told that whether or not a disk is announced in front, it must always be back-announced. If the announcer forgot, an immediate call from the manager and/or program director could be expected. That rule has stayed with me ever since.

Today, too many jocks seem to be busy entertaining themselves. They have the label, they know, and the listener can guess. It's frustrating to me to hear a song over another station that I would like to play, if only I knew who the artist was.

One of John's lines read: "We owe country radio a lot, and many stations have helped us over the past several years."

Folks, it's time we in radio returned the favor. Where would many of us be without the people who create and perform the music?

Laurie Mills
Announcer, CBC 1010
Calgary, Canada

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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Classic Cuts Squeeze Out Currents At AOR Label Execs See Shrinking Airplay For New Acts

BY DENIS McNAMARA

NEW YORK The increased reliance on classic cuts in album rock formats is cutting back airplay of current product and making it harder to expose new acts, according to label promotion heads.

Shrinking airplay comes at a particularly bad time for promotion departments already besieged by cutbacks in the use of independent promoters.

Classic cut album rock stations have been growing in number and impact in recent years. Detroit-based radio consultant Fred Jacobs, president of Media Strategies, says his "Classic Rock'n'Roll" format has outlets in Washington, D.C., Kansas City, and Lansing, Mich. He says other major markets with classic cut album rockers include Boston, Phoenix, Milwaukee, and Tampa.

In addition to such all-classics outlets, many traditional album rockers

have increased the percentage of older material they play, often programming long blocks of oldies.

Bill Bennett, national album promotion vice president for Epic, Portrait and Associated Labels, estimates a "20% to 30% reduction over the last five years" in new music airplay on album rock radio. Bennett and other label album promotion executives say such shrinkage is cyclical, depending on ratings competition and on the availability of viable new artists versus new "superstar" product.

Classic rock is seen to appeal to the all-important 25-plus demographic. Some programmers also find that the older material—mainly from the '60s and '70s—appeals to younger listeners who are discovering much of it for the first time.

Charlie Prevost, president of Island Records, says of classics programming: "I do see it as on-air slots being taken away from currents." He

suggests that too much airplay for classics "keeps large segments of people out of the record stores."

"People stay away from record stores in droves, when they're not hearing things to excite them," says Prevost. He says this is partly to

'It's just another excuse not to play new music'

blame for what he views as a sluggish first quarter at retail in '86.

George Gerrity, vice president of album and video promotion for Warner Bros., says, "Retailers have been more conservative on new projects. They've developed more of a 'show me' attitude with the record company.

"They're frustrated because they feel radio is not responsive, but that could be declining. AOR stations have to play new music to survive."

Loss of air time for currents puts a "financial burden" on the record companies, says Gerrity. "Even after working a new artist for three or four months and getting the records into the top 20, it's still difficult to get the artist into some tight album formats. Because of this situation, once a company starts developing an act, it takes a long time to get information about the act to the public."

Gerrity says his label has taken steps on the retail side as an alternative to airplay. "Retailers were discouraged by many of the album rock situations, so what's developed is a retail renegade base. On the East and West Coast, we've placed people to cover alternative stores. Other than those, we weren't seeing retail activity on new acts not getting radio rotation."

John Schoenberger, MCA vice president of album promotion, says of classic cuts, "I don't need this trend to happen from a business level. If you want to build a new act like Charlie Sexton, you do it with active
(Continued on next page)

...newsline...

ANDREW W. OCKERSHAUSEN has resigned his executive vice president/general manager post at WMAL Washington, D.C. He will now pursue financial opportunities that may include bringing a baseball team back to the city. Ockershausen, who had been with WMAL for 36 years, joined the top-rated Capital Cities/ABC AM adult contemporary outlet in 1950 and was appointed station manager 10 years later. Replacing him is another veteran, Frederick Weinhaus, who moves from WPAT-AM-FM Paterson, N.J., where he worked for 23 years, rising from account executive to president/general manager. The Paterson combo is one of the properties spun off in the Cap Cities/ABC merger, and will soon be owned by Park Communications Inc. At another Cap Cities/ABC outlet, WPRO-AM-FM Providence, R.I., James Long is promoted to president/GM. A 21-year company veteran, he was VP/radio division and GSM at Cap Cities' WJR Detroit.

STEPHEN SCHRAM is appointed vice president/general manager of WOWO/WIOE Fort Wayne, Ind., the flagship stations of Price Communications. Schram was head of special projects for Malrite Communications, and, earlier, station manager at WZUU-AM-FM Milwaukee. At Price's WIRK-AM-FM West Palm Beach, Fla., Edward Boyd is named VP/GM. He had run his own sales and marketing consulting firm out of Los Angeles, after serving as president of Columbia Pictures Communications' radio group.



SCHRAM

NBC RADIO appoints John Irwin VP/GM of WYNY New York. He had held the same post at top-rated KOSI Denver since 1983. Irwin replaces Harry Durando, who resigned.

DOUG BROWN leaves his VP/GM post at WLTE Minneapolis to become VP/group operations for Legacy Broadcasting. Brown will most likely be based out of Legacy's KDWB-AM-FM there, one of four outlets Legacy bought from Doubleday last year.

UNIVERSAL BROADCASTING of Long Island, N.Y., makes several appointments. At WTHE Mineola, N.Y., Paul Ploener is named general manager. He was GM of Universal's WYLO Milwaukee, where he is replaced by Marion Luther. She leaves the general manager post at Universal's WARO Canonsburg, Pa., where Joe DiDonato is promoted to replace her. Finally, the company appoints Rick Schwartz GM at WGRT Indianapolis, a post he fills after leaving KSOH, where he held the same title.

CHANCEY BLACKBURN is promoted to GM at WMAD-AM-FM Madison, Wis. He continues as president and co-owner of Blackburn & Blackburn Communications, and assumes the former duties of J. Blackburn. The latter will concentrate on buying B&B a second market, as well as on brokerage activities and his partnership in Strategic Radio Research. Filling Chancey Blackburn's GSM post at WMAD is Mark Herman.

Katz Selling All Its Stations

NEW YORK Katz Communications has agreed to sell its broadcasting operations for \$68.3 million to an employee group headed by Katz Broadcasting president Dick Ferguson. The transaction involves all 11 of Katz's radio properties, as well as the American Comedy Network.

Ferguson's partners as principal investors in the leveraged buy-out include current Katz Broadcasting executives James T. Morley, Michael Weinstein, Richard Reis, Robert Longwell, and Steven Marx, and the general managers of each of the company's properties.

In keeping with the company's tradition, Katz staffers will be
(Continued on page 13)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Efforts to have the Rock and Roll Hall of Fame built in Cleveland have not decreased WMMS operations manager **John Gorman's** TSL in the listening room. As a result of that, Gorman is on the bandwagon for Katrina & the Waves' latest, "Is That It?" (Capitol). "It sounds nothing like their last three," says Gorman, who likens the single to "that classic Stax/Volt sound from the mid-'60s"—a sound that Gorman says is being welcomed back heartily by WMMS listeners. Meanwhile, Gorman says Starship's "Tomorrow Doesn't Matter Tonight" (Grunt/RCA) is a track he had his eye on since the group's new album was released. "It will definitely move to AC," he predicts, adding that listeners don't seem to mind the fact that this is the second ballad in a row from the city-building band. Concerned that it's getting ignored, Gorman calls attention to Brian Setzer's "The Knife Feels Like Justice" (EMI America). "It takes a couple of listens," he says. "But its got some amazing hooks and is generating good calls for us." The chief "buzzard" is also spreading the gradual buzz on Platinum Blonde's "Somebody Somewhere" (Epic). Having conquered Canada and Buffalo, the single is "a great springtime pop song" that should soon catch on nationally, Gorman says.

BLACK/URBAN

Coming off a market-leading Birch last month, WLUM Milwaukee PD **Bernie Miller** is busy plotting platters that will keep the mass-appeal outlet on top. Among those is Whitney Houston's "Greatest Love Of All" (Arista), which Miller says has brought "instant phones from all ages." On the same list is Atlantic Starr's "If Your Heart's Not In It" (A&M). "This one just feels good on the air," explains Miller, adding that it's a bit slower in tempo than the band's previous hit, "Secret Lovers." In discussing this tune, Miller reveals that the WLUM turntables speed all 45 r.p.m. songs up by 3%. "It makes everything sound a little brighter," he notes. "And listeners get a little irritated because everything sounds a little slower on other stations." Meanwhile, you might be surprised that Miller has Van Halen's "Why Can't This Be Love" (Warner Bros.) in heavy rotation. Noting that Milwaukee is only 28% black, Miller says the add is part of WLUM's plan to be a popular music outlet without abandoning the black audience.

AOR

Some great heritage artists are keeping longtime WMMR Philadelphia loyalists happy lately. From that category, program director **Ted Utz** puts Graham Nash's "Innocent Eyes" (Atlantic) high on the list. The same goes for Greg Kihn's "Lovin' Rock'n'Roll" (EMI America), which Utz says is "a great, upbeat summertime song," although he questions whether the tune will take Kihn any further than he's gotten with past AOR hits. After cleaning up a mess Columbia dumped on his desk for jumping on the Rolling Stones album, Utz is free and clear this week on several album cuts. Besides "Harlem Shuffle," Utz says the Stones' "One Hit To The Body," "Winning Ugly," and "Back To Zero" are getting heavy WMMR coverage. Speaking of another format legend, Van Halen, Utz calls the group's current album "5150" "the best record they've done, song for song." Meanwhile, the Fabulous Thunderbirds are getting a good shot on WMMR with "Tuff Enough" (CBS Associated). "We love the hipness factor of a bunch of Texans in sharkskin suits, Beatles boots and shades," Utz says. The PD has also put WMMR's muscle behind Joe Cocker's "You Can Leave Your Hat On" (Capitol).

COUNTRY

Two heads are always better than one, especially when they're nodding at the same angle. That's the case at KRAK Sacramento, where PD **Don Langford** and MD **Rick Stewart** put the Charlie Daniels Band's "Drinkin' My Baby Goodbye" (Epic) on the top of the pick pile. "He's back with the fiddles again," says Stewart, who adds that the rocking song ought to do especially well on Sacramento's healthy country nightclub scene. Also high on KRAK's selective list is Steve Earle's "Hillbilly Highway" (MCA), a song that Langford places in a possible trend toward "mainstream, traditional country." With this single, Earle follows the fresh footsteps of George Strait, Randy Travis, and Dwight Yoakam, Langford notes. "We're really excited about the new music coming out of Nashville," adds the PD, who says he's especially pleased with the fact that producers are finding several different avenues to present new acts.
KIM FREEMAN

CLASSIC CUTS AT AOR

(Continued from preceding page)

markets that stay alive." He predicts that "new artists will have a tough time" over the next four to six months.

Brad Hunt, who heads album promotion for Elektra, says the growing dependence on classic cuts "hurts a lot, because other than the Doors, Queen, and the Eagles, we don't have older catalog of significance to the classic rock format. When you're building a new label, as we feel we've been for the last two years, it kills you. It forces you to try to do other things."

Hunt says clearly identifying outlets that only play older material "frees us up to work with stations who are playing current product."

Michael Plen, vice president of promotion for IRS, agrees that labels should spend less time with outlets cutting back on airplay of currents. "It's just another waste of format," he says. "If a station is playing all music that predates the current time, why service them? For a record company, it's a waste of time to promote them."

Adds Plen: "These album stations are just another excuse to not play new music . . . These stations lose out on the excitement of breaking new music."

West Coast independent record promoter Larry Harris agrees that new acts are the big losers in the classic cuts trend. "If a lot of stations start doing this, it will hurt new artists because these stations will only jump on established artists as far as current material is concerned."

"Who needs that? The lifeblood of the industry is always the new artists."

Island's Prevost says that stations playing only older material should be "re-classified as oldies stations, not AORs." MCA's Schoenberger agrees: "They should be differently categorized for reports and charts."

Some record promoters, however, see a silver lining in programming classic cuts.

Kevin Sutter, Chrysalis' national director of album promotion, says the classic rock format "reminds me of where AC was just before that format exploded. There's safety and comfort for the listener who knows everything he or she hears."

But Sutter questions the durability of the format. "I don't know how long a run it will have. It touches a nerve in people, but I don't know if the sensation will last."

Schoenberger says classics "will get people back to radio who may not have been listening." He says oldies airplay "complements" the advent of the Compact Disc—a configuration offering much in the way of catalog material—and also can boost sales of newly released oldies repackages.

Sutter says, "It offers an interesting retail potential for catalog material, probably more for the retailer than the label. Most label promotional funds are allocated for new artists."

Still, most people on the record side hope that the classic cut trend is short-lived. "I hope it doesn't become a bandwagon," says Sutter. "It offers a safe alternative in programming that a station can sell, but the funnel for new music is being squeezed tighter and tighter every day. The avenues of exposure are less and less."

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Promotions

HAVING A GAS

KIIS-AM-FM Los Angeles (top 40)
Contact: Steve Roland

While OPEC member countries suffer gas pains, numerous stations are merely having a gas with the current drop in oil prices. Among those having fun with fuel, KIIS Los Angeles may be leading the lowballing with a contest that led one gas station operator literally to give the gallons away.

That was George Benitez, who operates a Shell outlet in Diamond Bar, Calif. Upon hearing KIIS morning man Rick Dees offer \$1,000 to the pump promising lowest prices for one full day, Benitez promptly slashed his gallon rate to one one-hundredth of a cent. "It started as a joke," recalls KIIS marketing director Steve Roland, "but it soon became a full-blown bidding war."

On the day of Benitez's promised bargain, his station was deluged with motorists, who waited up to four hours in line. Roland reports that Benitez was hit extra heavy by one recreational vehicle, which gassed up for under a dime. After a while, Benitez simply gave it away to keep the line moving.

Predictably, television and newspaper crews were quick to pick up the event, and Benitez has become a local celebrity.

KOAQ Denver made a nice tie-in with the Academy Awards last week by staging a contest wherein listeners were asked to predict the outcome of the ceremonies. Through most of March, the AC station's afternoon man Alan Sledge reviewed the nominations, and listeners were able to fill out ballots at their local Mann Theaters, which co-sponsored the contest.

Entries with 80% correct answers were randomly selected for the grand prize drawing. Naturally, this included a trip for two to Hollywood. Second and third prizes were a year's pass to Mann Theater films and a year's membership at the Nautilus Fitness Center.

CLEVELAND must have looked like a scene straight out of the '50s on March 21, when WMMS and WGCL there both held listeners parties commemorating the birth of rock'n'roll. On March 21, 1952, the legendary Alan Freed held his first "Moondog Coronation Ball," an event considered to be the first rock'n'roll concert.

WMMS threw affairs at several locations, ending the birthday party with a showing of "Go Johnny Go" hosted by Buzzard film buff Denny Sanders. WGCL, meanwhile, staged a '50s dance with hula-hoop, limbo, and jitterbug contests.

WOMC Detroit took its listeners to new depths in the dining experience with a recent candlelit dinner for 60 in the Crystal Salt Mines. The Mines closed recently, and WOMC held "Dine In The Mine" as a farewell gesture. Those answering the call of WOMC's seven dwarfs singing "Hi-ho, hi-ho" were treated not only to dinner, but also to a tour of the mine and an overall "mine-boggling experience," the outlet reports.

KIM FREEMAN



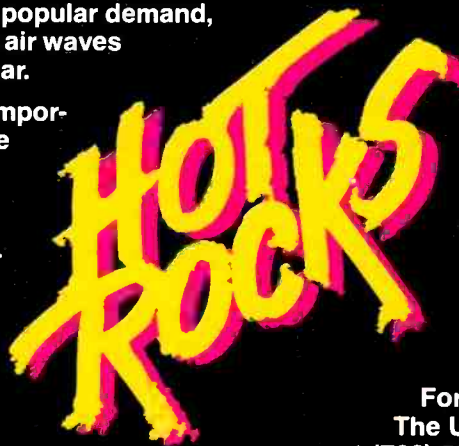
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Bill Would Limit Broadcasters To Anti-dupe Disks

BY BILL HOLLAND

WASHINGTON If the pending homotaping royalty bill becomes law (see story, page 1), according to a recording industry spokesman, Congress would mandate that broadcasters could only air new records encoded with a so-called "anti-duping" tone that would make them impossible to tape at home.

This startling prediction was mentioned in passing at a hearing on the bill, S. 1739, held in the Senate Copyright Subcommittee last Tuesday (March 25). But, Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), in reply to a question by subcommittee chairman Sen. Charles McC. Mathias (R-Md.), answered that should the recording industry proposal become law, it would be necessary to force broadcasters to air only encoded versions of current product. "They would have no inducement to do it voluntarily," he explained.

Under an alternative proposal developed by the RIAA, manufacturers of cassette machines would be required to place an antiduping chip in their machines to sidestep a controversial royalty fee plan to pay back victims of home taping losses.

There would also be two kinds of records—unencoded and encoded—and two prices. Consumers could buy unencoded albums or CDs to tape at home, but they would pay a premium.

As part of the proposal, radio stations would be required to air only those current sound recordings that could not be taped at home.

"I haven't seen the bill," said John Summers, senior executive vice president of the National Assn. of Broadcasters (NAB). "It's the first I've heard of it. I can't say much more until we take a close look at the proposal—but I'm very skeptical."

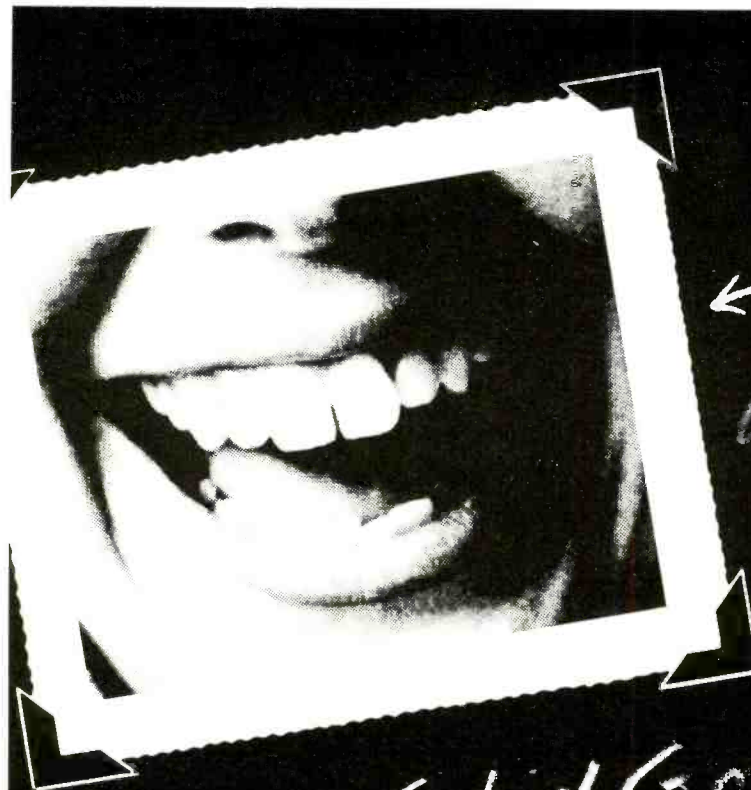
KATZ SELLING STATIONS

(Continued from page 10)

given a chance to purchase common stock in the yet-unnamed group, which will maintain an employee-owned status. The firm of Morgan Stanley has been retained to assist in major financing. The new group will operate out of Bridgeport, Conn.

The stations changing hands are WEZN Bridgeport, WFTQ and WAAF Worcester/Boston, WZZK-AM-FM Birmingham, WSYR/WYYY Syracuse, WYAY Atlanta, WDBO/WWKA Orlando, and KWEN Tulsa.

When the transaction is finalized, the new group will probably sell WFTQ, although a management spokesperson says no outlets will be spun off to raise funds for the purchase.



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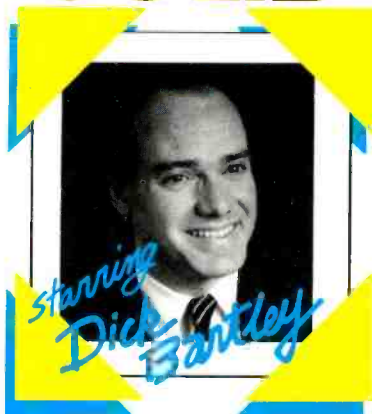
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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. The Ballad Of The Green Berets, Sgt. Barry Sadler, RCA VICTOR
2. 19th Nervous Breakdown, Rolling Stones, LONDON
3. (You're My) Soul And Inspiration, Righteous Brothers, VERVE
4. Daydream, Lovin' Spoonful, KAMA SUTRA
5. Homeward Bound, Simon & Garfunkel, COLUMBIA
6. Nowhere Man, Beatles, CAPITOL
7. California Dreamin', Mamas And Papas, DUNHILL
8. These Boots Are Made For Walkin', Nancy Sinatra, REPRISE
9. Bang Bang, Cher, IMPERIAL
10. Sure Gonna Miss Her, Gary Lewis & the Playboys, LIBERTY

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. 'Til The Rivers All Run Dry, Don Williams, ABC/DOT
2. You'll Lose A Good Thing, Freddy Fender, ABC/DOT
3. Faster Horses (The Cowboy And The Poet), Tom T. Hall, MERCURY
4. If I Had It To Do It All Over Again (I'd Do It With You), Roy Clark, ABC/DOT
5. Broken Lady, Larry Gatlin, MONUMENT
6. 'Til I Can Make It On My Own, Tammy Wynette, EPIC
7. The Roots Of My Raising, Merle Haggard, CAPITOL
8. Drinkin' My Baby (Off My Mind), Eddie Rabbitt, ELEKTRA
9. Remember Me (When The Candles Are Gleaming), Willie Nelson, COLUMBIA
10. Angels, Roses And Rain, Dickey Lee, RCA

SOUL SINGLES—10 Years Ago

1. Disco Lady, Johnny Taylor, COLUMBIA
2. He's A Friend, Eddie Kendricks, TAMLA
3. Misty Blue, Dorothy Moore, MALACO
4. New Orleans, The Staple Singers, CURTOM
5. Daylight, Bobby Womack, UNITED ARTISTS
6. Happy Music, Blackbyrds, FANTASY
7. Boogie Fever, Sylvers, CAPITOL
8. Keep Holding On, The Temptations, GORDY
9. Let's Groove (Part 1), Archie Bell & the Drells, TSOP
10. Sweet Thing, Rufus, ABC

TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

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

WOX by Kim Freeman JOX

TONY QUARTARONE creates a lot of swap talk by accepting the program director post at WUSL (Power 99) Philadelphia. Until just a few weeks ago, "Tony Q" was the PD at WRKS New York, a post filled by WUSL's Tony Gray, who gave up his PD promotion at Power 99 to enter greener pastures with the same title at WRKS.

Quartarone's health problems, which had kept him at home for about two months, are all cleared up, says WUSL GM Bruce Holberg. Quartarone starts Monday (31).

BOBBY HATTRICK'S late-January murder (Billboard, Feb. 15) has been pinned to an 18-year-old suspect. According to St. Louis homicide detective Don Cummings, who handled the investigation, Steven Ferndo has been arrested for first degree murder and second degree arson, and has confessed to killing Hattrick.

Cummings says Hattrick picked up Ferndo, a "known 'hustler,'" at a park "known to be frequented by homosexuals." An argument concerning sexual favors apparently led to Hattrick's murder. Before setting fire to the consultant's apartment, Ferndo stole several pieces of jewelry, one of which led to his arrest, Cummings says.

MALRITE may take Arbitron's winter book de-listing of WHTZ (Z-100) New York (Billboard, March 29) lying down after all. Arbitron officials said Malrite had not contacted them after receiving official notification of the de-listing. And WHTZ GM Dean Thacker and Malrite Chairman Milton Maltz did not return calls by press time.

THIRTEEN-YEAR WFBR Baltimore morning man Johnny Walker is likely to hold that post for at least another 13 years. He's just signed a lifetime contract with the station. To our knowledge, that's a rare, and possibly unprecedented, arrangement, but WFBR general manager Harry Shriver says, "It's really no big deal." In Shriver's view, he's simply put their long-time understanding in ink. "He's done a heck of a lot for us," says Shriver, "especially with the slings and arrows AM radio has been through in recent years."

Shriver says he inked the lifetime deal because "everybody was after the kid." Walker's success in the market was certainly another factor. Over the past few years, Walker's show is usually in Baltimore's overall top five, Shriver notes. "And, he's usually one or two with 25-54 men," he adds. That's an especially important demo to the adult contemporary as

they carry a lot of sports, including Baltimore Orioles games.

The contract does not specify annual salaries, which Shriver says will be negotiated separately.

Tim Watts leaves his MD/production manager job at WMKR Baltimore for the chance to co-chair the morning show at WWIN there. He joins two-year WWINer Larry Wilson at the urban outlet. You can expect a high-voltage battle to emerge as both Watts and Wilson had earlier programmed WWIN's chief competitor WXYV.

Brand new in Baltimore is Tom Evans, who fills the briefly vacant post at WIYY. Ted Edwards had left his MD slot at KGB San Diego to program the rocker in the wake of Chuck DuCoty's promotions to station manager. Shortly thereafter, he charged back to S.D. for the PD post at KGB. Anyway, Evans comes direct from WRXL Richmond, which is hoping to name a new PD by week's end.

The KGB slot opened up because Larry Bruce went North to program KMET Los Angeles. There, Bruce has brought Pat Martin down from KGB to chair the MET's evening shift. He's also realigned much of the Metromedia rocker's personality line-up, which, among other things, puts Denise Westwood and Paraquat Kelly on

Quartarone is well and on the move

the morning squad. The former graduates from part-time; latter moves from the afternoon.

WAXY-FM Ft. Lauderdale promotes Rich Shaw to executive director/programming, and Kenny Lee to PD... WWKB-AM Buffalo, N.Y., appoints Kevin Fennessy program director. He joins from an on-air and PD post at WKBO Harrisburg, Pa.

WCBS-FM New York lets afternoon man Dick Heatherton go after 14 years with the oldies outlet. CBS's remaining legends Harry Harrison, Ron Lundy and Bill Brown will fill by extending their shifts.

First it was the "Harlem Shuffle" gag, then the London shuttle for WXRK (K-Rock) New York morning man Howard Stern, who issued a week of live broadcasts from London. Of course, the distance didn't prevent Stern from stirring things up back home. Scheduled to broadcast from the Hard Rock Cafe there on March 24 and 25, Stern's first show went off without a hitch. The next day, however, Stern was accusing WNEW-FM and NBC/The Source of "sabotage" as the K-Rockers were bumped from the Cafe on extremely short notice.

The Tuesday show rushed to the studios of WMRS, which produced all of last week's programs. The allegations of sabotage stem from an exclusive agreement NBC/The Source has with the Hard Rock operation. The pact prevents others from using any of the Cafes as a point of origin for shows airing in the U.S. without NBC's permis-

sion. WNEW-FM came into the picture because it carries NBC's "Live From The Hard Rock Cafe."

According to both an NBC spokesman and Hard Rock New York general manager Martin O'Doud, K-Rock was given polite notice two weeks ago that NBC would not permit them to broadcast out of the Hard Rock London.

According to O'Doud, the K-Rockers got away with the show on Monday only because of crossed internal signals within the Hard Rock group. WNEW-FM PD Charlie Kendall, who is sending his own crew for a week of London broadcasts soon, squeals speculation that he brought the matter to a head. Indeed, O'Doud says it came to his attention "while I was in the shower Monday morning [listening to Stern]." Realizing it wasn't kosher, O'Doud phoned London and set things straight.

All sources suggest that the confusion may have resulted from O'Doud's offer to assist the Stern crew in any way other than providing an actual broadcast location. The question of why Stern and company weren't informed of the decision until less than an hour before show time remains unsolved, however. At any rate, it's a strange development considering that K-Rock has been promoting these shows heavily.

WZOU Boston is not going to a total AOR format, rather just an adjustment to incorporate more rock. "We're still a CHR," says former program director Jim Cutler, who has returned to his production director post for the station. "I've been begging to do this for the last four months," says Cutler of the unusual move. But it's not so unusual if you consider that Cutler has a national production firm, which has won him an award or two. "It's really my main thing," Cutler says. Meanwhile, Harry Nelson will soon leave his afternoon drive slot to concentrate on PD duties. And Pat McKay continues as operations manager.

WGCI-FM Chicago program director Lee Michaels takes on additional duties as PD for the WGCI-AM too... WMMS Cleveland's Kid Leo gets a personal invitation from Speaker of the House Tip O'Neill to be on the executive steering committee planning a roast of Mary Rose Oakar. The pot-shots will be delivered in honor of Oakar's 10th year as a Congresswoman for Cleveland's 20th District. Apparently, Leo knows Oakar and her work.

THE GOOD NEWS in Portland, Ore. is that Larry Coates has surfaced as PD for country outlet KWJJ. He was last seen at WSUN Tampa/St. Petersburg... The bad news in that city is that the transmitter facilities at country topper KUPL burnt to the ground last Sunday (23). According to operations manager Bill Bradley, the station was expecting an emergency transmitter Wednesday (26), at which point KUPL could return to the air. Fortunately, nobody was hurt and the studios are fine.

Featured Programming

MUTUAL BROADCASTING will kick off its 1986 series of country specials on Memorial Day weekend with "New Faces of Country Music/Ricky Skaggs." As the title indicates, two-thirds of this three-hour program was taped at the New Faces show during the recent Country Radio Seminar in Nashville.

The New Faces program features glimpses of the Forester Sisters, Nicolette Larson, Billy Joe Royal, Randy Travis, the Maines Brothers, T. Graham Brown, Restless Heart, Robyn Lee, and others. **Westwood One**, Mutual's parent, recorded the show with one of its capable mobile units.

Country personality **Jim Duncan** and Ricky Skaggs will host the broadcast, while the latter rounds out the special with a one-hour recorded concert performance.

To cap off the summer, Mutual has scheduled a Labor Day "Tribute to the Working Man." Again hosted by Duncan, the three-hour program will applaud country fans, with thank-yous and music from several artists in the genre.

The Arlington, Va.-based network has several other specials slated in addition to its own weekly "Lee Arnold on a Country Road" and WWI's weekly "Live from Gilley's."

STILL ON THE COUNTRY road,

St. Louis-based **Cravings Inc.** has finished work on "Johnny Cash's American Folklore" for the **ProductionGroup Inc.** A package of twice-daily vignettes, the series features Cash using the folklore tradition to bring back echoes of American history. The series debuts April 1 on over 100 stations. Not at all restricted to country outlets, the program's initial affiliates include **WXRL** Buffalo, **KRBO** Denver, **WRTH** St. Louis, and **KFDI** Wichita. For more information, call **Mike Hyland** of Nashville Hyland Company at (615) 385-0431.

GROUND SWELL support for the May 25 Hands Across America project is growing nicely thanks in large part to early help from its official radio network, **The United Stations**, in New York. Last Friday (28), the network aired a live 30-minute kick-off broadcast hosted by **WPLJ** New York morning man **Jim Kerr**. Designed to encourage participation in the event, the Good Friday broadcast also commemorated the one-year anniversary of the international "We Are The World" radio simulcast.

The United Stations' efforts will continue for the next two months with special programming and daily updates—some voiced by Kathleen Turner, Glenn Close, Susan Anton, and Chita Rivera. On May



United Stations Programming Network president Verbitsky chats with actress Kathleen Turner about the network's various contributions to the forthcoming "Hands Across America" efforts.

25th, of course, United Stations has a live, three-hour special planned. In early May, the network will offer a one-hour special via satellite or disk. The entire package is offered on a non-exclusive, non-affiliated basis through various Satcom 1-R and Transponder 19 feeds.

PHIL HARVEY joins Encino, Calif.-based **Tele-Programs** as director of programming for the firm's syndicated offerings. Harvey was host of the "BBC Rock Hour" and now hosts Tele-Programs' "Rock of the World." **Barnett-Robbins** is the exclusive sales representative for that show, an arrangement that also stands for Tele-Programs "Street Beat" and "The Great Star-ship."

Sally Stratton is named program coordinator for **Radio International's** "Rock Over London." She was working at the BBC London station Radio London.

Also out of New York, **MJI Broadcasting** is currently in the midst of a "Turbo" promotion on its "Metalshop" weekly show. The promotion follows the March 21 "Metalshop" premiere of Judas Priest's "Turbo" album, and will land one lucky listener the leather jacket of Priest leader Rob Halford. Metalshop affiliate listeners
(Continued on page 18)

FOR WEEK ENDING APRIL 5, 1986

Billboard

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HOT ADULT CONTEMPORARY

					Compiled from a national sample of radio playlists.	
RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER DISTRIBUTING LABEL	
1	2	2	10		SECRET LOVERS A&M 2788	1 week at No. One ◆ ATLANTIC STARR
2	1	1	10		THESE DREAMS CAPITOL 5541	◆ HEART
3	4	5	6		OVERJOYED TAMLA 1832/MOTOWN	◆ STEVIE WONDER
4	3	3	11		NIKITA GEFEN 7-28873/WARNER BROS	◆ ELTON JOHN
5	6	9	7		TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.'S
6	5	4	12		SARA GRUNT 14253/RCA	◆ STARSHIP
7	8	10	10		NOW AND FOREVER (YOU & ME) CAPITOL 5547	◆ ANNE MURRAY
8	12	16	5		I THINK IT'S LOVE ARISTA 1-9444	◆ JERMAINE JACKSON
9	7	6	10		ONLY ONE COLUMBIA 38-05785	◆ JAMES TAYLOR
10	14	22	5		WHISPER IN THE DARK ARISTA 1-9460	DIONNE WARWICK
11	10	11	9		BOP EMI-AMERICA 8289	◆ DAN SEALS
12	21	26	4		SO FAR AWAY WARNER BROS. 7-28789	◆ DIRE STRAITS
13	9	7	10		SILENT RUNNING ATLANTIC 7-89488	◆ MIKE & THE MECHANICS
14	29	—	2		TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS
15	16	19	7		LOVE CAN TAKE US ALL THE WAY QWEST 7-28790/WARNER BROS. JACK WAGNER WITH VALERIE CARTER	
16	27	34	3		CALL ME A&M 2816	◆ DENNIS DEYOUNG
17	11	8	17		HOW WILL I KNOW ARISTA 1-9434	◆ WHITNEY HOUSTON
18	20	23	5		THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA) MCA 52784	◆ MELISSA MANCHESTER AND AL JARREAU
19	38	—	2		GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON
20	17	14	11		KYRIE RCA 14258	◆ MR. MISTER
21	18	18	7		HOLD ON TO YOUR LOVE TAMLA 1828/MOTOWN	SMOKEY ROBINSON
22	26	27	6		CALLING AMERICA CBS ASSOCIATED 4-05766/EPIC	◆ ELECTRIC LIGHT ORCHESTRA
23	15	12	16		LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY
24	13	13	10		KING FOR A DAY ARISTA 1-9450	◆ THOMPSON TWINS
25	32	33	3		MANIC MONDAY COLUMBIA 38-05757	◆ BANGLES
26	28	29	5		SEND IN THE CLOWNS (FROM 'A LITTLE NIGHT MUSIC') COLUMBIA 38-05837	BARBRA STREISAND
27	19	15	19		THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE
28	40	—	2		NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	SADE
29	22	17	8		BORN YESTERDAY MERCURY 884428-7/POLYGRAM	◆ EVERLY BROTHERS
30	30	31	4		THIS COULD BE THE NIGHT COLUMBIA 38-05765	◆ LOVERBOY
31	31	32	3		FOR AMERICA ASYLUM 7-69566/ELEKTRA	◆ JACKSON BROWNE
32	37	—	2		HOLDING BACK THE YEARS ELEKTRA 7-69564	SIMPLY RED
33	35	38	3		BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE
34	23	20	17		WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN
35	24	24	7		I'M NOT THE ONE ELEKTRA 7-69569	◆ THE CARS
36	39	—	2		HE DOESN'T CARE (BUT I DO) RCA 14302	BARRY MANILOW
37	25	25	6		I FOUND SOMEONE ATLANTIC 7-89451	LAURA BRANIGAN
38	33	28	22		THAT'S WHAT FRIENDS ARE FOR ● ARISTA 1-9422	◆ DIONNE & FRIENDS
39	NEW	▶			LOVE 4/2 ASYLUM 7-69568/ELEKTRA	TEDDY PENDERGRASS
40	36	37	3		HOLD ON COLUMBIA 38-05794	ROSANNE CASH

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Billboard ADULT CONTEMPORARY MOST ADDED

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	NEW	TOTAL
	ADDS	ON
89 REPORTERS		
WHITNEY HOUSTON GREATEST LOVE OF ALL ARISTA	32	63
SADE NEVER AS GOOD AS THE FIRST TIME PORTRAIT	18	45
P.LABELLE/M.MCDONALD ON MY OWN MCA	15	23
DENNIS DEYOUNG CALL ME A&M	14	60
THE CULTURE CLUB MOVE AWAY EPIC	12	12

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MUTUAL BROADCASTING SYSTEM

FEATURED PROGRAMMING

(Continued from page 16)

also stand to win autographed "Turbo" posters and albums.

Contesting out of Sherman Oaks, Calif., is the **Global Satellite Network**, which is currently in the throes of a promotion for its weekly "Powercuts" program. To be launched on the Sunday (6) show featuring ZZ Top, Julian Lennon, and Van Halen, the "Power Cuts Playoff Grand Prize Drawing" will send a listener and friend to Louisville, Ky., for a ZZ Top concert and a day at the Kentucky Derby.

"Power Cuts," by the way, will celebrate its fifth birthday on May 5, and there's no telling what bits of rock history will be made on that broadcast date. **KIM FREEMAN**

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

April 4-6, **April "Fools,"** Top 30 USA, CBS Radioradio, three hours.

April 4-6, **Bobby Vee**, Solid Gold Saturday Night, United Stations, five hours.

April 4-6, **Bobby Vinton**, The Great Sounds, United Stations, four hours.

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

April 4-6, **Starship**, Countdown America with Dick Clark, United Stations, four hours.

April 4-6, **Steve Wariner**, The Weekly Country Music Countdown, United Stations, three hours.

April 4-6, **Robert Tepper**, Rick Dees' Weekly Top 40, United Stations, four hours.

April 4-6, **John Cougar Mellencamp**, Hot Rocks, United Stations, 90 minutes.

April 4-11, **April Fools Special**, Country Today, MJI Broadcasting, one hour.

April 4-11, **Heavy Metal Hall of Fame Special**, Metalshop, MJI Broadcasting, one hour.

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

April 5-6, **Cole Porter Songbook**, Sinatra Special, Creative Ra-

dio Network, one hour.

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

April 7, **Robert Palmer**, Line One, Westwood One, one hour.

April 7-13, **Alan Parsons Project**, Inner-View, Innerview Radio Network, one hour.

April 7-13, **Jackson Browne**, Off the Record Specials with Mary Turner, Westwood One, one hour.

April 7-13, **Bayou City Beats**, Live From Gilley's, Westwood One, one hour.

April 7-13, **Steve Arrington**, The Concert Hour, Westwood One, one hour.

April 7-13, **Jermaine Jackson**, Pop Concert Series, Westwood One, one hour.

April 7-13, **Klymaxx**, Special Edition, Westwood One, one hour.

April 7-13, **Perry Como**, Encore with William B. Williams, Westwood One, two hours.

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

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

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

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

Toronto Winter BBMs Out CHUM Hums Along In Top Spot

BY KIRK LA POINTE

TORONTO CHUM-FM is still king of Canada's top market. Its ascension to the throne last fall was apparently no temporary supremacy; the winter BBM Bureau of Measurement ratings show that the top 40 station holds its lead.

The BBMs, issued quarterly, are the Canadian equivalent of the Arbitron ratings in America. Arbitron, Birch, and Nielson do survey Canadian radio, but BBM stands as the leader, with widespread subscription penetration.

The other major winner in the winter survey was CKFM-FM, a soft-rock station that vaulted into fourth place in the market from its previous position in the middle of the pack. And the bad book went to CHUM-FM's sister, CHUM-AM, which fell to No. 6 status.

The good news was good for two other stations. Hard-rock CILQ-FM, even though it is down slightly from its winter book of last year, is fifth in Toronto. Public-owned CBC-AM chalked up its best survey in a long time, placing seventh among 17 stations outlined in the BBM book.

The drop of CJCL to 12th in the

standings, meanwhile, can be attributed to one thing: no baseball. When the station was carrying Toronto Blue Jays games during the fall, the ratings were impressive. In the winter—with no ball—CJCL slipped.

The following Toronto outlets are listed according to their BBM ranks for cumulative listening of at least one quarter hour weekly by people seven years old and older. Each station's BBM share appears in parentheses. Stations garnering less than one percent are not included.

- CHUM-FM: 1,016,800 tuned in (7%)
- CFRB: 960,500 tuned in (15%)
- CFTR: 938,600 tuned in (7%)
- CKFM-FM: 761,200 tuned in (10%)
- CILQ-FM: 737,000 tuned in (5%)
- CHUM-AM: 718,300 tuned in (4%)
- CBC-AM: 655,800 tuned in (6%)
- CHFI-FM: 477,200 tuned in (6%)
- CFNY-FM: 461,400 tuned in (4%)
- CKEY: 413,300 tuned in (5%)
- CBC-FM: 406,900 tuned in (3%)
- CJCL: 376,100 tuned in (6%)
- CFGM: 344,300 tuned in (3%)
- CKO: 269,900 tuned in (2%)
- CJRT-FM: 199,300 tuned in (1%)

Washington Roundup

BY BILL HOLLAND

PRESIDENT REAGAN is expected to receive Congress' budget reconciliation bill this week, after some last minute fiddling on Capitol Hill. Within the bill is a section that will make the FCC's cost-of-regulation fees proposal a law. Seen by the Commission as a trade-off for deregulation, the fee proposal will mandate that broadcasters pay for services such as renewal and station upgrade proceedings.

LAATEST WORD on the rate hikes radio stations face from ASCAP's proposed 18% increase—Bob Henley, chairman of the All-Industry Radio Music Licensing Committee, has told NAB members that the increase equals \$62 million over the next four years. He also suggested that stations may also have to pay an average of \$4,000 each for "financial assistance" to pay retroactive fees for 1983-85 if U.S. District Court okays the ASCAP increase.

GO STEREO . . . that's the response from AM broadcasters in the brand-new NRBA Annual Programming Survey (see separate copy); 20% said they were planning to go stereo, over last year's 11%. Of those with AM stereo in place, or ready to go, 9% had bought the Motorola C-Quam system, 5% were planning to do so, and 3% said they were using or will shortly go with the Kahn system.

NAB and the Assn. for Broadcast Engineering Standards (ABES) asked the FCC last week to raise the present 5 kw maximum power level for Class III AM radio stations to

the 50 kw international standard. The additional power okay would be based on interference protection guidelines. NAB and ABES also asked the Commission to allow Class III daytime-only stations to operate at night with qualified power levels.

A REMINDER—Less than a year now remains for Class B and C FM stations to boost their power or face downgrading—the FCC deadline is March 1, 1987. Class Bs must propose operation with power above 25 kw. Class Cs must go to 100 kw and antenna height above average terrain of 300 meters or more. For details, write the NRBA for the current "RE: Engineering" newsletter.

ONE GUIDELINE, PLEASE . . . The NAB wants the FCC to preempt state or local radio frequency (RF) radiation regulations that are tougher than those adapted by the American National Standards Institute (ANSI). NAB says that unless "scientific evidence shows potential harm from public exposure, the more stringent rules "unduly restrict" interstate communications and should be put aside.

EARLY APRIL—that's when the FCC's report on upgrading AM radio is to be released to the public. "They're crossing the t's and dotting the i's on it," says a source. Report suggests the Commission take on separate rulemakings (ownership restrictions, frequency assignments, antenna modifications) rather than an overall proceeding. The NAB and others have sent along recommendations, many of which are dealt with in the report.

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To celebrate this special feature, we're offering D.J.s a chance to win a three-day trip for two to Las Vegas or the Bahamas. There you'll meet—and, if you like, tape an interview with—MARK KALIN and JUBIE RICH, a magic act directly from the pages of PLAYBOY. See KALIN perform many exciting illusions, including the transformation of his beautiful assistant into a ferocious tiger. Then, spend two leisurely days, compliments of PLAYBOY.

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Entries must be postmarked no later than April 25, 1986.

SEND YOUR CASSETTE TO: Janis Peterson, Promotion Manager, Playboy Magazine, 919 North Michigan Avenue, Chicago, IL 60611



Cosby Show. Bill Cosby receives an award for setting a new boxoffice record at Radio City Music Hall from Scott Sanders, vice president of Radio City Music Hall Productions, and Richard Evans, the company's president and chief executive officer. Cosby's recent 15-show run grossed \$2,833,690. (Photo: Gary Gershoff)

'World' Band Has 'Change Of Address' Krokus: Spring In Their Step

BY ETHLIE ANN VARE

LOS ANGELES After two albums on Ariola/Switzerland and three on Arista/U.S., international hard-rockers Krokus have proved themselves with steadily increasing record sales and concert attendance. Now, say core members Marc Storace—the Maltese vocalist—and Fernando Von Arb—the Swiss guitarist—they have earned greater attention from their label for "Change Of Address," due for mid-April release.

"I've never seen a label so heavily involved in a record," notes album producer Tom Werman, known for his work with Motley Crue and Twisted Sister.

"The winds must have changed in New York," smiles Storace. Arista is picking up that we're a stable band, no overnight success. We're also the only hard rock band they have, except maybe the Kinks."

"Clive [Davis, label president] has a lot to say, believe me," continues Werman. "If he's not completely satisfied with any song, he'll send us back in the studio, no matter what it costs." In fact, Krokus has been working at Los Angeles' Cherokee Studios off and on since Sep-

tember, making this their longest and most expensive recording project.

Krokus is unique in its make-up, with members from Switzerland, Malta, and the U.S. None of the bandmates are band founders, although Von Arb has been on board since a year after the group's inception a decade ago. Krokus finally broke American gold with 1983's "Headhunter" and 1984's "The Blitz." The group is managed by Butch Stone, best known for managing Black Oak Arkansas, which notched three gold albums in the early '70s.

"The internationality is an advantage," says Von Arb. "This isn't an 'L.A. band,' it's not a 'New York band' or an 'English band.' It's a world band. There's no other group like this, except maybe Sting's new backup band, which is also a mixture of everything."

Since Switzerland was always too small a market to satisfy the nascent headbangers, and since Germany was in the throes of a language-purist movement at Krokus' start, the band always aimed at the U.S. target audience. Tours behind such arena acts as Sammy Hagar

(Continued on page 22)

Generic Campaign Supports Lydon's Latest 'Album,' 'Cassette,' & 'Single' Are PiL's Packages

BY JIM BESSMAN

NEW YORK Concurrent with pop historians marking the 10th anniversary of the punk rock movement, John Lydon, the genre's infamous character, has emerged with his latest Public Image Ltd. album.

The iconoclastic Lydon revels in the independence of his latest Elektra album, which is simply titled "Album" and bears the faceless packaging of low-priced generic product to be found in grocery stores. Keeping to this format, the cassette version is called "Cassette"; the first single, "Rise," is packaged as "Single"; the album display poster features the word "Poster"—and even print advertising highlights "Ad" in huge letters with the product information stripped in along the bottom.

"It's extremely basic," concedes Lydon of his nondescript "Album" artwork, which lists only the seven song titles in tiny lettering below the round Public Image logo on the back cover and leaves out all production credits. "I'm just so bored with the continual over-the-top, self-congratulatory rubbish and useless information plastered all over the album sleeve. That's all irrelevant—all that matters is the end result."

As to why he even left out the

musicians involved, he candidly notes that this "guarantees a good interview," but also reveals that among the players were drummers Ginger Baker and Tony Williams, guitarists Nicky Skopalitis and Steve Vai, violinist L. Shankar, and keyboardist Ryuichi Sakamoto.

Most of these musicians are associates of Bill Laswell, who joined in on bass and co-produced with Lydon, with the recording taking place at "every studio in New York" depending which offered the best sound per instrument. Most important, he says, were drums—recorded and mixed at The Power Station.

"We were determined to get the best drum sound we could," says Lydon, "but that doesn't come cheaply. We had an awful budget. Ridiculous. Arcadia gets \$800,000, and we had two-sixteenths of that. Outrageous!"

Lydon credits Laswell for providing the discipline needed to achieve the "high energy and instant reaction" they strived for. He notes that the recording went very quickly, using only one week of actual studio time. The two had earlier worked together on "World Destruction," the Afrika Bambaataa/Lydon 12-inch released as Time Zone on the Cellocello label.

Lydon claims a "brilliant working

relationship," with Laswell, though he's quick to add that "John Lydon a.k.a. Rotten will always dominate whatever field he's in. This is my album, period. I don't like to be limited—and with PiL, no two albums are ever similar—but I had not delved into strict rock for quite some time, and I wanted this record to be uptempo and non-disco."

Lydon says that "Album" was intended to bring back the energy "that has been missing from music for so long, particularly in England, where it's all nail varnish and Nancy-boy keyboards."

"I fully appreciate the energy in what is called 'heavy metal' music," Lydon adds, "and that's what's missing in everything. It's unfortunate that heavy metal is low on content, but the energy there is an ongoing force which people are interested in, and I'm interested."

Lydon's recorded energy, more often than not, is still marked by intense anger in his singing and lyrics, and "Album" is no exception. "Attack, attack, attack—I'll never do a ballad," he vows.

Lydon expects a forthcoming tour, "not specifically to promote the record, but to have good fun. I'd really like to stop the silly warfare between heavy metal fans, punks,

(Continued on page 22)

Veteran Helps R & B Legends Back To The Top Hartman To Produce James Brown Album

BY PAUL GREIN

LOS ANGELES Dan Hartman's career has taken many novel twists over the years, from his early days in the Edgar Winter Group to recent assignments writing for such films as "Streets Of Fire" and "Breakin'." Even so, the latest turn in his career is one of the most intriguing. Hartman has helped create the records that have returned two music legends—James Brown and Little Richard—to the pop charts for the first time in years.

Hartman produced and, with his partner Charlie Midnight, wrote Brown's recent top five hit "Living In America," which was featured in the smash film "Rocky IV." And he was brought in to co-produce Little Richard's new single, "Great Gosh A'Mighty," the theme from "Down And Out In Beverly Hills."

Hartman and Midnight are now co-writing songs for Brown's forthcoming album for Scotti Bros., which Hartman will produce.

"We plan on having it done within two months of starting," says Midnight. "James' music is very spontaneous; our creative direction is saying something interesting, but saying it quick."

Hartman says the theme for Brown's comeback smash was dictated by the needs of the film. "They said the scene was going to be patriotic, with the flag and Apollo fighting the Russian, and it had to be pro-American. We said

we didn't really want to go flag-waving. We just wanted to have a good time, write a funky number and sing about America."

Many listeners regard "Living In America" as a concise summary of Brown's style and persona, a view that Hartman accepts, with a qualification. "It wasn't like ripping James Brown's hooks and every move and everything he ever did," Hartman says. "But we certainly included the things that made James Brown great in the first place. We thought he needed to remind everybody that he's the one who created it."

Midnight makes a similar point.

May Release For Godfather's LP

LOS ANGELES James Brown's first album for Scotti Bros. Records, is set for release in May. Brown entered into a five-year contract with the label, which took his "Living In America" from the "Rocky IV" soundtrack into top five on the Hot 100 Singles last month.

Brown plans a five-week European tour this spring and is scheduled to tour the U.S. this fall. The veteran is also slated to appear on Dick Clark's "New Year's Rockin' Eve" special for ABC-TV in December.

Brown is managed by David Brokaw.

"James Brown is Americana. I can't think of anyone in American music who's more American than James Brown." Exclaims Hartman: "We're working with the guy that invented funk."

The Brown project led to Hartman's assignment to co-produce Little Richard's record. "They sent me the master tape and said, 'Here, make it into a consolidated, energetic single,'" says Hartman, adding: "Little Richard is very happy about the record. He feels it's rock'n'roll and also spreads the word, which is what he's about in the '80s. So it's an accomplished mission."

Hartman and Midnight, also co-wrote all of the songs for Hartman's next album, tentatively due in July on MCA.

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Talent in Action

KEITH JARRETT

*Avery Fisher Hall, New York
Tickets: \$20, \$15, \$10*

THE CONCERT was billed officially as "Keith Jarrett plays Standards with Gary Peacock and Jack DeJohnette," but it could just as accurately have been described as "three guys having fun."

Using the recent two-volume cycle of "Standards" albums as a launching pad, the ECM trio exhibited obvious joy and delight with its playful excursion through 10 classic compositions. This was no mere nostalgic revival—each player drew upon his eclectic background to bring fresh life to these timeless-but-familiar gems. But unlike other modern players' excursions through similar material, these three managed to remain faithful to the songs' roots.

Naturally, Jarrett was the focal point for much of the night, bringing child-like joy to his pianistics. He simply could not hold still, often springing to his feet during his riffs and spending much of the night hovering over the piano bench rather than actually sitting down. The introspective nature of his well-known solo improvisations, the varied nature of his many group excursions and his early work with Art Blakey's Jazz Messengers all found a home in the interpretation of each standard.

Likewise, bassist Peacock and drummer DeJohnette also brought their rich and varied experiences to these great classics. "Someday My Prince Will Come" gave Peacock just one of many opportunities to leap into a melodic-but-daring solo. "If I Should Lose You" found DeJohnette abandoning conventional time-keeping practices, pushing and challenging the rhythm with reckless force to the delight of his mates. Twice during the song, he leaped into solos that showed more intelligence than flash before the ensemble juxtaposed into a gospel-like blues riff conclusion.

It quickly became apparent that the three men on stage weren't the only folks having fun; the near-capacity crowd also enjoyed the ride. While the March 16 show brought traditional standards back into focus, it was only appropriate at evening's end that the audience revived another old-fashioned concert tradition: the *real* encore. Unlike the staged encores which have marked jazz, pop, and rock concerts over the past decade or longer, when these three came back for more the spirit was genuine. The musicians reappeared for bows twice, and it wasn't until their third curtain call that they succumbed to still-enthusiastic applause with a whimsical delivery of "My Funny Valentine."

—GEOFF MAYFIELD

THE JESUS AND MARY CHAIN

*The Ritz, New York
Tickets: \$12.50*

LIKE MANY previous "Next Big Things," The Jesus And Mary Chain is actually a mixture of next big things which came before. The Scottish quartet draws from the likes of the Velvet Underground, the Cramps, Iggy Pop, and Joy Division. The Chain's one new twist, and probably the reason their Reprise album, "Psychocandy," topped

many critics' lists in its British incarnation last year: feedback.

William Reid, the group's guitarist, doesn't so much play the guitar as he tortures it. At this very sold-out March 14 show, Reid never faced the audience; he spent the entire concert on his knees pointing his guitar at his amp, wringing out melodies and chording through a constant barrage of electronic feedback.

That may not be for everybody, but the technique provided the thrills that might have existed had the band been without his services. Bassist Douglas Hart merely thumped at his instrument while looking bored all night, and drummer Bobby Gillespie, using only two tom-toms, resembled a wind-up toy drum, the image aided by the stone-face he kept throughout the set.

That left vocalist Jim Reid (the guitarist's brother) to carry the visual portion of the show. And though his singing wasn't bad, neither were his Iggy/Morrison moves and his apathetic stage manner anything to get excited about. Not a word was spoken between Jesus And Mary Chain and their audience from start to finish.

Despite all that, the band gave the impression that it has the potential to develop something unique in the future. Under the wall of noise was a rather likable, folk-rock based sound, best exemplified in the single, "Just Like Honey," and on songs such as "Never Understand" and "You Trip Me Up" from the album.

Granted, a couple of songs could've passed for funeral marches here, and the lyrics to "Cut Dead," among others, aren't exactly campfire sing-alongs. Yet, one got the impression that when The Jesus And Mary Chain get past trying to shock everyone—including themselves—their execution may yet match their nifty concept.

—JEFF TAMARKIN

NANCY WILSON

*The Blue Note, New York
Tickets: \$15, \$7.50*

MAYBE THOMAS Wolfe was wrong. Returning to her jazz roots, Nancy Wilson proves that you *can* go home again.

After establishing herself in the early '60s as a major jazz vocalist, it often seemed during the late '60s and especially the '70s that she was trying to shed that image with forced excursions in pop and r&b. But in the second of two shows here March 15 (her engagement ran March 11-16), Wilson thrilled a packed house with an all-out jazz performance.

From her opener, "You'd Be So Nice To Come Home To," to her encore, "Save Your Love For Me," Wilson kept the audience wrapped tightly in the palm of her hand. Wilson commands an exciting dynamic range and pure expressive power—and the jazz context allows her to show off these talents more brilliantly than any other genre.

A veteran jazz quartet, featuring pianist Biff Hannon, drummer Roy McCurdy, bassist Lyle Atkinson, and former Cannonball Adderley keyboardist Michael Wolfe, reinforced Wilson's vocal expertise. Suddenly, it was easy to recall her
(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Hampton (Va.) Coliseum	March 19-21	\$530,395 \$14.50/\$13.50	39,341 41,400	Monarch Entertainment Bureau/ Cellar Door Prods.
ALABAMA CHARLIE DANIELS BAND BELLAMY BROS.	Freedom Hill Louisville, Ky.	March 22	\$303,485 \$17.50	17,342 18,312	Keith Fowler Promotions
AEROSMITH TED NUGENT	Capital Centre Landover, Md.	March 7	\$257,056 \$14.50	17,728 sellout	Cellar Door Prods.
AEROSMITH TED NUGENT	The Spectrum Philadelphia	March 8	\$227,814 \$13.50/\$11.50	17,599 sellout	Electric Factory Concerts
THE FIRM VIRGINIA WOLF	Capital Centre Landover, Md.	March 19	\$266,657 \$15.50	14,623 15,000	Music Center/Concerts West
ALABAMA CHARLIE DANIELS BAND BELLAMY BROS.	Rupp Arena Lexington, Ky.	March 23	\$202,002 \$17.50	11,543 16,000	Keith Fowler Promotions
LOVERBOY HOOTERS	Richfield Coliseum Cleveland, Ohio	March 13	\$200,310 \$15	13,354 19,325	Belkin Prods.
AMY GRANT RICH MULLINS	Reunion Arena Dallas	March 22	\$191,061 \$15/\$14	13,141 17,000	Blanton Inc./Harrell Concerts
AEROSMITH TED NUGENT	Providence (R.I.) Civic Center	March 18	\$183,497 \$14.50	12,655 sellout	Frank Russo's Concerts East
AEROSMITH TED NUGENT	The Centrum Worcester, Mass.	March 11	\$170,109 \$14/\$12.50	12,154 sellout	Don Law Co.
AMY GRANT RICH MULLINS	The Omni Atlanta	March 15	\$163,647 \$13.50	12,906 sellout	Blanton/Harrell Concerts
PAT BENATAR THE ALARM	Richfield Coliseum Cleveland, Ohio	Feb. 19	\$161,640 \$15	10,776 19,325	Belkin Prods.
AEROSMITH TED NUGENT	New Haven (Conn.) Coliseum	March 15	\$151,921 \$14/\$12.50	10,538 sellout	Cross Country Concerts
LUTHER VANDROSS ISLEY/JASPER/ISLEY STARPOINT	The Cajundome Lafayette, La.	March 21	\$146,942 \$15/\$13.50	10,274 13,000	Stageright Prods.
ALABAMA CHARLIE DANIELS BAND	Von Braun Civic Center Huntsville, Ala.	March 21	\$146,632 \$17.50	8,379 sellout	Keith Fowler Promotions
RUSH MARILLION	Market Square Arena Indianapolis	March 20	\$146,450 \$13.50	10,100 11,500	Sunshine Promotins
AEROSMITH TED NUGENT	Springfield (Mass.) Civic Center	March 16	\$145,115 \$15.50/\$14.50	10,000 sellout	Cross Country Concerts
AEROSMITH TED NUGENT	Norfolk (Va.) Scope	March 22	\$144,911 \$14.50/\$13.50	10,436 13,800	Cellar Door Prods.
THE FIRM VIRGINIA WOLF	Hollywood (Fla.) Sportatorium	March 15	\$144,345 \$15	9,939 sellout	Silver Star Prods.
THE FIRM VIRGINIA WOLF	Sundome Tampa, Fla.	March 14	\$134,640 \$15	9,417 sellout	Silver Star Prods.
RUSH MARILLION	MECCA Milwaukee	March 24	\$127,615 \$14.50	8,883 11,000	Stardate Prods.
PAT BENATAR DEL LORDS	San Diego (Calif.) Sports Aren	March 23	\$124,120 \$14.50	9,017 sellout	Fahn & Silva Prods.
BLACK SABBATH W.A.S.P.	Cobo Arena Detroit	March 22	\$115,335 \$15	7,689 12,191	Paragon Prods.
AMY GRANT RICH MULLINS	The Summit Houston	March 17	\$114,615 \$15/\$14	7,681 12,660	Pace Concerts
THE FIRM VIRGINIA WOLF	Ocean Center Daytona Beach, Fla.	March 17	\$114,015 \$15	7,950 9,000	Silver Star Prods.
AEROSMITH TED NUGENT	Richmond (Va.) Coliseum	March 23	\$107,125 \$14.50/\$13.50	7,734 12,500	Cellar Door Prods.
AMY GRANT RICH MULLINS	Mabee Center Oral Roberts Univ. Tulsa	March 21	\$101,200 \$12.50	8,408 8,900	Little Wing Prods.
KISS KING KOBRA	Veterans Memorial Coliseum Des Moines, Iowa	March 16	\$96,600 \$14	7,169 7,500	Contemporary Prods./Pace Concerts
KISS KING KOBRA	Fort Wayne (Ind.) Coliseum	March 20	\$92,568 \$13.50	6,384 7,500	Sunshine Promotions
CONWAY TWITTY JOHN SCHNEIOER	Franklin County Veteran's Memorial Auditorium Columbus, Ohio	March 15	\$90,162 \$12.50	7,213 7,888	Jayson Promotions
AMY GRANT RICH MULLINS	Frank Erwin Center Univ. of Texas at Austin	March 18	\$87,787 \$15/\$14.50/\$13.50	6,140 11,000	Pace Concerts
KISS KING KOBRA	Wendler Arena Saginaw, Mich.	March 6	\$85,862 \$14	6,133 6,746	Belkin Prods.
AMY GRANT RICH MULLINS	Lakeland (Fla.) Civic Center	March 8	\$78,655 \$13	6,432 sellout	Cellar Door Prods.
DAVID COPPERFIELD	Queen Elizabeth Theater Vancouver, B.C.	March 16	\$72,234 (\$90,293 Canadian) \$20/\$17.50/\$15	5,576 two sellouts	Perryscope Prods.
DAVID COPPERFIELD	Spokane (Wash.) Opera House	March 13	\$67,573 \$16.50/\$14.50	5,400 sellout	Great American Music Hall
REVEEN	Centre for the Arts Regina, Sask.	March 20-23	\$66,434 (\$83,043 Canadian) \$13/\$10.50/\$8	6,820 7,781	In-House
DAVID COPPERFIELD	Fresno (Calif.) Convention Center	March 10	\$64,169 \$16/\$13/\$10	4,738 two sellouts	Space Agency
KISS KING KOBRA	Hulman Center Indiana State Univ. Terre Haute	March 23	\$63,504 \$13.50	4,356 7,000	Sunshine Promotions
RONNIE MILSAP REBA McENTIRE	Chaparral Center Midland College Texas	March 23	\$62,464 \$18.50	4,627 6,000	J.C. Promotions
AMY GRANT RICH MULLINS	Jacksonville (Fla.) Coliseum	March 7	\$60,588 \$14.50	5,025 7,423	Blanton/Harrell Concerts

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

Boston Opera House Slates Pop Dates

BY LINDA MOLESKI

NEW YORK Long overlooked as a showcase for contemporary talent, Boston's Opera House will soon host a series of pop and rock shows. Under the direction of Michael Striar, head of the Striar Entertainment Group and Striar Presents, the concert lineup kicks off on April 15 with a show by Robert Palmer.

Striar recently signed an exclusive multiyear agreement with the facility allowing him to book shows regularly subject to the opera schedule. He expects to produce from 20 to 30 events per year and is looking to rent an additional 20 to 30 dates out to other promoters.

The new pact has created a competitive atmosphere in the greater Boston market, an area long tied up by promoter Don Law.

"I want to see things opened up here," Striar says, noting that the area's lack of facilities has been a problem for young promoters.

"It's a real estate game," he says. "Booking agents can only go to the majors [promoters] because they

have a hold on everything... now they have an alternative."

In the past, most unestablished rock and pop acts have performed at the Orpheum Theatre, a venue promoted by Law and comparable in size to the 2,700-seat Opera House.

Striar has been promoting local and regional talent for the past year in the Providence area, which has sparked similar competition with Frank Russo.

"The [Providence] market is profitable and has been ignored over the years," Striar charges. "Russo only brings in the big shows, which has created the attitude that if it's not played in the arena, it's not worth seeing."

On the other hand, Striar has been trying to re-establish the market there, successfully promoting acts such as George Thorogood, the Tubes, Kris Kristofferson, the Outlaws, Blue Oyster Cult, and Phantom, Rocker & Slick.

In addition to his deal with the Opera House, Striar has also signed a 20-year contract with Boston's Na-

tional Theatre. Striar doesn't expect the facility to go into operation for at least another year because he has just started a self-financed \$4 million restoration project.

Unlike the Opera House, the National will be designed as a "wide-spectrum house," he says, offering an array of events from contemporary talent to ballet and opera. It will also serve to subsidize local acts via a low charge or rent-free venue availability.

Striar, who started as a fight promoter nine years ago, formed Striar Entertainment in 1984. With the concert promotion division, the company also houses Selective Artists, which works with local and regional talent at the college and nightclub level. The agency is run by Striar's partner, Bob Duteau.



Living Well. James Brown holds a platinum album for "Rocky IV," which features his smash single, "Living In America." He was presented the album during his recent appearance at the Fairmont Hotel in San Francisco. From left are Tad Dowd, president of Rock'n'Roll Records; David Brokaw, Brown's manager; Ben Scotti, vice chairman of Scotti Bros. Industries; Rick Sweg, president and managing director of Fairmont Hotels; Brown; Eddie Ray, Brown's MC; and Johnny Musso, president of Scotti Bros. Records.

'WORLD' BAND KROKUS HAS 'CHANGE OF ADDRESS'

(Continued from page 20)

and Def Leppard established a fan base, which the band plans to expand with a major headlining tour to support "Change Of Address." The album is also projected to generate three singles, an unusual move for an act perceived as heavy metal.

"Releasing singles doesn't make you a 'singles band,'" muses Storace. "It depends on what you do afterwards. 'Foreigner IV,' to me,

was an album of singles, but Foreigner isn't a singles band."

In an effort to make themselves accessible to the singles market, however, Krokus plans to tone down their headbanging sound and teenage lyrics. "The band needed to take a few qualitative steps beyond your basic heavy metal," says Werman. "It's become more sophisticated, moving firmly into the '80s."

Once likened to AC/DC, Krokus

maintains they can move away from the metal stereotype without betraying their loyalists or themselves. "We can write songs in any direction," says Von Arb. "We're rock musicians. It's no big deal to change. Anyway, we really don't want to be responsible for some psycho going around killing people, even if the lyrics were a joke. We never wanted to be heroes or leaders. We're rock musicians."

LYDON'S GENERIC CAMPAIGN

(Continued from page 20)

and yuppies, who should all be at the same gig. U2 somehow manages to do that."

As for his prospects in the domestic marketplace, Los Angeles-based Lydon remains doubtful, even though he says "Album" is already nearing the 45,000-unit sales mark set by its preceding "This Is What You Want... This Is What You Get."

"The pop industry doesn't cater

to originality and resents a pop personality in charge of his own career," says Lydon. "It's very difficult for a record company to get convinced that what I do is valid, or to see record chart possibilities. In

fact, in England they want 'FFF' as the second single, because of the 10th anniversary of punk celebration. They think that that's the closest to punk on the record, which is a really awful reason for anything."

TALENT IN ACTION

(Continued from preceding page)

work with Cannonball, her early thoughtful work with Hank Jones.

Throughout the evening, Wilson offered evidence that she's entirely comfortable with this return to her roots, made obvious by her choice of material, including such chestnuts as "I Thought About You," "Teach Me Tonight," and "Don't Misunderstand." The latter required the songstress to refer to a lyric sheet.

Wilson added humor to the agenda, reconstructing her classic men-do-women-wrong dissertation which introduces "Guess Who I Saw Today," and spicing "Teach Me Tonight" with the spoken aside, "You know, I'm at the point where I'm looking for a graduate course!"

The 13-song performance was completely entertaining—a testimony to her utter professionalism. While not everyone can go home again, jazz fans can rejoice that this lady found her way back.

GEOFF MAYFIELD

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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			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	2
2	1			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	5
3	3			A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	3
4	6			GOING IN CIRCLES	THE GAP BAND	4
5	5			KISS	PRINCE & THE REVOLUTION	1
6	4			YOUR SMILE	RENE & ANGELA	14
7	8			LOVE 4/2	TEDDY PENDERGRASS	7
8	16			I CAN'T WAIT	NU SHOOZ	6
9	11			DIANA	EUGENE WILDE	12
10	17			OVERJOYED	STEVIE WONDER	8
11	12			ANOTHER NIGHT	ARETHA FRANKLIN	15
12	24			CRUSH ON YOU	THE JETS	9
13	13			SUGAR FREE	JUICY	17
14	7			HOW WILL I KNOW	WHITNEY HOUSTON	24
15	19			ROCK ME AMADEUS	FALCO	10
16	23			PARTY FREAK	CA\$HFLOW	13
17	18			(NOTHING SERIOUS) JUST BUGGIN'	WHISTLE	19
18	9			COMPUTER LOVE	ZAPP	23
19	14			INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	31
20	10			TENDER LOVE	FORCE M.D.'S	27
21	26			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	11
22	28			I'M NOT GONNA LET . . .	COLONEL ABRAMS	16
23	15			DO ME BABY	MELI'SA MORGAN	38
24	20			AFTER YOU	BERNARD WRIGHT	36
25	29			BEST FRIENDS	ET (EDDIE TOWNS)	20
26	—			I THINK IT'S LOVE	JERMAINE JACKSON	18
27	—			ROCK THE BELLS	L.L. COOL J	28
28	27			NO MORE	SHIRLEY MURDOCK	25
29	21			GUILTY	YARBROUGH & PEOPLES	47
30	—			IF YOU SHOULD EVER BE LONELY	VAL YOUNG	22

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	1	2			
1	2			KISS	PRINCE & THE REVOLUTION	1
2	1			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	2
3	6			I CAN'T WAIT	NU SHOOZ	6
4	3			A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	3
5	4			GOING IN CIRCLES	THE GAP BAND	4
6	7			LOVE 4/2	TEDDY PENDERGRASS	7
7	9			CRUSH ON YOU	THE JETS	9
8	10			OVERJOYED	STEVIE WONDER	8
9	11			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	11
10	16			ROCK ME AMADEUS	FALCO	10
11	13			I THINK IT'S LOVE	JERMAINE JACKSON	18
12	14			PARTY FREAK	CA\$HFLOW	13
13	17			I'M NOT GONNA LET . . .	COLONEL ABRAMS	16
14	18			RESTLESS	STARPOINT	21
15	5			SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	5
16	19			THE HEAT OF HEAT	PATTI AUSTIN	26
17	25			LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	29
18	21			BEST FRIENDS	ET (EDDIE TOWNS)	20
19	24			HIGH HORSE	EVELYN "CHAMPAGNE" KING	30
20	12			DIANA	EUGENE WILDE	12
21	8			ANOTHER NIGHT	ARETHA FRANKLIN	15
22	22			IF YOU SHOULD EVER BE LONELY	VAL YOUNG	22
23	—			ON MY OWN	PATTI LABELLE & MICHAEL McDONALD	39
24	23			NO MORE	SHIRLEY MURDOCK	25
25	28			UNDER THE INFLUENCE	VANITY	34
26	—			THE FINEST	THE S.O.S. BAND	40
27	26			UNSELFISH LOVER	FULL FORCE	35
28	—			NEVER AS GOOD AS THE FIRST TIME	SADE	41
29	27			LOVES ON FIRE	ALEEM FEATURING LEROY BURGESS	37
30	15			SUGAR FREE	JUICY	17

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BLACK SINGLES BY LABEL™

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

LABEL	NO. OF TITLES ON CHART
EPIC (1)	10
Portrait (3)	
Tabu (3)	
CBS Associated (1)	
Private I (1)	
Scotti Bros. (1)	
CAPITOL	8
MCA (7)	8
Philly World (1)	
WARNER BROS. (4)	8
Paisley Park (2)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
ARISTA (6)	7
Jive (1)	
MOTOWN (2)	7
Gordy (2)	
Tamla (2)	
Motown/Conceited (1)	
A&M	6
ATLANTIC (4)	6
IVA/Island (1)	
Omni (1)	
COLUMBIA (5)	6
Def Jam/Columbia (1)	
ELEKTRA (4)	5
Asylum (1)	
RCA (2)	5
Total Experience (3)	
POLYGRAM	4
Mercury (2)	
Atlanta Artists (1)	
London (1)	
EMI-AMERICA (1)	2
Manhattan (1)	
PROFILE	2
SUNNYVIEW	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
SUTRA	1
Fever (1)	
TOMMY BOY	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
99 AFTER THE LOVE HAS GONE	(Tempco, BMI)	
36 AFTER YOU	(Terrace, ASCAP) CPP	
15 ANOTHER NIGHT	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	
20 BEST FRIENDS	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	
96 BREAK MY HEART	(Temp Co., BMI)	
97 BUST THIS RHYME	(Rosuki, BMI/Our Parents, BMI)	
62 CAN YOU FEEL THE BEAT	(Fools Prayer, BMI/Salski, BMI, Plum Place, BMI/Diamond In The Sky, BMI)	
33 CHIEF INSPECTOR	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	
92 THE COLOR OF SUCCESS	(Island, BMI)	
23 COMPUTER LOVE	(Ya D Sir, ASCAP)	
94 COULD IT BE I'M FALLING IN LOVE	(Troutman's/Saja, BMI)	
9 CRUSH ON YOU	(Assorted, BMI/Bellboy, BMI)	
12 DIANA	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM	
55 DO FRIGS GO WITH THAT SHAKE	(Stone City, ASCAP/National League, ASCAP) CPP	
44 DO IT TO ME GOOD (TONIGHT)	(Not Listed)	
38 DO ME BABY	(Shannonlisse, BMI/American League, BMI)	
66 DO YOU STILL LOVE ME?	(Controversy, ASCAP)	
67 DON'T YOU WANT MY LOVE	(Fuss, ASCAP)	
40 THE FINEST	(ATV, BMI/Les Editions Musicale, PRO) CPP/CLM	
64 FIRESTARTER	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
98 FUNKY LITTLE BEAT	(Future Shock, ASCAP/Warner Bros., ASCAP)	
4 GOING IN CIRCLES	(Happy Stephchild, BMI)	
68 THE GREATEST LOVE OF ALL	(Por Pete, BMI)	
47 GUILTY	(Golden Torch, ASCAP/Gold Horizon, BMI)	
26 THE HEAT OF HEAT	(Irving, BMI/Morning Crew, BMI) CPP/ALM	
30 HIGH HORSE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
60 HOLD ON TO YOUR LOVE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
72 HOT	(Jobete, ASCAP/Blackbull, ASCAP/Bertam, ASCAP)	
93 HOW COULD IT BE	(Mturne, ASCAP)	
24 HOW WILL I KNOW	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP) CPP	
6 I CAN'T WAIT	(Irving, BMI) CPP/ALM	
52 I GET OFF ON YOU	(West Kenya, ASCAP)	
11 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Poolside, BMI)	
18 I THINK IT'S LOVE	(Jobete, ASCAP/Libren, ASCAP) CPP	
74 NATURAL HIGH	(Muscle Shoals, BMI/Jalew, BMI)	
41 NEVER AS GOOD AS THE FIRST TIME	(USA Exotic, ASCAP)	
58 NIGHTMARES	(Happy Stephchild, BMI/Wedot, ASCAP)	
25 NO MORE	(Crystal Jukebox, ASCAP)	
19 (NOTHING SERIOUS) JUST BUGGIN'	(Silver Angel, ASCAP) CPP	
49 OH, LOUISE	(Protons, ASCAP/Sam Jacobs, ASCAP)	
39 ON MY OWN	(Troutman's, BMI/Saja, BMI)	
78 ON THE SHELF	(ADRA, BMI/Guinea Farm, BMI)	
84 ONE WAY LOVE	(Junior, prs/Emi, prs/MCA, ASCAP)	
56 THE ONE YOU LOVE	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
81 THE OTHER SIDE OF THE WORLD	(Pizzazz, BMI)	
8 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
91 PAIN	(Miami Spice, ASCAP)	
13 PARTY FREAK	(All Seeing Eye, ASCAP)	
79 PLAYER'S BALL	(Mazarati, ASCAP)	
95 RAISE THE ROOF	(De-Sir Rom, BMI)	
21 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
100 THE RIVER	(Rare Blue, ASCAP) CPP/CLM	
10 ROCK ME AMADEUS	(Colgems-EMI, ASCAP)	
28 ROCK THE BELLS	(Def Jam, ASCAP)	
5 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
48 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
86 SHOW ME HOW IT WORKS	(WB, ASCAP/Warner-Tamerlane, BMI)	
57 SLIDE OVER	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
80 SPECIAL	(Street Sounds, ASCAP/Maurice Starr, ASCAP/Winfield, ASCAP)	
50 STAY	(Zomba, ASCAP/Tyvela, BMI)	
87 STYLE	(Northridge, ASCAP/Arista, ASCAP)	
17 SUGAR FREE	(Tricky-Trac, BMI)	
73 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
27 TENDER LOVE	(Flyte Tyme, ASCAP)	
85 THINKING ABOUT YOU	(Crazy People, ASCAP/Almo, ASCAP)	
63 TOUCH ME	(Jobete, ASCAP/Tail Temptations, ASCAP) CPP	
69 TWIST MY ARM	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP	
34 UNDER THE INFLUENCE	(Nonpareil, ASCAP/Broozertoones, BMI) CPP	
35 UNSELFISH LOVER	(Gold Horizon, BMI/Pun, ASCAP/Golden Torch, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI)	
54 WATCH YOUR STEP	(MCA, ASCAP/WB, ASCAP/Ertolajay Musique, ASCAP/Music Corp. Of America, BMI/It's Gonna Rain, BMI)	
	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
	(Forceful, BMI/Willesden, BMI)	

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

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

RHYTHM & BLUES

(Continued from page 23)

Umkhonto We Sizwe" that includes music and commentary... **Leona & Leonia Lloyd**, the sister lawyer/management team from Detroit, has signed **Davina Bussey** to Columbia Records. Davina co-produced and wrote the single "Rock, Shake & Roll"... **Ish**, lead singer of the disco-era group **Foxy**, has a Warner Bros. album, produced by **John Robie**, called "On This Corner"... **John 'Jellybean' Benitez's** latest production with Warner Bros. is the quartet **Anthony & the Camp**. The group's 12-inch sleeve suggests Fishbone, but the music is pure New York dance... As part of PolyGram's Brazilian Wave series

Milton Nascimento has released his first new American album in seven years, "Encontros E Despedidas (Meetings & Arrivals)." **Hubert Laws** on flute and **Pat Metheny** on guitar make special guest appearances. The album is digitally mastered and pressed on high-quality Quiex vinyl... Finishing work on new albums in New York are **James Ingram** with **Keith Diamond**, the **Fat Boys**, who are handling some production for the first time, and **Jocelyn Brown** working on her PolyGram debut... **Patti LaBelle** recently taped two songs for "Sesame Street"... Single from the "Crossroads" soundtrack is **Robert John-**

son's classic "Crossroads"... Capitol black a&r head **Wayne Edwards** has signed the black South African band **Brenda & the Big Dudes**. The group's "Weekend Special" album, re-mixed for American audiences by **Van Gibbs**, is already picking up airplay in America. The album sold some 200,000 copies in South Africa. There has been no reaction yet, negative or positive, to the signing from members of the anti-apartheid lobby. The group claims it has supported boycotts by anti-apartheid groups in recent years... **Donald Robinson** and **Michael Forte**, the men behind **Eugene Wilde**, have produced the family group **Guinn**

for Motown... **Steve Arrington's** inspirational funk is back with "The Jammin' National Anthem" title cut from his Atlantic album. Arrington again works with producers **Keeg Johnson** and **Wilmer Ragin**... **Whistle's** "(Nothing Serious) Just Buggin'" on New York indie Select in the U.S., has cracked the U.K. top 10 on Champion Records... While **Arthur Baker** works on the 12-inch dance mix of **Jeffrey Osborne's** upcoming A&M single, former producer **George Duke** is preparing his second Elektra album for release... **Aretha Franklin** and **Stevie Wonder** are getting heavy and active rotation play on MTV. Won-

der's is an interesting case since his new single, "Overjoyed," is a ballad... The **Skatalites** was one of the most important bands in ska, the Jamaican style that pre-dated reggae. "Stretching Out," a live album cut when the act reunited in 1983, is now available on ROIR, the New York label that specializes in cassette releases. For more info call (212) 477-0563... "Good Morning Blues: The Autobiography of **Count Basie**" as told to **Albert Murray** (Random House, \$19.95) is skillfully spun and well worth purchasing.

FOR WEEK ENDING APRIL 5, 1986

Billboard

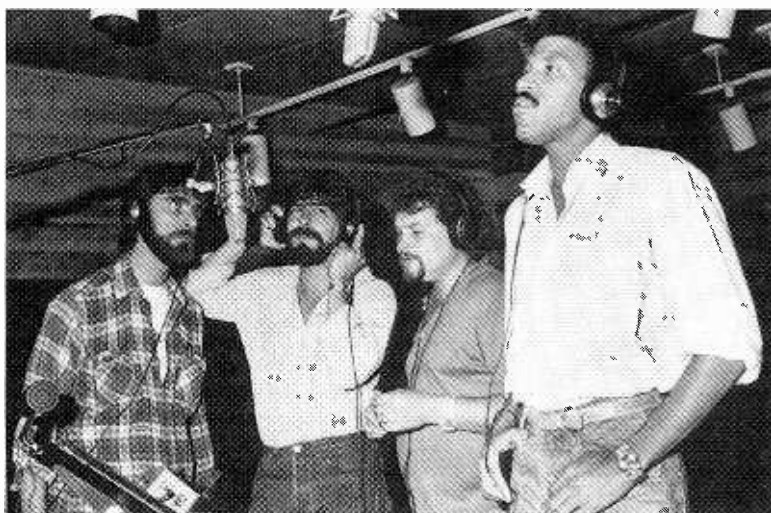
TOP BLACK ALBUMS

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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	17	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD) 10 weeks at No. One	PROMISE
2	2	2	53	WHITNEY HOUSTON ▲ ³ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	8	9	6	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
4	4	4	19	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
5	5	5	41	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
6	7	8	8	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
7	3	3	47	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
8	6	6	15	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
9	10	11	20	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
10	9	7	25	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
11	12	14	12	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
12	15	17	21	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
13	14	15	11	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
14	16	16	10	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
15	11	10	21	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
16	13	12	46	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
17	21	26	12	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
18	18	19	23	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
19	19	18	45	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
20	28	33	11	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
21	17	13	16	DIONNE WARWICK ARISTA AL8-8398 (8.98) (CD)	FRIENDS
22	23	23	33	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
23	24	24	8	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
24	25	27	20	THE JETS MCA 5667 (8.98)	THE JETS
25	22	22	37	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
26	26	21	17	EUGENE WILDE PHILLY WORLD 90490/MCA (8.98)	SERENADE
27	29	48	3	JERMAINE JACKSON ARISTA AL8-8277 (8.98)	PRECIOUS MOMENTS
28	20	20	24	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
29	27	25	32	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
30	37	64	3	FALCO A&M SP-5105 (8.98)	FALCO 3
31	39	41	4	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
32	32	40	22	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
33	31	28	19	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
34	40	42	6	JUICY PRIVATE I BFZ 40098/EPIC	IT TAKES TWO
35	63	—	2	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
36	36	37	25	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
37	33	32	59	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
38	42	34	16	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	36	5	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
40	44	45	21	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
41	34	35	53	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
42	57	—	2	TRAMAINÉ A&M SP6-5110 (8.98)	THE SEARCH IS OVER
43	30	30	18	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
44	38	29	23	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
45	45	57	17	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
46	41	38	29	SHEILA E. ● PAISLEY PARK 35317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
47	48	50	10	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
48	43	31	20	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
49	51	56	5	MANTRONIX SLEEPING BAG TLX 6 (6.98)	THE ALBUM
50	47	47	45	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
51	61	62	20	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
52	52	58	5	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. HOUSE FULL OF LOVE COLUMBIA FC 40270	HOUSE FULL OF LOVE
53	50	51	31	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
54	46	39	17	KASHIF ARISTA AL8-8385 (8.98) (CD)	CONDITION OF THE HEART
55	55	53	34	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
56	58	60	52	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
57	60	61	4	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
58	65	71	15	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
59	64	55	12	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEITED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
60	74	67	5	DAMON RENTIE TBA TB 212/PALO ALTO (8.98)	DESIGNATED HITTER
61	56	46	24	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
62	NEW ▶			SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
63	NEW ▶			TOTAL CONTRAST LONDON 828002-1/POLYGRAM (8.98)	TOTAL CONTRAST
64	NEW ▶			WALLY BADAROU ISLAND 90495/ATLANTIC (8.98)	ECHOES
65	NEW ▶			THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8.98)	THE ROSE BROTHERS
66	66	52	30	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
67	49	44	68	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
68	59	59	64	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98) (CD)	MEETING IN THE LADIES ROOM
69	69	69	59	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
70	72	65	34	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
71	70	70	19	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
72	62	49	19	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
73	73	73	13	THE WINANS QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
74	54	54	27	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
75	67	66	34	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT

○ 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.



Knee Deep in Song. Lionel Richie works out vocal arrangements on his original song "Deep River Woman" with members of Alabama at Music Mill Studio in Nashville. The cut appears on Richie's upcoming album and marks the first time that Alabama has recorded with another act.

'Country Showdown' Changes Sponsorship True Value Hardware Is Contest's Prime Patron

NASHVILLE True Value Hardware has agreed to sponsor the "Country Showdown," the nationwide music talent contest formerly called the "Wrangler Country Showdown." Wrangler Jeans continues to be connected with the contest, sanctioning it as a special event approved for retailer co-op ad money.

Participating radio stations will conduct the first round of local contests through July.

State and regional contests will run from July through October. And the national finals will be held in Nashville in November and televised live by The Nashville Network. Six regional winners will compete for a \$50,000 cash prize, a one-year recording contract, and a

one-year booking contract with Limelights Inc. here.

Marge Hildebrandt, spokesman for Special Promotions Inc. (SPI) of Nashville, says that about 200 radio stations have already signed to oversee local contests. Additional stations will be accepted for participation through the end of May, she adds.

Stations are given a 30-mile exclusive area and are not required to make any cash outlay for the Country Showdown. SPI provides a procedural manual for conducting the contest, suggested scripts, co-op plans, ad policies, and redemption forms.

Additionally, True Value Hardware Stores and Wrangler Jeans will launch internal promotions to encourage their outlets to use corporate backed advertising tie-ins.

Participating stations will be re-

quired to air Showdown promotional spots an average of six minutes a day for 45 days prior to the local contest and 15 days in advance of the state competitions. With the promotional material, stations will be given contest entry forms, posters, banners, and judging forms.

SPI predicts that about 46 state and regional fairs, theme parks, and major nightclubs will be involved for the second round of Showdown. Dave Barton, of the Limelights booking agency in Nashville, will produce this round.

Packages of local Showdown winners and/or Showdown celebrity representatives Moe Bandy and Eddy Raven will be sold to participating fairs as a low-budget attraction. Prices on the packages, according to Hildebrandt, will range from \$3,000 without Bandy or Raven to

(Continued on next page)

NASHVILLE SCENE

by Kip Kirby



SOME PEOPLE JUST CAN'T GET ENOUGH of a good thing. Norbert Putnam is such a guy. Putnam is a well-known producer around Nashville from his 1970s hit-making days with acts like Joan Baez, Jimmy Buffett, Dan Fogelberg, Kris Kristofferson, and the Nitty Gritty Dirt Band.

Putnam has production credits on a dozen platinum and seven gold albums. Many of these were recorded at Quadrafonic, Putnam's first studio, or at The Bennett House, which he built in 1980. Quad is legendary in Nashville: it was only the second 16-track facility in this music capital. Converted into a studio from a two-story stone house along Music Row, Quad instantly became a mecca for pop and country acts, attracting everyone from Linda Ronstadt and James Taylor to Neil Young and the James Gang.

In 1980, Putnam built another, larger facility out of a restored Victorian town house in nearby Franklin, Tenn. The Bennett House remained his base of

\$975,000.

According to the publicized reports, Barbara's decision to move is based on a desire to live in a log cabin-style home, as well as on continued complaints by neighbors about tour buses that travel by her house and tear up streets in the area.

JOHN ANDERSON recently finished a northwestern tour with Willie Nelson. The twosome closed their shows by singing gospel duets. (No, no work on any future Willie/Anderson vinyl duets, but with Nelson, you never know. . .)

The Forester Sisters were invited to be celebrity judges on TNN's "You Can Be A Star" series. Since there are only three judges, however, the sisters drew straws to see who would be left out. Christy drew the short straw and decided to go shopping while Kathy, Kim, and June taped the show. Curiosity won out over new clothes, though, so Christy turned the tables by sneaking onstage as a surprise contestant. The segments will air May 12-16 on TNN.

Lee Greenwood's manager, Larry McFaden, and singer Ray Pillow have renewed their publishing partnership by activating Powdermill Publishing and New London Music, signing writers Michael Lantrip and David Slater. McFaden and Pillow previously owned Sycamore Valley Music, which was purchased by the Welk Music Group.

Also on the publishing front, Peer-Talbot Music Group has bought Glenn Sutton's publishing firms from Compleat Entertainment Corp. In the catalog are songs by Johnny Rodriguez, Red Steagall, Billy Sherrill, Roger Bowling, and Archie Jordan, among others.

For only the third time in 18 years, the Top Billing agency has relocated. Tandy Rice and crew are now on Music Row at 1114 17th Ave. South. Also shifting offices is the Shorty Lavender Talent Agency, which is now based at 1024 16th Ave. South. Its new phone number is (615) 242-6242.

The addition of Hollywood writer Steve Dorff to Warner/Elektra/Asylum Music has increased the Nashville publishing company's West Coast profile. Dorff is the composer of theme songs for ABC-TV's "Growing Pains," "Spenser For Hire," and a network movie of the week titled "The Defiant Ones." Dorff also co-wrote "Double Or Nothin'," a Kenny Loggins/Gladys Knight cut from "Rocky IV," and had songs on "The Twilight Zone" and "Alfred Hitchcock Presents," as well as the current Lee Greenwood hit, "Don't Underestimate My Love."

Indies Organize Group

BY EDWARD MORRIS

NASHVILLE Independent record promoters who met here March 14 to plan a united defense against their suspension by the major labels (Billboard, March 29) have voted to form the Organization of Entertainment Independents. The vote was taken at a meeting held at ASCAP's offices here on March 21.

Along with building a "positive image" for the independents, this new organization may also provide benefits such as group insurance and scholarships for members' children.

Officers serving until the Country Radio Seminar meeting next March are Gene Hughes, chairman; Carolyn Parks, Ken Woods,

and Jack Pride, vice chairmen; Roy Perry, treasurer; Tari Laes, secretary/recorder; and Bob Witte, sergeant-at-arms.

The original seven-member planning committee will serve as interim board for the next six months. Two more board members will be chosen at the next meeting, April 4.

Unlike the March 14 meeting, which centered on payola allegations, the recent assembly was given over almost entirely to details of organizing a trade association for indies. The 26 promoters in attendance agreed that the organization should also be open to independent video promoters, marketing representatives, and publicists.

(Continued on next page)

Putnam opens first all-digital 48-track center here

production until recently, when Putnam designed and opened Nashville's first 48-track, all-digital recording center, Digital Recorders.

Not only is Digital Nashville's first all-digital environment, it also contains Sony's first console developed especially for digital recording—and Sony's first open reel 2-track digital tape machine.

Putnam designed the studio to be fully modular, meaning that it can be taken apart and reassembled without any change in acoustics. It's the first project for Putnam's new firm, Standard Studio Systems, but one he hopes to duplicate in other studio sites.

Digital Recorders is a major step forward for Nashville. Also good news is the fact that Putnam is returning to production. His first effort is Lewis Storey, one of CBS' Horizon country artists.

BARBARA MANDRELL and sister Louise Mandrell made joint headlines here a week ago when a local newspaper announced that they are both selling their lakefront homes in Hendersonville, Tenn. The story indicates that Barbara is ready for a change, and is planning, in fact, to build a log cabin home to replace her current palatial estate, on the market for a mere \$1.3 million.

Louise Mandrell's home is on the block for

FOR WEEK ENDING APRIL 5, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

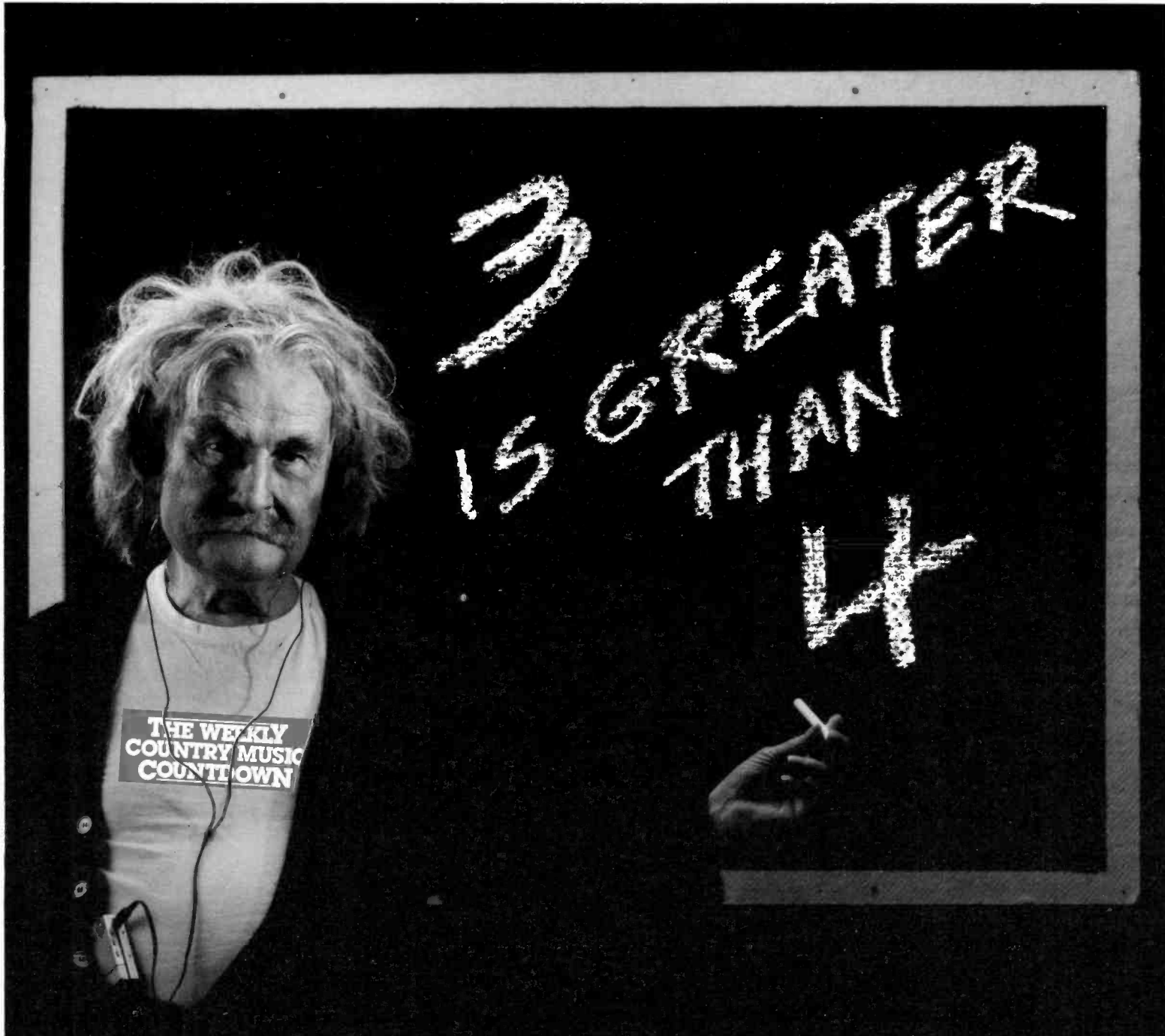
130 REPORTERS			NEW	TOTAL
			ADDS	ON
WILLIE NELSON	LIVING IN THE PROMISELAND	COLUMBIA	45	85
DAN SEALS	EVERYTHING THAT GLITTERS	EMI	41	42
JUICE NEWTON	OLD FLAME	RCA	39	40
BARBARA MANDRELL	WHEN YOU GET TO THE HEART	MCA	37	63
MARIE USMOND	READ MY LIPS	CAPITOL/CURB	31	56

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
TANYA TUCKER	ONE LOVE AT A TIME	CAPITOL	21
REBA MCENTIRE	WHOEVER'S IN NEW ENGLAND	MCA	19
JOHN CONLEE	HARMONY	COLUMBIA	17
RONNIE MILSAP	HAPPY BIRTHDAY BABY	RCA	15
KENNY ROGERS	TOMB OF THE UNKNOWN LOVE	RCA	12

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YOU DON'T HAVE TO BE A GENIUS TO KNOW YOU CAN'T MAKE A HIT 4-HOUR SHOW WHEN THERE'S JUST 3 HOURS OF HITS.

United Stations Programming Network's three-hour **THE WEEKLY COUNTRY MUSIC COUNTDOWN**, with Chris Charles, plays all the top hits and only the top hits, plus exclusive interviews with country's biggest stars.

If you wonder why we haven't followed the lead of other networks and expanded our program to four hours, the answer is simple. That would mean burying the good stuff under a full hour of songs

THE WEEKLY COUNTRY MUSIC COUNTDOWN

your audience may be unfamiliar with.

You don't have to be a genius to know that isn't what your listeners are listening for.

Let the others do what they like, we'll stick to our proven three-hour format. Because when we put together **THE WEEKLY COUNTRY MUSIC COUNTDOWN** we insist on hits. Just solid top 30 that keeps listeners hanging on every word, note and guitar lick. And keeps them coming back for more.

Play it smart. Call us about **THE WEEKLY COUNTRY MUSIC COUNTDOWN**. It's what real hit country music is all about. For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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



Serious Emoting. John Schneider delivers a convincing rendition of his No. 1 single, "What's A Memory Like You (Doing In A Love Like This)?" for "Solid Gold."

INDIES ORGANIZE GROUP

(Continued from preceding page)

For purposes of membership standards, the group voted to define an indie in any of these categories as someone who has two or more clients—thus keeping out artists who promote only themselves.

Dues for the Organization of Entertainment Independents have been set at \$30 a year per member.

Hughes, who chaired the organizational meeting, said that previous trade associations of promoters had failed because they didn't have officers based in Nashville who could participate in regular meetings. The group agreed to make availability for all meetings a criterion for anyone running for office.

Committees designated at the meeting are: finance, Roy Perry, Skip Stevens, and Beau James; publicity, Cathy Gurley and Jeff Walker; accreditation, Sam Cerami, Bob Witte, Tari Laes, and Jerry Duncan; and nominating, Jack Pride, Craig Morris, and Tom McBee.

'SHOWDOWN' SHIFT

(Continued from preceding page)

\$7,500 with one of them.

Participating with Showdown, sponsoring stations will advertise the fair involved for six minutes daily for 15 consecutive days prior to the finals. Spots will specify fair admission price, travel directions, a list of main attractions (including the Showdown), dates of the show, and dates of the fair. SPI estimates the advertising value of this feature at between \$18,000 and \$26,000.

State winners will earn \$1,000 in cash. Regional winners, to be selected during September and October, will be given all-expense-paid trips to Nashville for the finals.

EDWARD MORRIS



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

SPARS Panel views alternate sources of studio revenue. See story on p. 56.

Simmons Sees New Stages For Live Shows

BY EDWARD MORRIS

NASHVILLE "In 1986, any act in country music that wants to work can work," says Sonny Simmons, president of the Nashville Assn. of Talent Directors and head of Century II Promotions. Simmons, whose trade group deals with concerns of talent agents and buyers, says the country music market's softness of the last two years has ended with the opening of new areas.

Among these markets, according to Simmons, are new parks (including one for senior citizens opening in Cherokee Village, Ark.), cruises and conventions. Fairs, he adds, are mammoth country music users.

Simmons says that a recent cruise featuring the Gatlin Brothers was sold out months in advance—mostly to Gatlin fans. "Conventions are getting away from the doo-wop groups," he continues, "and going toward legitimate country acts with record attraction."

Membership in the NATD, Simon estimates, is "growing by leaps and bounds." Along with representatives from talent agencies, the organization's roll includes the Grand Ole Opry, label representatives, managers, trade publications and television production companies.

Main goals of the organization are "to create a fraternal feeling" among its members, to alert its members to common problems and opportunities, and to "improve the integrity and quality of the industry."

In keeping with this final goal, the NATD has guest speakers at its monthly meetings to talk about management, advertising, insurance, medicine, union activity, and related subjects.

Problems that continue to face NATD members, according to Simmons, include the "perceived softness" of the country music market, buyers who don't pay, the rising cost of insurance for acts, and misuses of contract riders.

Membership fees provide only a small part of the NATD's budget, a fact that has led the group to other fund-raising efforts. Last year, it "roasted" banker Clarence Reynolds and grossed \$55,000. A major annual expenditure, he adds, is renting a booth for the International Assn. of Fairs & Expositions convention.

Surplus income from the fund-raisers will be used to establish a scholarship for students in music management, probably at Nashville's Belmont College, he says.

Membership in the NATD is not limited to Nashville-based agencies. The group meets the second Tuesday of each month.

This year's officers, in addition to Simmons, are Tony Conway of Buddy Lee Attractions, NATD's vice president; Tandy Rice of Top Billing, secretary; Billy Deaton, Billy Deaton Talent Agency, treasurer; Dave Barton, Limelitters, sergeant-at-arms; and Bruce Honick, executive secretary.

ON THE RIGHT TRACK



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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	100% CHANCE OF RAIN	GARY MORRIS	1
2	3	CAJUN MOON	RICKY SKAGGS	3
3	4	SHE AND I	ALABAMA	2
4	5	1982	RANDY TRAVIS	6
5	6	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	5
6	8	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	4
7	7	SWEETER AND SWEETER	THE STATLER BROTHERS	8
8	9	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	7
9	10	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	9
10	11	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	10
11	13	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	11
12	12	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	12
13	16	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	13
14	15	HEART DON'T FALL NOW	SAWYER BROWN	14
15	17	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	16
16	18	EASY TO PLEASE	JANIE FRICKE	15
17	25	WORKING WITHOUT A NET	WAYLON JENNINGS	17
18	23	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	24
19	1	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	19
20	19	WHAT'S A MEMORY LIKE YOU . . .	JOHN SCHNEIDER	26
21	22	MIAMI, MY AMY	KEITH WHITLEY	21
22	20	I COULD GET USED TO YOU	EXILE	50
23	—	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	18
24	—	HOLD ON	ROSANNE CASH	23
25	—	ONE LOVE AT A TIME	TANYA TUCKER	20
26	—	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	25
27	—	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	27
28	—	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	22
29	—	HARMONY	JOHN CONLEE	28
30	24	TONIGHT WE RIDE	MICHAEL MARTIN MURPHEY	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	SHE AND I	ALABAMA	2
2	2	100% CHANCE OF RAIN	GARY MORRIS	1
3	4	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	4
4	5	CAJUN MOON	RICKY SKAGGS	3
5	6	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	5
6	8	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	7
7	7	1982	RANDY TRAVIS	6
8	10	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	9
9	9	SWEETER AND SWEETER	THE STATLER BROTHERS	8
10	11	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	11
11	12	I HAD A BEAUTIFUL TIME	MERLE HAGGARD	10
12	14	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	13
13	13	NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	12
14	15	HEART DON'T FALL NOW	SAWYER BROWN	14
15	17	EASY TO PLEASE	JANIE FRICKE	15
16	18	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	16
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19	24	ONE LOVE AT A TIME	TANYA TUCKER	20
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22	26	HOLD ON	ROSANNE CASH	23
23	28	MIAMI, MY AMY	KEITH WHITLEY	21
24	30	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	25
25	—	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	24
26	—	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	27
27	—	HARMONY	JOHN CONLEE	28
28	19	SHOE STRING	MEL MCDANIEL	29
29	—	LIFE'S HIGHWAY	STEVE WARINER	30
30	21	EVERY NIGHT	PAKE MCENTIRE	32

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (18)	19
RCA/Curb (1)	
MCA (13)	15
MCA/Curb (2)	
COLUMBIA	13
WARNER BROS. (10)	13
Full Moon/Warner Bros. (1)	
Reprise (1)	
Warner/Curb (1)	
EPIC	11
CAPITOL (6)	10
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	7
Mercury (5)	
Compleat (2)	
EMI-AMERICA	3
AIR	1
ATLANTIC	1
Atlantic/America (1)	
BENCH MARK	1
BERMUDA DUNES	1
EVERGREEN	1
GBS	1
NFD	1
Avista (1)	
NASHVILLE AMERICA	1
STEP ONE	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
1 100% CHANCE OF RAIN	(Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)	
6 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
16 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills & Mills, BMI) CPP	
71 ALL WE HAD WAS ONE ANOTHER	(King's X, ASCAP/Multimuse, ASCAP/Loose Ends, ASCAP)	
94 AMERICA IS	(Casa David, ASCAP/Jonico, ASCAP) CPP/ABP	
44 ARLENE	(Fruit, BMI)	
47 BABY WANTS	(Somebody's, SESAC)	
49 BACK HOME	(Desert Sands, BMI/Desert Breeze, ASCAP)	
86 BACK ON THE RADIO AGAIN	(Jack & Bill, ASCAP/Hall-Clement, BMI/Laurel Mountain, BMI/Ricky Skaggs, BMI)	
92 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
39 BORN YESTERDAY	(Tropicbird, BMI)	
3 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)	
34 CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)	
74 CELEBRITY	(Preshus Child, BMI)	
59 DANGER ZONE	(Hall-Clement, BMI)	
96 DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
19 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
97 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
53 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM	
52 DRINKING MY BABY GOOD-BYE	(Hat Band, BMI)	
15 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
32 EVERY NIGHT	(Ray Stevens, BMI)	
65 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)	
68 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP	
11 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
13 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
25 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
28 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
14 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
78 HEY DOLL BABY	(Rightsong, BMI)	
56 HILLBILLY HIGHWAY	(Goldline, ASCAP)	
23 HOLD ON	(Chelcalt, BMI/Atlantic, BMI)	
35 HONKY TONK MAN	(Cedarwood, BMI)	
95 HURT	(CBS, ASCAP) CPP/B-3	
50 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
75 I COULD GET USED TO THIS	(Warner-Tamerlane, BMI/Duck Songs, BMI/Blue Cheese, BMI)	
10 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
91 I HAD MY HEART SET ON YOU	(Coolwell, ASCAP/Granite, ASCAP/Irving, BMI) CPP/ALM	
81 I LOVE YOU BY HEART	(Somebody's, SESAC)	
67 I NEED SOME GOOD NEWS BAD	(Acuff-Rose-Opryland, BMI/Marledge, ASCAP)	
90 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
40 I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI) CPP/ABP	
87 IF YOU WANNA TALK LOVE	(Mallven, ASCAP/Cotton Patch, ASCAP)	
64 I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)	
88 IN LOVE WITH HER	(Adam Baker, BMI)	
42 IN OVER MY HEART	(Rick Hall, ASCAP)	
89 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
70 IT'S ONLY LOVE AGAIN	(Combine, BMI)	
73 I'VE CHANGED MY MIND	(Chappell, ASCAP)	
38 JULIET	(Lyndelane, BMI/Siren Songs, BMI)	
63 LET ME BE THE FIRST	(Golden Bridge, ASCAP/Posey, BMI/Unichappell, BMI)	
30 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
46 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
84 LOVE ON A BLUE RAINY DAY	(Kent Robbins, BMI/Let There Be Music, ASCAP)	
24 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
33 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)	
21 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
12 NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
7 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP) CPP/ALM	
85 OH YES I CAN	(Chappell, ASCAP/Reidem, ASCAP)	
77 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP) CPP/ABP	
66 OLD FLAME	(Englishtown, BMI)	
9 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
69 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
20 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI)	
83 ONLY ONE	(Country Road, BMI)	
27 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
80 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
93 PLEASE BYPASS THIS HEART	(Coar Reefe, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)	
61 RADIO ROMANCE	(Hall-Clement, BMI)	
58 READ MY LIPS	(MCA, ASCAP)	
48 YOU CAN'T KEEP A GOOD MEMORY DOWN	(Tom Collins, BMI/Ensign, BMI)	
45 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
31 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP) CPP	
41 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP	
60 YOU'RE NOBODY TILL SOMEBODY LOVES YOU	(Shapiro Bernstein, ASCAP/Southern, ASCAP)	
5 YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)	
98 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.

Indie Label Looks Northward To Capitalize On Canadian Support

NASHVILLE These being bleak times domestically for independent country labels, Comstock Records' head, Frank Fara, is looking to Canada for both artists and airplay. The eight-year-old label is based in Shawnee, Kan., and is part of a recording, publishing and promotional operation, presided over by Fara and his wife, Patty Parker.

Last year, Comstock and its artists earned 10 nominations for the Canadian Country Music Awards, including one for record company of the year. But Fara says the fact that Comstock has no Canadian branch office ultimately disquali-

fied it from the best label division.

Comstock artist Anne Lord, accounted for six of the award nominations and was subsequently a Juno nominee for best country female vocalist, vying for votes with Anne Murray, Carroll Baker, Marie Bottrell, and Laura Vinson. On July 11, Lord will headline a concert at Expo '86 in Vancouver, Fara reports.

Although the Comstock line is promoted in the U.S., Fara concedes that his luck has been better north of the border and, increasingly, in Europe, where performance income makes up for the almost insignificant mechanical roy-

alties. Among the artists who have done well in the Canadian charts within the past five years are Lord, Bill Hersh, Brenda Libby, and Robert Bouchard.

When an act signs to Comstock, Fara explains, it pays the company a fee that covers pressing, promotion and distribution. Virtually all of these arrangements are for singles, but Comstock released an Ann Lord album because of her increasing popularity in Canada.

Comstock records for Lord, Peter Chipman (another Canadian country awards nominee), Robert Bouchard of Nova Scotia, and Rick Morgenstern of Alberta have been

released and promoted in Europe, according to Fara.

The label's sole entry into video so far has been on Doug Peters' "The World Is Round."

In the U.S., Fara oversees his own distribution by keeping in touch with radio stations that play his records and then supplying area record stores accordingly. British Columbia handles Canadian distribution.

Singles sales, Fara admits, are minuscule by industry standards: "Our normal singles sales in Canada are under 2,000 units." But, he says, this factor is counterbalanced by better-monitored airplay

in Canada and Europe and the correspondingly increased performance income for Comstock acts that are writers and publishers.

Fara's operation includes Rocky Bell Music (BMI), White Cat Music (ASCAP), and a newer and less active AC label, Paylode Records. Fara and Parker were a singing team before they founded Comstock in 1978. EDWARD MORRIS

FOR WEEK ENDING APRIL 5, 1986

Billboard TOP COUNTRY ALBUMS

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THIS WEEK				LAST WEEK				2 WKS. AGO				WKS. ON CHART				ARTIST		TITLE	
Compiled from a national sample of retail store and one-stop sales reports.																			
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)																			
1	2	3	6	ALABAMA	RCA AHL1-7170 (8.98) (CD)	1 week at No. One											GREATEST HITS		
2	3	4	9	JOHN SCHNEIDER	MCA 5668 (8.98)											A MEMORY LIKE YOU			
3	1	2	20	RICKY SKAGGS	EPIC FE-40103											LIVE IN LONDON			
4	5	5	25	SAWYER BROWN	CAPITOL/CURB ST-12438/CAPITOL (8.98)											SHAKIN'			
5	4	1	23	EARL THOMAS CONLEY	RCA AHL1-7032 (8.98) (CD)											GREATEST HITS			
6	8	9	30	GEORGE JONES	EPIC FE 39598											WHO'S GONNA FILL THEIR SHOES			
7	9	11	45	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)											FIVE-O			
8	11	14	6	ANNE MURRAY	CAPITOL SJ 12466 (8.98)											SOMETHING TO TALK ABOUT			
9	10	10	45	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056											HIGHWAYMAN			
10	7	8	20	THE JUDDS	RCA/CURB AHL1-7042/RCA (8.98) (CD)											ROCKIN' WITH THE RHYTHM			
11	6	6	25	RAY STEVENS	MCA 5635 (8.98)											I HAVE RETURNED			
12	16	25	4	EMMYLOU HARRIS	WARNER BROS. 25352 (8.98)											THIRTEEN			
13	12	13	19	JUICE NEWTON	RCA 5493 (8.98) (CD)											OLD FLAME			
14	13	7	27	DAN SEALS	EMI-AMERICA ST-17166 (8.98)											WON'T BE BLUE ANYMORE			
15	14	15	27	GEORGE STRAIT	MCA 5605 (8.98)											SOMETHING SPECIAL			
16	21	30	5	REBA MCENTIRE	MCA 5691 (8.98)											WHOEVER'S IN NEW ENGLAND			
17	15	16	29	EXILE	EPIC FE40000											HANG ON TO YOUR HEART			
18	18	23	40	ROSANNE CASH	COLUMBIA FC 39463											RHYTHM AND ROMANCE			
19	17	12	25	LEE GREENWOOD	MCA 5622 (8.98)											STREAMLINE			
20	34	35	47	RONNIE MILSAP	RCA AHL1-5425 (8.98) (CD)											GREATEST HITS VOL. 2			
21	20	19	22	KENNY ROGERS	RCA AHL1-7023 (8.98) (CD)											THE HEART OF THE MATTER			
22	24	17	20	HANK WILLIAMS, JR.	WARNER/CURB 25328/WARNER BROS. (8.98)											GREATEST HITS-VOLUME II			
23	22	22	34	GARY MORRIS	WARNER BROS. 25279 (8.98)											ANYTHING GOES			
24	25	18	25	WILLIE NELSON	COLUMBIA FC 39990											HALF NELSON			
25	23	21	46	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)											PARDNERS IN RHYME			
26	19	20	31	MARIE OSMOND	CAPITOL/CURB ST-12414/CAPITOL (8.98)											THERE'S NO STOPPING YOUR HEART			
27	27	29	19	THE CHARLIE DANIELS BAND	EPIC 39878											ME & THE BOYS			
28	29	27	59	ALABAMA	RCA AHL1-5339 (8.98) (CD)											40 HOUR WEEK			
29	30	34	72	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)											WHY NOT ME			
30	35	38	4	JOHN CONLEE	COLUMBIA FC-40257											HARMONY			
31	32	33	29	THE FORESTER SISTERS	WARNER BROS. 25314											THE FORESTER SISTERS			
32	28	28	37	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA											HOWARD & DAVID			
33	26	24	54	GEORGE STRAIT	MCA 5567 (8.98) (CD)											GEORGE STRAIT'S GREATEST HITS			
34	36	39	16	STEVE WARINER	MCA 5672 (8.98)											LIFE'S HIGHWAY			
35	38	31	26	BARBARA MANDRELL	MCA 5619 (8.98)											GET TO THE HEART			
36	37	37	18	JIMMY BUFFETT	MCA 5633 (8.98)											SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)			
37	33	36	15	THE BELLAMY BROTHERS	MCA/CURB 1462 (8.98)											GREATEST HITS			
38	39	50	4	EVERLY BROTHERS	MERCURY 826 142-1/POLYGRAM (8.98)											BORN YESTERDAY			

THIS WEEK				LAST WEEK				2 WKS. AGO				WKS. ON CHART				ARTIST		TITLE	
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*																			
39	40	32	47	LEE GREENWOOD	MCA 5582 (8.98) (CD)											GREATEST HITS			
40	59	—	2	CHARLY MCCLAIN/WAYNE MASSEY	EPIC 40249											WHEN LOVE IS RIGHT			
41	42	46	5	DON WILLIAMS	CAPITOL ST-12440 (8.98)											NEW MOVES			
42	43	45	23	JANIE FRICKE	COLUMBIA FC 40165											THE VERY BEST OF JANIE			
43	44	41	12	GLEN CAMPBELL	ATLANTIC/AMERICA 90483/ATLANTIC (8.98)											IT'S JUST A MATTER OF TIME			
44	31	26	22	SOUNDTRACK	MCA 6149 (8.98)											SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE			
45	46	40	24	MICKEY GILLEY	EPIC FE-40115											I FEEL GOOD (ABOUT LOVIN' YOU)			
46	47	47	103	ALABAMA	RCA AHL1-4939 (8.98) (CD)											ROLL ON			
47	41	44	17	LARRY GATLIN AND THE GATLIN BROTHERS	COLUMBIA FC 40195											SMILE			
48	49	61	4	MARK GRAY	COLUMBIA FC-40126											THAT FEELING INSIDE			
49	52	55	25	MEL MCDANIEL	CAPITOL ST-12437 (8.98)											STAND UP			
50	45	43	18	CHARLY MCCLAIN	EPIC FE 40186											BIGGEST HITS			
51	51	65	3	MICHAEL MARTIN MURPHEY	WARNER BROS. 25369 (8.98)											TONITE WE RIDE			
52	48	51	237	WILLIE NELSON	COLUMBIA KC 237542 (CD)											GREATEST HITS			
53	63	48	33	GENE WATSON	EPIC FE-40076											MEMORIES TO BURN			
54	54	56	37	NITTY GRITTY DIRT BAND	WARNER BROS. 25304											PARTNERS, BROTHERS AND FRIENDS			
55	55	60	413	WILLIE NELSON	COLUMBIA FC 35305 (CD)											STARDUST			
56	67	—	2	MERLE HAGGARD	EPIC 40286											A FRIEND IN CALIFORNIA			
57	53	54	212	ALABAMA	RCA AHL1-4229 (8.98) (CD)											MOUNTAIN MUSIC			
58	58	69	22	CONWAY TWITTY	WARNER BROS. 25294 (8.98)											CHASIN' RAINBOWS			
59	60	58	159	ALABAMA	RCA AHL 1-4663 (8.98) (CD)											THE CLOSER YOU GET			
60	57	52	38	JIMMY BUFFETT	MCA 5600 (8.98)											THE LAST MANGO IN PARIS			
61	56	57	99	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD)											ATLANTA BLUE			
62	50	49	44	T.G. SHEPPARD	COLUMBIA FC 40007											LIVIN' ON THE EDGE			
63	61	62	211	WILLIE NELSON	COLUMBIA FC 37951 (CD)											ALWAYS ON MY MIND			
64	NEW	▶		TANYA TUCKER	CAPITOL ST-12474											GIRLS LIKE ME			
65	NEW	▶		JUDY RODMAN	MTM 71051											JUDY			
66	64	59	16	ORIGINAL BROADWAY CAST	MCA 6147 (8.98)											BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN			
67	69	66	10	THE KENDALLS	MERCURY 826 307-1/POLYGRAM											THANK GOD FOR THE RADIO...AND ALL THE HITS			
68	68	70	92	THE STATLER BROTHERS	MERCURY 812 184-1/POLYGRAM (8.98)											TODAY			
69	66	67	51	THE OAK RIDGE BOYS	MCA 5555 (8.98)											STEP ON OUT			
70	70	—	2	THE SHOPPE	MTM ST-71051/CAPITOL (8.98)											THE SHOPPE			
71	72	73	12	TOM JONES	MERCURY 826 140-1/POLYGRAM (8.98)											TENDER LOVING CARE			
72	71	68	5	CHANCE	MERCURY 826 029-1/POLYGRAM (8.98)											CHANCE			
73	62	42	19	MERLE HAGGARD	EPIC 40224											AMBER WAVES OF GRAIN			
74	65	53	38	JANIE FRICKE	COLUMBIA 39975											SOMEBODY ELSE'S FIRE			
75	73	72	6	JOHN DENVER	RCA AFL1-5458 (8.98)											DREAMLAND EXPRESS			

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

L ECTERN

GOSPEL
by Bob Darden



JUST KEEPING UP with Myrrh recording artist Amy Grant these days is a full-time job.

Here's a sampling of what's been happening in the life of the world's best-selling—and arguably most popular—contemporary Christian artist.

• In Billboard's year-end charts, she had three of the top six albums: "Straight Ahead" at No. 1, "Age To Age" at No. 5, and "Unguarded" at No. 6. If deadlines permitted the wrap-up to be compiled later than mid-November, the million-selling "Unguarded" would have been No. 1.

• She finished the year as Billboard's No. 12 female pop album artist, No. 14 female pop singles artist, and No. 88 overall album artist.

• She won her fourth Grammy this year—for best gospel vocal solo performance, female ("Unguarded"). She was also nominated for best gospel performance by a duo or group, choir or chorus, for "I Could Never Say Goodbye" with Randy Stonehill.

• Performance magazine cited Grant as one of only four women, along with Madonna, Tina Turner, and Diana Ross, to break into the top five on its concert attendance chart.

• She made three major network appearances in January: with Barbara Walters in "An All-Star Celebration Honoring Martin Luther King Jr." from the Kennedy Center in Washington; on the American Music Awards from the Shrine Auditorium in Los Angeles; and with Andrae Crouch on "The Phil Donahue Show."

• She dueted with Patti LaBelle on LaBelle's network special last November. Not many are secure enough to pair vocally with the fiery, charismatic LaBelle.

• Her 1983 holiday release "A Christmas Album" has just been certified gold by the Recording Industry Assn.

of America, joining her gold "Straight Ahead" and "Unguarded" and the platinum "Age To Age."

• During a recent celebration marking its first year on the air, VH-1, MTV's sister video channel for older demographics, listed its 30 most popular videos for 1985. Grant's "Find A Way" was No. 8.

• National newspaper and magazine coverage just keeps on coming, too. There have been articles about Grant in The New York Times, People, USA Today, Rolling Stone, Music City News, Grit, and other publica-

Superstar Amy Grant maintains a high profile

tions. She was recently the subject of a lengthy interview in Ladies Home Journal, where her candor raised eyebrows in some circles.

• Following a scary bout with throat problems which caused the cancellation of a handful of dates late last year, she's back on the road again for the second half of her "Unguarded" tour. Dates in Texas include the Summit in Houston and Reunion Arena in Dallas—giant venues usually reserved for the likes of Prince and Bruce Springsteen.

She says this tour, on which she's joined by Bob Bennett and newcomer Rich Mullins (who wrote her megahit "Sing Your Praise To The Lord"), will be her only road outing in 1986.

SO WHAT'S AHEAD for Amy Grant?

Myrrh is releasing a "Best Of" collection in June. She figures to go into the studio, possibly in late spring or early summer, with an album set for November.

JAZZ BLUE NOTES

by Peter Keepnews



THE LATEST ENTRY in the indie jazz label sweepstakes is not exactly sneaking quietly into the marketplace. Blackhawk Records has just hit the streets with an impressively eclectic seven-album release.

Included in the first salvo from Blackhawk, which is affiliated with the new Aspen label and run by jazz authority Herb Wong, are albums from Maynard Ferguson (with his new scaled-down, not-quite-big band); Phil Woods and his quintet; vocalist Sheila Jordan (in a variety of contexts, from duo to quintet); pianist

Blackhawk Records strives to 'send out quality signals'

Kenny Barron (with bass accompaniment only—Michael Moore on some tracks, Ron Carter on others); South African pianist/composer Abdullah Ibrahim and his powerhouse band Ekaya; and Jimmy Stewart, a versatile guitarist with an extensive studio background. There's also a previously unissued Billie Holiday album, recorded at the 1958 Monterey Jazz Festival and digitally remixed.

Blackhawk also recently recorded pianist Jessica Williams and her trio. And, in case you still don't think the label means business, it has signed one of the biggest names in jazz, Stan Getz, whose Blackhawk debut album should be part of the label's second release.

Missing so far from the Blackhawk roster are any funk/fusion artists in the mold of saxophonist George Howard, who helped keep Wong's previous employer,

Palo Alto Records, financially solvent enough to keep releasing straight-ahead jazz albums, at least until Wong was let go. "I'm trying to find fusion acts that would work for us," Wong says. "I'm looking for a balance of aesthetics and commerciality."

Wong says that Blackhawk, which, along with Aspen, is about to open a New York office, "is not quite where we want it to be yet, but we hope we're sending out quality signals. No matter what happens with these first albums, it's a good start."

ALSO NOTED: The first Lionel Hampton Jazz Festival takes place April 9-12 at New York's Manhattan Community College. Unlike most jazz festivals, this one is a youth-oriented affair. In addition to performances by Hampton, Dizzy Gillespie, Betty Carter, and other big names, the festival will feature high school combo and big band competitions. The members of the winning ensembles will get scholarships. All proceeds from the festival will benefit the Lionel Hampton Jazz Endowment Fund... On a related note, the Monterey Jazz Festival will be holding its 16th annual California High School Jazz Competition May 30-June 1. The winners will appear at the Monterey bash, set for Sept. 19-21... We were happy to hear that Corpus Christi's 100,000-watt adult contemporary radio station KSTE has resumed its Sunday "Jazz Brunch" program. But we were a bit puzzled by the press release, which told us that the show's music "will run the gamut from Spyro Gyra to Bob James, from Ella Fitzgerald to Dixieland." We'll grant that from Ella to Dixie is a stretch, but from Spyro Gyra to Bob James has to be the shortest gamut of all time.

FOR WEEK ENDING APRIL 5, 1986

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER, DISTRIBUTING LABEL	Compiled from a national sample of retail store and one-stop sales reports.	
1	1	41	AMY GRANT	WORD SP 5060/A&M	33 weeks at No. One UNGUARDED
2	2	21	SANDI PATTI	IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
3	3	9	CARMAN	WORD WR 8321/A&M	THE CHAMPION
4	4	109	AMY GRANT	WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
5	6	194	AMY GRANT	WORD SP 5056/A&M (CD)	AGE TO AGE
6	5	81	SANDI PATTI	IMPACT RO 3884/BENSON	SONGS FROM THE HEART
7	9	13	LEON PATILLO	MYRRH SP 753/A&M	LOVE AROUND THE WORLD
8	NEW		SANDI PATTI	WORD 7-01-900310-9	MORNING LIKE THIS
9	14	29	STRYPER	ENIGMA 72077-1	SOLDIERS UNDER COMMAND
10	12	37	STEVE GREEN	SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
11	11	145	SANDI PATTI	IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
12	7	21	DEGARMO AND KEY	POWER DISC PWR 01079/BENSON	COMMANDO SOZO
13	8	45	RUSS TAFF	MYRRH SP 751/A&M	MEDALS
14	10	61	PETRA	STARSONG SP 5067/A&M	BEAT THE SYSTEM
15	21	5	MARANATHA	MARANATHA 7-01-015382-4/WORD	PRaise 8
16	RE-ENTRY		CANDLE	SPARROW BWR 2078/CAPITOL	BULLFROGS AND BUTTERFLIES VOLUME 2
17	19	29	BENNY HESTER	MYRRH WR 8318/A&M	BENNY FROM HERE
18	15	25	THE MARANATHA KIDS	MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
19	18	21	LESLIE PHILLIPS	MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
20	NEW		PHIL DRISCOLL	BENSON C03915	INSTRUMENT OF PRAISE
21	23	101	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
22	24	53	LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
23	16	53	DEBBY BOONE	LAMB & LION ST 41005/CAPITOL	CHOOSE LIFE
24	27	105	MICHAEL W. SMITH	WORD WR 8129/A&M	MICHAEL W. SMITH 2
25	22	109	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
26	25	13	DALLAS HOLM AND PRAISE	WORD WR 8317/A&M	CHANGE THE WORLD
27	13	153	MICHAEL W. SMITH	REUNION WR 8128/A&M	MICHAEL W. SMITH PROJECT
28	29	5	PHIL KEAGGY	NISSI EMR 4605/LEXICON	GETTING CLOSER
29	17	25	TWILA PARIS	WORD WR 8303/A&M	KINGDOM SEEKERS
30	36	37	JIMMY SWAGGART	JIM LP 144	SWEET ANOINTING
31	26	41	MYLON LEFEVRE AND BROKEN HEART	MYRRH SP 752/A&M	SHEEP IN WOLVES CLOTHING
32	38	33	FARRELL & FARRELL	STARSONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
33	28	57	THE IMPERIALS	MYRRH SP 750/A&M	LET THE WIND BLOW
34	32	65	CARMAN	WORD WR 8110/A&M	COMIN' ON STRONG
35	34	5	TERI DESARIO	WORD WR 8315/A&M	VOICES IN THE WIND
36	35	5	WAYNE WATSON	DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
37	40	5	VARIOUS ARTISTS	MEADOWLARK ML 41010/CAPITOL	SAMPLER 1985
38	30	49	DAVID MEECE	WORD WR 8284/A&M	SEVEN
39	39	45	STEVE TAYLOR	SPARROW ST 41023/CAPITOL	ON THE FRITZ
40	37	17	REZ	SPARROW ST 41024/CAPITOL	BETWEEN HEAVEN 'N' HELL

(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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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	1	2	8	I CAN'T WAIT ATLANTIC 0-86828	2 weeks at No. One NU SHOOZ
2	3	3	8	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON
3	6	10	5	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION
4	5	6	6	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
5	4	5	11	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
6	2	1	5	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
7	9	18	4	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	◆ O'CHI BROWN
8	11	20	4	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
9	8	8	8	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	◆ ERASURE
10	10	11	8	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
11	12	14	7	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17	JOYCE SIMS
12	15	24	4	CRUSH ON YOU MCA 23613	◆ THE JETS
13	14	21	4	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
14	13	17	7	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL
15	7	7	8	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
16	18	31	4	TWIST MY ARM (REMIX) RCA PW-14196	◆ THE POINTER SISTERS
17	23	44	3	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
18	19	25	5	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
19	16	22	6	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
20	22	27	8	SOMETHING ABOUT YOU/COUP D'ETAT POLYDOR 883 362-1/POLYGRAM	◆ LEVEL 42
21	38	—	2	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
22	28	42	3	HIGH HORSE (REMIX) RCA PW-14309	EVELYN "CHAMPAGNE" KING
23	24	28	5	LIFE'S WHAT YOU MAKE IT (REMIX) EMI-AMERICA V-19203	◆ TALK TALK
24	25	32	5	SANCTIFY YOURSELF A&M SP-12172	◆ SIMPLE MINDS
25	30	39	4	RHYTHM OF LOVE POW WOW WOW 408	JOHNNY DYNELL
26	33	37	4	MR. RIGHT NOW (REMIX)/ELECTRICITY (REMIX) QWEST PROMO/WARNER BROS.	RORI
27	29	33	5	NO MORE ELEKTRA 0-66865	SHIRLEY MURDOCK
28	47	—	2	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	◆ THE ROLLING STONES
29	37	—	2	LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002	MAN FRIDAY
30	36	43	3	JIMMY MACK EMI-AMERICA PROMO	◆ SHEENA EASTON
31	34	48	3	I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM	◆ ANIMOTION
32	20	12	10	HOT (REMIX) COLUMBIA 44 05330	ROY AYERS
33	35	46	4	GOTTA FIND A WAY JUMP STREET JS 1001	RUSS BROWN
34	NEW	—	—	SAY IT, SAY IT A&M SP-12175	E.G. DAILY
35	17	4	10	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
36	26	29	5	CHIEF INSPECTOR/NOVELA DAS NOVE IVA/ISLAND 0-96829/ISLAND	WALLY BADAROU
37	46	49	3	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
38	40	45	4	YOU NEED MORE CALYPSO (REMIX) POLYDOR 883 753-1/POLYGRAM	RALPH MACDONALD
39	50	—	2	RESTLESS ELEKTRA 0-66860	STARPOINT
40	NEW	—	—	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
41	21	13	9	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
42	NEW	—	—	WAR BOYS RCA PW-14288	ANNABELLA
43	NEW	—	—	PRISONER OF LOVE 4TH & B'WAY BWAY-421/ISLAND	MILDRED SCOTT
44	45	47	3	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
45	NEW	—	—	HE'S NUMBER ONE SPRING SPR 12 418	FANTASY
46	49	50	3	MIND GAMES SOUND PAK PL-5112	QUEST
47	NEW	—	—	YOUR SMILE/DRIVE MY LOVE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA
48	NEW	—	—	ALBUM (LP CUTS) ELEKTRA 1-60438	PUBLIC IMAGE LTD
49	NEW	—	—	ROCK THE BELLS DEF JAM 44-05349/COLUMBIA	L.L. COOL J
50	48	40	6	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER

BREAKOUTS

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

- BAD BOY (REMIX) MIAMI SOUND MACHINE EPIC
- DE LA NOCHE (LP CUTS) PAUL JABARA WARNER BROS.
- ALL WE NEED THE VOICE HR
- MY LATIN LOVER Q-PID FEATURING NIKKI Q SUNNYVIEW
- ALL PLAYED OUT LIFE DANCE-SING
- SLAP YOU BACK EXCEPTION JUMP STREET
- I CAN'T WAIT (REMIX) STEVIE NICKS MODERN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	7	45	3	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	1 week at No. One ◆ PRINCE & THE REVOLUTION
2	3	4	7	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
3	1	2	9	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL
4	4	3	9	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
5	6	7	8	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
6	2	1	7	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON
7	5	6	15	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
8	8	5	9	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
9	11	10	8	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
10	13	22	4	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
11	12	11	8	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
12	10	12	7	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
13	17	19	3	COMPUTER LOVE WARNER BROS. 0-20440	ZAPP
14	15	17	6	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
15	16	14	11	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
16	NEW	—	—	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	◆ THE ROLLING STONES
17	20	25	6	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
18	18	13	8	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	◆ ERASURE
19	14	15	6	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
20	21	21	6	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
21	25	20	6	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
22	30	—	2	CRUSH ON YOU MCA 23613	◆ THE JETS
23	27	—	2	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
24	22	23	4	I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM	◆ ANIMOTION
25	23	29	4	TWIST MY ARM (REMIX) RCA PW-14196	◆ THE POINTER SISTERS
26	26	27	4	SECLUSION TSR TSR843	SHAWN BENSON
27	49	—	2	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
28	29	36	4	NO MORE ELEKTRA 0-66865	SHIRLEY MURDOCK
29	9	9	11	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
30	28	32	4	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
31	39	42	3	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
32	32	31	13	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
33	48	—	2	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
34	36	35	24	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	◆ PHYLLIS NELSON
35	40	50	3	LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002	MAN FRIDAY
36	NEW	—	—	SHELL SHOCK A&M SP-12174	NEW ORDER
37	37	38	3	BEST FRIENDS TOTAL EXPERIENCE TED1-2631/RCA	ET (EDDIE TOWNS)
38	43	43	3	NIGHTMARES PROFILE PRO-7086	DANA DANE
39	34	30	11	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
40	47	—	2	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
41	38	39	6	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
42	24	16	10	YOUR SMILE/DRIVE MY LOVE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA
43	44	49	3	SUGAR FREE PRIVATE 1 429-05337/EPIC	JUICY
44	33	24	6	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
45	35	34	11	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
46	19	8	9	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
47	50	—	2	OCHO RIOS WARNER BROS. 0-20409	◆ PAUL JABARA
48	NEW	—	—	ROCK THE BELLS DEF JAM 44-05349/COLUMBIA	L.L. COOL J
49	45	—	2	MIND GAMES SOUND PAK PL-5112	QUEST
50	NEW	—	—	POWER DRILL EPIC 49-05297	GOON SQUAD

BREAKOUTS

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

- SERIOUS SERIOUS INTENTION POW WOW
- GETTING CLOSER (REMIX) HAYWOODE PORTRAIT
- ABSOLUTE BEGINNERS DAVID BOWIE EMI-AMERICA
- ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
- THE FINEST THE S.O.S. BAND TABU

○ 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

IT'S THE GUYS who turn in strong performances this week, counterbalancing dance music's usual rampant diva-ism. Steve Arrington's "The Jammin' National Anthem" (Atlantic) reassembles the collaborators who made such a success last year's "Dancin' In The Key Of Life." His very up-front viewpoint and production style make properly heroic noises in a slightly outrageous pledge of allegiance to the beat. Stand by for an album late this month.

A fine album, "Casually Formal," arrives as the first by Aleem Featuring Leroy Burgess (Atlantic). It follows a five-year string of street hits, dealing a series of rough cut urban gems—notably an all-but-perfect new dancefloor smash, "Dance To The Groove," which much deserves a longer mix, and the bright and up "Fine Young Tender," with a great, active back-up vocal arrangement. "Two Faces" and "More Than a Million" are slightly stiffer, but good; and "Stay" and "Think" are both very good ballads to round out a well-developed set. . . . Also among the front-runners is Jermaine Jackson's "Precious Moments" album (Arista), which is an object lesson in state-of-the-art pop production. For dance, "I Hear Heartbeat" is a great fusion of pop and Euro; also, there's an interesting Rodney Crowell cover, "Give A Little Love."

MORE SINGLES: Johnny Kemp's "Just Another Lover" (Columbia) has all the usual signatures of co-writer and "director" Kashif, who worked with producer Jeff Smith. Mix is a little harder, though. . . . Gavin Christopher's "One Step Closer" (Manhattan) bears a marked resemblance to "Everybody Wants To Rule The World" but Christopher's strong vocal carries it home; Thompson & Barbiero mixed. . . . Level 3's "Central Line" (Fleetwood, 914-667-7001) has a speedy but solid up-tempo beat, with a lot of the electronic moves of the various Colonel Abrams stylists. . . . All the King's Men's "Guilty Conscience"

(Sutra) is a stylish midtempo radio record, with a notably strong story line. . . . The mix-off of Bruce Forrest/Shep Pettibone and Timmy Regisford/Boyd Jarvis results in some mindblowing action on Carl Bean's "I Was Born This Way," released yet again on Next Plateau. The former team starts at the final keyboard groove segment and smokes it for a 10-minute stretch with sparing but crucial overdubbing; they also turn in a song-oriented nine-minute version. The 11-minute Regisford/Jarvis mix emphasizes the airy, jazzy MFSB of old, adding some dream-like echo.

"Jane, Stop This Crazy Thing! (The TeeVee Toons Mastermix)" is a (legal) medley compiled from the phenomenal "Television's Greatest Hits" album (TeeVee Toons, 220 Central Park South, New York, N.Y. 10019), with more than 30 TV theme drop-ins done to a pop/hip-hop beat. Dance and top 40 drivetime radio should check it immediately. Dave Erlanger and New York's Ivan Ivan produced, Steve Peck engineered, and Jay Burnett mixed this painstaking showpiece.

BRIEFLY: Barbara Mitchell's "Ace Of My Heart" (Atlanta Artists) is an interesting rock/Art of Noise-influenced Larry Blackmon production that makes for an interesting contrast with Mitchell's vibrant soul vocals. . . . Joeski Love's "Pee-wee's Dance" is way out in front with the rap crowd. . . . A few other good new ones: DBL Crew's "Bust It" (Urban Rock) offers human-beat-box with good, articulate rapping and surprising variety, achieved primarily through percussion changes. . . . Steady B.'s "Just Call Us Def"/"Fly Shante" (Pop Art) sports a good def-mix on the former song and industrial beat with good vocal treatment in both the drop-ins and lead rap. . . . Sparky Dee's "Don't Make Me Laugh" (Fly Spy/Next Plateau) has some good fast-talking flights.

IMPORTS AND ODDITIES: "The Lover In Me" by September (10 Records U.K.) is one of the better

Madonnalikes around, with a sweet, loose flow. . . . Check also Regina's "Baby Love" on Funkin' Marvellous U.K., which was produced Stateside by Madonna's frequent collaborator Steve Bray. . . . Other remixes: Taffy's "Midnight Radio" (Emergency) is released domestically with a Freddy Bastone remix that removes a lot of the fluffy tone and makes it a mass-appeal record. . . . In the same vein, the current edition of Razormaid offers a similar treatment of Hazell Dean's "They Say It's Gonna Rain" (originally on Parlophone U.K.) one of the best songs out of the Hi-NRG category recently, given a pop-rock in-and-outro by Joseph Watt. . . . Polydor is re-releasing Yoko Ono's "Walking On Thin Ice" with a Watt remix, primarily different in its edited lead-in and the last portion of the extension. On the "A" is the jazzy "Cape Clear" from her recent album, remixed by John Luongo and edited by Watt.

NOTES: The Private Possession single, "Are You Wid It," has been signed to Island's 4th and B'way label from Long Island indie Mega-Bolt. . . . Though uncredited on the label, it was John Haag who mixed Nicole's "Do You Want My Love," with Barry Mraz engineering. . . . Loleatta Holloway is signed to the DJ International label and will record an album. . . . We notice U.K. ads announcing release of a George Michael single, "A Different Corner," on Epic U.K. . . . Madonna's new album is said to be titled "Live To Tell." Early summer release is expected. . . . Whodini's single "Funky Beat" will have a video clip directed by Melvin Van Peebles, featuring the Cosby Kids.

HERE IT IS ONLY April, but we're making predictions: Anita Baker's "Rapture" (Elektra) will be one of the key urban/AC albums for the year. With the technique and velvet tone of Patti Austin, and the aggressively mellifluous approach of Michael McDonald (true!), executive producer Baker infuses this superb album with an ultra-compelling vocal personality. Those of us who have been waiting with bated breath since her 1983 debut, "The Songstress," can now exhale, dim the lights, and enjoy.

THIS WEEK IN DANCE . . . 1980: Three weeks after the release of the single, "A Lover's Holiday," possibly the most distinguished disco album ever is released: "The Glow Of Love" by Change (Warner/RFC). This Euro-American fusion is chock-full of virtuoso vocal turns (by Luther Vandross, Jocelyn Brown, and Zachary Sanders) and unforgettable songs ("Searching," "Angel In My Pocket," and the sublime title track). It is to hold the dance floor for months—eventually turning gold. "The Glow Of Love" reassures that, as one headline writer put it, pros could make poetry.



Rappin' in the Afternoon. CBS Records Division president Al Teller, right, greets Def Jam/Columbia recording artist LL Cool J, second right, at a reception hosted by the label's dance music department to celebrate the rapper's debut album, "Radio." Also pictured are Def Jam co-owner and producer Rick Rubin, left, and Columbia director of talent acquisition, East Coast a&r, Steve Ralbovsky.

Jarre Extravaganza Planned Houston To Get Texas-Sized Show

This story prepared by Mike Zuerin and Philippe Crocq.

PARIS The skyline of downtown Houston will be turned into a gigantic stage set Saturday (5) for a mammoth multimedia concert by French musician Jean-Michel Jarre to celebrate the 150th anniversary of the city and the state of Texas, and the 25th anniversary of NASA's Johnson Space Center.

"Rendezvous Houston," as it's called, will have the whole downtown area as a backdrop, the Sam Houston Park as an auditorium, and the sky as the limit. Visual effects 1,200 feet high will be projected on adjoining skyscrapers; and Jarre, who will both perform and direct the entire show, will play a laser harp with mile-high beams as strings.

Says Francis Dreyfus, Jarre's manager, "It is a civic event, not a rock concert. There will be room for 80,000 people in front of the stage but spectators several miles away will be able to appreciate the concert from another perspective. This sort of dual-level presentation is Jarre's speciality."

He adds, "A local FM radio station will broadcast the sound so that even those who cannot see the stage will hear everything on Walkmans."

Sponsored by the city, the 90-minute concert will involve 70 French and more than 120 American technicians. It is to form the centerpiece of this year's Houston Festival celebrations.

Says Houston mayor Kathy Whitmire: "The 'Rendezvous Houston' presentation will cele-

brate the city's wonderful architecture as well as its birthday. The combination of Jean-Michel Jarre's outstanding talents and the excitement of this very colorful event will make lasting memories for us all."

Jarre is expected to perform excerpts from the 1970s successes "Oxygene" and "Equinoxe" as well as music from his new album, "Rendez-Vous," and a premier performance of "Last Rendezvous (Ron's Piece)" written for astronaut Ron McNair. McNair, who was killed in January's space shuttle explosion, had hoped to play saxophone with Jarre's seven-piece band in Houston.

The new album will be released worldwide on disk, tape, and CD—and as a longform video to coincide with the show, which is free and is produced by Dreyfus with Houston-based Michael Woolcock.

Despite selling over 25 million albums internationally, Jarre has had no record deal in the States for six years. Dreyfus says he has a just entered into a multi-album deal for the U.S..

Jarre has been influential in pioneering acceptance of electronic music forms since release of his "Oxygene" album. His reputation is largely based on a super-concert which drew some one million fans to Paris's Place de la Concorde in July 1979, and a five-date tour of China in 1981 which made him the first Western rock musician to play there.

Of the Houston show, Jarre says, "It is one of the greatest challenges of my life. For the people of Houston, the city is the show and the show is the city."

Even more ambitious and futuristic projects are already under consideration, however. Astronaut Bruce McCandless II, who is collaborating with Jarre on the technology, says, "Our ultimate goal is to interpret and record a musical sequence in space."

Grass Route now offers weekly coverage of the independent music scene. See page 42

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Are You Wit It—Priv. Poss.
Hot Box—The Preps
Get Together—Sheilba
Time Bomb—A. Ribeiro
In The Heat—Tapps

Midnight Lover (rmx)—P. Luke Us
Cha Cha Cha (rmx)—FinziContini
Too Much Too Late—M. Stevens
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Take Me To The Sun—Kirah
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TOP LATIN ALBUMS

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

Table with columns: Chart Type (POP, TROPICAL/SALSA, REGIONAL MEXICAN), Rank, Weeks on Chart, Artist, Title, Label & Number/Distributing Label. Lists top Latin albums across three categories.

LATIN NOTAS by Enrique Fernandez



SINCE 1985 the Musicians' Union Local 47 in Los Angeles has had a Latin music department, headed by drummer Mike Rojas, whose position is that of assistant to president Bernie Fleischer. Rojas, who has recorded with L.A. Latin rock artists like Santana and El Chicano in addition to rock bands like the Rolling Stones, became aware that Latin artists needed special attention and started the department last year.

L.A. musicians have a friend in Mike Rojas

Rojas points out that Latin musicians need the union to protect themselves from the abusive prac-

tices that are common with minority artists. The union guarantees scale pay and satisfactory working conditions, and also offers health and retirement benefits to qualified members. In addition, the union offers free radio and print publicity for Latin affairs. Los Angeles-area Latin musicians, singers, arrangers, etc. are urged to contact Rojas at (213) 462-2161 or at Box 38928, 817 N. Vine St., Hollywood, Calif. 90038-3779.

THIS YEAR'S PolyGram convention was held in Miami last month, hosted by PolyGram licensee Sonotone Music Corp. Sonotone is a one-year-old Miami-based label of Venezuelan origins that has launched a number of Venezuelan acts in the U.S. Latin market. Through its PolyGram license, Sonotone also distributes a number of international artists.

Recent releases from the label include "Volvamos A Vivir" by Italian-born Venezuelan balladeer Rudy La Scala, whose Sonotone LP marks his debut as a singer. La Scala has worked primarily as a producer and

composer with artists like Los Chamos and María Conchita Alonso. Other Sonotone releases are "Te Cambio Mi Vida" by singer Oscar de Fontana, "Superkatunga" by the dance group Katunga, "Diez Años" by the vocal trio Trigo Limpio, and "La Noche" by the hot salsa-flavored group Daiquiri.

FOLLOWING THE UNPRECEDENTED success of its single, "Conga," and the album "Primitive Love," CBS act Miami Sound Machine is releasing a new single from the album, "Bad Boy." A percussion-heavy dance mix of "Conga," originally planned for the Puerto Rican salsa market, is being released internationally as "Stronga Conga."

ALREADY IN THE CHARTS, Roció Jurado's new "Paloma Brava" album has so far been the most awaited album of the year. The Spanish singer's new effort was produced by Manuel Alejandro and David Beigbeder, with songs by Alejandro. The album was recorded at Madrid's Torres Sonido studio and released by EMI-Odeon, which is distributed in the U.S. Latin market by RCA International.

THE NOISY AND ILL-BEHAVED crowd at last month's New York ACE awards ceremony ignored most of the MCs and performers, but stopped its high-decibel schmoozing to hear Paloma San Basilio's powerful delivery of "No Llores Por Mi Argentina." Her new album on the Discos CBS label is titled "En Vivo" . . . West Coast salsa: "Mañana Para Los Niños" by John Santos' Orquesta Batachanga on his own Machete label. This is the second Batachanga album, and it's already getting a warm reception among New York salsa aficionados . . . Braulio's new Discos CBS album, "Con Todos Los Sentidos," will be released in May.

CLASSICAL KEEPING SCORE by Is Horowitz



THE FORMAT SWITCH by KLEF from classics to soft rock (Keeping Score, March 29) has left Houston without a commercial classical station, but that may just be a temporary situation. Already, other interests, seeing opportunity where KLEF' ownership sees none, are making noises about filling the void.

A group of investors, headed by real estate developer Joe E. Russo, says it plans to convert easy-listening station KYND to a classical format and upgrade power from its present 3,000 watts. That, of course, is if permission can be obtained from the Federal Communications Commission.

Russo's group is apparently not alone, and at least one other group of local entrepreneurs is said to be exploring a similar venture.

Can Houston support two commercial classical stations? Probably not, say some observers, who suggest that a more probable likelihood is that the two groups may join in a single effort.

KLEF's abrupt format switch has excited considerable controversy in Houston, its cultural image now tarnished as the only city among the nation's 10 largest without a commercial classical radio station.

Some longtime advertisers on KLEF would like to see a classical outlet return to the community, among them Continental Airlines, who says it is prepared to commit \$250,000 a year for time on any full-time classical station that would establish itself in the city.

Meanwhile, public radio station KUHF, operated by the University of Houston, provides about seven hours a day of classical music to city listeners deprived of their normal music fix.

TELEVISION TIE-INS: Public Broadcasting has been good to Philips Records recently. Last week, it televised the Franco Zeffirelli film "Cavalleria Rusticana" containing the same performance of the Mascagni score that appears on the label's new release starring Plácido Domingo.

This week, PBS broadcasts the Leonard Bernstein performance of Haydn's "Paukenmesse," another re-

KLEF's format switch stirs considerable controversy

cent release by Philips which shares the same soundtrack with television. Philips, of course, is not keeping the connection a secret.

At the same time, the PolyGram label is cranking up the promotional juggernaut to support and reap benefit from the upcoming tour by Sir Colin Davis and the Bavarian Radio Symphony. This will be their first Stateside junket, starting in Chicago April 13 and closing 14 dates later in Washington, D.C., on April 30. The obvious tie-in is the new Philips album of the Beethoven 9th Symphony with the Bavarian and Davis, slated to be the subject of special in-store promotion during the tour.

It's 25 years since Davis first joined Philips, and the general celebratory hoopla will also devote attention to Davis' new recording of the Faure Requiem, this performed with the Dresden Philharmonic.

(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.

TOP MIDLINE ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.			
RANK	THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	128		AEROSMITH	COLUMBIA PC-36865 (1980)	24 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	136		ELTON JOHN	MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	3	136		THE WHO	MCA 37217 (1971)	WHO'S NEXT
4	5	56		BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
5	4	134		ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	6	142		STEELY DAN	MCA 37214 (1977)	AJA
7	7	176		DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	9	94		STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
9	8	192		BILLY JOEL	COLUMBIA PC 32544 (1974)	PIANO MAN
10	10	36		NEIL DIAMOND	MCA 2106 (1974)	12 GREATEST HITS
11	11	192		DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
12	12	64		TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
13	13	134		LYNYRD SKYNYRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	16	188		THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
15	14	122		JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
16	18	86		THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
17	17	52		CREEDENCE CLEARWATER REVIVAL	FANTASY ORC-4516 (1970)	COSMO'S FACTORY
18	15	32		PAUL MCCARTNEY	COLUMBIA PC-36482 (1973)	BAND ON THE RUN
19	19	126		AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
20	20	186		THE WHO	MCA 37003 (1978)	WHO ARE YOU
21	21	142		JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
22	23	98		MARVIN GAYE	MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
23	24	40		SIMON AND GARFUNKEL	COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
24	22	44		CREEDENCE CLEARWATER REVIVAL	FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
25	27	136		STEELY DAN	MCA 37220 (1980)	GAUCHO
26	26	104		JANIS JOPLIN	COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
27	25	48		CREEDENCE CLEARWATER REVIVAL	FANTASY ORC-4512 (1969)	GREEN RIVER
28	38	8		MEATLOAF	EPIC PE-34974 (1977)	BAT OUT OF HELL
29	28	86		JEFF BECK	EPIC PE-33849 (1976)	WIRED
30	29	184		THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
31	31	162		SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
32	35	16		HEART	PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
33	30	28		JIMMY BUFFETT	MCA 37024 (1978)	SON OF A SON OF A SAILOR
34	34	20		CHEAP TRICK	EPIC PE-35795 (1979)	LIVE AT BUDOKAN
35	33	82		QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
36	36	12		TOM PETTY	MCA 1479 (1981)	HARD PROMISES
37	NEW			STEVE MILLER BAND	CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
38	37	72		STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
39	39	178		JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
40	40	156		ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL

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

Internal Theft Takes A Staggering Toll Expert Offers Tips On Screening Employees

BY GEOFF MAYFIELD

LOS ANGELES With retailers taking a harder look at security measures to improve their profits, the problem of internal theft becomes significant.

At a seminar here during the recent National Assn. of Recording Merchandisers (NARM) convention, Joseph Buckley, president for John E. Reid & Associates, cited some alarming statistics that show the importance of hiring honest store personnel.

A study by the National Retail Merchants Assn. (NRMA) shows that the cost of theft to merchants nationwide ranges from \$30- to \$40-million per year. Employee theft accounts for 50% of those losses.

Buckley also pointed to a study compiled by the consulting firm Clark & Hollinger, based on interviews with 9,000 retail employees, which states:

- Most employees don't report

theft.

- 37% admit stealing goods.
- 50% admit taking unauthorized discounts.
- 66% admit to other harmful practices, such as time card doctoring and working while under the in-

'Standards must be equal for all'

fluence of drugs.

Buckley told seminar attendees, "30% of job applicants should never be placed in any position, based on current honesty." Given this statistical background, he said the best preventative measure is a "face-to-face, non-accusatory interview that will elicit from the applicant information indicative of his honesty and truthfulness, as well as his involvement in behavior counter-productive to his work requirements."

While references and credit

checks rely on second-hand information, Buckley said a properly conducted interview can be a more effective tool because "no one knows more about the applicant than the applicant himself."

Buckley concentrated key elements from John Reid & Associates' usual two-day "integrity interview" course into a two-hour seminar presentation at the NARM convention. His session drew an audience consisting largely of store managers.

Buckley said the most important legal considerations during the hiring interview are:

- That the information being sought doesn't unfairly discriminate on the basis of race, sex, ethnic origin, or age, when applicable. For example, an employer can't ask a married female if she intends to have children.

• Questions should address job-related issues. A truck driver ought to have a good driving record, but that same information would be irrelevant to the hiring of a cashier or stocker.

• An employer must develop consistent standards to determine the "extent to which you will tolerate negative behavior in the relevant areas of inquiry before a 'not hire' decision is reached." Those standards must be equal for all applicants, to establish a "defensible position" in the event that a candidate who isn't hired attempts to initiate a law suit.

• Buckley added that those "pre-established standards should be reasonable enough to reach a dichotomy between clearly undesirable behavior and what the overall mores of the job population practically allows."

In the case of record stores, Buckley said that a strict drug usage standard could rule out most prospective applicants. Therefore, the employer may be concerned more with on-the-job activity than what the applicant chooses to do on his own time. Likewise, an applicant with an addiction for cocaine or heroin would be more prone to steal than a person who engages in the casual use of marijuana or amphetamines.

(Continued on next page)

New Mexico Co. Quadruple Catalog Size More Talking Books On The Way

LOS ANGELES Newman Communications Corp. (NCC), a pioneer in the recent renaissance of talking books, intends to release 180 spoken-word titles before the end of 1986.

NCC, which started distributing and issuing its Books On Cassettes line in 1981, has also licensed spoken-word tapes for cassette duplication and distribution. For example, it distributes Thorn-EMI's "Listening For Pleasure" series, which encompasses 130 cassettes; London Decca's Argo series of 30 titles; and 21 titles from the American Management Assn. It licenses and manufactures 12 titles from Dove Audio, a Hollywood entertainment conglomerate, and has 20 cassettes of relaxation and self-hypnosis by Dr. Emmet Miller.

The projected 180-cassette issue for this year would quadruple

Books On Cassettes' present library, says Grady Hester, executive vice president of NCC. The Albuquerque-based company has a number of self-merchandising store fixtures available free with the purchase of a minimum opening inventory, a practice followed by others newer in the industry (Billboard, March 22).

NCC, which markets through a network of its own reps and book reps, is seeking a link for distribution to reach record/tape retailers, says sales manager Ted Ness.

Dealers buying opening inventory are given a 90-day test period, during which all merchandise is 100% guaranteed. After the shake-out period, NCC spoken-word cassettes are 100% exchangeable, Hester says.

One-pocket cassettes list for \$7.95 to \$9.95, while two-pockets run \$13.95 to \$15.95. JOHN SIPPEL.

Audio Plus

BY EDWARD MORRIS

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

The mushrooming popularity of Compact Discs is being reflected in the wide variety of CD storage cases and carriers.

A flexible storage setup comes from Jook Box (818-500-9969) in the form of its Album Display & Storage Cube (ADSC-01).

The high-impact plastic snap-together unit holds 75 standard al-

bums and can display three album covers on its exposed sides. By snapping in adapters, which are sold separately, the case can also hold and display CDs and cassettes in various combinations.

The cubes come in white, black, plum red, and buff grey. Retail price is \$9.95. The cassette rack (CR-01) is tagged at \$5.95 and the CD adapter (CDA-01) sells for \$4.95.

Jook Box also offers a folding stacking case for albums. When fully extended, the injection-molded polyethylene case measures 24 1/2-by 15 3/4-by 12 1/2-inches. It folds down to one-fifth its erect size. Available in yellow, red, blue, and grey, the container retails for \$19.95.

From Ring King Visible (800/553-9647) comes the Select-N-Play Compact Disc Library. It has a wood-grain exterior, holds 24 CDs, and is designed for interlock stacking. The disks are housed in separate compartments, each with a sliding mechanism for easy access. There is also a concealed pull-out handle for carrying the unit. Suggested retail price is \$29.95. The holders are available only in cartons of six.

Bay Pacific Trading Co. (415/981-3930) is offering a CD Tower (724US) and a CD Rack (720US) that holds 20 and 25 CDs, respectively. Each unit retails for \$9.95. The tower comes in cartons of eight, the rack in cartons of 10.

MEASURES TO FIGHT INTERNAL THEFT

(Continued from preceding page)

Also important to these standards is the length of time for which a person may be held accountable for such an indulgence. Buckley said three years is a good general rule, but there may be variations. For on-the-job abuse of drugs or alcohol the appropriate focus may be just one year. However, for "criminal activity" an employer may choose to go back as far as five to seven years, said Buckley, because the seriousness of "that kind of behavior may still be relevant."

Once such criteria have been established, interviewers should create a non-threatening environment FOR WEEK ENDING APRIL 5, 1986

in which the applicant will be willing to divulge his tendencies. Said Buckley, "Most applicants will be reluctant to tell you the truth because they feel they'll be disqualified."

To combat this defensiveness, the interviewer should begin by assuring the applicant that information being sought is strictly for evaluation purposes. He suggested using a statement like: "I realize that no one's perfect—that everyone has made mistakes or done things in the past that they'd rather not have the whole world know about. I'd like you to realize that we don't expect

people to be perfect, only truthful, so each person can be evaluated as fairly and objectively as possible."

In a similar fashion, an interviewer can coax an applicant into being candid about such issues as theft or drug use by establishing a extreme contrasts between small and large offenses. For instance, if an applicant worked on a loading dock, the employer might frame a discussion about theft by saying "certainly there's a big difference between lifting a few cases from time to time and hijacking a truck."

The applicant should then be asked to place a dollar value on mer-

chandise or cash that he stole from previous jobs. Appropriate follow-up questions help determine the extent of such activity.

Buckley cautioned that the employer should not reveal company standards for areas of misconduct that will be discussed, nor should the impression be given that honest answers are the sole criteria for hiring decisions.

In looking for verbal cues, an employer should go beyond the substance of an applicant's answers. An honest person with nothing to hide will be more likely to use harsh words like "steal." A less direct re-

sponse such as, "I've never taken anything," might reveal guilt.

Clarity of speech is important, he said, since a dishonest person may begin mumbling when he approaches a sensitive issue. Other indications include changes in tone of voice or rate of speech.

According to Buckley, non-verbal behavior is even more important than verbal responses. If a subject closes up defensively or breaks off eye contact with the interviewer, that indicates a potential for dishonest responses. Non-verbal behavior, said Buckley "is much closer to the truth than the spoken word."

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	44	DIRE STRAITS	WARNER BROS. 2-25264 29 weeks at No. One BROTHERS IN ARMS	
2	3	4	29	WHITNEY HOUSTON	ARISTA ARCD 8212 WHITNEY HOUSTON	
3	2	2	13	SADE	PORTRAIT RK 40263/EPIC PROMISE	
4	4	3	15	BARBRA STREISAND	COLUMBIA CK40092 THE BROADWAY ALBUM	
5	5	5	45	PHIL COLLINS	ATLANTIC 2-81240 NO JACKET REQUIRED	
6	6	6	24	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM SCARECROW	
7	8	8	13	MR. MISTER	RCA PCD 1-7180 WELCOME TO THE REAL WORLD	
8	10	9	9	HEART	CAPITOL 46157 HEART	
9	9	7	45	BRUCE SPRINGSTEEN	COLUMBIA CK 38653 BORN IN THE U.S.A.	
10	7	10	12	THE CARS	ELEKTRA 9-60464-2 GREATEST HITS	
11	11	11	18	ZZ TOP	WARNER BROS. 2-25342 AFTERBURNER	
12	16	16	45	SADE	PORTRAIT RK-39581/EPIC DIAMOND LIFE	
13	14	14	45	PINK FLOYD	HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON	
14	13	12	36	STING	A&M CD-3750 DREAM OF THE BLUE TURTLES	
15	12	13	32	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2 CHRONICLES	
16	15	20	8	PETE TOWNSHEND	ATLANTIC 2-904736 WHITE CITY A NOVEL	
17	17	15	20	SOUNDTRACK	MCA 2-6150 MIAMI VICE	
18	19	18	20	STARSHIP	RCA PCD 1-5488 KNEE DEEP IN HOOPLA	
19	21	25	3	INXS	ATLANTIC 2-81277 LISTEN LIKE THIEVES	
20	20	17	8	STEVIE NICKS	MODERN 2-90479/ATLANTIC ROCK A LITTLE	
21	22	19	22	STEVIE WONDER	TAMLA 6134TD/MOTOWN IN SQUARE CIRCLE	
22	18	21	34	TALKING HEADS	SIRE 2-25305/WARNER BROS. LITTLE CREATURES	
23	27	—	2	FLIM & THE BB'S	DMP 454 BIG NOTE	
24	29	—	2	STEELY DAN	MCA MCAC 5570 DECADE	
25	26	29	45	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM SONGS FROM THE BIG CHAIR	
26	24	27	30	BILLY JOEL	COLUMBIA C2K 40121 GREATEST HITS VOLUMES I & II	
27	NEW ▶			ROBERT PALMER	ISLAND 2-90471/ATLANTIC RIPTIDE	
28	RE-ENTRY			BRYAN ADAMS	A&M CD 5013 RECKLESS	
29	28	26	10	JAMES TAYLOR	COLUMBIA CK 40052 THAT'S WHY I'M HERE	
30	25	24	13	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M ONCE UPON A TIME	

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	45	AMADEUS SOUNDTRACK	FANTASY WAM-1791 20 weeks at No. One NEVILLE MARRINER	
2	2	2	45	BERNSTEIN: WEST SIDE STORY	DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	
3	3	3	45	TIME WARP	TELARC 80106 CINCINNATI POPS (KUNZEL)	
4	5	6	45	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041 CINCINNATI POPS (KUNZEL)	
5	4	4	23	BLUE SKIES	LONDON 414-666 KIRI TE KANAWA (RIDDLE)	
6	6	5	45	STAR TRACKS	TELARC 80094 CINCINNATI POPS (KUNZEL)	
7	8	9	9	BACHBUSTERS	TELARC 80123 DON DORSEY	
8	7	7	45	BEETHOVEN: SYMPHONY #9	DG 410-987 BERLIN PHILHARMONIC (KARAJAN)	
9	9	8	45	TELARC SAMPLER #1	TELARC 80101 VARIOUS ARTISTS	
10	11	11	45	WEBBER: REQUIEM	ANGEL CDC-47146 DOMINGO, BRIGHTMAN (MAAZEL)	
11	10	10	45	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 NEVILLE MARRINER	
12	12	13	34	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
13	13	12	11	PASSIONE	LONDON 417-117 LUCIANO PAVAROTTI	
14	15	16	10	ORCHESTRAL SPECTACULARS	TELARC 80115 CINCINNATI POPS (KUNZEL)	
15	14	14	45	TELARC SAMPLER #2	TELARC 80102 VARIOUS ARTISTS	
16	17	17	16	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894 DETROIT SYMPHONY (DORATI)	
17	16	15	45	COPLAND: APPALACHIAN SPRING	TELARC 80078 ATLANTA SYMPHONY	
18	18	19	45	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932 BERLIN PHILHARMONIC (KARAJAN)	
19	19	18	45	PACHELBEL: CANON	RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA	
20	20	20	45	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
21	21	21	8	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205 NEVILLE MARRINER	
22	23	24	24	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-167 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
23	26	29	3	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
24	22	22	45	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058 CINCINNATI POPS (KUNZEL)	
25	25	26	4	VIVALDI: THE FOUR SEASONS	ANGEL CDC-47319 ITZHAK PERLMAN	
26	24	23	35	STRAUSSFEST	TELARC 80098 CINCINNATI POPS (KUNZEL)	
27	30	—	2	HOROWITZ: THE LAST ROMANTIC	DG 419-045 VLADIMIR HOROWITZ	
28	27	25	45	MOZART: REQUIEM	L'OISEAU LYRE 411-712 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
29	29	28	12	OUT OF THIS WORLD	PHILIPS 411-185 BOSTON POPS (WILLIAMS)	
30	NEW ▶			SPIRITUALS	PHILIPS 412-631 SIMON ESTES	

New Releases



Producing a Famous Autograph. Wayne Famous, keyboardist for the Producers, signs the T-shirt of customer Shelly Harris during a visit at Mother's Record & Tape Co. in Virginia Beach, Va.

Blank Audio Tape Sales Just Keep Rolling Along

PALM SPRINGS Sales of blank audio tape continue to grow steadily.

During the International Tape/Disc Assn.'s 16th annual seminar here March 12-15, representatives from seven major suppliers predicted that from 215 million-300 million units will be sold this year.

In addition, they forecast that the advent of the Compact Disc won't have a negative effect on blank tape sales, but will spark increased premium tape interest.

"If the Compact Disc has an impact," said Maxell national marketing manager James Ringwood, "it will be to educate consumers to higher quality tapes, which they will want to dub for car and personal stereo use."

Colleagues Joe Leon, director of sales at 3M Co.'s magnetic media division, professional markets; and Stan Bauer, manager of the mag-

netic products division of Fuji Photo Film U.S.A., agreed.

The former said, "The CD will have a modest impact. It will be more acute at the high end." The latter said, "CD is not the death knell of blank audio tape but will be a boon to high-grade tapes."

TDK Electronics national industrial sales manager Doug Booth chided prerecorded music companies, saying that they have to think about upgrading their duplicator tape product.

"Consumers are having their socks knocked off with CD," he said. "But duplicators still don't want to pay for high-grade pancakes. The duplicators should catch up."

On a company basis, Maxell estimated that blank audio tape sales would reach 270 million units this year, up from 260 million last year; 3M predicted a 3% growth rate this year, up from last year's 250-300 million units; TDK estimated a 230-240 million unit figure this year, up from last year's 215 million; general manager Jack Battaglia of Memtek Products (Memorex) called for a 273-million-unit year, up from 260 million last year.

During a question-and-answer session, manufacturers insisted that they should hold firm against any proposed tape levy.

Leon said, "That [the levy] goes against the grain of the free enterprise system." Fuji's Bauer said that the 8mm format's extended audio capability would have extremely expensive implications if a royalty were imposed, perhaps tacking on as much as \$14.95 to an 8mm blank.

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

ACCEPT
Russian Roulette
LP Portrait BFR 40354/CBS/no list
CA BRT 40354/no list

THE ART OF NOISE
In Visible Silence
LP Chrysalis BFV 41528/CBS/no list
CA BVT 41528/no list

AEROSMITH
Classics Live
LP Columbia FC 40329/CBS/no list
CA FCT 40329/no list

CLEMENTS, PAUL
Magic Night
LP Paragon PA001/n/a

CULTURE CLUB
From Luxury To Heartache
LP Epic OE 40345/CBS/no list
CA OET 40345/no list

DRESS FOR SUCCESS
LP Paragon PA003/n/a
CA PA003C/n/a

KEEL
The Final Frontier
LP MCA MCA-5727/\$8.98
CA MCAC-5727/\$8.98

LET'S ACTIVE
Big Plans For Everybody
LP IRS IRS-5703/MCA/\$8.98
CA IRSC-5703/\$8.98

ROARING BOYS
LP Columbia BFC 40194/CBS/no list
CA BCT 40194/no list

TRANSLATOR
Evening Of The Harvest
LP Columbia BFC 40296/CBS/no list
CA BCT 40296/no list

TYLER, BONNIE
Secret Dreams And Forbidden Fire
LP Columbia OC 40312/CBS/no list
CA OCT 40312/no list

BLACK

TEASE
LP Epic BFE 40091/CBS/no list
CA BET 40091/no list

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

COUNTRY

OAK RIDGE BOYS
Seasons
LP MCA MCA-5714/\$8.98
CA MCAC-5714/\$8.98

JAZZ

MANGIONE, CHUCK
Save Tonight For Me
LP Columbia FC 40254/CBS/no list
CA FCT 40254/no list

SOUNDTRACK

VARIOUS ARTISTS
Knights Of The City
Original Motion Picture Soundtrack
LP Private 1 SZ 40317/CBS/no list
CA SZT 40317/no list

VARIOUS ARTISTS
Music From The Special Edition Motion Picture Soundtrack "Out Of Africa"
LP MCA MCA-6164/\$9.98
CA MCAC-6164/\$9.98

NEW AGE

HUDSON, KEVIN
Lithium Gardens
LP Lithium LI 001/\$6.98

GOSPEL

ALL GODS' CHILDREN
Hang On In There With The Lord
LP Shur Fine Gospel SFG-55002/\$7.98
CA SFG-55002/\$7.98

COMPACT DISC

COLTRANE, JOHN
From The Original Master Tapes
CD MCA MCAD-5541/no list

KLYMAXX
Meeting In The Ladies Room
CD MCA MCAD-5529/no list

SAMPLE, JOE
Carmel
CD MCA MCAD-37210/no list

SEXTON, CHARLIE
Pictures For Pleasure
CD MCA MCAD-5629/no list

SPYRO GYRA
Catching The Sun
CD MCA MCAD-1487/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

ALLIGATOR
Robert Forster, Robin Riker, Michael Gazzo
♣♥ Lightning Video 9924/\$79.95

FUNNY MONEY
Gregg Henry, Elizabeth Daily
♣♥ Lightning Video 9563/\$69.95

THE HIDDEN FORTRESS
Toshiro Mifune, Misa Uehara, Minoru Chiaki
♣♥ Cinematheque Collection CC5023/Media Home/\$59.95

IKIRU
Takshi Shimura, Nobuo Kaneko, Kyoko Seki
♣♥ Cinematheque Collection CC5024/Media Home/\$59.95

LA CARPA DEL AMOR (THE TENT OF LOVE)
Cacho Castana, Ricardo Darin, Monica Gonzaga
♣♥ Condor Video SP1004/\$29.95

LA VIDA SIGUE IGUAL (LIFE GOES ON)
Julio Iglesias, Jean Harrington, Charo Lopez
♣♥ Condor Video SP1010/\$59.95

LAS TRES TUMBAS (THREE GRAVES)
Federico Villa, Norma Lazareno
♣♥ Condor Video SP1011/\$59.95

THE LAST OF THE GLADIATORS
Evel Knievel
♣♥ Twin Tower TT8016/\$59.95

JOHN LENNON LIVE IN NEW YORK CITY
♣♥ Pioneer Artists 21604/\$24.95


HUEY LEWIS & THE NEWS: THE HEART OF ROCK'N'ROLL
♣♥ Pioneer Artists 21605/\$24.95

THE MAGNIFICENT AMBERSONS
Joseph Cotten, Dolores Costello, Agnes Moorehead
♣♥ VidAmerica 7082/Lightning Video/\$19.95

THE METROPOLITAN OPERA: TANNHAUSER
Richard Cassilly, Eva Marton
♣♥ Pioneer Artists 21597/\$49.95

MUCHACHAS DE ACAPULCO (ACAPULCO GIRLS)
Alfonso Munguia, Patricia Ferrer, Naty Santerio
♣♥ Condor Video SP1009/\$59.95

(Continued on page 42)




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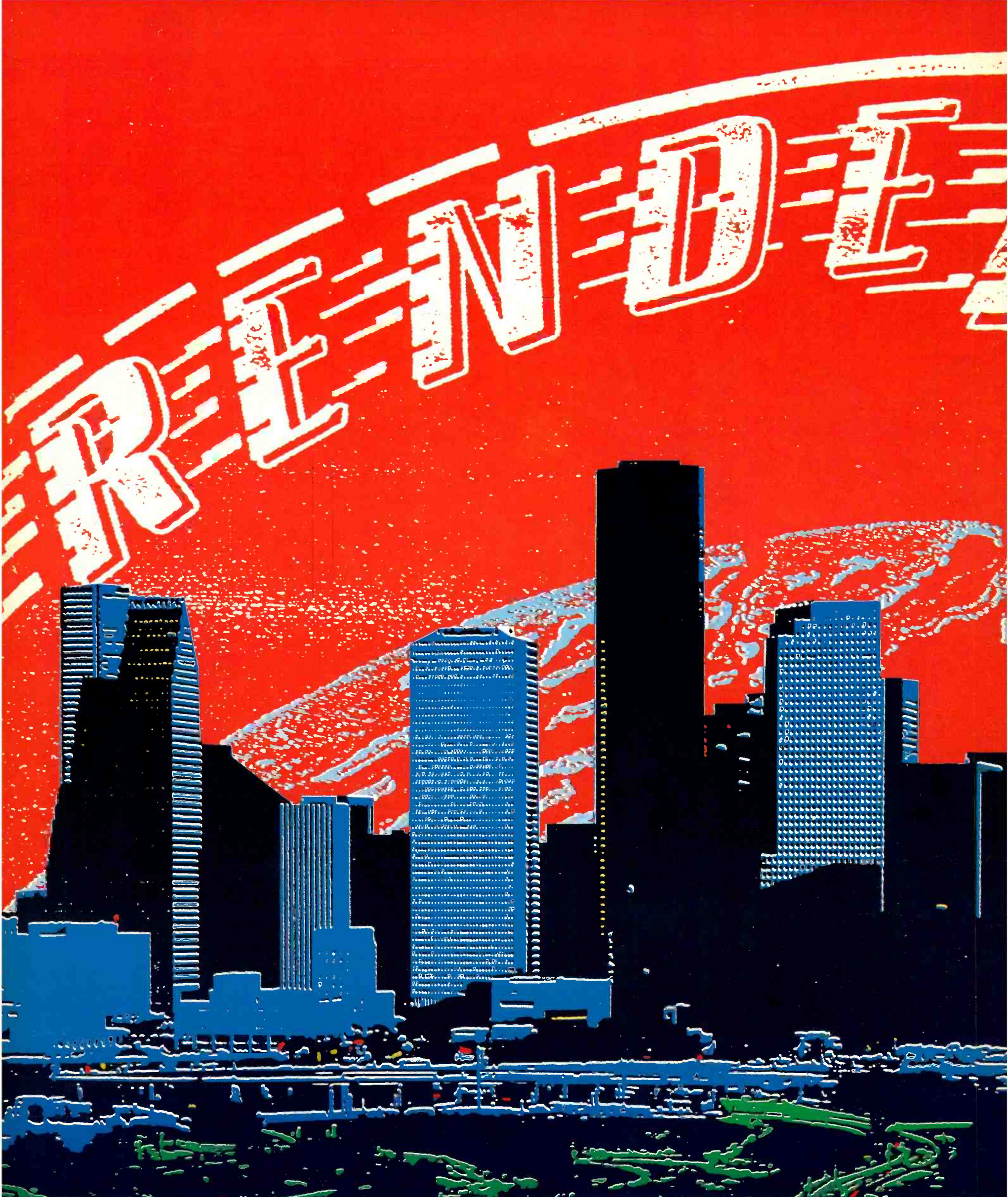
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Dolby a PolyGram Company

Video retailing

PORTAVIDEO'S NEW FRONTIER: THE CORPORATE ARENA (Continued from page 43)

tele. "There are about 2.7 million hotel rooms in the U.S.," Thrush says, "and we've had a substantial number of inquiries from major chains."

Pending a court decision on whether hotels can legally rent movies in rooms, Thrush says he is set to supply either hardware alone or complete hardware/software packages.

PortaVideo's industrial-grade player in hard case has a basic list of \$269.80, with the price on larger-scale orders dropping to around \$240 per unit. The new 7700 model with a 5 1/4 inch monitor has a suggested manufacturer list of \$995; the 12-inch monitor system is \$1,250 with dealer discounts.

PortaVideo is situated in a 20,000-square-foot building in Tempe, Ariz., which houses both executive offices and its warehouse. Thrush says there's no shortage of space: "We can double our business using the same warehouse facilities we now have." Orders are shipped by standard freight companies with 24-hour turnaround.

Approximately 200 independent service centers across the country

handle PortaVideo machines, ensuring convenience in repair.

Among the accounts PortaVideo works with are Commtron, Lieberman, National Video, Purity Supreme, and video movie distributor Sheppard & Associates.

Jay Sheppard, president of Sheppard & Associates, reports complete satisfaction with PortaVideo's 1100 and 3100 models, citing good warranties and local service support as reasons. He stocks close to 200 machines that he leases to convenience stores for rental.

"I've tracked these machines for as long as nine months and found only about 8% down time, which is very acceptable when you consider the beating these rental machines get," says Sheppard. "That means 92% are operational at any given time."

Sheppard says he stocks an average of two machines per convenience store, more in larger locations. He computes his company's return-on-investment time to be an average of 25 weeks.

"After 25 weeks, we start making money on each machine," says Sheppard, adding that every machine rental generates 3.6 tape rentals.

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125,000 150,000 175,000 200,000

Congratulations Bob Mann. Automatic Golf - Certified Platinum. 165,000 Units Sold. (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"

FOR WEEK ENDING APRIL 5, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
2	2	8	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
3	12	3	SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
4	3	10	PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
5	4	10	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
6	10	3	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
7	8	3	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
8	5	8	ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
9	9	7	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
10	16	3	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
11	6	6	WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
12	7	9	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
13	11	4	VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
14	23	3	REAL GENIUS	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG
15	14	17	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
16	13	21	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
17	17	13	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
18	15	8	MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
19	18	15	FLETCH ▲ ♦	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
20	20	22	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
21	22	6	CREATOR ●	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R
22	19	6	THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG
23	25	26	THE BREAKFAST CLUB ▲ ♦	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
24	24	7	RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13
25	26	26	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
26	21	18	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
27	30	5	THE COCA-COLA KID ●	Film Gallery Vestron 5099	Eric Roberts	1985	R
28	29	11	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG
29	40	2	CREEPERS	Media Home Entertainment M831	Donald Pleasence	1985	R
30	32	17	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
31	36	11	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
32	31	11	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
33	28	15	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
34	RE-ENTRY		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
35	27	19	BREWSTER'S MILLIONS ▲ ♦	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
36	34	12	LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
37	38	12	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
38	NEW ▶		ORDEAL BY INNOCENCE	London Cannon Films Ltd. MGM/UA Home Video 800618	Donald Sutherland Sarah Miles	1984	PG-13
39	33	18	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
40	37	5	THE STUFF	New World Pictures New World Video 8502	Michael Moriarty Andrea Marcovici	1985	R

● 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.

BETA DEMAND

(Continued from page 43)

The way we're set up, we can deliver any of 4,000 titles in either Beta or VHS to any of our eight company-owned stores."

There are still staunch Beta boosters. One chain that takes an exceptional approach to the configuration is Applause Video in Beta-oriented Omaha. But even Applause is cautious these days, admits Doug Dohman, director of corporate communications for the 15-store chain, which also racks food stores.

"We're purchasing around 60% VHS today," says Dohman. "The bottom line is that software manufacturers shouldn't forget the [Beta] market that's out there. They're equating software duplicating to what's happening in hardware today. There are thousands of Beta owners out there.

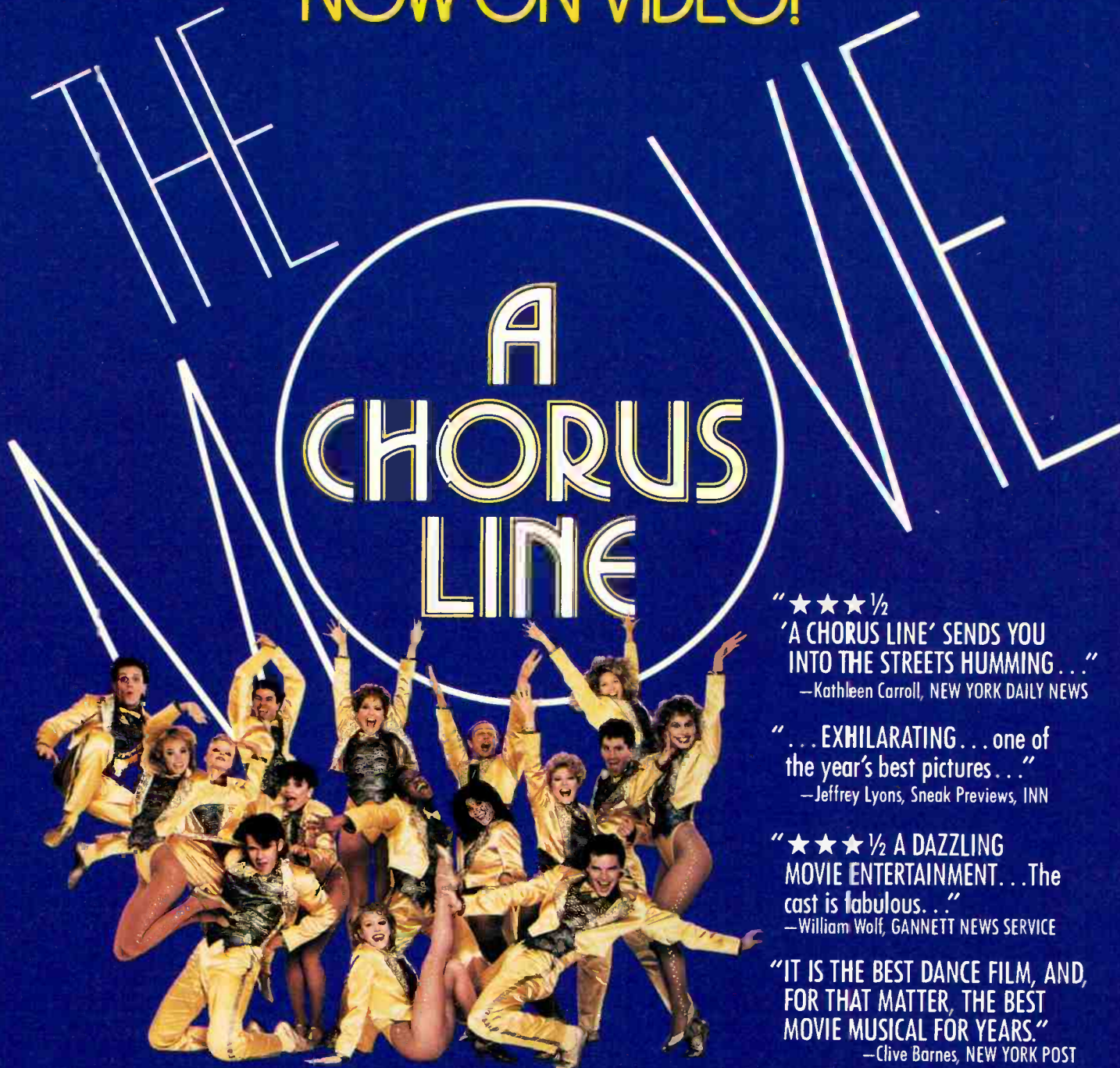
"In terms of hardware, we are getting more cautious about the amount of Beta machines we stock. Also, Sony is about the only vendor left with a full Beta line. Sanyo now has two models, introduced not long ago, [which] they no longer supply. What with the yen/dollar situation and the general attitude toward Beta, I'm afraid it's totally up in the air."

At Movies To Go in St. Louis, vice president John Ellis says the 25-unit chain has gradually "consolidated our Beta libraries into six stores, conveniently situated in regard to a total market area. The libraries range from 550 titles in the smaller Beta stores to 1,000. At some point, vendors are going to have to decide on duplicating in Beta. We realize this. Perhaps they'll license duplication to one company as happened years ago with open reel prerecorded tape."

That Beta pockets exist, though few and far between, is apparent at Video Exchange, the Denver-based franchise operation which oversees 120 stores. According to Diane Worman, a sales representative, "We have three Beta stores in Colorado Springs and one in Iowa that is currently selling out its Beta. We don't even bring up Beta with new franchisees."

At National Video, Cooper says stores have to use judgement in determining how to position Beta product. "We're encouraging our stores deciding to offer Beta, to at least buy all A titles in Beta and some B. We can't offer blanket directives. "If a ratio is 20%-30% Beta, then a store can't invest in Beta versions of all B titles."

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"★★★★½
'A CHORUS LINE' SENDS YOU INTO THE STREETS HUMMING..."
—Kathleen Carroll, NEW YORK DAILY NEWS

"... EXHILARATING... one of the year's best pictures..."
—Jeffrey Lyons, Sneak Previews, INN

"★★★★½ A DAZZLING MOVIE ENTERTAINMENT... The cast is fabulous..."
—William Wolf, GANNETT NEWS SERVICE

"IT IS THE BEST DANCE FILM, AND, FOR THAT MATTER, THE BEST MOVIE MUSICAL FOR YEARS."
—Clive Barnes, NEW YORK POST

EMBASSY FILMS ASSOCIATES and POLYGRAM PICTURES present "FEUER and MARTIN" production
RICHARD ATTENBOROUGH's "A CHORUS LINE"

Based upon the Stage Play "A CHORUS LINE" by MICHAEL BENNETT. Book and Lyrics by JAMES KIRKWOOD and NICHOLAS DANTE. Music by MARVIN HAMLISCH. Lyrics by EDWARD KLEBAN. Directed and Produced by RALPH BURNS. Starring FAYE POLIAKIN. Produced by PATRIZIA VON BRANDENSTEIN. Executive Producer JOHN BLOOM. Director of Photography RONN E. TAYLOR. B.S.C. Executive Producer JEFFREY HORNADAY. Screenplay by ARNOLD SCHULMAN. Produced by GORDON STUBERG. Edited by CY FEUER and ERNEST H. MARTIN. Directed by RICHARD ATTENBOROUGH.



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In a country that's already behind the times, these wackos are setting medicine back a thousand years!

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STEVE GUTTENBERG • ALAN ARKIN • JULIE HAGERTY

Music by LALO SCHIFRIN Co-Executive Producers MICHAEL JAFFE and MYLES OSTERNECK Co-Producer JEFFREY GANZ
Screen Story and Screenplay by HARVEY MILLER Based on the Novel "Calling Dr. Horowitz" by STEVEN HOROWITZ and NEIL OFFEN
Produced by ALEX WINITSKY and ARLENE SELLERS Directed by HARVEY MILLER

Available on
Videocassette



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VIDEO

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Video Reviews

"John Lennon Live In New York," Sony Video Co., 60 minutes, \$29.95 One of the most marketable titles ever to hit the music video market, "John Lennon Live In New York" works not only as a concert video but also as a piece of history.

Lennon is in prime form, giving slick performances to a roster of tunes that includes "Come Together," "Imagine," "Give Peace A Chance," "Hound Dog," "Woman Is The Nigger Of The World," and "Power To The People." Yoko Ono also sings—solo on her "Sister, Oh Sister" and with Lennon on "Born In Prison"—providing some of the few weak moments on the program with her anxiety-laden presentation.

There are few shots of the audience until the end of the program, so the video almost never seems like an artifact, even with its glimpses of a bygone era.

With a record album available as well, this is a program with strong sell-through potential as a collectible, one many consumers will pick up if they know about it. And cross-generational appeal for "John Lennon Live In New York" will probably be strong.

"State Of Grace," RCA/Columbia Pictures, 45 minutes, \$29.95

Not one for the conventionally oriented, this program contains some of the more artistically adventure-some footage to make it on to cassette in recent times.

Grace Jones is something of an acquired taste. Her fans will undoubtedly flock to this program. Jones is at her best here, constantly energetic and rarely less than fascinating. She accomplishes the nearly impossible task of making the con-

cert scenes of this combination clip/performance video as visually absorbing as the clips themselves. Adding to the power of the program is a constantly shifting pattern of rhythms.

"The Clash—This Is Video Clash," CBS/Fox Video, 35 minutes, \$19.95

A powerful clip collection from what was once one of the hottest groups in the music business, "This Is Video Clash" will likely have strong rental appeal. People who know about the Clash will want to see this cassette; this is a group that

(Continued on page 52)

A&M Ties Shortform Titles To Charts New Releases To Build On Artists' Visibility

BY TONY SEIDEMAN

NEW YORK A&M is sharply increasing its home video output, rush releasing titles by Falco and Atlantic Starr, and scheduling programs by Joan Armatrading and Dennis DeYoung for release before summer begins.

The Falco release will be titled "Rock Me Falco," run for 20 minutes, and list for \$19.95; Atlantic Starr's is named "As The Band Turns...The Video," run for 15 minutes, and sell for \$14.95. Falco's piece will have the clips "Rock Me Amadeus," "Der Kommissar," "Vi-

enna Calling," and "Jeanny"; Atlantic Starr's will have three: "Secret Lovers," "If Your Heart Isn't In It," and "Freak-A-Ristic."

The "Rock Me Falco" and "As The Band Turns," will be released by April 21, says Sherry Marsh, A&M director of video. "It was a good opportunity," she says of the reasons for the rush release. "We felt we could get clearances and make use of some of these clips that were shot in Europe, as was the case with Falco."

"Usually you try to build awareness and hopefully come out at the right time. In this case there's obvi-

ously awareness," and the timing looked good as well: "It's not often you can release a couple of video where you have two top five records," Marsh says, commenting "My only hope is only that retailers and distributors will take advantage of this opportunity."

In addition and unlike many of the shortform compilations that hit the market, the clips in "Rock Me Falco" and "As The Band Turns" have had little broadcast or cable-TV exposure, remaining relatively unsaturated, Marsh says.

RCA/Columbia Pictures Home Video will be handling distribution of the title, with a "special solicitation" scheduled for the two programs, Marsh says.

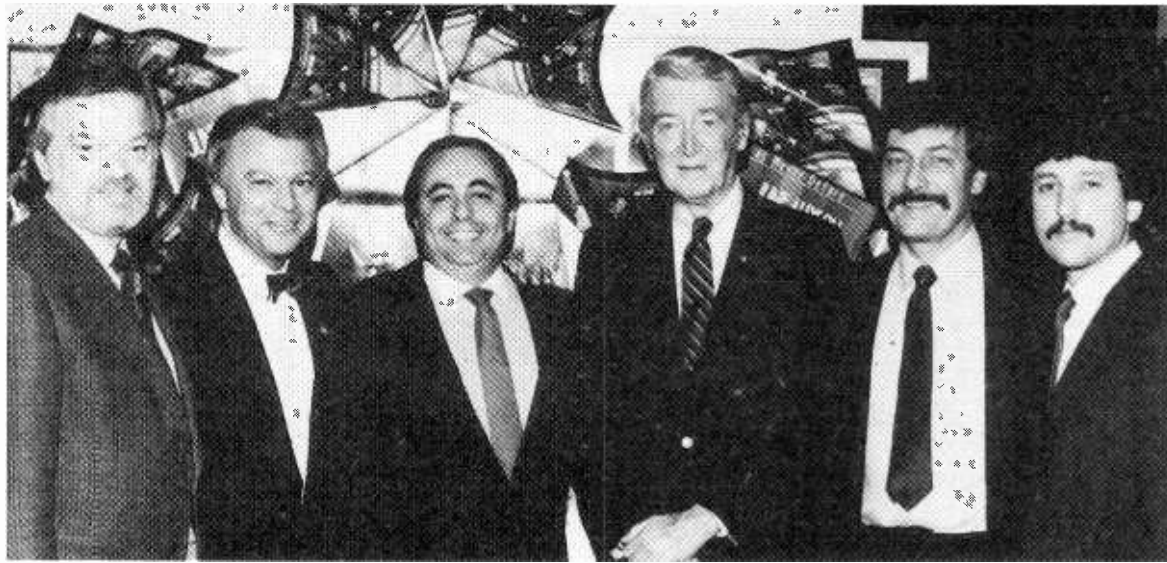
"We're going to give distributors three weeks, which is what we need to solicit pre-orders." In fact, the three weeks are also the time A&M has for doing artwork, preparation, and copy.

Because the home video release of the programs is occurring while the records of the titles are still hot, A&M is "going to tie it in very much with the record campaign," he says.

The DeYoung release scheduled by the company will also be a shortform, running 20-30 minutes long and priced at \$19.95. A&M's Joan Armatrading release, scheduled for June, will be a 90-minute concert program with footage from other sources included.

"The Dennis DeYoung clips will have been seen, but never before together," says Marsh.

As for the growth pace of A&M Video, Marsh says: "We're what we thought we would be, over a year into this."



Stewart On Parade. MCA Home Video executives gather with James Stewart to celebrate a promotion of the actor's films. The movies involved in the promotion are "The Glenn Miller Story," "Winchester '73," "The Rare Breed," "Bend Of The River," and "Thunder Bay." Standing from left are Neil Hartley, MCA Distributing vice president for video products; Jerry Sharrell, MCA Home Video senior vice president; Gene Giaquinto, MCA Home Entertainment president; Stewart; John Burns, MCA Distributing senior vice president; and Louis Feola, MCA Distributing vice president, video distribution.

Warner VP Tells Vid Panel 'Only Music Holds Promise'

BY JIM McCULLAUGH

LOS ANGELES Despite the hype and hoopla surrounding the "music video" business, the only segment of the industry showing significant economic promise is prerecorded video. Even there, however, business is getting tough and growth slow.

That sobering observation and others about the industry at large were offered by David Altschul, vice president of legal and business affairs, Warner Bros. Records, here Saturday (22) before an audience of several hundred during an L.A. County Bar-sponsored video music symposium at the Beverly Wilshire Hotel.

"To date," he said during the music video portion of the program, "with the exception of the now recognized anomaly of Michael Jackson's 'Thriller,' the sales of music videos in the United States have been disappointing. While a few titles, such as 'Madonna Live' and 'Prince Live' [both from Warner Reprise Video], have exceeded the 100,000 unit mark, by and large the typical music video these days can be expected to sell in the 5,000 to 15,000 range with occasional forays into the 35,000-40,000 range; hardly the kinds of sales on

which a business can be premised.

"However," he continued, "at Warner Bros. Records, through our home video division, Warner Reprise Video, we hope and expect to see some substantial increases in those sales over the next several years."

Before that happens, several "changes" need to take place to enable the industry to reach a point where revenues from musical videos sales "can become meaningful in the context of an overall business," he indicated.

He said that as part of these changes, record companies have to become more directly involved as the manufacturer and marketer of music videos. "With all due respect to such companies as Vestron, Karl-Lorimar, or even RCA/Columbia and CBS/Fox, music videos are first and foremost another format of prerecorded music. As such, it is the record companies and not the home video companies which have the marketing and sales expertise necessary to truly begin to expand the home music video marketplace."

Altschul predicted that other labels would follow the Warner and Atlantic lead in foregoing independent vid-

(Continued on page 53)

FOR WEEK ENDING APRIL 5, 1986

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5		MASK ▲	Universal City Studios MCA Dist. Corp. 801 73	Cher Sam Elliott	1985	13	Laser	34.98
2	6	3		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	CED Laser	29.95 29.95
3	3	11		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11 475	Clint Eastwood	1985	R	Laser	34.98
4	5	3		EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG	CED Laser	29.95 29.95
5	10	3		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11 519	Mel Gibson Tina Turner	1985	13	Laser	34.98
6	4	15		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 11 34	Eddie Murphy	1985	R	CED Laser	29.95 29.95
7	NEW ▶			PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	Laser	34.98
8	NEW ▶			RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
9	7	15		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11 388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
10	2	3		D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG	CED Laser	29.95 29.95

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

TOP VIDEOCASSETTES SALES

...newsline...

"REAGAN'S WAY" is the title of a documentary released by Maljack Productions Inc. The 55-minute, \$39.95 program was produced by David Selznick and takes a middle-of-the-road point of view, Maljack executives say, but the ads for the program feature a Stallone-like machine-gun-toting Reagan under the headline "Ronbo." The program was originally commissioned by and shown on French TV. It includes scenes of Reagan as governor of California and an interview at the White House.

SUPERHOT SAILING gets home video coverage from SEA-TV of New Haven, Conn. The company has just released "Multihull Fever," a cassette that shows some of the hottest sailing ships in history at their best. The boats portrayed are French catamarans up to 85 feet in length, which move at close to 45 miles an hour using just the force of the wind. Serge Sikorsky, grandson of the famous helicopter inventor, shot and helped SEA-TV edit the footage. List price on the 30-minute program is \$49.95.

"AMERICAN HEROES & LEGENDS" is the title of a promotion slated by Vid-America. Release date on the program is May 5. Its initial titles are "Will Rogers: Champion Of The People" and "Abe Lincoln: Freedom Fighter"; also included are four re-released titles. All will be priced at \$39.95. The first two titles are part of the "Mark Twain's America" series.

THE LITTLE LEAGUE is the latest organization to get into home video, with the release of "Little League's Official How To Play Baseball By Video," a \$39.95, 70-minute cassette. The program contains 19 segments in which specially trained Little League All-Stars demonstrate techniques of high-quality ball-playing. Acting as distributor for the program is MasterVision, 969 Park Ave., New York, N.Y. 10028.

HOME VIDEO SPONSORSHIP takes a big leap forward with Autry Industries' sponsorship of Esquire's "Great Body" videotapes and the formation of Goodman Enterprises. Autry is a manufacturer of sports footwear. Its logo will be featured on the back of each videocassette box of the six tapes in the \$14.95 series, in ads included in the box, on the feet of the athletes who are doing the exercises, and in a sponsorship mention at the end of each cassette. Goodman Enterprises was created by former CBS/Fox executive David Goodman with a stated purpose of helping "consumer-products companies use home video as a sales tool." The video programs the company is involved with will be used to "induce" consumers to buy clients' products. Goodman Enterprises is based at 29 Warfield St., Montclair, N.J. 07043; (800) 872-3472 or (201) 783-7650.

TRAVEL AGENTS are going to have new opportunities to use videocassettes as sales tools with the American Society Of Travel Agents creating a distribution service to help its members get hold of travel marketing titles. A private vendor in Dearborn, Mich., is handling the service and is looking for footage of San Francisco, Washington, New York, London, Rome, Paris, Japan, China, and the Caribbean. Video marketing projects already underway by travel-oriented companies include a start-up of production by American Express, Club Med's initiation of three travel video shorts, and Pan Am's offering of Gunther Less travel videos at a discount on certain flights.

WINNER OF KEY VIDEO'S "Heavenly Bodies Sweepstakes" is Gina Rue of Eustis, Fla. The prize is worth \$5,000 and includes two first-class round-trip tickets to California, hotel accommodations, and limousine service. Also receiving a California trip will be Shirley Rudniansky; she's the retailer whose name appeared on the winning entry blank. Her store is One-Stop Video.

RIGHTS TO "Smooth Talk" have gone to Vestron Video, which purchased them from Spectrafilm. "Smooth Talk" stars Laura Dern and Treat Williams. Release is scheduled for late June.

TEARS FOR FEARS has a concert release scheduled via Media Home Entertainment division Music Media. The "In My Mind's Eye" concert will include "Change" and "Head Over Heels." There will be a total of 13 songs on the program, which will retail for \$19.95.

RELIEVING BACK PAIN is the goal of "Say Goodbye To Back Pain," the title of a new release from Continental Video. The title presents a video version of a program called "The Y's Way To A Healthy Back" taught for years at YMCAs across the country. The instructor on the 96-minute title is Alexander Melleby, national director of the YMCA Healthy Back Program. List price on the title is \$39.95 and release date is April 2.

TONY SEIDEMAN

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	4		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
2	2	22		JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	4	21		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
4	5	203		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
5	3	9		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
6	6	35		PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
7	7	3		SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95
8	8	70		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
9	9	22		THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
10	15	21		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
11	11	18		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
12	14	10		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
13	35	3		PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
14	10	55		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
15	13	12		MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95
16	22	7		FRANK SINATRA- PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
17	25	18		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
18	21	6		JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
19	18	13		PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
20	26	22		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
21	27	92		DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
22	17	17		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
23	24	19		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
24	12	8		ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
25	19	2		SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG	79.95
26	16	10		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
27	30	4		VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	79.95
28	20	6		WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	79.95
29	36	106		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
30	32	2		2001: A SPACE ODYSSEY	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
31	RE-ENTRY			2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	29.95
32	34	18		KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	NEW ▶			PATTI LABELLE: LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	NR	29.95
34	RE-ENTRY			KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
35	NEW ▶			NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13	79.95
36	23	105		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
37	31	6		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	79.95
38	28	27		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
39	33	8		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95
40	29	40		WRESTLEMANIA ▲	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95

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

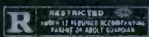
Some guys will promise a girl anything
to keep her.

Others will promise her anything
just to meet her.



Screen Test

MICHAEL ALLAN BLOOM ROBERT BUNDY PAUL LUEKEN DAVID SIMPATICO CYNTHIA KAHN MARI LASKARIN
KATHARINE SULLIVAN WILLIAM DICK with MICHELLE BAUER and MONIQUE GABRIELLE as ROXANNE DINO DELICATA
BENJAMIN LECOMPTE III and FRANK MADDA present A SAM AUSTER FILM Editor CAROL EASTMAN Cinematographer JEFF JUR
Music Composed By DON HARROW Screenplay By SAM AUSTER and LAUFA AUSTER Produced By SAM AUSTER and LAURA AUSTER
Directed By SAM AUSTER



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**Price Cut Boosts
EHE Int'l Catalog**

NEW YORK Low prices and careful packaging have sharply increased sales of foreign films for Embassy Home Entertainment and built their strength as a video retailing genre.

In January, Embassy began releasing the titles in its "The International Collection" at a new list price of \$29.95. Selections were offered bi-monthly in pre-packs of six programs each. "These titles are doing far better at \$29.95 than they did at \$59.95," says Rand Bleimeister, Embassy vice president of sales.

Gary Messenger, owner of the North American Video retail chain, agrees, saying the programs have been selling through at surprising pace. A big plus has been the way Embassy's "Collection" six-pack automatically folds out into a counter display.

Bleimeister estimates sales of the \$29.95 "Collection" titles are 2 1/2 times that of the programs at the \$59.95 price.

The latest "Collection" six-pack, due out May 28, is headed by Satyajit Ray's "The Home And The World."

VIDEO REVIEWS

(Continued from page 49)

had potent fan appeal and that still generates loyalty.

Clips on the cassette include "London Calling," "The Call Up," and the somewhat overexposed but still entertaining "Rock The Casbah." Also on the program is footage from the Clash's notable concerts at Bonds, a club eventually shut down by fire marshals.

Just letting consumers know about these cassettes may be enough to move them. Good audio is a must; the clips use minimal effects, relying instead on the power and passion of the band to achieve their impact.

**Gotham Show Sponsor
Offering Free Booth**

NEW YORK VCA/Technicolor Video Program Duplicating will be providing a free booth for its close to 200 "video publishing" clients at the New York International Home Video Exposition.

The company is also co-sponsoring the event, which will be running (17-20) at New York City's Jacob Javits Convention Center.

According to VCA/Technicolor executives, the booth space will be given away to allow companies who could not otherwise afford the \$25,000-plus cost of exhibiting a chance to show their wares. Space will be provided on a rotating basis. Two VCRs will be provided in the 10- by 10-foot space, which will be adjacent to VCA's main booth.

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MUSIC GROWTH
(Continued from page 49)

eo companies as well as sister home video divisions.

At the same time, he noted, record dealers will have to present music video in their stores as another kind of "prerecorded record format," and not lump them together with other forms of home video. It's in the record store, he said, where most music videos will be sold, where the buying responsibility should be turned over to the record buyer and not the video buyer.

"A way will have to be found," he said, "to secure the release of home video products earlier in the life span of an artist's record album. That way, video sales will benefit from cross-marketing opportunities as well as the enthusiasm that is generated from a hit record." This remains a tough goal to coordinate, he admitted, but he said that it would be a breakthrough if the concert performance window could be tightened to three or four months.

While Madonna's live tape sold astronomically a year after the LP that contained most of the songs, a quicker release would have generated even more sales, Altshul contended. Until the home video market expands further, clip compilations still remain "risky."

Prices must fall, he said. "Music videos are currently being priced at \$16.95 or \$19.95 for programs of 30 minutes or less, and either \$24.95 or \$29.95 for programs of 45 minutes to two hours in duration. I believe those prices will inevitably have to come down if we are to encourage a mass music video marketplace."

He added, "However, before that can happen, artists are simply going to have to understand that they can no longer expect to receive royalties at the rates which became the norm in the movie video business. Profit margins at the lower sales point such as \$12.95 to \$14.95 (and even \$16.95) cannot support royalty rates at these levels."

The music video marketplace will increase as the number of multiple-VCR homes proliferate and more and more teens have a unit in their rooms. VHS and Beta hi fi will also act as an impetus.

Finally, he concluded, several technological and format innovations may provide a substantial boost to music video sales such as the marriage of CD audio and visual images on the laser-read optical format.

During his talk, Altshul also indicated that the "music video business" was hardly that. He contended that while record companies spend millions and millions of dollars yearly creating short-form promo clips, none of them would be made if they didn't serve that record promotional purpose.

"As of today," he said, "no record company views the creation of these short form videos as a profit center."

He conceded that TV is the most important medium in which music videos are being exploited, but "while it is true that the much publicized agreements between MTV and the various record companies do return a meaningful sum of money to the labels, even those sums represent a small percentage of our aggregate expenditure."



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Bronski Beat 'Dance Remix' Clip Beats Single Into The Market

BY JIM BESSMAN

NEW YORK MCA Records, heeding the complaints of club VJs, has created an extended-length "video dance remix" of the new Bronski Beat single, "Hit That Perfect Beat."

While a small number of such videos, produced by labels to match their 12-inch audios, have recently begun appearing in video clubs (such as Casablanca's "dub video" for Animation's "I Engineer"), the Bronski Beat remix became the first to reach clubs in advance of its commercial single and video counterparts.

The extended clip was largely constructed by Dean Anderson, a Chicago VJ and indie video producer, from two versions of its shorter form, which were directed in London by Ralph Ziman for MGMM. It hit the clubs only two weeks after the release of the 12-inch—well ahead of this week's commercial seven-inch release.

As Doug Cerrone, MCA Records' music video coordinator notes, it has become a common practice for club VJs to make their own 12-inch video mixes out of single-length videos and whatever other material is on hand.

"There's a definite need for 12-inch videos to match the audio that these guys are playing," he explains. "They aren't spinning the [seven-inch] single records but the 12-inch versions, and I think that by making 12-inch videos we're following the same natural progression that occurred when audio producers started extending regular singles into special dance mixes."

Cerrone had wanted for some time to service a 12-inch video remix

to the clubs, but says he was waiting for the right time. "Hit That Perfect Beat" had hit No. 3 on the British charts, so we knew we had a hit song to work with," he says. "The [single length] video had also been completed, so we had the time to produce the longer version and get it to the clubs before the [seven-inch] single came out. And since Bronski Beat originally broke in the clubs, we wanted to take them back to the clubs to start that excitement

'It's important that we not be limited to broadcast tools in the clubs'

again—especially with the new lead singer [John Foster]. So, it was also a way of introducing the 'new' Bronski Beat."

Cerrone was familiar with Anderson, who, as a VJ at Chicago's Cabaret Metro video club, had won Chicago's Video Pool's National Remix Contest for his edit of Frankie Goes To Hollywood's "Relax." At last year's New Music Seminar, where Anderson was among the club panelists outspoken in their demands for club-length videos, the two got together to discuss future cooperative ventures.

The opportunity presented itself with "Hit That Perfect Beat." Anderson was supplied with the two 3:33 versions of the commercial single's video. These differed only slightly—in editing speed and in the amount of film footage from "Letter To Brezhnev," a movie currently in release in England that includes

the Bronski Beat tune on its soundtrack.

Anderson was then given two weeks to stretch the material into the 8:27 duration of the 12-inch.

Cerrone's objectives were to keep the remix flowing and as exciting as possible. "I just wanted the thing to move, to have bright colors and effects but not go over the top, you know, so they can put it on in the club and it will stay on."

For Anderson, the goal was "to keep it interesting, visually, all the way through and not break the [club audience's] attention span." While admittedly limited by the material provided, he was nevertheless able to "process" the footage and "edit creatively to not just extend the shorter version, but make it better."

Utilizing the 12-inch audio track as the "motivator" for edits and special effects, Anderson sought to increase the video's impact by "visually interpreting" such audio cues as the "drastic dynamic change [from] driving beat to the pause in the music, where I used slow motion." Similarly, a drum accent triggers reverse motion shots of the band, and the song's chorus, which occurs three times more often in the longer version, features the band members more prominently.

Anderson also electronically manipulated the original imagery, blowing up and re-coloring certain shots or portions of them, and altering the size and shape of the screen's borders. To further tie the video into the single's artwork, he animated the red drummer boy figure from the sleeve—which briefly appeared in the short form—and used it as a "recurring motif."

Anderson likens his finished prod-

uct to that of a "light show" when projected on big video club screens, and says that Cerrone barely recognized it from the original versions.

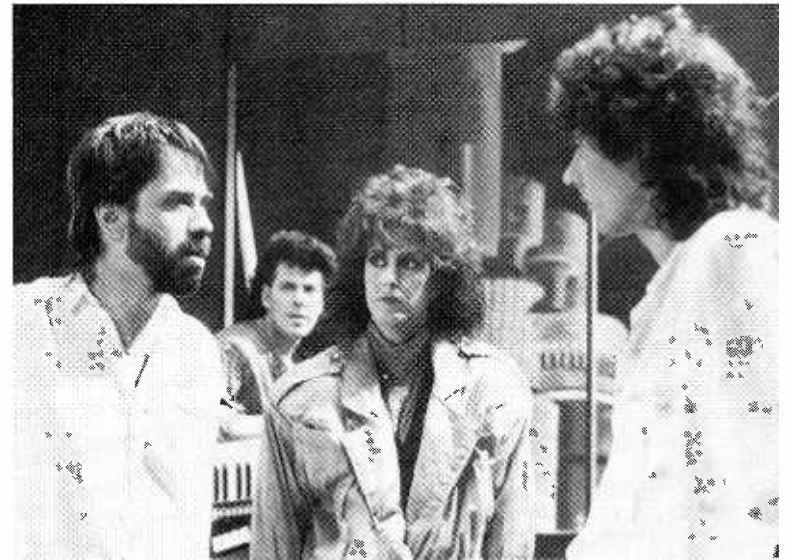
Anderson stresses that the aim is "not to be artsy but sell records by making them happen more in the clubs." To this end, Cerrone, through the "coordination" of MCA's dance promotion director Bobby Shaw, has serviced 25 reporting DJs at clubs with video capability to get their reaction. He says that he hopes to continue to work more closely with these key programmers in the future.

Cerrone adds that additional video remixes are likely when "we feel

it's worth the investment." He says that the "Hit That Perfect Beat" remix, which Anderson says took 10-20 hours of studio time at Chicago's Center City Studios, cost less than \$5,000 to produce.

Cerrone further reports that several local video stations have expressed interest in programming the lengthier version, but he affirms that "the first window is the clubs." Meanwhile, Anderson says that he is being approached by other interested labels.

"It's important that we not be limited to broadcast [video] tools in the club environment," he concludes.



But Yesterday Was Fine This Morning. Francis Delia (left) is shown working on Starship's clip for "Tomorrow Doesn't Matter Tonight," from the "Knee Deep In The Hoopla" album on RCA. The video is currently airing on MTV. Delia is pictured with Grace Slick (center) and Mickey Thomas on location in a converted warehouse in L.A.

Concert Will Be First Release For Reactivated Division Alarm's Sound Awakens Rebuilt IRS Wing

CHICAGO IRS recording act the Alarm will headline a free "Spirit of '86" concert to be broadcast worldwide via satellite and taped for release as the first home video product of IRS Home Entertainment Division, formerly IRS Video.

According to Carl Grasso, IRS vice president for creative services, the concert is set for April 12 at 3:00 p.m. PST at U.C.L.A.'s Janss Steps outdoor venue. The show is seen as the opening of a major marketing campaign for the Alarm, and to herald the label's return to home video.

The "Spirit of '86" concert video is due out within three weeks of the concert date, and is expected to carry a \$29.95 price tag. C.D. Taylor, who has worked with Hall & Oates and General Public, is directing. IRS is producing in-house, says Grasso, with line production by Jerry Kramer & Associates.

MTV will carry the Alarm telecast domestically, with simulcast by Westwood One. The MuchMusic network is to broadcast the concert in Canada. Grasso says that France, Italy, and Germany have been lined up to carry the concert via satellite. At press time, IRS was also looking into the possibility of other countries carrying the telecast, among

them England, Belgium, Portugal, and Scandinavia.

Grasso says the concert will be shot with eight cameras for presentation on videocassette "exactly the way it was—no overdubbing, no editing." He says "All creativity is planned for the show itself." The Goodyear blimp will also be on hand for aerial shots, Grasso adds.

"Spirit of '86" is the first IRS video release since the label's 1983 compilation tape "Beast Of IRS," which Grasso says sold only 5,000 copies. The label's only other video product, "Police Around The World," sold 35,000 units, according to Grasso. "After those two releases we had decided to drop the video line, and to just wait to see what would happen in home video," he says.

"When we made the decision to revive it, we wanted to market specifically to our audience, as opposed to throwing the product out to a distributor to see what would happen," Grasso says. IRS Home Entertainment's next project, he notes, is "Best Of The Cutting Edge," a compilation of highlights from IRS' monthly MTV program.

Grasso says the Alarm video will be available through mail order, as well as retail—and it will be promot-

ed on album inner sleeves and tour programs.

"The videocassette is another tool to create excitement for the band," observes Grasso. "The second leg of their tour begins after the worldwide broadcast."

Grasso sees a possible surge in sales for the Alarm's latest album, "Strength," as a result of the broadcast. "At worst, it will have created an impact," he says.

Grasso says MTV is running a variety of promotions for the event. These include giveaways of free trips to concerts in 10 markets nationwide—including Boston, New York, Chicago, Dallas, Atlanta, and San Francisco. Retail and radio will be tied in as well, with posters, displays, discount coupons, and local contests.

According to Grasso, the Alarm should have little trouble filling Janss Steps' 20,000 seats. "We did a free concert there two and a half years ago with General Public," he says, "and because of the other L.A. dates we couldn't advertise outside campus until the day before the show. We still did about 11,000 people. This time, it's the band's only show in L.A."

MOIRA McCORMICK

Video Track

NEW YORK

ARISTA RECORDING ARTIST Whitney Houston becomes the latest act to use the historic Apollo Theatre for a video shoot. In the newly completed clip for her new single, "Greatest Love Of All," Houston is said to re-live her first public performance. The work features a cameo appearance by her mother, Cissy. It was directed by Peter Israelson and produced by Jon Small for Picture Vision. James Contner served as director of photography.

Some of the recent video projects completed by N. Lee Lacy/Associates include: Brian Setzer's "The Knife Feels Like Justice," Oingo Boingo's "Stay," Ted Nugent's "Little Miss Dangerous," Robert Tepper's "Don't Walk Away," and Sheena Easton's "Jimmy Mack." The production company was also behind the scenes for John Cougar Mellencamp's popular clip, "R.O.C.K. In The USA," which employs authentic '60s performance footage.

Appealing to the rock'n'roll star in everyone, Sony Magnetic Products is sponsoring a "Know Your Music" consumer sweepstakes and dealer contest which offers the

grand prize winner an all-expense-paid trip to L.A. and a guest spot in a video. To win, consumers have to answer five trivia questions about music on an entry form, which is available at participating dealers. No purchase is necessary. Entry deadline is April 30.

The latest company to jump on the fashion/music video band wagon is Clairol with its clip for a new mousse and gel styling product called Pazazz. Set to E.G. Daly's new song "Say It, Say It," from his new A&M album, "Wild Child," the piece blends silent clips from 25 rock artists such as the Alarm, the Outfield, and John Waite, with four Clairol models. Jane Altschuler Productions produced and directed it.

LOS ANGELES

STARSHIP'S VIDEO FOR "Tomorrow Doesn't Matter Tonight," the band's third single from its RCA album "Knee Deep In The Hoopla," recently premiered on MTV. The piece was directed by Francis Delia, who created the clips for the group's last two smash singles "Sara" and "We Built This City." "Tomorrow" is

(Continued on next page)



PROGRAMMING

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

VIDEOS ADDED THIS WEEK	VIDEOS	ROTATION
VIDEOS ADDED THIS WEEK	BOURGEOIS TAGG MUTUAL SURRENDER Island	ACTIVE
	BRONSKI BEAT HIT THAT PERFECT BEAT MCA	LIGHT
	CULTURE CLUB MOVE AWAY Epic	BREAKOUT
	E.G. DAILY SAY IT SAY IT A&M	NEW
	DOKKEN IN MY DREAMS Elektra	POWER
	DREAM ACADEMY LOVE PARADE Warner Bros.	POWER
	ERASURE WHO NEEDS LOVE LIKE THAT Warner Bros.	NEW
	WHITNEY HOUSTON THE GREATEST LOVE OF ALL Arista	HEAVY
	JANET JACKSON WHAT HAVE YOU DONE FOR ME LATELY A&M	LIGHT
	KATRINA & THE WAVES IS THAT IT? Capitol	BREAKOUT
	GREG KIHN LOVE AND ROCK & ROLL EMI	POWER
	TOMMY KEENE PLACES THAT ARE GONE Geffen	NEW
	PATTI LABELLE/MICHAEL McDONALD ON MY OWN MCA	LIGHT
	MADONNA LIVE TO TELL Warner Bros.	POWER
	TED NUGENT LITTLE MISS DANGEROUS Breakout	BREAKOUT
POWER ROTATION	DAVID BOWIE ABSOLUTE BEGINNERS EMI America	3
	JACKSON BROWNE FOR AMERICA Asylum	3
	DIRE STRAITS SO FAR AWAY Warner Bros.	4
	MIKE & THE MECHANICS ALL I NEED IS A MIRACLE Atlantic	2
	ROLLING STONES HARLEM SHUFFLE Columbia	4
	STARSHIP TOMORROW DOESN'T MATTER TONIGHT RCA	2
	JOHN TAYLOR I DO WHAT I DO Capitol	4
	THOMPSON TWINS REVOLUTION Arista	4
	ZZ TOP ROUGH BOY Warner Bros.	3
	HEAVY ROTATION	BANGLES MANIC MONDAY Columbia
*ELO CALLING AMERICA CBS Associated		9
FALCO ROCK ME AMADEUS A&M		12
*HEART THESE DREAMS Capitol		8
INXS WHAT YOU NEED Atlantic		15
ELTON JOHN NIKITA Geffen		12
*LOVERBOY THIS COULD BE THE NIGHT Columbia		11
*JOHN COUGAR MULLENBAMP R.O.C.K. IN THE USA Riva/PolyGram		8
MOTLEY CRUE HOME SWEET HOME Elektra		20
*STEVIE NICKS I CAN'T WAIT Modern		8
THE OUTFIELD YOUR LOVE Columbia		6
*ROBERT PALMER ADDICTED TO LOVE Island		12
*PRINCE KISS Warner Bros.		5
SLY FOX LET'S GO ALL THE WAY Capitol		3
ROBERT TEPPER NO EASY WAY OUT Scotti Bros./CBS		10
ACTIVE ROTATION	*ANIMATION I ENGINEER Mercury	6
	JIMMY BARNES WORKING CLASS MAN Geffen	4
	*PAT BENATAR LE BEL AGE Chrysalis	9
	*BLUE OYSTER CULT DANCIN' IN THE RUINS Columbia	5
	FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated	8
	HONEYMOON SUITE FEEL IT AGAIN Warner Bros.	6
	OMD IF YOU LEAVE A&M	9
	*OZZY OSBOURNE SHOT IN THE DARK Epic	7
	PET SHOP BOYS WEST END GIRLS EMI America	7
	QUEEN PRINCE OF THE UNIVERSE Capitol	4
	*BRIAN SETZER THE KNIFE FEELS LIKE JUSTICE EMI America	6
	*TALKING HEADS THE LADY DON'T MIND Sire	6
	TRIPLETS TRANSLATE Elektra	4
	STEVIE WONDER OVERJOYED Motown	5
	MEDIUM ROTATION	THE ALARM SPIRIT OF '76 IRS
THE CULT RAIN Warner Bros.		12
DEL FUEGOS I STILL WANT YOU Warner Bros.		7
JERMAINE JACKSON I THINK IT'S LOVE Arista		2
LITTLE RICHARD GREAT GOSH A'MIGHTY MCA		6
OPUS LIVE IS LIFE Mercury		10
PETE TOWNSHEND SECOND HAND LOVE Atco		2
BREAKOUT ROTATION		DENNIS DeYOUNG CALL ME A&M
	DIVINYLS SLEEPING BEAUTY Chrysalis	4
	BRYAN FERRY IS YOUR LOVE STRONG ENOUGH MCA	2
	FINE YOUNG CANNIBALS JOHNNY COME HOME IRS	8
	LEVEL 42 SOMETHING ABOUT YOU Mercury	7
	MARILLION LADY NINA Capitol	4
	MODELS OUT OF MIND, OUT OF SIGHT Geffen	5
	PSYCHEDELIC FURS PRETTY IN PINK A&M	7
	CHARLIE SEXTON IMPRESSED MCA	2
	FEARGAL SHARKEY A GOOD HEART A&M	12
	VIOLENT FEMMES CHILDREN OF THE REVOLUTION Warner Bros.	7
	WAX RIGHT BETWEEN THE EYES RCA	4
LIGHT ROTATION	BLACK SABBATH NO STRANGER TO LOVE Warner Bros.	4
	GLEN BURTNICK LITTLE RED HOUSE A&M	6
	THE CHURCH TANTALIZED Warner Bros.	6
	RY COODER CROSSROADS Warner Bros.	3
	ELVIS COSTELLO DON'T LET ME BE MISUNDERSTOOD Columbia	6
	THE CURE CLOSE TO ME Elektra	7
	RICK DERRINGER/HULK HOGAN REAL AMERICAN Epic	4
	FLOCK OF SEAGULLS HEARTBEAT LIKE A DRUM Arista	2
	KING KOBRA IRON EAGLE Capitol	6
	LLOYD COLE & THE COMMOTIONS BRAND NEW FRIEND Geffen	3
	MODERN ENGLISH INK & PAPER Warner Bros.	2
	MOVIELAND POSTCARD TO NEW YORK RCA	3
	PRECIOUS METAL BAD GUYS Mercury	4
	STAN RIDGWAY DRIVE SHE SAID IRS	5
	SIMPLY RED HOLDING BACK THE YEARS Elektra	7
	JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	3
	TALK TALK LIVING IN ANOTHER WORLD EMI America	3
	10,000 MANIACS SCORPIO RISING Elektra	4
VIRGINIA WOLF WAITING FOR YOUR LOVE Atlantic	4	
NEW	THE COLOUR FIELD THINGS COULD BE BEAUTIFUL Chrysalis	3
	JIM FOSTER X-RAY EYES RCA	2
	GOLDEN PALOMINOS BOY (GO) Celluloid	3

* 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.

video music

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

BOYS DON'T CRY
I Wanna Be A Cowboy
 Profile
 Helen McCartney/Jump Productions
 Carina Camamille

CHACKO
Once Bitten, Twice Shy
 Chacko/PolyGram
 Fiona O'Mahoney/MGMM
 Nick Morris

CULTURE CLUB
Move Away
 From Luxury To Heartache/Virgin/Epic
 4D Productions
 Willie Smax

DREAM ACADEMY
Love Parade
 The Dream Academy/Warner Bros.
 Paula Greis
 Peter Kagan & Paula Greis

JOHN FARNHAM
Break The Ice
 I:AD (Moton Picture Soundtrack)/Curb/MCA
 Taliatfilm II. Ltd
 John Schwartzman

GAP BAND
Going In Circles
 Gap Band III Total Experience
 Eric Straton/Laurel Productions
 Mark Rezyka

JESUS & MARY CHAIN
You Trip Me Up
 PsychoCandy/Warner Bros.
 Mocean Pictures
 im Broad

GRACE JONES
Love Is The Drug
 Island Life/Island
 Blue Mountain Films
 John Mills & Bruno Tilley

JUDAS PRIEST
Locked
 Turbo/Columbia
 Curt Marvis/The Company

KING
Alone Without You
 Bitter Sweet/Epic
 Fiona O'Mahoney
 Nick Morris

OAK RIDGE BOYS
Juliet
 Seasons/MCA
 Ken Walz/Ken Walz Productions
 Martha Holmes & Scott Hello

PET SHOP BOYS
West End Girls
 Please/EMI
 Steven Hague
 Andy Morahan



Mardi Gras In Queens? That's what producer Ken Walz and co-directors Scott Hello and Martha Holmes created for the Oak Ridge Boys latest clip, "Juliet," from the band's MCA album, "Seasons." The production was lensed entirely on location at New York's Kaufman Astoria Studios, where a large-scale Mardi Gras street scene was assembled. The clip was the directorial debut for both Hello and Holmes. He has been director of photography for more than 40 clips; she created the highly successful Diet Pepsi "close-up" spots. Shown (from left) are Joe Bonsall, Duane Allen, Ken Walz, and Richard Sterban.

VIDEO TRACK

(Continued from preceding page)

said to be a "minimalist" performance video shot in a converted warehouse in downtown L.A. The set was designed by Waldemar Kalinowsky, whose credits include the Sting video "Fortress Of Your Heart."

Pioneer Artists will soon release a one-hour concert video starring jazz artist Bobby McFerrin, the recipient of two 1985 Grammy awards. The program was taped at the Aquarius Theater in February and is the first of four videos to be co-produced by Pioneer, Picture Music International, and Manhattan Records. The title will be released simultaneously with an album. Pioneer is also set to release laserdisk videos with Madonna's "Live—The Virgin Tour," Tears for Fears' "Scenes From The Big Chair," Huey Lewis & the News' "The Heart Of Rock'n'Roll," "One Night With Blue Note Vols. 1 and 2," John Lennon's "Live In New York City," and performances of "Tosca" and "Tannhauser" from the Metropolitan Opera House.

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 title track by MCA act Oingo Boingo. Gary Gutierrez and Steve Linden directed; Susan Tatsuno produced.

OTHER CITIES

CANADIAN ARTIST Corey Hart's latest video, "Eurasian Eyes," was directed by Robert Quartly and produced by Allan Weinrib. Described rather gushingly as a "cinematographer's dream," the imagistic clip makes use of dramatic sunsets, winter forest scenes, and dramatic lighting techniques. The clip is Hart's latest from his "Boy In The Box" album, available on Aquarius Records in Canada and EMI America in the U.S. Edited by LINDA MOLESKI

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

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- David Bowie "Absolute Beginners"
- 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"
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SPARS Panel Reveals A Variety Of New Sources For Earnings

BY SAM SUTHERLAND

LOS ANGELES Issues as wide-ranging as financial management, insurance, paper flow and diversification strategies paced two days of seminars and lectures during the 1986 business conference of the Society of Professional Audio Recording Studios (SPARS) here.

The March 22-23 weekend conference, conducted at the Univ. of California, Los Angeles, Graduate School of Management, offered detailed reviews of basic business techniques and specific aspects of the studio trade. Coordinated by SPARS' executive director Gary Helmers and Record Plant chief Chris Stone, the meetings drew high marks from society members attending.

Individual segments on specific areas of studio business management were well-received, but for many the highlight was Sunday's (23) panel discussion on developing new areas of studio business. At a time when many facilities originally aimed at album and single recording have been forced to diversify, the session's assessment of other opportunities struck home.

Moderating was Nick Colleran, president of Alpha Audio and acting president of SPARS. Colleran laid the groundwork for his colleagues at the dais by defining the recording business as "anything that makes noise that you can get paid to record."

To Colleran, that includes not only music for record company and producer clients, but also music for

other media—along with sound effects work. Sectors that can build revenue for studios include industrial audio/video work, advertising, audio for video, and audio for films.

Graphic examples of how these fields can generate profits were offered by Murray Allen, president of Chicago-based Universal Recording, which has evolved from its early base in music to its present clientele in industrial, advertising, and video sectors.

Allen outlined how these clients differ from traditional music trade customers, echoing Colleran's admonition that studios must alter their style of operation and may need to recruit new engineers and mixers to attract corporate and agency users.

With the right combination of personnel and equipment, and a persistent sales effort, however, Allen argued that studios could see a more lucrative return by pursuing ancillary income through these sectors. At Universal, he noted, basic session fees are only a small portion of potential revenue.

Payment services for talent used in industrial films, advertising jingles, and television spots bring an 18% interest payment. Universal also charges for providing music, both from existing libraries and on commission from area composers; brokering musicians used on a date; equipment rental on various outboard processing gear; food, which the studio marks up when handling orders and deliveries, and even dry cleaning services.

David Porter of the Music Annex in Palo Alto, Calif., cited his business' location in a secondary market

as driving diversification from his facility's inception. Thus, while building a music clientele by focusing on audiophile clients, Porter branched into industrial audio/visual work, educational institutions, and even television production—made possible when a soundstage was added.

Porter stressed location as a factor in courting non-music clients,

engineering and production services, and in unifying different audio sources for film audio tracks.

Completing the panel was Tom Kobayashi, vice president and general manager of Lucasfilm's Sprocket Systems division. A former president of Glen Glenn Sound here, Kobayashi noted the segmentation of the audio recording field, with more specialized operations emerging to serve the motion picture, video, and music fields.

Like others on the panel, he stressed essential differences of each sector's sessions. Noting a trend toward TV series and special film productions shot for post-production transfer to video, Kobayashi said a market is opening that smaller audio studios that can capture by specializing in electronic music and audio effects.

He also predicted that home video firms may begin reprocessing older feature films with simulated stereo soundtracks, much as some vendors have begun "colorizing" older black-and-white films to update their appeal.

Kobayashi echoed his colleagues views by stressing personnel over equipment as crucial to capturing non-music clients. "You can have the latest equipment, but if you don't have the right people, you won't get the business," he said. "Or, you can have relatively old equipment, but by having an older engineer or mixer who's established in that field, you'll get that business."

Coverage of the 1986 SPARS business conference continues in next week's issue with a look at key financial affairs presentations.

'A market is opening that smaller audio studios can capture'

and noted that he's opening two smaller rooms in San Francisco to buttress his agency and industrial contacts there.

Veteran producer/engineer Bruce Botnick meanwhile recounted how his original blueprint for Digital Magnetics, his Hollywood-based production operation, changed due to shifts in area studios. As a digital specialist, Botnick had originally targeted digital mixing and editing, as well as CD mastering, as primary clients.

As conventional audio studios stepped up their purchase of digital processors, however, Botnick saw this sector fall short of projections. But his pioneering role in digital tracking for film scores yielded a new market opportunity in motion picture audio, where Botnick is now highly visible both through general

Montage Corp. Goes Into Liquidation

NEW YORK Montage Computer Corp., the Hollywood, Calif.-based manufacturer of the video and film editing system which bears its name, has gone into liquidation only a short time after opening an office here (Billboard, March 29).

Still, a spokesman for the firm says that owners of the Montage Picture Processor will not be left without service assistance. "Money is being provided to keep service in place on both coasts," the

spokesman says. "Also, a software and hardware service company is now being set up by Montage field service engineers."

The liquidation is being handled by Credit Managers Corp., the spokesman says. He notes also that hope for the product is not dead. "It's a great system, and there are a number of companies interested in picking up the firm," he says.

Sound Investment

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

ENHANCED REVIEW: The Review Room, GRP Records' in-house recording studio, has beefed up its digital mastering and editing capabilities with the installation of a new Sony PCM-1630 two-channel digital processor and a Sony digital editor. According to chief engineer **Josiah Gluck**, the new gear will allow GRP to process all of its CD masters in-house. The Review Room also recently added DMR 2000 and DMR 4000 recording decks.

DIGITAL FOR A SONG: Songbird Digital, the Synclavier rep for the South and Southwest (and one of only five authorized U.S. dealers for the computer keyboard system) reports two major Synclavier installations: one at the Univ. of Miami, the other at Mogan Productions, a Kansas City, Mo., commercial studio. According to Songbird chief **Richard Head**, the university's system includes a sample-to-disk option, eight voices, music printing, script software, and a power supply for future updates. The Mogan setup uses a 16-voice polyphonic sampling unit with sample-to-disk option, music printing, script software, and a unique eight-output feature that allows the Synclavier to be directly interfaced with the studio's mixing

console.

AN ARDENT ANNIVERSARY: To celebrate its 20th year of operation, **Ardent Recording** of Memphis, Tenn., recently hosted an open house to show off its newest studio. The facility says its Studio B is the first all-digital facility there, and features a Mitsubishi X-850 32-track digital recorder and a Solid State Logic SL 6000 Series E console with Total Recall. Ardent president **John Fry** says, "Early on, digital recording just wasn't that great, but it has now passed the development phase, and become the practical method for high-quality music recording."

CONVERTING MADE EASY: Sunnyvale, Calif.-based **Vidicopy Corp.**, a major West coast custom-duplicating house, has dropped all extra charges for conversions to any of the international standards—PAL, SECAM or NTSC. The firm says it was able to do this via the acquisition of a Merlin 8800 Standards Converter, which allows volume production of video tapes in all the international formats at normal duplication rates. Vidicopy claims that the extra costs normally incurred in standards conversion have "slowed broad distribution of video tapes from nation to nation." Cited as an example: "If a client orders a combination of five PAL and SECAM 30-minute VHS copies from an NTSC master, the rate would be (Continued on next page)

Ready For 'Music Videos And MTV-Oriented Commercials' S.F. Studio Expands To Compete With L.A.

BY JACK McDONOUGH

SAN FRANCISCO With the opening of its third sound stage and a new 50-seat screening room, San Francisco Studios says it's now ready for a larger share of West Coast music video and advertising production projects.

Roberta Riley, a founder and CEO of the facility—claiming the largest sound stage outside Hollywood—says, "We founded the studio to accommodate the broadest variety of clients, so music videos and MTV-oriented commercials are very high on our list. Our Stage One was designed with that kind of work in mind."

The stage has become "very popular" with music video clients, Riley says, because "there are only two stages in Los Angeles that can equal what we have here."

S.F. Studio's Stage One has a three-wall hard cyclorama (with curved floor and ceiling for "infinity" effects) and a 120-foot shooting wall. Says studio president Frank Fitzsimmons: "You can do a five-minute dolly shot down that wall without moving a thing. It's great for big productions and dance numbers." In addition, a wall that separates Stage One from Stage Two (which is equipped with a 100-foot

shooting wall) can be removed to provide a master shooting space of 14,400 square feet. Ceilings are 26 feet high.

The most significant music production carried out at the facility so far has been director Francis Delia's creation for "We Built This City." Others have included the McVay-Vogt production on Kashif's "Condition Of The Heart" (with angellike figures "flying" along the 120-foot wall) and Video Caroline's work for the Call's new single, with bandleader Michael Been directing.

The new Stage Three, which Fitzsimmons describes as "our slave stage for commercials," measures 35 feet by 60 feet, with standing bath, kitchen, and laundry fixtures for household ads.

Agencies including Ketchum, BBD&O, and Foote, Cone Belding have used the studio for spots for Dodge, Toyota, Oldsmobile, IBM, Hewlett-Packard, Levi-Strauss, and Pacific Stereo. Riley cites the IBM internal product promotion project as one with a "music video format."

San Francisco Studios' new screening theater augments a smaller conference screening room that is set up for 20 people.

"The need for a facility such as this in San Francisco was clear," says Fitzsimmons. "Local ad agen-

cies have clients here who will spend more than \$300 million in advertising this year, 5-8% going to production. That's about \$20 million in local production budgets. We felt that if there were a facility offering absolutely everything under one roof, that money would stay here."

Fitzsimmons continues, "The whole key was finding this building. The location is ideal, and it was not terribly difficult to convert this gigantic space to a good facility."

The structure—at Seventh and Harrison, a few blocks from the Moscone Center and the heart of downtown—offers more than 30,000 square feet. The facilities include two editing rooms; 15 production and business offices with secretarial bays; a commissary, which serves 80 people; a 10-chair makeup room; showers; wardrobe rooms; fitting rooms; conference rooms; and a kitchen and bar.

The facility also maintains a lighting and grip department in association with FilmTrucks. San Francisco Locations, which Riley founded a decade ago, is also housed in the building. Recent commissions for these outfits have come from Aaron Spelling's "Crossings," Lucasfilm's "Howard The Duck," and TV series "Crazy Like A Fox" and "Trapper John, M.D."

Audio Track



Roomful Of Revox. Some of the 200 Revox B215 consumer cassette decks recently installed at Resolution Inc., the real-time cassette duplication facility in Burlington, Vt.

LOS ANGELES

BELINDA CARLISLE, lead singer for the **Go-Go's** before they went-went, worked with producer **Michael Lloyd** at **Heaven Recording Studios** on her debut solo album for I.R.S., "Belinda." Engineer **William Orbit** supervised remixes, and fellow Go-Gos' alumna **Charlotte Caffey** chimed in on keyboards and guitar.

At **Dustbowl Studio** in Hollywood, producer **Dennis Herring** is working with Austin, Texas-based duo **Timbuk 3** on their first album, also for I.R.S. Herring is recording British B-sides on **Wall Of Voodoo** for the label.

Rusty Garner was in at **Westlake Audio** overdubbing and mixing "Back To The War" for Private I/CBS artists the **Staple Singers**. **David Byrne** was featured on guitar. Also, Garner completed production

and mixing for **Cecil Parker's** debut single for the label, "I Need A Lover." **Ric Butz** engineered both projects, assisted by **Dennis Stefani**.

Stanley Clarke has been working at **Ground Control** in Burbank, finishing overdubs on his upcoming CBS album with guitarist **Ray Gomez**. Clarke is producing with **Csaba Petocz** at the board. Also in the studio was **Rick Moses**, recording and mixing his upcoming German release on Teldec. Moses producing, **Pat Cycone** engineering. Finally, tennis pro/actor **Dave Austin** was in working on a project with producers **John D'Andrea** and **Carmine Rubino**. Rubino engineering, with **Dan Nebenzal** assisting.

NEW YORK

MIDNIGHT STAR MIXED their Elektra album, "Headlines," at **Quadrasonic**. **Reggie Calloway** produced, with **Dave Ogrin**, **Mathew Kasha**, and **Bruce Miller** at the controls. Also there, **Cameo** has been in laying tracks for their PolyGram project with producer **Larry Blackmon** and engineer **Mathew Kasha**.

Shep Pettibone has been busy in **Shakedown Sound's** Studio A, mixing tracks for **Nu Shooz'** project for Atlantic. And **Run-D.M.C.** have been working in Studio A, mixing a new single for Profile Records. **Andy Wallace** at the controls.

At **Greene Street Studios**, **Eric Calvi** has been mixing tracks for **O.K. Savant**. Producer is **Brian Cullman**.

Lots of news from **Frankford/Wayne Mastering Labs**. Recent

projects include a **Billy Ocean** seven-inch single for Arista, "Sad Songs"; a new **Flock of Seagulls** album, and a new **Latin Quarter** album and 12-inch, both for Arista; and **Level 42's** latest for PolyGram, "World Machine, all mastered by **Tom Coyne**. Meanwhile, **Herb "the Pump" Powers Jr.** completed the following: **Animotion's** 12-inch remix of "I Engineer" for PolyGram; seven and 12-inch singles on the **Winans** for Warner Bros.; and **Sylvester's** "Living In The City" for Megatone Records, to name a few.

Kurtis Blow has been laying tracks at Brooklyn's **Rawlston Recording** for his seventh PolyGram album. Blow also produced two songs for the new **Fat Boys** album there. **Akili Walker** engineering on both projects, assisted by **Cirland Noel**. And **Lester Bowie** and the **Art Ensemble of Chicago** have been doing basic tracks for a new album. Walker again at the board, assisted this time by **Randy Phipps** and **George Mayers**.

Producer **Joe Carroll** recently completed spots for **Wrangler Jeans** at **Sound Heights** in Brooklyn. The spots feature **Willie Nelson** on vocals, and were written by **Dave Colvin**. **Vince Traina** engineered, assisted by **Michele Reese**.

At **Evergreen Recording**, **Rob Stevens** has been producing the group **Boy Wonder** and solo artist **Stuffy Shmitt**, both for One Stone Productions.

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

SOUND INVESTMENT

(Continued from page 56)

under \$20 a copy," says **Carl Moyers**, Vidicopy's president. "As we move into the hundreds of copies, the cost becomes less than \$12 per tape."

REAL-TIME BY REVOX: **Resolution Video Audio and Film**, based in Burlington, Vt., recently opted for 200 Revox B215 consumer cassette decks rather than commercial equipment when it upgraded its real-time audio cassette duplication operation. The firm, which duplicates product for PolyGram, DMP, Time-Life Records, and Deko/Bose,

is running the Revox decks 24 hours per day, five days each week. According to Resolution president **Bill Schubart**, the firm's engineering group tested "about a dozen top-rated consumer decks," ranging in price from \$2,000 down to \$500, before deciding upon the Swiss machines. Schubart says he plans to purchase another 200 Revox decks before the end of this year.

SHORTTAKES: New York's **Giant Sound** has added new outboard gear, including two **Drawmer DS-201** noise gates, a **UREI 1178** dual

comp/limiter, and two **dbx 160X** single comp/limiters. A **MacIntosh 250** power amp also found a new home at **Giant**, where it's being used for third reference monitoring.

Also in N.Y., **Unitel Video** has acquired the **Ampex Concentrator**, which can combine **Unitel's** three **ADO** graphics systems for "maximum video effects in editing sessions." **John Tierny**, senior editor and director of post-production for **Unitel**, says that multichannel **ADO** "introduces a whole new family of effects."

Edited by **STEVEN DUPLER**

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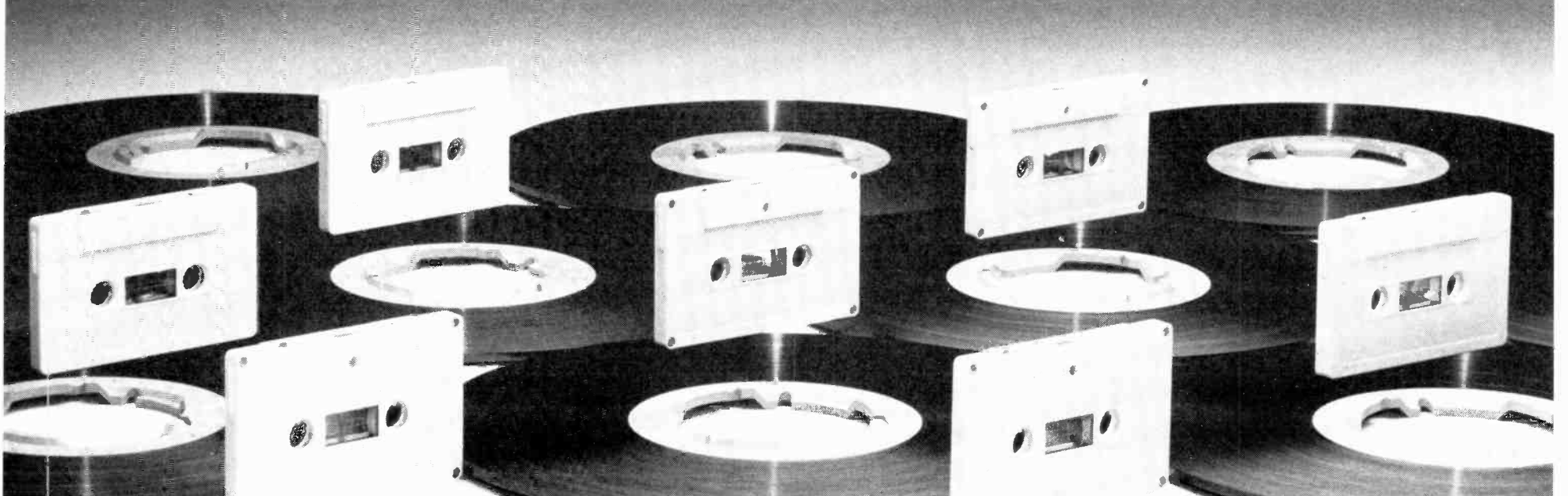
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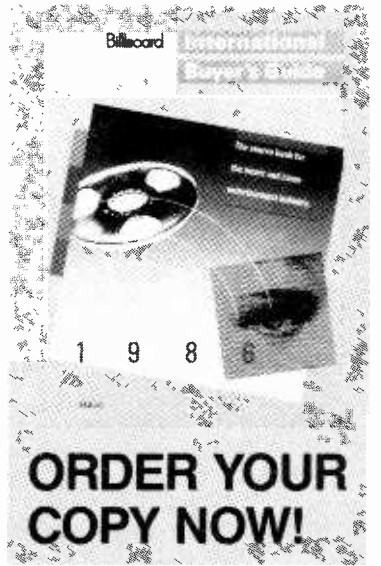
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BVA Study Shows It's A Stable Year-Round Business U.K. Video Rental Field Continues To Grow

BY NICK ROBERTSHAW

LONDON Consumer video rental business in the U.K. was worth some \$460 million in 1985, according to figures compiled by the British Videogram Assn. here, up from \$425 million in 1984 and \$410 million in 1983.

The BVA emphasizes its totals are estimates, extrapolated from a single week's rentals in each quarter. They include Value Added Taxes and, more importantly, rental income from pirated product (30% in 1983, and 20% in 1984) accounted for about 15% of the overall market last year.

If pirated earnings are excluded, the figures for legitimate earnings are \$287 million (1983), \$339 million (1984) and \$390 million respectively indicating a steady 15%-20% increase per annum. Average rental charges per night have remained static the last two years at about \$1.70, having dropped from a \$1.85 average in 1983.

A curious feature of the results is the even spread of rental activity across the year, which appears to contradict the notion that video, like records, is a seasonable business. In 1983, quarterly rentals varied between 4.1 million in the first and third quarters and 4.5 million in the fourth. Last year, the figures for the traditionally quiet third quarter

and the normally strong fourth quarter were absolutely identical at 5.4 million units, though this may reflect an anomaly in the sampling techniques.

The BVA stresses the possibility of inaccuracies due to sampling on an untypical week, different calculations of the level of piracy, and other factors. But it concludes,

"These figures are sufficiently accurate to show that the contracting number of U.K. video retailers has done a steadily increasing amount of business in the three years during which distributors' total sales were virtually unchanged."

WEA Chief's Forecast German Growth Seen Slowly

HAMBURG Though the German record industry posted a 10% turnover increase last year, compared with 1984, the projected growth this year is unlikely to be more than 4%.

This warning against "euphoria" over last year's success comes from Manfred Zumkeller, WEA Germany managing director and a member of the board of the national IFPI group.

He predicts a continuing decrease in sales of singles "because of the high unemployment rate among young people." But because of a better supply situation this year, turnover of the Compact Disc sector should double again this year. "The CD boom is happening at the expense of normal-priced albums," says Zumkeller.

He contends that the share of in-

ternational repertoire in the German marketplace will level out at around 80%. "But even so, German repertoire has improved its status considerably through such bands as Modern Talking and Alphaville."

Despite the overall turnover upturn last year, Zumkeller says it is important to be realistic and watch the negative signs in specific sales sectors. The single was down by 12% on 1984 figures, the standard album by 6% and the music cassette by some 10%. Mid-price albums were up 12% and the CD registered a 150% increase.

Zumkeller says: "It's quite obvious that the standard album with its menu of new releases and big-name artists is losing out against the CD."

The WEA head warns record companies about providing mid-price albums with contemporary repertoire and selling at \$5 just to gain a fast high turnover. "Better to market the standard-price music cassette in a more effective way. Using a new sales strategy, WEA has increased its music cassette sales by around 60%. We take the line that the CD is the equivalent of a hard-back book and the cassette is the paperback."

Partners Reverse Sale Of Group To Kunick Goldsmith & Simons To Reacquire Allied

LONDON Leading U.K. rock promoter Harvey Goldsmith and his partner Ed Simons are to buy back Allied Entertainments Group, the company they sold to Kunick Leisure last fall for about \$10 million.

Goldsmith and Simons deny that the buy back is related to widespread industry criticism of Kunick's South African connection.

Sol Kerzner, whose Kersaf Investments runs the controversial Sun City resort in Bophuthatswana, owns a 32% stake in Kunick. Newspaper reports here claim that international artists, including Stevie Wonder and Rod Stewart, have refused to work for Allied because of the South African link, and that a Wham! farewell concert planned for Wembley Stadium this summer will be handled by another promoter.

Criticism of Kunick's South African connection already has jeopardized the firm's planned acquisition of Nomis Management. The proposed deal precipitated the Wham! split (Billboard, March 6), and is unlikely to go through.

Of the Allied buyback, Goldsmith,

president of the Live Aid Foundation and a trustee of the Band Aid Trust, says only: "We wanted to reassert control over our destiny within the international markets in

which we work. This seemed particularly important since 1986 will see us getting involved in major projects including Queen's U.K. tour."

(Continued on next page)

ETIC Challenges U.K. Levy

LONDON The European Tape Industry Council, representing major blank tape manufacturers, is threatening legal action to oppose the introduction of a U.K. levy on blank audio cassette sales (Billboard, March 15).

ETIC members say the tariff would be a new and unwarranted consumer tax and a breach of European law. They also fear that implementation of a British levy would encourage the EEC to adopt it as an organizational policy. Any legal action against a government introducing such a charge would probably be based on the claim that the Treaty of Rome forbids the imposition of aids or levies.

Record industry group IFPI has

reacted swiftly to the threat of legal proceedings, which it says is an attempt to influence the ongoing tape levy debate rather than a serious prospect. One spokesman says, "It's a propaganda point. We feel confident that if such a case were brought to the European Court it would be unsuccessful."

"France and West Germany both operate levies already and no one has taken them to court as yet. They have shown that it is possible to draft a tape royalty law that conforms to the EEC Treaty, and we have no doubt that Britain could do the same."

GERMANY/AUSTRIA SWITZERLAND ...newsline...

PRIVATE RADIO RATINGS are significantly lower than expected, nearly one year after their German debut in Munich. According to a new survey, only 40% of target 14-29 demographic tune in the three new commercial FMers daily as against 49% for the four established Bavarian radio stations. Total rating of newcomers is meager 18% versus 75% for Bavarian radio, most popular being the AOR frequency 92.4 with 10% share.

FALCO'S BROADCAST BAN in Germany propelled his German single "Jeanny Part 1" to No. 1 in Germany and Switzerland, with double platinum sales for the "Falco 3" LP in Austria. Despite a German radio/TV ban, Swiss, and Austrian stations rejected protests by women's groups and played the song, which refers to the disappearance and likely abuse of a young woman. Next Falco single, his first under a new worldwide pact with Teldec is due around May 1, with the next LP (and next "Jeanny" episode) to follow in September.

THE MONTREUX JAZZ FESTIVAL celebrates its 20th anniversary in July. Director Claude Nobs has booked Eric Clapton, Albert King, Manhattan Transfer, Spyro Gyra, and George Benson for the 16-day event, with a poster contributed by Andy Warhol.

GEMA QUILTS BIEM: the long-threatened withdrawal of the Paris-based mechanical rights organization's most powerful member became official last week. A primary reason was German dissatisfaction with recent BIEM negotiations with IFPI. GEMA's move could significantly affect the European mechanical rights situation in general and BIEM's usefulness in particular.

SWISS GOVERNMENT RESISTANCE threatens two projects of Radio 24 pioneer Roger Schawinski. It blocked a restructuring of trouble Radio Foerderband, the unconventional cultural station in Berne, and is withholding approval for a private commercial classical station in Zurich, writes Pierre Haesler.

SONY CHOOSES SALZBURG as the site for its first European Compact Disc software plant. Construction starts immediately, with initial production in late 1987 and monthly capacity of one million disks by 1991. Total cost: \$75 million. Last year, Sony shipped four million CDs from Japan to Europe, writes Manfred Haesler.

A GERMAN VIDEO SURCHARGE of 2.25% on software sales and rentals will reap an estimated \$3 million annually to subsidize German film production. Proposed federal law will also prohibit video release within six months of a theatrical premiere of subsidized films. Video business calls for lowering of VAT from 14% to current cinema rate of 7% seem doomed.

JIM SAMPSON

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Japan Expected To Approve Singalong Club License Fees

BY SHIG FUJITA

TOKYO The Japanese government, via its cultural agency, seems ready to accept copyright society JASRAC's application to levy royalties on all public establishments with "karaoke," or singalong, equipment.

As proposed by the Japanese Society for the Rights of Authors, Composers & Publishers, the deal covers both audio and video equipment and the royalty collection from bars, restaurants, clubs. It is now virtually certain to go into effect this summer.

JASRAC has been discussing this controversial issue with trade groups in the bar, cabaret, and hotel industries since the end of last year. It is putting its final detailed plan before the government ministry in the next week or so.

Trade organizations have not accepted the levy as outlined by the copyright society. Depending on size of establishment, royalty payments would vary from \$16.50 monthly for the smaller venues up

to those with 165 square meters of space. Larger establishments will be charged the same as halls which use live bands.

For those establishments with karaoke equipment that offers visuals, that is videotapes or videodisks, charges will be 50% higher, according to Izumi Usui, head of JASRAC's mechanical and publication rights licensing division.

He estimates there are about 200,000 bars and halls equipped with karaoke hardware and JASRAC aims to sign contracts with at least 40,000 by year's end.

The society plans nationwide explanatory meetings once the government has approved the levy proposals. JASRAC considers the charges "quite low" in view of the fact that customers are charged from 55 cents to \$1.10 for each song with karaoke accompaniment.

BUYBACK OF ALLIED GROUP

(Continued from page 62)

The buyback also involves investment bankers Albion Trust.

Allied is a partner—with Multiple Sound Distributors and Target International Pictures—in Video Gems, a newly launched budget video label offering movies, children's material, and music programs at \$10.50 retail.

Says Simons, "The sell-through video market is assessed at \$75 million-\$90 million a year and is going to provide a major core business for

Allied."

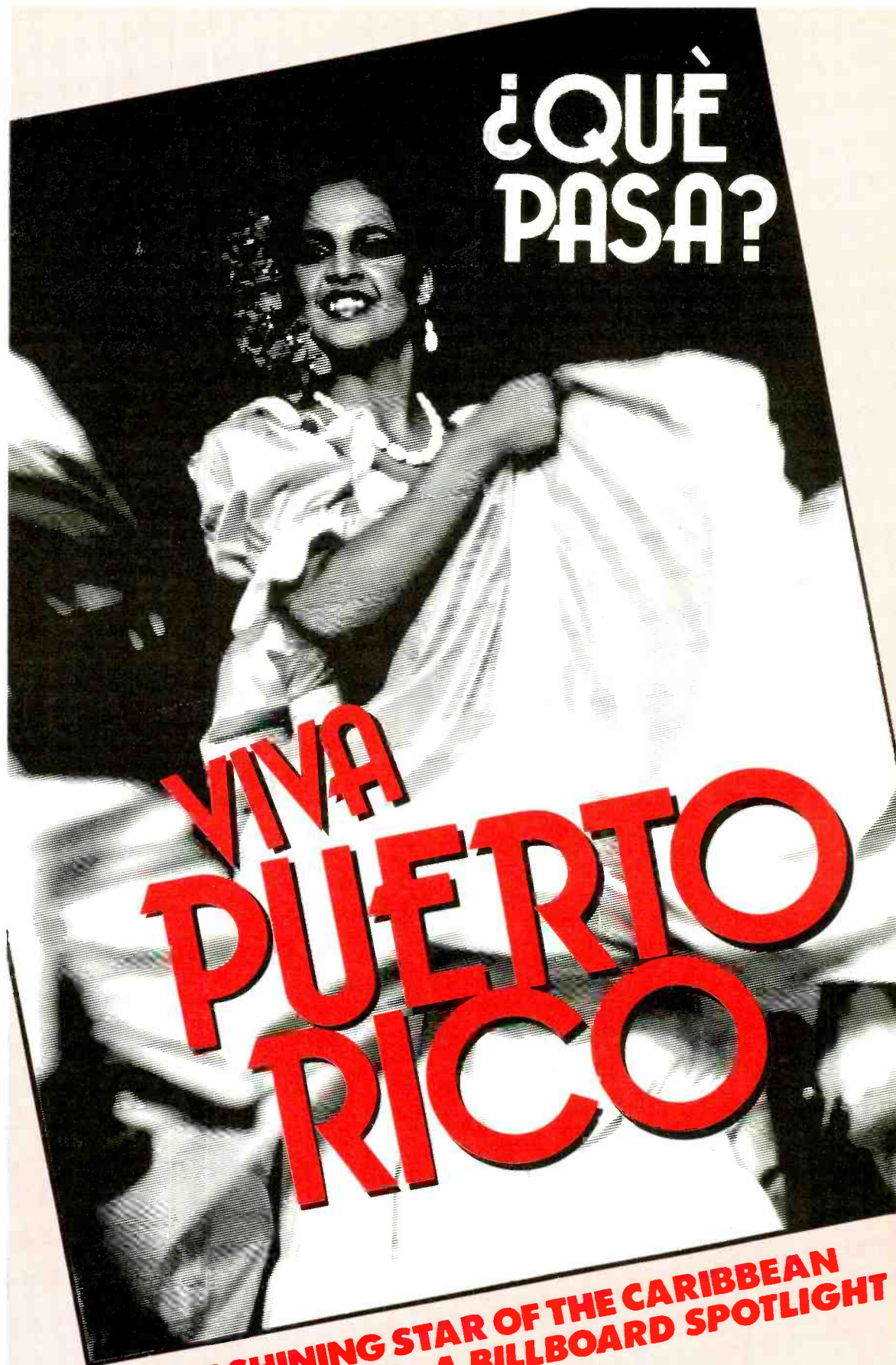
Allied also has plans for a water-side retail and leisure development in London's dockland area, in partnership with the Trafalgar House Group, to be known as Port East.

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IN THIS ISSUE

MUSICA DE TROPICAL Y POP

The artists The record labels
 The video scene The tourist and
 The venues import/export trade
 The promoters

ISSUE DATE MAY 17 Closing Date April 22

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Comm. Grants Final Toronto Radio Licenses

TORONTO Redmond Communications Ltd. has been awarded the lone remaining commercial FM license for the Toronto market. The firm plans to launch an easy listening station at 97.3 on the dial.

Redmond, which operates AM and FM stations in St. Catharines, Ontario, was given the license by the Canadian Radio-Television and Telecommunications Commission over a number of applicants, many of them broadcasting majors.

The station is to feature 65% in-

strumental music and will transmit from the CN Tower using only a 4,000-watt transmitter, giving it a narrower audience than that of other area stations.

The CRTC also granted a 15,000-watt license on FM to the Univ. of Toronto at 89.5 on the dial and an ethnic radio license to CIRC Radio Inc.

Those approvals constituted the last remaining licenses in the Toronto area.

CRTC Eases Regulation Of Broadcasters Former Ad Limitations Relaxed For Limited Period

BY KIRK LaPOINTE

HULL The federal broadcast regulator won't be regulating as much anymore.

In its boldest attempt yet to strip away rules that govern Canadian radio stations, the Canadian Radio-Television and Telecommunications Commission (CRTC) has greatly softened some of the more rigid conditions under which broadcasters operate.

For a two-year trial period, Canadian AM outlets will be allowed to carry as much advertising as they wish. Hourly limits on FM will become daily limits, meaning that drive time and other peak hours are bound to be chock-full of commercials. For the Canadian broadcast community, particularly those in a marginal profit situation, the changed rule keeps a door ajar to bigger revenues.

And joint-licensee FM outlets which exceed 22% foreground and independents which exceed 14% foreground will not have any commercial restrictions whatever.

Meanwhile, the commission has slightly softened a rather onerous rule for French-language stations. In the past, all radio stations had to play 65% vocal music in the language in which they broadcast. For many French outlets, it meant scraping the bottom of the barrel to even come close to meeting that quota. In the future, the CRTC proposes a 55% quota for French stations. Even that, some say, will be hard to meet.

Accompanying the advertising and music regulations are other changes.

For FM radio, the overall guidelines for combined foreground and enriched programming will remain

at 50% for joint licensees and 33% for independents. However, the foreground component of that quota will be loosened. For joint holders, FM stations need only play 15%, not 20%. For independents, the new level will be 9%, not 12%.

The daily limits for FM commercials will remain at 150 minutes. But joint licensees reaching or exceeding 20% foreground and independents reaching or exceeding 12% will be allowed a whopping 250 minutes. As earlier mentioned, certain stations will be allowed unlimited advertising time.

In a news release, the commission said it is "concerned that existing regulations restricting the levels of advertising may hamper the marginally profitable, and represent an unnecessary regulatory burden on the selling practices of the industry."

The CRTC said it is "mindful of the potential impact of this approach on programming. However, the commission is confident that audience response to advertising content and the existence of competing radio and other media services as well as industry self-regulation should generally dissuade broadcasters from airing an objectionable number of commercial messages."

The new commission rules follow years and years of study and marginal progress in the area of regulation. The key rule that governs radio, the 30% Canadian content level for AM, remains untouched. However, the regulation for ethnic broadcasters was altered so they can get away with 7% CanCon. The commission said, though, that it expects the rules to be met and exceeded.

Why didn't the commission back away from the AM rule? After all, it

has in the last year allowed several FM outlets to reduce their CanCon commitments to the bare minimum of 20% or near that level.

The commission summed up the CanCon rule, in place since 1971: "This [rule] reflects the commission's major policy objective of ensuring that Canadian artists have access to Canadian airwaves and maintaining support for the development of Canadian musical talent."

Meanwhile, in a separate notice, the CRTC stickhandled its way out of the messy business of beer and wine advertising. Although federal Health Minister Jake Epp earlier said he wanted such ads cut in half on the airwaves, the CRTC, in fact, proposed to reduce its regulation of such ads. In the future, the CRTC will no longer have to clear scripts for such commercials.

Regulatory amendments were announced that would "preserve the general principle that this type of advertising should not promote the general use of beer, wine, and cider."

The commission wants broadcasters and the beer and wine business to develop a code of ethics governing the field. Comments on the amendments must be submitted by May 1.

The national debate was sparked last year when the CRTC demanded that some Quebec broadcasters remove from the air some beer ads that featured sports figures. The commission's policies prevented celebrities from selling suds. It's unclear how this new pose of self-regulation will accommodate the viewer's desire to be sold beer and wine by well-known people and the commission's and other's concerns that such salesmanship could lead to higher use of beer and wine.

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- ◆ *Was erwartet der markt vom privaten rundfunk und fernsehen?*
- ◆ *Das deutsche repertoire wird immer erfolgreicher auf dem internationalen markt. Das sind die macher.*
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- ◆ *Was ist mit dem verhaeltnis zwischen industrie und gema los?*

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WEA Shunning 'Sleeping Giant' Reputation 'Metal' Success Speaks For Itself, Says President

TORONTO "I think it's time we started blowing our horn a bit," says Stan Kulin, president of WEA Music of Canada Ltd., perhaps the largest record company operating in the country and without question the least aggressive from a publicity standpoint.

Kulin says the company is about to wipe away an image within some parts of the business that WEA is a sleeping giant owing much of its success to the breadth of its catalog, and that it couldn't break an artist in Canada if its life depended on it.

When the Canadian Recording Industry Assn. (CRIA) recently issued its year-end list of certifications, the other major record firms had something to cheer about. WEA had many on the list, but few near the top. Was it an off year? Far from it, Kulin says. Even though the company didn't certify each album as it passed every platinum level, there were many banner successes in 1985.

Phil Collins' "No Jacket Required" is poised to become the next diamond album in Canada.

It's reportedly just inches shy of one million sales. ZZ Top's "Eliminator" has cruised well past the seven-times-platinum (700,000) level, while Madonna and Prince both had half-million sellers in the year. In all cases, and many more gold and platinum certifications, WEA has done disproportionately well compared to U.S. labels with the same product.

"We still have a bit of a reputation that we only deliver hits that are given to us on a silver platter," Kulin says.

"We are a lean company," he says. "We are able to get the job done with 40% to 50% fewer employees than companies doing the same volume."

Particularly unrecognized has been WEA's success with debut acts and emerging artists. The label recently became the first worldwide to garner gold for The Dream Academy's self-titled debut, while Howard Jones' "Dream Into Action" went platinum in Canada, a world first. With such acts as Los Lobos and the Cure, WEA has been far ahead of other

territories. Twisted Sister scored a half-million seller last time out, again well ahead of other countries.

And the label has had a great deal to show for its domestic signings and roster. Honeymoon Suite scored double platinum its first time out and has gone platinum already in just a couple of weeks with "The Big Prize." There are high hopes for the second album from Idle Eyes, winner of last year's Juno for most promising group, whose first album was issued in the U.S.

Jane Siberry, distributed by WEA through Duke Street Records, is about to be signed to Warner Bros. in the U.S. One to One, a WEA artist through Bonaire, had a top five single in eastern Canada and is about to have its first album issued below the border. Sire signing K.D. Lang is perhaps the most eagerly anticipated of all Canadian artists this year.

KIRK LaPOINTE

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

EIGHT NEW RECORDS entered the Hot 100 this week, led by **Culture Club's** "Move Away" (Virgin/Epic) at No. 68. Although the five highest debuts were by established artists, it is encouraging that three groups—all English—entered the chart for the first time. There has been concern that the lack of indie promotion would cripple efforts to break new groups, but **Simply Red** on Elektra, **Fine Young Cannibals** on I.R.S., and **Boys Don't Cry** on Profile all managed to garner enough airplay to reach the Hot 100.

STRANGE DOINGS AT THE top of the chart this week. The No. 1 record, **Falco's** "Rock Me Amadeus" (A&M), built up a massive lead with repeated gains in sales and airplay points, but **Prince & the New Power Generation's** "Kiss" (Warner Bros.) made even bigger point gains to move from No. 5 to No. 3. It should challenge for the top next week. **John Cougar Mellencamp's** "R.O.C.K. in the U.S.A." (Riva), No. 4 last week, held steady in both sales and airplay points, but moved up to No. 2—thanks to declines for last week's No. 2 and No. 3. Meanwhile, **INXS** showed strong point gains to earn a bullet with "What You Need" (Atlantic), but couldn't catch the leaders and remained at No. 6.

ANOTHER TIGHT area of the chart occurred in the 20s this week. **Jermaine Jackson** moved from 26 to 24 with "I Think It's Love" (Arista), and **Dire Straits** moved from 29 to 27 with "So Far Away" (Warner Bros.) Both had strong point gains.

PHIL COLLINS took Hot Mover/Airplay honors with "Take You Home" (Atlantic) for the third week in a row. The only other record to achieve this feat since we introduced the Hot Movers was "Rock Me Amadeus," and that record certainly proved itself a winner. **Bob Seger & the Silver Bullet Band**, back on the chart after several quiet years, nabbed the Hot Mover/Sales title with especially strong reports from the Midwest for "American Storm" (Capitol). At 93Q in Toledo, where Seger jumped from No. 21 to 9 on the playlist, PD **Joe Thomas** says, "Bob's fans don't always buy a lot of 45s, but this single is top 15 locally and I expect the LP to debut in the top five the first week out. Since the day we started playing it, it's been top 10 phones. This is Bob's backyard. When Bob rocks there's nobody better."

IT'S ALWAYS great to see a record show renewed strength and regain its bullet. Three records rebulleeted this week. The first one, "Your Smile" by **Rene & Angela** (Mercury) at No. 73, pulled in strong sales reports, and the record has now gone top five at WCZY-FM in Detroit and top 10 at Z-103 in Memphis. In the case of new Geffen recording artist **Jimmy Barnes**, his "Working Class Man" had better gains at radio than it had last week to move up seven places to 83. Also getting another shot was the **Ozzy Osbourne** single, "Shot In The Dark" (CBS Associated), which rebulleeted at No. 84.

FOR WEEK ENDING APRIL 5, 1986

Billboard® HOT 100 SINGLES ACTION

RADIO MOST ADDED

233 REPORTERS

NEW TOTAL
ADDS ON

CULTURE CLUB MOVE AWAY VIRGIN/EPIC	72	72
MR. MISTER IS IT LOVE RCA	67	173
SADE NEVER AS GOOD AS THE FIRST TIME PORTRAIT	65	123
STARSHIP TOMORROW DOESN'T MATTER TONIGHT GRUNT	60	60
ZZ TOP ROUGH BOY WARNER BROS.	56	148

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

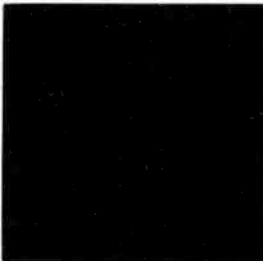
NUMBER
REPORTING

PATTI LABELLE & MICHAEL MCDONALD ON MY OWN MCA	43
PHIL COLLINS TAKE ME HOME ATLANTIC	26
MIKE & THE MECHANICS ALL I NEED IS A MIRACLE ATLANTIC	21
ORCHESTRAL MANOEUVRES IN THE DARK IF YOU LEAVE A&M	21
MIAMI SOUND MACHINE BAD BOY EPIC	20


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Look for the Texas Label. Houston Mayor Kathryn Whitmire and country music veteran Willie Nelson, second right, officially proclaim "Crafted with Pride in Texas Week" to recognize the importance of the textile and apparel industry to the city and state. Also participating in the ceremony are, from left, Jerry Collier, president of I.C. Manufacturing Co.; Robert Swift, executive director of Crafted with Pride in the U.S.A. Council; and Bubba Steen, representing Governor Mark White of Texas.



Short Tales. Caedmon recording artist Shari Lewis, left, and her sidekick Lamb Chop introduce their first release, "Shari Lewis Tells Her One-Minute Bedtime Stories," at an exhibit at the recent Toy Fair in New York. Also shown is Caedmon's assistant sales director Lisa Dolin.



Jazzy Affair. Celebrating the Manhattan Transfer's recent performances at New York's Radio City Music Hall are, from left, group founder Tim Hauser, Atlantic Records chairman Ahmet Ertegun, Frankie Valli and group manager Brian Avnet. Valli, the Count Basie Orchestra and Jon Hendricks joined the Transfer on-stage during one of their two sold-out shows.



Platinum World. RCA Records execs award the members of Mr. Mister with platinum disks for their album "Welcome To The Real World" in Los Angeles. Gathered are, from left, producer Paul DeVilliers, RCA West Coast product manager Randy Miller, group member Steve Farris, group manager George Ghiz, group member Richard Page, RCA vice president of West Coast a&r Paul Atkinson, group members Pat Mastelotto and Steve George, RCA vice president of U.S. & Canada John Ford, and engineer Lois Oki.



Broadway's Royalty. Cleo Laine, left, currently starring on Broadway as Princess Puffer in "The Mystery Of Edwin Drood," is greeted backstage by her longtime friend Princess Margaret following a recent performance. The show's performers presented Britain's royal family member with an autographed copy of the cast album, which is not available in England.



Patti and Oscar. Patti LaBelle attempts to get "Oscar the Grouch" to smile while taping an upcoming Sesame Street segment for PBS. LaBelle's performance features two new songs written for this special visit with the Muppet.



Up and Out in New York. Dan Hartman shares a laugh with Bette Midler at the New York premiere of "Down And Out In Beverly Hills," the Touchstone film which stars the singer/actress. Hartman co-produced the soundtrack's first single, "Great Gosh A-Mighty," sung by Little Richard.



Hometown Applause. Pat Benatar is presented with a special plaque in recognition of her "world-wide achievements" by Nassau County's special assistant to the chief executive officer Dan Michaelis, left, following her recent concert at Long Island's Nassau Coliseum. She is on the road supporting her latest album, "Seven The Hard Way." Also pictured are Benatar's husband and lead guitarist Neil Geraldo, right, and manager Rick Newman.

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	ROCK ME AMADEUS	FALCO	1
2	5	KISS	PRINCE AND THE REVOLUTION	3
3	4	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	2
4	2	SECRET LOVERS	ATLANTIC STARR	4
5	9	MANIC MONDAY	BANGLES	7
6	3	THESE DREAMS	HEART	5
7	11	LET'S GO ALL THE WAY	SLY FOX	8
8	7	WHAT YOU NEED	INXS	6
9	14	ADDICTED TO LOVE	ROBERT PALMER	9
10	8	NIKITA	ELTON JOHN	10
11	20	HARLEM SHUFFLE	THE ROLLING STONES	14
12	10	BEAT'S SO LONELY	CHARLIE SEXTON	17
13	22	WEST END GIRLS	PET SHOP BOYS	12
14	6	SARA	STARSHIP	15
15	13	THIS COULD BE THE NIGHT	LOVERBOY	13
16	19	TENDER LOVE	FORCE M.D.'S	11
17	12	KING FOR A DAY	THOMPSON TWINS	20
18	27	WHY CAN'T THIS BE LOVE	VAN HALEN	16
19	21	CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	18
20	16	SANCTIFY YOURSELF	SIMPLE MINDS	22
21	24	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	21
22	15	KYRIE	MR. MISTER	25
23	23	NO EASY WAY OUT	ROBERT TEPPER	28
24	17	HOW WILL I KNOW	WHITNEY HOUSTON	26
25	25	LIVE IS LIFE	OPUS	32
26	28	I CAN'T WAIT	STEVIE NICKS	19
27	29	OVERJOYED	STEVIE WONDER	30
28	—	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	29
29	—	I THINK IT'S LOVE	JERMAINE JACKSON	24
30	—	YOUR LOVE	OUTFIELD	23

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	ROCK ME AMADEUS	FALCO	1
2	4	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	2
3	2	THESE DREAMS	HEART	5
4	6	KISS	PRINCE AND THE REVOLUTION	3
5	5	WHAT YOU NEED	INXS	6
6	3	SECRET LOVERS	ATLANTIC STARR	4
7	11	MANIC MONDAY	BANGLES	7
8	10	LET'S GO ALL THE WAY	SLY FOX	8
9	13	ADDICTED TO LOVE	ROBERT PALMER	9
10	12	TENDER LOVE	FORCE M.D.'S	11
11	7	NIKITA	ELTON JOHN	10
12	9	THIS COULD BE THE NIGHT	LOVERBOY	13
13	18	WEST END GIRLS	PET SHOP BOYS	12
14	19	I CAN'T WAIT	STEVIE NICKS	19
15	22	HARLEM SHUFFLE	THE ROLLING STONES	14
16	24	WHY CAN'T THIS BE LOVE	VAN HALEN	16
17	8	SARA	STARSHIP	15
18	26	YOUR LOVE	THE OUTFIELD	23
19	23	I THINK IT'S LOVE	JERMAINE JACKSON	24
20	—	TAKE ME HOME	PHIL COLLINS	31
21	25	SO FAR AWAY	DIRE STRAITS	27
22	21	CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	18
23	—	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	21
24	—	BAD BOY	MIAMI SOUND MACHINE	33
25	—	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	29
26	17	HOW WILL I KNOW	WHITNEY HOUSTON	26
27	16	KYRIE	MR. MISTER	25
28	14	KING FOR A DAY	THOMPSON TWINS	20
29	15	SANCTIFY YOURSELF	SIMPLE MINDS	22
30	30	BEAT'S SO LONELY	CHARLIE SEXTON	17

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
EPIC (3)	13
Scotti Bros. (3)	
CBS Associated (2)	
Portrait (2)	
Carrere (1)	
Tabu (1)	
Virgin/Epic (1)	
ATLANTIC (9)	11
Island (1)	
Modern (1)	
WARNER BROS. (6)	11
Geffen (2)	
Paisley Park (2)	
Warner Bros./Tommy Boy (1)	
A&M (5)	8
A&M/Virgin (3)	
ARISTA (7)	8
Jive (1)	
CAPITOL	8
COLUMBIA (6)	7
Rolling Stones (1)	
MCA (5)	7
I.R.S. (1)	
MCA/Constellation (1)	
RCA (4)	7
Grunt (2)	
A&M (1)	
POLYGRAM	6
Mercury (2)	
Polydor (2)	
Casablanca (1)	
Riva (1)	
EMI-AMERICA (4)	5
Manhattan (1)	
ELEKTRA (4)	5
Asylum (1)	
CHRYSALIS	1
MOTOWN	1
Tamla (1)	
PROFILE	1
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
79 ABSOLUTE BEGINNERS	(Jones, ASCAP)	
9 ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM	
45 ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	
86 ALL THE KINGS HORSES	(Sundown Kingston, ASCAP)	
82 ALL THE THINGS SHE SAID	(Colgems-EMI, ASCAP)	
29 AMERICAN STORM	(Gear, ASCAP) WBM	
48 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	
96 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	
33 BAD BOY	(Foreign Imported, BMI) CPP	
17 BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	
54 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	
67 CALL ME	(Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	
18 CALLING AMERICA	(April, ASCAP) CPP/ABP	
72 CONGA	(Foreign Imported, BMI) CPP	
66 DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	
93 DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA	
61 DO ME BABY	(Controversy, ASCAP)	
56 FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	
36 FOR AMERICA	(Swallow Turn, ASCAP)	
74 A GOOD HEART	(Little Diva, BMI)	
94 GOODBYE IS FOREVER	(Tritec, BMI) HL	
44 GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME)	(Paytons, BMI/Wep, BMI)	
40 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
14 HARLEM SHUFFLE	(Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP	
99 HEART'S ON FIRE	(April, ASCAP) CPP/ABP	
88 HOLDING BACK THE YEARS	(April, ASCAP)	
42 (HOW TO BE A) MILLIONAIRE	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	
26 HOW WILL I KNOW	(Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM	
19 I CAN'T WAIT	(Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM	
39 I CAN'T WAIT	(Poolside, BMI)	
37 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	(Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL	
77 I ENGINEER	(Little Mole, ASCAP/Intersong, ASCAP/Makiki, ASCAP/Arista, ASCAP) CHA/HL	
98 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For Music, ASCAP) CPP/ABP	
69 I LIKE YOU	(Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)	
24 I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP	
90 I WANNA BE A COWBOY	(Protoons, ASCAP/Gull Songs, ASCAP)	
35 IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP) CPP	
47 I'M NOT THE ONE	(Lido, ASCAP)	
100 IN MY DREAMS	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM	
49 IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM	
87 IS THAT IT?	(Screen Gems-EMI, BMI/Megasongs, BMI)	
89 JOHNNY COME HOME	(Virgin, ASCAP)	
20 KING FOR A DAY	(Zomba, ASCAP) CPP	
3 KISS	(Controversy, ASCAP)	
25 KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
91 LE BEL AGE (THE BEST YEARS)	(Tutt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	
85 LET ME BE THE ONE	(MCA Music) HL/MCA	
8 LET'S GO ALL THE WAY	(Lido, BMI)	
58 LIFE IN A NORTHERN TOWN	(Warner-Tamerlane, BMI)	
41 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
32 LIVE IS LIFE	(April, ASCAP/Mainhattan) CPP/ABP	
59 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
92 LOVE AND ROCK AND ROLL	(Lexy Girl, ASCAP)	
64 A LOVE BIZARRE	(Sister Fate, ASCAP)	
7 MANIC MONDAY	(Controversy, ASCAP)	
97 THE MEN ALL PAUSE	(Spectrum VII, ASCAP) CPP	
68 MOVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI)	
55 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP	
46 NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	
10 NIKITA	(Intersong, ASCAP) CHA/HL	
28 NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	
95 NOW AND FOREVER (YOU AND ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP/Warner-Tamerlane, BMI) CPP/ALM	
60 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
30 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
57 THE POWER OF LOVE	(April, ASCAP) CPP/ABP	
62 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
63 RIGHT BETWEEN THE EYES	(Sluggo Songs, BMI/Man-Ken, BMI)	
2 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)	
1 ROCK ME AMADEUS	(Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM	
51 ROUGH BOY	(Hamstein, BMI) WBM	
80 RUSSIANS	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
22 SANCTIFY YOURSELF	(Colgems-EMI, ASCAP) WBM	
15 SARA	(Kikiko, BMI/Petwolf, ASCAP) CHA/HL	
34 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
4 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
84 SHOT IN THE DARK	(Virgin, ASCAP) CPP	
43 SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM	
27 SO FAR AWAY	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM	
38 SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL	
75 STAGES	(Hamstein, BMI) WBM	
53 STICK AROUND	(Charisma, ASCAP/Pun, ASCAP) WBM	
52 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
31 TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM	
65 TARZAN BOY	(Screen Gems-EMI, BMI) WBM	
11 TENDER LOVE	(Flyte Tyme, ASCAP)	
70 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM	
5 THESE DREAMS	(ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	
13 THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	
71 TOMORROW DOESN'T MATTER TONIGHT	(Trademar, ASCAP)	
12 WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP	
21 WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)	
6 WHAT YOU NEED	(MCA, ASCAP) HL/MCA	
50 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL	
81 WHERE ARE YOU NOW?	(Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)	
78 WHERE DO THE CHILDREN GO	(Dub Notes, ASCAP/Human Boy, ASCAP)	
76 WHISPER IN THE DARK	(Maplewood, ASCAP/Boozertunes, ASCAP/Broozertunes, BMI) CPP	
16 WHY CAN'T THIS BE LOVE	(Yessup, ASCAP) WBM	
83 WORKING CLASS MAN	(Frisco Kid, ASCAP)	
23 YOUR LOVE	(Warning Tracks, ASCAP)	
73 YOUR SMILE	(A La Mode, ASCAP) WBM	

SHEET MUSIC AGENTS

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

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

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

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or Fred Goodman, Billboard 1515 Broadway

New York, N.Y. 10036

Country albums should be sent to: Billboard

14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

ROBERT TEPPER
No Easy Way Out

PRODUCER: Joe Chiccarelli
Scotti Brothers BFZ 40128 (CBS)

Title track and first single (already available on the soundtrack to "Rocky IV") have been an auspicious debut for singer/songwriter Tepper. Album holds the promise of several more singles, most notably "Don't Walk Away" and "Restless World," with similarly punchy production by Chiccarelli and powerhouse vocals by Tepper. Has to be considered a serious contender.

MARVIN GAYE

Motown Remembers Marvin Gaye
PRODUCERS: Various
Tamla 61721L

Third posthumous release of previously unavailable material by the great soul singer is clearly the best—and most characteristic—to date. Extended single, "The World Is Rated X," is one of the latest recordings on the album (1971) and features massive overdubs, yet manages to enhance rather than bury the singer's unique style. The rest spans almost his entire career as a Motown solo artist, including a duet with Kim Weston.

SONGS FROM THE ORIGINAL MOTION PICTURE

Absolute Beginners: The Musical
PRODUCERS: Clive Langer, Alan Winstanley, David Bowie
EMI America SV-17182

The forthcoming movie musical derived from a novel by Colin MacInnes animates its late '50s milieu with songs from David Bowie and Ray Davies, who know the turf firsthand, along with Sade, Style Council, Jerry Dammers, and other younger performers, plus veteran jazz stylists Gil Evans and Slim Gaillard.

KATRINA & THE WAVES

Waves
PRODUCERS: Katrina & the Waves, Pat Collier, Scott Litt
Capitol ST-12478

The Anglo-American quartet's sunny, sturdy slant on classic rock is well served on this second American release, which again serves up confident pop/rock powered by Katrina Leskanich's powerful vocals. Single contenders start with "Is That It?" and "Tears For Me."

JOE JACKSON

Big World
PRODUCERS: David Kerstenbaum, Joe Jackson
A&M SP-6021

Jackson takes an ambitious approach to this set of 15 new songs, digitally recorded during a special set of live concerts and spread over three LP sides or an extended cassette. Title aside, the music veers from the international flavor of his recent work to focus on a leaner, more rock-inflected attack. Special price and multi-lingual booklet insert will be frosting on the cake, although there's no obvious single standout.

JUDAS PRIEST

Turbo
PRODUCER: Tom Allom
Columbia OC 40158

Tenth album from metal trendsetters is their first in two years, and finds them performing with a clarity that makes them almost the definitive band in the genre. Solid from start to finish; "Turbo Lover" appears to be the standout track for radio.

GRAHAM NASH

Innocent Eyes
PRODUCERS: Craig Doerge, Stanley Johnston, Graham Nash
Atlantic 81633

Despite a career studded with solo as well as group triumphs, Nash has never been content to rest on his laurels or lapse into formula. His latest melds his familiar style with more recent studio technologies, for a collection that could push him back into the pop spotlight. Best tracks: "Sad Eyes" and "Keep Away From Me."

BLACK

PICKS

NANCY WILSON

Keep You Satisfied
PRODUCER: Kiyoshi Itoh
Columbia FC 40330

Singer had to go all the way to Japan to get the kind of treatment she deserves, but the results are definitely worth the trip. A warm mix of pop vehicles and ballads with sensitive arrangements could spell a return to the charts for Wilson, especially considering the current strength of MOR projects and black radio's "Quiet Storm" format.

COUNTRY

PICKS

WILLIE NELSON

The Promiseland
PRODUCER: Willie Nelson
Columbia FC 40237

Eclectic as ever, Nelson breezes from blues ("Basin Street Blues") to Bach ("Minuet In G") in this collection. Also worth noting are the title cut and "You're Only In My Arms (To Cry On My Shoulder)."

SPOTLIGHT



VAN HALEN

5150
PRODUCERS: Van Halen, Mick Jones, Donn Landee
Warner Bros. 25394

Sammy Hagar steps confidently into the frontman slot left by David Lee Roth, while the brothers Van Halen and Michael Anthony bring reliable pyrotechnics to this latest batch of songs. First single, "Why Can't This Be Love," already augurs a top 10 hit and another platinum album for the quartet, although Hagar trades some of the band's comic smarts for a more straightforward rock sensibility. Other singles prospects are capped by the driving "Best Of Both Worlds" and "Higher."



ROLLING STONES

Dirty Work
PRODUCERS: Steve Lillywhite, Glimmer Twins
Rolling Stones Records OC 40250 (CBS)

The Stones' first album via CBS boasts high-keyed cover art and a sharpened studio sound courtesy of new production ally Lillywhite, but the material otherwise sustains the stripped-down signature sound that the band has restored since the late '70s, with brief interludes for glossy soul ("Winning Ugly") and reggae ("Too Rude"). Although the credits list some surprising studio allies, including Jimmy Page, Bobby Womack, and Tom Waits, it's the band's familiar breed of boogie that will drive airplay and sales, exemplified by "One Hit (To The Body)," "Hold Back," and the title song.

JAZZ/FUSION

PICKS

THE CHICK COREA ELEKTRIC BAND

PRODUCER: Chick Corea
GRP GRP-A-1026

The versatile keyboardist/composer/arranger returns to the fusion terrain he helped map more than a decade earlier, this time exploiting the brave new world of MIDI-linked electronic instruments as the focal point for a new band. Duo, trio, and quartet tracks show Corea at his usual high level of technique, while the writing moves from intricate uptempo fireworks to simpler, bluesy grooves.

DIZZY GILLESPIE

Closer To The Source
PRODUCER: T. Brooks Shepard
Atlantic 81646

Trumpet great scored well with his previous release on GRP, and like that session, "Closer To The Source" reflects Dizzy's willingness to combine his own style with present pop trends. Album features guest shots by Branford Marsalis, Marcus Miller, and an extended (and incredible) jazz harmonica solo by Stevie Wonder. Release of a single, "You're No. 1 In My Book," indicates where Atlantic wants to take this package.

POP

RECOMMENDED

HUSKER DU

Candy Apple Grey
PRODUCERS: Bob Mould, Grant Hart
Warner Bros. 25385

Hardcore trio with cult following lands on Warner Bros., which is either a visionary signing or a major mistake. While the band has made no concessions in its stylistic assault, the label does have several radio-friendly tracks to play with, most notably "Hardly Getting Over It" and "Don't Want To Know If You Are Lonely."

MODELS

Out Of Mind Out Of Sight
PRODUCERS: Mark Opitz, Reggie Lucas, Nick Launay
Geffen GHS 24100

Debut for this Australian pop/rock band kicks off with a driving title song already making waves at AOR; music's accessible mix of '70s and '80s accents could cross solidly to mainstream.

VARIOUS ARTISTS

MCA Master Series Sampler '86
PRODUCERS: Various
MCA MCA-5692

Label moves into the alternative AC field with this instrumental line, based in Nashville but influenced by Rounder, Windham Hill, et al. Sampler compiles excerpts from initial sets by John Jarvis, Larry Carlton, Robert Greenidge & Michael Utley, Albert Lee, Jerry Douglas, and Edgar Meyer.

JOE COCKER

Cocker
PRODUCERS: Various
Capitol ST-12394

Cocker's familiar rasp is the common denominator on an otherwise mixed bag, due to six different producers. Highlights include Randy Newman's "You Can Leave Your Hat On" and Marvin Gaye's "Inner City Blues."

DEBORA IYALL

Strange Language
PRODUCER: Pat Irwin
Columbia BFC 40281

Former Romeo Void vocalist weaves a tapestry of moody, introspective music. Fans of the San Francisco band looking for a repeat of that group's panache should look elsewhere.

COUNTRY

RECOMMENDED

DON WILLIAMS

Don Williams Sings Bob McDill
PRODUCERS: Don Williams, Garth Fundis
MCA MCA-5697

No songwriter/performer combination is more perfectly matched than these two talents. McDill played an early role in Williams' success with "Amanda" and "Come Early Morning," and that influence has continued to be felt all the way through to "Good Ole Boys Like Me" and "It Must Be Love."

CONWAY TWITTY

Conway Twitty—Songwriter
PRODUCER: Owen Bradley
MCA MCA-5700

This album is one of the first MCA singer/songwriter collections of previously released hits. And it's a needed reminder that Twitty is as mighty a writer as a singer. Includes "Hello Darlin'," "You've Never Been This Far Before," and "I've Already Loved You In My Mind."

MERLE HAGGARD

Merle Haggard—Songwriter
PRODUCERS: Various
MCA MCA-5698

Unfortunately for MCA, Haggard did not write his best songs while he was in that stable, a fact shown clearly here. Even so, this album sparkles with the wry "Rainbow Stew," and "It's Been A Great Afternoon."

JAZZ/FUSION

RECOMMENDED

IVAN LINS

Juntos (Together)
PRODUCER: Gilson Peranzetta
Philips 822 672 (PolyGram)

Brazilian songwriter, who toured here last summer as part of the GRP package, makes a splash with U.S. release of this 1984 set featuring top Brazilian and American jazz and pop figures. Partners include Patti Austin, George Benson, and Djavaan.

MILTON NASCIMENTO

Encontros e Despedidas (Meetings & Farewells)
PRODUCER: Mazola
Polydor 827 638 (PolyGram)

Like the Lins package, part of the PolyGram Jazz unit's new "Brazilian Wave," a smart move to focus on that country's still fertile music. Guest slots by Hubert Laws and Pat Metheny.

CLASSICAL

RECOMMENDED

DVORAK: SYMPHONY NO. 8;

SCHERZO CAPRICCIOSO
Cleveland Orchestra, Dohnanyi
London 414 422

Over and above idiomatic readings, listeners will be seduced by the warmth and full sound, and a probing clarity that none but the most disciplined orchestras can weather without revealing weaknesses. None here, however, and quality is of demonstration caliber.

SCARLATTI: SONATAS

Alexis Weissenberg, piano
Deutsche Grammophon 415 511

Together with a companion Debussy album, this serves as an auspicious label debut, with Weissenberg making an irrefutable argument for the color and excitement an inspired pianist can bring to these harpsichord works. The 15 sonatas are cannily chosen for effectiveness and variety.

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	54	WHITNEY HOUSTON ▲ ⁴ ARISTA AL-8212 (8.98) (CD) 5 weeks at No. One	WHITNEY HOUSTON
2	3	3	39	HEART ▲ ² CAPITOL ST-12410 (9.98) (CD)	HEART
3	2	2	16	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
4	4	4	30	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
5	5	5	32	MR. MISTER ▲ RCA AFL 1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
6	8	8	8	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
7	7	7	44	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
8	11	18	6	FALCO A&M SP-5105 (8.98) (CD)	FALCO 3
9	6	6	20	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
10	9	9	27	STARSHIP ▲ GRUNT BXL 1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
11	16	28	6	SOUNDTRACK A&M SP-5113 (8.98) (CD)	PRETTY IN PINK
12	12	14	23	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
13	10	10	22	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
14	13	11	21	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
15	15	15	19	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
16	14	12	46	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
17	17	20	47	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
18	18	19	10	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
19	21	24	57	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
20	19	17	25	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
21	28	38	20	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
22	20	13	21	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
23	26	39	3	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98)	LIVES IN THE BALANCE
24	25	25	6	ALABAMA RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
25	22	22	7	THE FIRM ATLANTIC 81628 (9.98)	MEAN BUSINESS
26	23	16	16	DIONNE WARWICK ● ARISTA AL-8398 (8.98) (CD)	FRIENDS
27	33	47	5	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
28	36	44	18	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
29	24	21	94	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
30	29	26	20	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
31	27	23	17	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
32	39	31	20	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
33	35	36	18	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
34	34	34	30	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
35	38	37	27	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
36	30	27	25	THOMPSON TWINS ● ARISTA AL-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
37	31	32	22	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
38	32	29	54	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
39	37	30	37	ARETHA FRANKLIN ▲ ARISTA AL-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
40	42	79	3	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
41	43	77	3	JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK
42	40	33	39	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
43	41	42	9	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
44	47	51	10	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
45	51	62	6	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
46	48	46	13	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
47	46	41	20	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
48	50	57	19	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
49	52	60	6	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
50	61	92	4	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
51	49	45	46	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
52	44	40	42	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
53	57	43	38	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
54	59	58	59	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
55	56	52	19	PETE TOWNSHEND ▲ ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	77	113	3	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
57	53	50	22	THE ALARM I.R.S. 5666/MCA (8.98) (CD)	STRENGTH
58	55	56	10	THE ALAN PARSONS PROJECT ARISTA AL-9-8384 (9.98) (CD)	STEREOTOMY
59	45	35	62	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98) (CD)	MEETING IN THE LADIES ROOM
60	60	61	16	DOKKEN ● ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
61	128	—	2	METALLICA ELEKTRA 60439 (8.98)	MASTER OF PUPPETS
62	73	100	3	JERMAINE JACKSON ARISTA AL-8-8277 (8.98) (CD)	PRECIOUS MOMENTS
63	65	68	7	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
64	64	64	40	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
65	66	67	19	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
66	58	48	17	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
67	81	90	6	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
68	68	75	8	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
69	74	59	9	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
70	67	63	29	FIVE STAR RCA NFL 1-8052 (8.98)	LUXURY OF LIFE
71	106	126	3	MARILLION CAPITOL MLP 15023 (6.98)	BRIEF ENCOUNTER
72	63	53	26	SOUNDTRACK ▲ ⁴ MCA 6150 (9.98) (CD)	MIAMI VICE
73	82	108	4	ANIMATION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
74	69	70	8	SAM HARRIS MDTOWN 6165ML (8.98)	SAM-I-AM
75	71	65	72	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
76	85	86	11	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
77	62	55	10	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
78	78	82	8	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
79	80	81	5	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
80	54	54	8	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
81	86	84	27	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
82	103	152	3	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98)	WORLD MACHINE
83	83	83	9	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
84	84	89	8	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
85	75	74	40	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
86	90	96	7	FORCE M.D.'S WARNER BROS./TOMMY BOY TNL P 1010/WARNER BROS. (8.98)	CHILLIN'
87	89	106	4	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
88	170	—	2	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
89	100	102	5	FEARGAL SHARKEY A&M SP-6-5108 (6.98)	FEARGAL SHARKEY
90	102	119	3	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
91	94	136	3	TALK TALK EMI-AMERICA ST-17179 (8.98)	THE COLOUR OF SPRING
92	96	88	19	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
93	87	80	9	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
94	70	49	12	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
95	79	73	20	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
96	76	66	17	PAT BENATAR ● CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
97	88	76	21	THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
98	72	72	7	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
99	101	78	22	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
100	92	94	15	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
101	97	71	47	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
102	139	145	46	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
103	NEW	NEW	NEW	SOUNDTRACK MCA 6160 (9.98)	DOWN AND OUT IN BEVERLY HILLS
104	93	95	39	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
105	105	97	27	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
106	121	144	3	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
107	110	143	4	HONEYMOON SUITE WARNER BROS. 25293 (8.98)	THE BIG PRIZE
108	98	93	71	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
109	95	87	69	KOOL & THE GANG ▲ ² DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
110	91	69	29	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600

○ 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.



Television Down Under. Major label executives in Australia join forces for the first time to market compilation albums via television campaigns. The first product from the new pact will be released in May. Shown at the launching ceremonies are, from left, Bruce McKenzie, managing director of PolyGram Australia; Denis Handlin, managing director of CBS Australia; Brian Smith, managing director of RCA Australia; and Paul Turner, managing director of WEA Australia.

Lifelines

BIRTHS

Boy, Judd Harris, to Leslie Rosen and David Fastenberg, March 3 in Long Island, N.Y. She is president of Exposé Inc. and former executive director of the Compact Disc Group.

Boy, Devon Charles, to Steve and Claire Paul-Cook, March 10 in Tarzana, Calif. She is assistant to EMI America Records president Jim Mazza.

Girl, Courtney Leigh, to Steve and Dale Apple, March 18 in Philadelphia. He is executive editor and co-owner of Video Insider magazine. She is an artist.

DEATHS

Reginald Dowell, 57, of cancer Feb. 10 in Jackson Heights, N.Y. He was former executive secretary of the New York Local of the American Federation of Television and Radio

Artists, AFL-CIO, and Eastern regional director of the National TV and Radio Performers Union.

Harry Carlson, 81, after a long illness March 16 in Fort Lauderdale, Fla. Carlson's Cincinnati-based Fraternity Records was responsible for such hits as Bobby Bare's "The All American Boy" and the Casinos' "Then You Can Tell Me Goodbye." He is survived by his wife.

Robert Benson, 55, after a long bout with cancer March 22 in Nashville. He was an author, a minister, and a prominent figure in gospel music publishing. He is survived by his wife, four sons, and a daughter.

Max Dinning, 51, in his sleep March 22 in Jefferson City, Mo. Dinning was known for his '50s hit "Teen Angel." He is survived by his wife, Polly.

EXECUTIVE TURNTABLE

(Continued from page 4)

was head of sales and marketing for Recreational Products Manufacturing.

Video Arts International in New York appoints the following: Glenn Smith as vice president of national marketing; Marc Jacoby, director of consumer marketing; and Jim Franz, merchandise manager.

Bob Jeffers is promoted to director of product development for Video Associates in Hollywood. He was national sales manager.

TRADE GROUPS. Jim Fishel is promoted to vice president/executive director of the Recording Industry Assn. of America (RIAA) in New York. He was executive director.

PUBLISHING. Danny Strick is named vice president of MCA Music in New York. He served in a similar capacity at CBS Songs. (Separate story, p. 4).

Robin Feather Blackwood is appointed creative director for Famous Music Corp. in New York. She was promotional director in the pop division for Belwin-Mills/Columbia Pictures Music.

Merit Music Corp. elevates Mason Cooper from professional creative manager to West Coast vice president in Los Angeles.

PRO AUDIO/VIDEO. Sony Professional Audio Division names Gary Rosen and Rick Plushner Eastern and Western regional managers of digital audio, respectively. Rosen was an independent audio consultant. Plushner was head of Sony's digital audio sales on the West Coast.

Jim Williamson is appointed Studer field service engineer for Studer Revox America in New York. He was maintenance engineer at Sigma Sound.

Martin Audio Video Corp. in New York names Tom Cahill senior technical service engineer and Gary Hall sales engineer. They were both with the Digital Audio division of Sony.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 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. Javits Convention Center, New York. Contact Eliot A. Minsker (914) 328-9157.

MAY

May 1-4, **The National Association of Independent Record Distributors & Manufacturers (N.A.I.R.D.) Convention**, Americana Congress Hotel, Chicago. (215) 477-1742 or (609) 665-8085.

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.

May 17-18, **Cameo's Music Technology Expo**, Hollywood Roosevelt Hotel, Hollywood, Calif. (213) 822-5774.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

JULY

July 13-16, **New Music Seminar**, Marriott Marquee, New York. (212) 722-2115.

Grass Route covers the independent music scene; see page 42

...newslines...

"DANCIN' U.S.A." is the name of a new one-hour countdown show starting this Saturday (5) on cable's U.S.A. Network. Originating from Philadelphia, the show is a production of Mike Nise's Nise Productions and Dancin' On Air Productions. According to Nise, the longterm deal includes options to expand the show to two hours on Saturdays and to create a daily segment.

A LOOK AT HOME VIDEO is on tap at the monthly meeting of the music and performing arts unit of B'nai B'rith next Tuesday (8) in New York. The speaker is Jon Peisinger, president and CEO of Vestron Inc. The meeting will be held at the Sutton Place Synagogue, 225 E. 51st St. A buffet supper will be served at 5:45 p.m.

THE NEW YORK BOARD OF TRADE pays tribute Monday (7) to Ed Cramer, BMI president; Ahmet Ertegun, chairman of Atlantic Records; and George David Weiss, president of the Songwriters Guild of America. A black-tie event at the Pierre Hotel, under the banner of "A Celebration Of Music In New York," will honor the three for "... their leadership, dedication, and service to the music industry and their valued contribution, through the music industry, to the economic welfare of New York." Entertainment will feature the Count Basie Orchestra with Thad Jones, with comedian Robert Klein serving as MC.

PETER KEEPNEWS, the music journalist and Billboard contributor, has joined ASCAP's popular awards panel. He and five other panel members assemble semi-annually to determine special monetary awards to ASCAP members whose works have "unique prestige value" or which are performed substantially in the media not surveyed by ASCAP.

New Companies

Kkesh Records, an independent label and subsidiary of Nan & Associates Inc., formed by Nan Spicer. First release is "You're America, You're Mine," featuring Ronnie Lovejoy. P.O. Box 37, Tuskegee Institute, Ala. 36088; (205) 727-3921.

Young Systems Limited, formed by Dennis Young and Andrea Calzone. Company offers a computerized inventory control system for home entertainment retailers, rack-jobbers, one-stops, and distributors. Young Systems also offers consulting services in the areas of inventory control, tracking, and related issues. P.O. Box 720378, Atlanta, Ga. 30358; (404) 393-9053.

Lobeline Communications, a publicity and promotion firm, formed by Phil Lobel. 17351 Sunset Blvd., Pacific Palisades, Calif. 90272; (213) 458-4111.

Jazz Audition Service, a placement agency for jazz talent, formed by Earl Horwitz, veteran marketing and production executive who was recently co-principal at Pausa Records. 16107 Calahan, Sepulveda, Calif. 91343; (818) 893-1634.

MVP Inc., a management and production company, formed by Richard Barbieri and John Grant. Company is currently casting material for the rock act Laura Kaye. P.O. Box 5339, West Babylon, N.Y. 11704; (516) 225-2019.

Davante Music Company Inc., an independent label, formed by David Antebi. First release is the single "My Blue Heaven" from the forthcoming LP "Only Good Things" by David Antebi. 9454 Wilshire Blvd., Suite M-3, Beverly Hills, Calif.

90212; (213) 859-3990.

Michael Brokaw Management, a company specializing in personal management and artist development, formed by Michael Brokaw, former senior vice president at Kragen & Co. First clients include Lindsay Buckingham, Roy Thomas Baker, and Dottie West. 3389 Camino de la Cumbre, Sherman Oaks, Calif. 91423; (213) 872-2880.

Ruthenian Records, an independent label, formed by Nikki Stern and Linda Marie Genetti. First release is the album "Notes From All Over" by Nikki Stern. 112 E. 11th St., Suite 3B, New York, N.Y. 10003; (212) 254-5916.

MCA Distributes Gold Mountain

LOS ANGELES MCA Records has concluded a worldwide distribution, promotion, and marketing agreement with Gold Mountain Records, signaled last week by shipment of the first album delivered to MCA under the deal.

The pact, jointly announced by MCA Records and Music Group president Irving Azoff and Gold Mountain founder/president Danny Goldberg, finds Goldberg's label switching from its initial base at A&M Records to the Universal City entertainment conglomerate. Initial MCA/Gold Mountain product is the second album by rock group Keel, titled "The Final Frontier."

Future releases from the label will be announced shortly.

CHARITY EVENTS VIE FOR SPOTLIGHT

(Continued from page 1)

whereas the others are strictly celebrity-driven."

Kragen notes that 1,000 celebrities have signed up to participate in Hands Across America, but adds that relatively few are from the rock world.

"Rock stars have been just fair at coming to this project," he says. "They've always been the hardest ones to get, but now the rock star market is inundated [with charity events]. Fortunately a lot of actors and athletes have signed on and we don't have to rely on just the music community."

Jack Healey, executive director of Amnesty International USA, agrees that there is a *perception* that the

charity market is over-saturated, but argues with that perception.

"With a country of more than 200 million people—the leader of the free world—I don't understand all this talk about saturation. So there's a Pro Peace March and a Hands Across America: It seems that if we have more than five charity events, people start saying there is a saturation. I resent that."

"The fabric of the American people is just beginning to be worked for good things. I think the talk of saturation is a little too cynical."

Still, Healey acknowledges that he's had trouble getting American bands to commit to play the Amnesty International benefit concert set

for June 15 at Giants Stadium in New Jersey. The show is being headlined by U2 and Sting.

Tony Verna, who directed last year's Live Aid broadcast and is also overseeing the anti-drug Concert That Counts, April 26 in Los Angeles, says the key to the success of each event is the cause.

"If you've got the right cause and the right credibility, I think they'll come and support it, whether they're 'Live Aid-ed' out or not," he says. Verna concedes that there has been some saturation. "Too many fund-solicitors hit the market where people had to keep going to their wallet," he says. "I'm not asking for that [in the Concert That Counts]. This is more about awareness and raising social consciousness."

The Concert That Counts is set to feature three top acts by satellite: Mr. Mister from Japan, James Brown from France, and John Denver from Australia.

Rick Brenckman, who is organizing the Home Aid concert to help the homeless of New York, says the current glut of charity events is one of the reasons he postponed Home Aid from March 13 until October.

"Spring has turned into the spring of charities," he says. "I like the fact that people are becoming aware and conscious of motives other than profit, but it does make it tough, because it puts us in competition. Who's to say whose cause is more important?"

Brenckman suggests that record labels are becoming wary of charity projects. "The proliferation didn't hurt us in terms of organizing and cutting the record ('Not A Hand-out, Just A Hand,' with Roberta Flack, Richie Havens, and Peter Yarrow), but in terms of involving a label, there definitely is caution. When you ask labels to work for less than their normal profit margin, they don't like it so much."

Home Aid isn't the only charity

UPCOMING CHARITY EVENTS

Here is a partial listing of the major charity events planned for 1986.

The Concert That Counts (to combat drug use, L.A.)	April 26
Fashion Aid (for AIDS research, N.Y.)	April 29
Hands Across America (to combat hunger in the U.S.)	May 25
Veteran's Unity Festival (L.A.)	May 26
Sports Aid (to combat African hunger)	late May
Amnesty International (East Rutherford, N.J.)	June 15
That's What Friends Are For (for AIDS research, S.F.)	June
Home Aid (to benefit the hungry and homeless in N.Y.)	October

event postponed this year. A Los Angeles show to benefit the American Foundation for AIDS Research, originally planned for spring, has been pushed back to fall.

"We wanted to do a big event and we just weren't prepared at this time," says Bill White, the foundation's director of development and planning. "We decided that to do it properly and to get the right artists, we'd have to push it back."

Other events have been cancelled outright. An Anti-Apartheid Jam, set for April 16 in Nashville, was cancelled last week due to a skimpy roster and low ticket sales.

Larry Weinstein, who is organizing the Veteran's Unity Festival at the Los Angeles Coliseum on May 26, says that the climate for charity events has changed considerably since he began planning the show two years ago.

"For quite a while, it was like banging our heads against the wall. The hardest part was just getting people to see that this was possible. But when Live Aid happened, people all of a sudden started to be more receptive to the idea. Now, with the show just around the corner, the obstacle we're running into is that so many events have sprung up lately that agents have been inundated with offers."

"There are too many events out

there and agents and managers are just flooded with so many of them that they don't know what's real and what's not."

Weinstein also says some charity events have been poorly organized, casting a dark shadow on the others. "It gives a bad name to other events that may be legitimate," he says. "All of a sudden, artists and managers become very careful."

David Wolper, the producer who masterminded the entertainment at the 1984 Olympics, is now overseeing the festivities for the July 4 unveiling of the Statue of Liberty in New York Harbor. Neither event is charity-related, but both are the type of entertainment spectacles that have inspired the key charity events of the past year.

"There definitely is a proliferation of charity events," Wolper says. "But if they're different enough and people are interested in the causes, they'll be successful."

Deborah Tranelli, who organized last week's We Belong To The City benefit to aid the homeless and hungry in Los Angeles, expresses concern that the proliferation of charity events might cause burnout.

"It becomes the chic thing to do, so everybody jumps on the bandwagon," she says. "We need to know that this is ongoing."

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- AUDIO BOOKS
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METROMEDIA SELLING RADIO OUTLETS

(Continued from page 1)

dio executives as his partners.

The development comes in the same week that Katz Communications agreed to sell its 11 radio outlets to a group led by in-house executives (separate story, page 10). Morgan Stanley is also involved in arranging financing for that \$68.3 million deal.

According to Sharon Armbrust, an analyst for the Carmel, Calif., media research firm Paul Kagan & Associates, the price paid for Metromedia is "by far the highest" paid for a radio group. One year ago, Capital Cities made broadcast history by announcing its \$3.7 billion purchase of ABC Inc. Armbrust says her firm's estimate of the radio price breakout on the Cap Cities/ABC merger was \$265 million.

Brazell says he approached Metromedia president and chairman John Kluge a year ago, when Kluge sold six TV outlets to Rupert Murdoch. At the time, Brazell says, Kluge wasn't interested in selling the radio outlets. On March 5, Brazell recalls, he and Kluge reached a verbal agreement, which "only took an hour."

The transaction is still pending final financial arrangements and approval by the Federal Communications Commission. When cleared,

the deal will give Brazell and company stations in six of the country's top 10 markets, including some legendary properties.

That list is topped by WNEW-AM-FM New York. The AM outlet went on the air in 1934, and a year later became the home of Martin Block's "Make Believe Ballroom." The station, which now airs mostly big band music and New York Giants football games, pulled a respectable 3.0 overall share in the fall Arbitrons.

WNEW-FM, which refers to itself as the "home of rock'n'roll," is one of the first outlets to adopt the album rock format, which it has carried since 1967. Unchallenged as a Gotham rocker between the time when WPLJ dropped album rock for top 40 in 1983, and last July, when WXRK adopted AOR, WNEW-FM drew a 4.1 share in the fall book.

The rest of the Metromedia properties involved are two Philadelphia stations, market leader WMMR and WIP-AM; original Southern California rocker KMET Los Angeles; WASH-FM Washington, D.C.; KRLD-AM Dallas; and WWBA-FM Tampa/St. Petersburg.

According to Brazell, spinning off any of these properties in order to finance the deal "is not part of the

plan."

"We have some work to do on WIP and WASH," Bazell says, but otherwise, "We don't anticipate any changes in station operations."

Metromedia program directors appear to be happy about the in-house buy. Drawing from his AOR medium, WMMR PD Ted Utz quips, "It's 'meet the new boss, same as the old boss.'" The development, says Utz, "means that Metromedia Radio will be an entity unto itself. I think it will make us even more aggressive than we have been in the past."

WNEW-FM program director Charlie Kendall echoes Utz's enthusiasm about the possibilities inherent in a radio-only group.

Speaking of the new company's growth potential, Kendall relays the story of Brazell joining Metromedia in 1967 as a news anchor and asking in his entrance interview, "Are there growth opportunities here?"

Metromedia Inc.'s WCBM Baltimore "was not offered in the deal," says Brazell, and Metromedia Inc. officials were not available to explain why. KHOW Denver is still technically a Metromedia outlet, as its \$11 million sale to Sillerman Communications (Billboard, Nov. 16) is still pending FCC approval.

Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)**	TITLE
111	112	105	25	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
112	117	141	5	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
113	133	164	5	PIA ZADORA CBS ASSOCIATED F2 40259/EPIC	PIA & PHIL
114	144	168	5	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
115	141	177	618	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
116	122	123	20	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
117	131	148	5	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
118	119	120	60	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
119	113	114	16	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
120	114	110	26	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
121	149	193	95	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
122	104	104	8	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
123	107	85	16	ARCADIA ▲ CAPITOL ST-12428 (9.98)	SO RED THE ROSE
124	125	130	128	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
125	127	129	6	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. COLUMBIA FC 40270 (CD)	A HOUSE FULL OF LOVE
126	111	101	23	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
127	120	115	101	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 993-1/POLYGRAM (8.98) (CD)	AMERICAN FOOL
128	132	132	8	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
129	134	161	5	RAVEN ATLANTIC 81629 (8.98)	THE PACK IS BACK
130	RE-ENTRY			TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
131	108	91	15	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
132	116	107	18	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
133	115	109	23	TA MARA & THE SEEN A&M SP6-5076 (8.98)	TA MARA & THE SEEN
134	118	103	74	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
135	99	99	25	KENNY ROGERS ● RCA JUL1-7023 (8.98)	THE HEART OF THE MATTER
136	182	—	2	DENNIS DEYOUNG A&M SP-5109 (8.98)	BACK TO THE WORLD
137	160	169	3	CLANNAD RCA NFL1-8063 (8.98)	MACALLA
138	143	149	125	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
139	109	98	27	KISS ● MERCURY 826 099 1/POLYGRAM (9.98) (CD)	ASYLUM
140	152	142	37	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
141	135	131	20	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
142	124	111	16	TWISTED SISTER ● ATLANTIC 81275 (9.98) (CD)	COME OUT AND PLAY
143	130	124	38	BILLY JOEL ▲ ² COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
144	140	134	22	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
145	145	154	24	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
146	137	135	81	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
147	150	155	122	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
148	148	147	155	ZZ TOP ▲ ⁹ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
149	147	133	24	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
150	161	—	2	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
151	138	122	19	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
152	154	186	4	GARY MOORE MIRAGE 90482/ATLANTIC (8.98)	RUN FOR COVER
153	146	150	126	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
154	123	112	20	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
155	142	128	23	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)**	TITLE
156	158	138	18	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
157	157	167	5	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
158	129	117	44	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
159	159	139	32	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
160	126	121	21	IRON MAIDEN ● CAPITOL ST-12441 (11.98)	LIVE AFTER DEATH
161	151	116	33	MARILLION CAPITOL ST 12431 (8.98) (CD)	MISPLACED CHILDHOOD
162	156	162	136	MADONNA ▲ ³ SIRE 1 23867/WARNER BROS. (8.98) (CD)	MADONNA
163	NEW			THE ROBERT CRAY BAND HIGHTONE 8005 (8.98)	FALSE ACCUSATIONS
164	167	173	38	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
165	168	165	116	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
166	155	157	35	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
167	173	179	37	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
168	162	151	77	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
169	165	159	10	THE GAP BAND TOTAL EXPERIENCE TEL-8-5714/RCA (8.98)	GAP BAND VII
170	174	158	129	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
171	NEW			METALLICA MEGAFORCE 'IMPORTANT 069 (8.98)	KILL EM ALL
172	177	184	18	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
173	175	174	72	SOUNDTRACK ● FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
174	136	118	18	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
175	193	—	2	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
176	194	—	2	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
177	172	153	27	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
178	NEW			THE JETS MCA 5667 (8.98)	THE JETS
179	183	180	144	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
180	180	183	41	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
181	171	160	8	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
182	169	163	53	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
183	181	188	85	BILLY OCEAN ▲ ² JIVE JL 8-8213 ARISTA (8.98) (CD)	SUDDENLY
184	178	185	26	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
185	176	181	12	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
186	NEW			MODERN ENGLISH SIRE 25343/WARNER BROS. (8.98)	STOP START
187	196	—	2	THE NYLONS OPEN AIR OA 0304/A&M (9.98)	SEAMLESS
188	164	127	20	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
189	163	156	13	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRL1 7067 (7.98)	A CLASSIC CASE
190	191	197	41	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
191	NEW			SAM COOKE RCA CPL 2-7127 (11.98) (CD)	THE MAN & HIS MUSIC
192	197	191	39	SCORPIONS ● MERCURY 824 344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
193	153	125	26	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
194	NEW			MINISTRY SIRE 25309/WARNER BROS. (8.98)	TWITCH
195	179	146	19	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
196	NEW			UFO CHRYSALIS BFV 41518	MISDEMEANOR
197	188	195	104	BARBRA STREISAND ▲ COLUMBIA TC 37678 (CD)	MEMORIES
198	186	182	32	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
199	166	166	6	SOUNDTRACK RCA ABL1-7172 (9.98) (CD)	YOUNGBLOOD
200	184	176	18	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 53	Sam Cooke 191	Peter Frampton 93	Klymaxx 59	The Nylons 187	Charlie Sexton 15	Pete Townshend 55
ABC 35	L.L. Cool J 46	Aretha Franklin 39	Kool & The Gang 109	Billy Ocean 183	Feargal Sharkey 89	Tina Turner 121
Bryan Adams 75	Music From Bill Cosby Show/Grover Washington, Jr. 125	Full Force 181	John Lennon 41	Opus 67	Simple Minds 13	Twisted Sister 142
Aerosmith 65	Elvis Costello & The Attractions 40	The Gap Band 169	Level 42 82	Orchestral Manoeuvres In The Dark 140	Sly Fox 45	U2 147, 168, 179
Alabama 24	The Robert Cray Band 163	Sam Harris 74	Lisa Lisa/Cult Jam With Full Force 159	Loverboy 34	SOUNDTRACKS	Ufo 196
The Alarm 57	The Cure 105	Emmylou Harris 157	Loverboy 34	Madonna 108, 162	9 1/2 Weeks 88	
Animation 73	Roger Daltrey 184	Hearst 2	Loverboy 34	The Manhattan Transfer 166	Amadeus 173	Luther Vandross 182
Anthrax 119	Morris Day 111	Hiroshima 92	Loverboy 34	Barry Manilow 151	The Big Chill 170	Vanity 106
Arcadia 123	Dennis DeYoung 136	Honeymoon Suite 107	Loverboy 34	Marillion 71, 161	The Color Purple 79	VARIOUS ARTISTS
Armored Saint 156	The Del Fuegos 145	The Hooters 16	Loverboy 34	Marilyn Martin 98	Down And Out In Beverly Hills 103	Television's Greatest Hits 144
Atlantic Starr 17	Depeche Mode 200	Whitney Houston 1	Loverboy 34	John Cougar Mellencamp 127, 4, 118	Iron Eagle 80	Windham Hill Records Sampler '86 150
Bad Company 185	Dire Straits 7	INXS 12	Loverboy 34	Metallica 171, 61, 164	Jewel Of The Nile 131	Stevie Ray Vaughan 120
Baltimore 94	Dvinyls 174	Iron Maiden 160	Loverboy 34	Miami Sound Machine 32	Miami Vice 72	Violent Femmes 84
Bangles 18	Dokken 60	Isley/Jasper/Isley 155	Loverboy 34	Mike & The Mechanics 30	Out Of Africa 77	W.A.S.P. 154
Jimmy Barnes 114	The Dream Academy 37	Janet Jackson 27	Loverboy 34	Ministry 194	Pretty In Pink 11	Dionne Warwick 26
Pat Benatar 96	Freddie Jackson 51	Jermaine Jackson 62	Loverboy 34	Modern English 186	Rocky IV 22	Wham! 134
Big Audio Dynamite 116	Sheila E. 110	Jethro Tull & The London Symphony Orchestra 189	Loverboy 34	Gary Moore 152	White Nights 126	George Winston 167, 138, 172
Black Sabbath Featuring Tony Iommi 78	Electric Light Orchestra 49	The Jets 178	Loverboy 34	Mei'sa Morgan 43	Youngblood 199	Stevie Wonder 20
Blue Oyster Cult 63	Every Brothers 83	Billy Joel 143	Loverboy 34	Motley Crue 104	Bruce Springsteen 29	The Wrestlers 195
Bon Jovi 101	The Fabulous Thunderbirds 50	Elton John 48	Loverboy 34	Mr. Mister 5	Starpoint 81	ZZ Top 14, 148
Jackson Browne 23	Falco 8	Grace Jones 188	Loverboy 34	Eddie Murphy 193	Starship 10	Pia Zadora 113
Kate Bush 149	Fine Young Cannibals 76	Stanley Jordan 102	Loverboy 34	Anne Murray 68	Starship 10	Zapp 141
The Call 112	The Firm 25	The Judds 97	Loverboy 34	New Edition 33	Sting 42	
The Cars 47	Five Star 70	Tommy Keene 175	Loverboy 34	Stevie Nicks 31	Barbra Streisand 9, 197	
Cherelle 44	Force M.D.'s 86	Kiss 139	Loverboy 34	Night Ranger 158	Ta Mara & The Seen 133	
Clannad 137			Loverboy 34	Ted Nugent 90	Talk Talk 91	
Phil Collins 124, 165, 19			Loverboy 34		Talking Heads 85, 146	
Albert Collins, Robert Cray, Johnny Copeland 128			Loverboy 34		James Taylor 95	
			Loverboy 34		Tears For Fears 38	
			Loverboy 34		Thompson Twins 36	

After Oscars, 'Spider Woman' Looks Like A Home Video Winner

BY JIM McCULLAUGH

LOS ANGELES "Kiss Of The Spider Woman," due for home video release April 9 from Embassy Home Entertainment, appeared to benefit most from last Monday's (24) Academy Awards show, as William Hurt won the best actor Oscar over heavily favored "Prizzi's Honor" star Jack Nicholson.

Other immediate video beneficiaries of Oscar exposure include Paramount Home Video's "Witness," which won two awards, for best film editing and best original screenplay; and Vestron's "Prizzi's Honor," for which Anjelica Huston won the best supporting actress award.

For now, "Prizzi's Honor," which is already in the stores, seems to enjoy an edge over other Oscar winners. Several top winners—including "Witness," "Kiss Of The Spider Woman," and "Cocoon," which won for best supporting actor (Don Ameche) and best visual effects—are scheduled to reach shelves in the near future.

Distributors were solicited just prior to Oscar night for "Witness," which was nominated for eight awards. Speculation is that "Witness" will ship close to 200,000 units.

Overall, however, a spot check of video retailers, distributors, and manufacturers found them downplaying the significance of the Oscar telecast in terms of its impact on sales or rentals.

The real impact, according to Chaz Austin of Coast Distributors in Los Angeles, seems to come in secondary markets where the Oscars appear to have more meaning than in the often jaded major markets.

"It always creates a little interest," he says. "Maybe a 10% factor nationwide. It's like cable. People get concerned because a movie appears on pay television, but many consumers still miss it and rent it anyway. Because 'Kiss Of The Spider Woman' is coming out shortly, it will benefit.

"The Oscars always benefit the relatively unknown films. With 'Out Of Africa,' it's hard to see a direct impact because it won't be released

for some time. But when it is released, it is, of course, going to be a major home video title."

Island Pictures, the theatrical distributor for "Spider Woman," plans to add screens because of the award, creating a situation where the film will be in relatively widespread release while also available on cassette.

The night's big winner, "Out Of Africa," which bagged seven awards including best picture and best director, will most likely see Universal extend its theatrical release, which means that MCA Home Video may not release it until the fall or later.

Rand Bleimeister, Embassy Home Entertainment vice president, maintains that Hurt's award will give "Spider Woman" credibility. He notes that the film's subject matter has affected ordering in the South and other conservative areas, but that might change now. Original projections called for about

120,000 units to be shipped, according to distributors.

One Los Angeles independent video store chain, 20/20 Video, claims it made an order readjustment the day after the Oscars.

Notes chairman Mike Shab: "I made my first adjustment when William Hurt was nominated. When he won best actor, I adjusted again.

"In my view, the Oscars definitely have an impact. Each time a picture is nominated, it enhances the demand. If it wins something, it enhances it a bit more.

"I saw the pattern when Robert Duvall won for 'Tender Mercies.' There was an increase in demand."

Like other video retailers, 20/20 Video themed the prior month around previous Oscar winners, with "good success," according to Shab. The giant Federated Electronics chain in Los Angeles did the same thing, offering previous Oscar winners at discount prices and highlighting the sale in Los Angeles

Times advertising.

"We designed a program well ahead of the Oscars," says Gary Messenger of North American Video in North Carolina. "We have every movie that won an Oscar on display."

Anjelica Huston's best supporting actress award for "Prizzi's Honor" may spark some renewed interest, adds Messenger. "It wasn't doing that bad for us," he says, "but I think we'll take in a few extra pieces."

"Prizzi's Honor" was released last January by Vestron and is believed to have sold approximately 160,000 units.

"It makes an awareness for movies in general," says Artec's Bill Perrault, "so I think the Oscars help the whole industry."

Another view comes from Mitch Perliss at Los Angeles' sizeable MusicPlus Video chain.

"It's too early to tell the impact," he says. "If I had to pick one movie,

then it's 'Kiss Of The Spider Woman.' I remember that last year we saw a pickup in 'Amadeus,' but I suspect that's because few people saw the film.

"One problem is that the awards were so spread out. Ultimately, there may be no impact until 'Out Of Africa' comes out. And despite the fact that 'The Color Purple' was overlooked, that's going to be a huge home video title."

The status of some other award winners:

- "Back To The Future" (MCA Home Video) is being released May 22. It won for best sound effects editing.

- "Mask" (MCA Home Video). The title, already out, won for best makeup.

No release dates have been set for award winners "The Official Story," "Ran," "The Trip To Bountiful," and "White Nights."

SELL-THROUGH VIDEO PROGRAMS

(Continued from page 1)

cashflow demand on all of our parts to support all of these programs," says Carol Babeli, video director of the 178-store Camelot Music chain.

"It obviously is a problem," agrees Frank Barnako, owner of The Video Place chain and former president of the Video Software Dealers Assn.

Almost every major home video manufacturer has a promotion underway or scheduled to be launched shortly.

Top programs for spring are MCA Home Video's "Be A Movie Mogul"; Warner Home Video's "Comedy From A To Z"; the extended Paramount "25 For 25"; RCA/Columbia's "Take 20"; and CBS/Fox Video's "Five Star." As well, Embassy Home Entertainment's "It's In The Stars" has been extended through April 4.

Product from promotions usually continues to flow onto the marketplace for some time after a drive's official finish date as distributors sell off their inventories.

A key irritant to Barnako and other retailers is limited-return poli-

cies. "That increases the risk of putting an item on my shelf," he says.

Looking at the timing of the promotion, Art Ross, VSDA director and owner of the Tampa Video Station, says, "There ain't no sense fishing when there ain't no fish. Kids are in school now; they have exams coming up; the weather's turning nice—there's not a whole lot of point in doing much now."

Mass merchandisers can put the promotions to best use, say some retailers. "If I get the same terms as K-Mart or Target, then I'll talk about investing in sell-through," says Byron Boothe, head of franchise chain Poppingo Video.

Boothe is negative about the entire sell-through movement. "I'm interested in increasing our library, and increasing our fill rate and exposure to the consumer for our basic business, which is rental," he says. "I don't see much sanity in the marketplace, or much reasonableness, or much marketing strategy paying much attention to sell-through promotions," he says.

Mass merchandisers also are lim-

ited in the way they can exploit the promotions, says Lieberman Enterprises head Harold Okinow. "What we do is we pick titles from those and put them in the racks," says Okinow. "There's so much that we just don't have room for everything." Okinow is also perturbed about the direction of the advertising campaigns for the product. He says, "They're not putting much power behind them to the consumer as far as we can see. All the effort is directed to the trade."

Lieberman is currently racking product at 600 to 700 mass merchandiser outlets. Inventory levels range from 150 to 300 units at some outlets to from 60 to 120 pieces for others.

"The challenge is to communicate," says Steve Savage of New York chain New Video. According to Savage, "The problem isn't that there's too much product to be absorbed—because if people knew about it they'd take advantage of it. I'm not afraid of a glut. I'm just afraid of the fact that it's not going to have the impact it should." For

Savage, "The answer is more co-op dollars."

Manufacturers concede that cherry-picking will take place. CBS/Fox Video group vice president of sales Bob De Lellis advises that stores carry "the titles they feel have most appeal to their customers."

As for co-op funds and returns, the primary responsibility falls on the distributor, not the manufacturer, says De Lellis. "Returns to the dealer are purely a function of the distributor program. They [retailers] should just contact their distributor on what the feel they need," he says.

In CBS/Fox's case, he says, "We've feel we've covered that base with our 'swap' distribution." This is a facet of the company's "Five Star" that allows the trading of 25% of the programs in one segment of the rotating plan for 25% of the titles in the next.

Assistance in preparing this story provided by Geoff Mayfield in New York and Jim McCullaugh in Los Angeles.

Nashville Network Premiere Will Air The Complete 'Promiseland' Nelson Offering Is A Video With Something Extra

NASHVILLE Willie Nelson's newest video clip, "The Promiseland," premieres on The Nashville Network Monday (31) in a version that includes an extra minute of footage that may not be seen when

it airs on other outlets.

The extra footage, coming at the beginning of the video, is in "news-reel style," says Jerry Bailey, manager of press information for TNN. "There are black-and-white

shots of atrocities of Hitler's concentration camps and of immigrants arriving in America after World War II."

According to Bailey, executives at CBS Records, Nelson's label, sent TNN the unedited version of the clip but suggested that the first minute be deleted. Bailey adds that TNN felt otherwise.

Other scenes in the video include color footage of Haitian "boat people" arriving in America, with the remainder showing Nelson singing the song in a studio. Bailey likens the patriotic intent of the "Promiseland" clip to such other hit country videos as Lee Greenwood's "God Bless The U.S.A.," Alabama's "40 Hour Week," and Merle Haggard's "Are The Good Times Really Over." ANDREW ROBLIN

RETAIL INCREASES

(Continued from page 1)

sorbed without severely draining potential profits.

One-stops see an \$8.98 list album moving up to a wholesale figure near \$6, a hike of 30 to 60 cents, based on the additional 15 to 20 cents they will pay labels. Singles will carry an added 5 to 7 cents, a number of one-stoppers concur.

Compact Discs will go over the \$12 level for one-stops to about \$12.25 or \$12.35, they estimate.

Retail chain brass feel they will reflect the four majors' price raises more in deep catalog than in new album releases. Five chain executives see deep catalog prices inching up a few pennies from full list, and one felt his stores might exceed list by as much as a dime. Another says he had been adjusting prices on Compact Discs as price increases came about, so that he felt a general readjustment of his midlines alone would compensate for the wholesale boosts.

As for higher Compact Disc tags, retailers generally agree that modest hikes will not impede rapid growth of the laser-read configuration (Billboard, March 22).

Specials, too, may generally break the \$6 level for the first time, with the \$5.99 discount price disappearing, except at chains which carry full line inventories and which sell a majority of shelf merchandise. It is pointed out that such a rare retailer could possibly stay at \$5.99, using that lowball price essentially as a loss-leader to boost catalog-buying traffic.

Word from labels handled through independent distribution is that there will not be a price raise from that quarter.

Those contacted indicate that MCA and RCA, the remaining branch holdouts, will soon join the parade of price boosters.

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ROYALTY DISTRIBUTION PROPOSAL

(Continued from page 1)

The group members are the Recording Industry Assn. of America (RIAA), the Songwriters Guild of America (SGA), the National Music Publishers' Assn. (NMPA) and the Dept. for Professional Employees, AFL-CIO.

The new plan was detailed in a hearing held to determine the viability of a technological alternative to the royalty bill. This involves an anti-duping chip that could be placed in cassette machines, and non-copyable, encoded recordings. It was put forward by the recording industry and has the support of Subcommittee Chairman Sen. Charles McC. Mathias Jr. (R-Md.), sponsor of S. 1739 (separate story, page 13).

The system demonstrated at the hearing was developed by CBS Labs.

The unveiling of the royalty sharing plan caught opponents of the

bill by surprise.

In a summary statement, group spokesman Ervin Drake, composer and past president of SGA, said the group feels that the sharing-formula plan is "workable and fair," and that it "furthers fundamental copyright goals—the creation and dissemination of new music—by allocating a substantial portion of the royalty pool" to two new proposals, the Musical Arts & Endowment and Creative Incentive Grants.

The Endowment would be an umbrella foundation that would equally distribute 2% of the entire royalty pool—estimated by industry insiders at \$200 million annually—to the ongoing Songwriters Guild Foundation, which offers scholarships, seminars, and free studio time to aspiring songwriters, and the National Endowment for the Arts, to help support vocalists and musicians.

Then, 80% of the royalty pool—

about \$166 million—would be shared by all copyright beneficiaries, big and small—labels, artists, publishers, songwriters, producers, etc.—and distributed, the group suggests, "in direct proportion to the airplay and sales of the records."

The remaining 20% of the pool—\$40 million—would be allocated and distributed to the beneficiaries of those recordings that have received the smallest share—about the lowest third—of the royalties. These payments, with the share received from the 80% pool, would be called the Creative Incentive Grants.

"This approach would also encourage record companies and music publishers . . . to take a chance on unknowns," the music community statement explained, "especially those small labels and companies that produce works aimed at narrower markets."

The so-called "sharing formula" that applies to all copyright beneficiaries (minus the Endowment's 2%) was also unveiled. Royalties would be shared in the following manner:

- 45% to the copyright owner of the sound recording (the record company)—\$74.7 million.
- 30% to the featured recording artist—\$49.8 million.
- 23% to the songwriter and publisher, to be shared equally—\$38.1 million.
- 2% to present or planned funds established by the American Federation of Musicians (AFM) and the American Federation of Television & Radio Artists (AFTRA)—\$3.3 million.

These figures are approximations only, and were not in the testimony.

Opponents of the bill did not offer official reaction to the plan, and concerned themselves with criticism of the so-called "anti-duping chip alternative," which was the main subject of the second hearing. Subcommittee chairman Mathias, however, made it clear that the new plan was the result of less-than-enthusiastic comments about S. 1739's initial royalty distribution provisions.

"The people we heard from," he said, "wanted some assurance that lesser-known or less established performers—including classical, jazz, folk, and gospel artists—would be well served by the effort."

LABELS BEEF UP PROMO RANKS

(Continued from page 3)

staff, but says the extent of the expansion is still undetermined. He would not say whether the new staffers would be drawn from the indie ranks.

Insiders at Atlantic Records say four of the label's local promotion staffers are being promoted to regional positions, with four new employees filling the vacancies.

Similarly, sources familiar with RCA say that label has already given the green light to expand the in-house promotion staff.

Brad Hunt, national director of album promotion for Elektra, says the label has just added former Warner Bros. promo man Ron Gregory as a local to cover Washington, D.C., Baltimore, and Virginia. The label has also promoted national college rep Dave Johnson to cover San Francisco, and has hired new r&b staffers. While declining to tie the moves directly to WCI's in-

die suspension, Hunt says the new positions are "the result of additional funds not available to us before."

At Chrysalis, a source says the label "is in the process of setting up a formal album department under Kevin Sutter," the company's national album director. Additionally, interviews are being conducted for two album manager positions, and Chrysalis "is also looking to expand the field force."

Mike Plen, vice president of promotion for I.R.S., says the company will be hiring a national singles promotion man to work out of Los Angeles and a combination promotion/sales rep to cover the South. "We have to keep the destiny of the company in our hands," he says.

Although a spokesman for CBS says the company is not ready to talk about making any changes in its promotion staff, Records Group president Walter Yetnikoff recently

told Wall Street analysts that the division is prepared to pay more for local in-house promotion (Billboard, March 22).

Suspensions or cuts in the use of independent promotion have forced many promotion firms to reduce their prices drastically, fueling speculation that many would welcome positions within the companies they formerly offered to serve on a freelance basis. One artist manager says fees for AOR promotion firms have dropped by as much as 50%, spurring him to hire them out of his own pocket.

PolyGram's Betancourt predicts that most labels will continue to take a wait-and-see attitude rather than commit to major promotion staff expansions. "Once you build up your staff you don't want to strip it down again," he says. "If managers ask for more independents, you've got to find that money somewhere."

MICROSOFT CD-ROM CONFERENCE

(Continued from page 6)

standardize CD-ROM software formats. Participants reviewed the progress of universal file format proposals that would enable future CD-ROM software to operate on any CD-ROM player or peripheral drive. The announcement by Sony/Philips of CD-I (Billboard, March 15) was spotlighted on the agenda—its proponents touting the configuration as a universal format that could provide a strong bridge between commercial and consumer computing products.

Forecasts of CD-ROM program technology's future remain speculative. Because early CD-ROM products have mainly had data base applications, with consumer-oriented software and hardware considered at least a year away, the eventual role CD-ROM might play in consumer sectors is understandably cloudy.

During the Microsoft conference, however, several analysts predicted that multimedia CDs would emerge as a major component of the optical media market. Analyst Ed Rothchild of Rothchild Consultants predicted, during an opening business session, that consumer applications, especially when bundled with audio, would become "at least" the second

largest area for CD-ROM exploitation.

Other speakers, including Microsoft chairman Bill Gates, subsequently agreed on CD-ROM's promise, likewise sidestepping precise projections of market growth. The youthful Microsoft founder touted the disk's pivotal prospects in both business and consumer fields during a well-received speech following Thursday's (6) banquet.

To illustrate the capabilities of CD-ROM technology, several panels

offered glimpses of programs in development, while a separate exhibition area enabled attendees to see present computer systems including CD-ROM drives, computer expansion, and interface components running disk programs.

Both conference chairman Yee and Microsoft chairman Gates indicated that the success of the first CD-ROM summit will prompt another conference on the technology next year.

SCORPIO SUES MCA

(Continued from page 6)

of the defendants," with approval of the defendants.

Pisello used go-betweens, including Roulette Records, Betaco, and Bedi, to "attempt to legitimize and 'insulate' " defendants from civil and criminal liability, according to the suit. Transactions are said to have been covered in a special account on MCA's books known as the "Pisello/Betaco Account."

In reply to the Scorpio suit on the day it was filed, a spokesman for MCA said that "... as reported to

us, the [lawsuit] is made up of scurrilous allegations, lies, and innuendo. Our counterfeit lawsuit filed yesterday against Scorpio, as well as CBS Records' already successful legal action against Scorpio for illegally importing records, demonstrates Scorpio's questionable business practices and flagrant disregard for the law. Scorpio's misuse of the legal system and the media to attack MCA and its employees will not deter us in pursuing our legal rights."

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Richie Takes 'Say' Oscar To Match 'World' Grammy

BY PAUL GREIN

LOS ANGELES Lionel Richie last week became the first songwriter to win the Oscar and the Grammy for best song in the same year with two different compositions. He accomplished the feat as "Say You Say Me," his theme from "White Nights," won the Academy Award a month after "We Are The World," the anti-hunger anthem which he co-wrote with Michael Jackson, swept Grammys for record and song of the year.

This was the second year in a row that a Motown superstar has won the Oscar for best original song. Stevie Wonder won last year for "I Just Called To Say I Love You" from "The Woman In Red." Richie was nominated for the award in 1981 with "Endless Love," but lost to "Arthur's Theme."

It is the second time in the past four years that a No. 1 hit from a film directed by Taylor Hackford has walked off with the Oscar for best song. "Up Where We Belong" from "An Officer And A Gentleman" won in 1982; "Against All Odds" was nominated last year but lost to the Wonder hit. A second No. 1 hit from "White Nights" was also nominated this year: Stephen Bishop's "Separate Lives."

John Barry won the Oscar for best original score for "Out Of Africa," which was the year's big winner with seven awards, including best picture. Barry has won three previous Oscars, for best song and best original score with "Born Free" in 1966, and for "The Lion In Winter" as best score in 1968.

The year's big loser was "The Color Purple," which failed to win a single award. It did, however, earn a place in the record books. Only one other film in Oscar history—1977's "The Turning Point"—has garnered as many as 11 nominations and failed to claim an award.

Among those leaving empty-handed in the "Purple" wash-out was Quincy Jones, who had been nominated for three Oscars—best picture, best score and best song. Jones has yet to win an Oscar, despite seven nominations dating back

to 1967. He must content himself with 19 Grammy Awards, the second-highest total of any pop artist.

MCA's "Out Of Africa" soundtrack dips to No. 77 this week, but is expected to turn around on the heels of the film's Oscar sweep, and on the top 20 adult/contemporary success of the Melissa Manchester/Al Jarreau duet, "The Music From Goodbye," a vocal version of the "Africa" love theme which is being shoe-horned into the soundtrack.

"The Color Purple" soundtrack on Qwest/Warner Bros. moves up a notch to No. 79 on this week's chart.

The Academy of Motion Picture Arts & Sciences also presented an honorary Oscar to composer Alex North, who had been nominated 15 times without winning. North's latest score was for the best picture nominee "Prizzi's Honor," but it was ruled ineligible to compete for best original score because it was an adaptation.

GE-RCA Deal Challenged

NEW YORK General Electric should be denied acquisition of RCA Corp.'s radio and TV licenses because of RCA Records' possible involvement in payola, according to the chairman of the Amsterdam News, a New York newspaper.

Wilbert A. Tatum challenged the transfer, part of GE's proposed \$6 billion acquisition of RCA Corp., in a March 13 filing with the FCC.

Tatum makes three claims against the transfer, one of which states that federal grand juries are investigating whether, among other companies, RCA Records or radio stations operated by the National Broadcasting Co., a unit of RCA Corp., have been involved in payola.

According to a report last week in the New York Post, Tatum appeared to have provided the sole comment to the FCC within a 30-day comment period.

IRV LICHTMAN

INSIDE TRACK

FORD MOTOR CO. begins installing Sony Compact Disc players in early June, according to **Larry Lopez**, executive engineer, audio products, with a factory price tag between \$500 and \$600. This makes it the first U.S. automaker to offer the laser-read configuration. The unit, suspended at the end of the dashboard's center console, features a unique safety feature that automatically stores the CD three to five seconds after ejection. Ford projects 5,000 installations in 1987 models of its **Lincoln Town Car**, for which the option will be an exclusive for the initial year. Lopez expects all Ford models by 1990 to offer the capability. In order to fully equip the car, a buyer must shell out about \$500 more for a 140-watt, four-speaker system developed with **JBL**. The Ford concept provides for cassette playback in the same dashboard arrangement.

WATCH FOR A longtime executive in both publishing and records to return to the industry with a prominent indie label in a general management slot... **Gemco**, the \$1 annual membership discount chain, is testing home video rentals in three California "prototype" outlets. A Gemco spokeswoman describes the concept as "a concession." ... Expect **Ray Rodriguez** of **Parcs Corp.**, which manages **Julio Iglesias**, to announce he's added 12-year **CBS Records International** vet **Shirley Brooks** to his staff in a newly-created slot, director of creative affairs.

MISCHA'S, the Sunset Blvd. boite, instituting oldies acts as a one-night feature... **Summer Confabs: Camelot** returns to Saw Mill Creek, Ohio, with suppliers' day June 25. **National Record Mart** invites vendors to its Seven Springs, Pa., hideaway July 28. **Arrow Distributing**, the **Donny Weiss** Cleveland rack, fetes suppliers Sept. 26 at the Hilton, Independence, Ohio. Speaking of National, word has employees buying out the chain from **Sam Shapiro** soon.

EXPECT FURTHER audio and TV hardware price advances in April as the yen continues to build against the dollar... **The Music Shop**, a combination album and CD mail-order and telemarketing concept, seeks to go public in an SEC petition. Principals include Nashville recording engineer **Bil Vondick**... **VSDynAmite**: Florida wholesaler/retailer **Bob Skidmore** attributes that chapter's consistently excellent programs to longrange commitment. The chapter's **VSDA** director **Art Ross**, along with Skidmore, has lined up an **MPAA** piracy investigator, who'll be interviewed from California on a speakerphone that will distort his voice for anonymity. On May 11, they have 20 exhibitors for an all-day show. **Mary Chase**, **Indian Rocks Video**, Largo, helms the active unit.

CAMELOT executive vice president **Jim Bonk** weds the pulchritudinous pedagogue, **Linda Carr**, June 28 in the Akron area... **AB 3649**, a lengthy bill before the **California Assembly**, would provide that a person procuring a recording binder is not subject to regulation regarding a talent agency, among other provisions... **Sick Call: Polly Ginsburg**, payroll supervisor at **Show Industries**, L.A., and wife of **Sam**, City 1-Stop general

manager, will be convalescing for six weeks from last week's surgery... **Lieberman Enterprises** has its employees working overtime on "Cooking For A Cause," a fund-raising tome of favorite recipes to benefit the **United Way Campaign**, which the Minneapolis rackjobber is publishing

ANITA BAKER'S walkout on her **Beverly Glen Records** pact to go to the **WCI** label was okayed by a California state appeals court last week. The judges unanimously denied a prior injunction granted by an L.A. Superior Court judge, ruling such a tactic forced an employe to remain on the job against her will. Baker, an ex-legal secretary, grossed over \$1 million on her first Beverly Glen album, according to court records and then was offered a \$750,000 contract by **Elektra**... **Eric Paulson's Navarre Distributing**, Crystal, Minn., is racking computer software in a **Target Stores'** test in Texas for **John Farr**.

WALT DISNEY officials are being enticed into joining a plan to combine an amusement park with a retail mall in downtown Chicago, "**Crain's Chicago Business**" relates in its current issue... A Burbank, Calif., landlord is seeking to evict **Sly Stone**, claiming the rock star has breached his lease on a \$1,450-monthly apartment by playing overly loud music at night and in the early mornings for the past two months... "Government Regulation in the Music Industry" themes the fourth annual **Pepperdine Univ. Law School's Entertainment Law Symposium** Saturday (5) on the Malibu, Calif., campus. Among those participating are **Don Biederman**, **Warner Bros. Music VP**; **BMI's Marv Mattis**; attorneys **Kent Klavens** and **Al Mintz** and California Labor Commission attorney **Frank Pedersen**. Call (213) 457-3231 for details... **Joseph W. Polesi**, new president of **Juilliard School**, addresses the L.A. **NARAS** chapter's luncheon Wednesday (2) at Geo's, Hollywood. For information, call (818) 843-8253... **Stephen Bishop** discusses songwriting Tuesday (15) at **At My Place**, Santa Monica, part of a **National Academy of Songwriters** seminar. Call (213) 463-7178 for details... **The Beverly Hills Bar Assn.** holds its symposium for musicians, singer and songwriters Saturday (5) at Beverly Hills High School. Contact **Paul Levine** (213) 277-1482 for information.

A GOTHAM SPOKESMAN for **WEA** says that settlement has been reached in the Teamsters' wildcat strike at the distributor's warehouse in Marlton, N.J., but that report remains unconfirmed at presstime. Sources say the strike had little effect on account shipments, with plants in Chicago and Atlanta taking up some of the slack. Track also hears that non-union staffers in N.J. were able to ship out large quantities of hit product... **DuPont Co.** and **N.V. Philips** have finalized their 50/50 joint venture, **Philips & DuPont Optical (PDO)**, to manufacture and supply laser-read software worldwide. The new company is now advertising for employees at its Kings Mountain, N.C., facility due to start-up in the fourth quarter of this year.

Edited by JOHN SIPPEL

CDs, Cassettes Flat

RIAA: New LP Titles Up In '85

NEW YORK The number of new titles released on LP increased in 1985 for the first time in six years. And the amount of new Compact Disc titles marketed was flat, a casualty of insufficient CD pressing facilities.

Cassettes, the third album configuration, also saw little gain in the number of new titles, according to figures compiled by the Recording Industry Assn. of America (RIAA).

With LPs, a 9% increase in new titles was registered for 1985 over 1984, with a more substantial rise of 32% in reissues.

There were 2,360 new LP titles marketed in 1985, compared to 2,170 in 1984. The 1985 figure is far below the six-year peak of

4,170 released in 1978.

Despite its dramatic consumer acceptance, new Compact Disc titles leveled off, showing a hike of five, from 1,155 in 1984 to 1,160 last year. The 1984 figure represented a significant increase from 380 in 1983, when CDs first hit the U.S. market.

New releases on cassette actually decreased in 1985, from 2,400 to 2,395.

Seven-inch singles increased by 11% last year, up to 2,200 titles from the previous year's 1,980, while 12-inch singles rose by 29%, from 700 to 900.

The RIAA had previously reported a flat year for 1985 in terms of total shipments of all album configurations (**Billboard**, March 29).

Dunhill Records Reborn As CD Label

BY SAM SUTHERLAND

LOS ANGELES Dunhill Records has been reactivated here by founder Bobby Roberts and label veteran Marshall Blonstein. In its new incarnation, the label will release only Compact Discs.

With 25 titles on the way and a network of independent distributors lined up, the new company will debut in late April with its first releases under the Dunhill Compact Classics banner. That line will specialize in CD packages from an eclectic array of classic pop, jazz, r&b, and rock performers.

Roberts, who founded Dunhill in the mid-'60s with partner Lou Adler and later sold the pop/rock label to ABC Records, is chairman of the new company. Blonstein, who left Columbia Records to join Adler in his Ode

Records venture, has been named president.

According to Blonstein, Dunhill's initial emphasis on reissues and anthologies of major artists will be followed by expansion into other idioms, including titles produced by the company. "The next step will be to start an additional label, in perhaps six months, which will focus on New Age music, along with European masters that straddle New Age and rock." The tentative name for that line is Sadona.

The Dunhill Compact Classics catalog is debuting with CDs assembled from various licensed sources. The initial release will include titles by Woody Herman, Sam Cooke, Tony Bennett, and the London Symphony Orchestra, to be followed in May by disks featuring Lionel Hampton, John Coltrane, and Judy Garland.

Other artists slated for Dunhill CDs include Dionne Warwick, Lena Horne, and Jerry Lee Lewis.

Blonstein says the company's sales and distribution blueprint will pursue three tiers, augmenting sales through the traditional record/tape universe with distribution to audio retailers and home video outlets. He adds that he's exploring possible direct sales to video stores.

To Blonstein, the home video link is "a natural connection between the two markets. Every survey I've seen shows that VCR owners are among the most active CD owners."

Independent distributors cited for the record/tape market include California Record Distributors; Malvern, New York; Schwartz Bros., Washington/Baltimore; Big State, Texas; Rock Bottom, Georgia; and Navarre, Minnesota.

Premier

WINNERS
AND NOMINEES

Rolling Stone
Readers and Critics Poll 1985

Artist of the Year:

Readers: Bruce Springsteen
Bob Geldof

Critics: Bruce Springsteen/Bob Geldof (Tie)

Single of the Year:

Readers: Bruce Springsteen
Artists United against Apartheid

Critics: Artists United against Apartheid

Band of the Year:

Readers: U2
The E Street Band

Critics: Talking Heads
U2, The E Street Band (Tie)

Album of the Year:

Critics: Talking Heads

Male Singer:

Readers: Bruce Springsteen
Bono

Critics: Bruce Springsteen

Female Singer:

Readers: Annie Lennox
Maria McKee (Lone Justice)

Critics: New American Band:
Hooters

New Artist:

Reader: Lone Justice

New Female Singer:

Readers: Maria McKee (Lone Justice)

Readers: Bruce Springsteen
Tom Petty and The Heartbreakers

Critics: Artists United against Apartheid

Album Cover:

Readers: Talking Heads
Talking Heads

Sitarist:

Readers: The Edge (U2)
Eddie Van Halen

Best Live Performance:

Readers: Bruce Springsteen and
The E Street Band

Critics: Bruce Springsteen and
The E Street Band

Best Performance/Live Aid:

Readers: U2
The Who

Critics: Max Weinberg (The E Street Band)

Drummer: Larry Mullen (U2)

Bass Player:

Readers: Adam Clayton (U2)
Garry Tallent (The E Street Band)

Producer: Dave Stewart

Keyboard Player: Roy Bittan (The E Street Band)

Song Writer: Bruce Springsteen

Readers: Bono

**Nominees for
The 28th Annual Grammy Awards**

Record of the Year:

Bruce Springsteen

Best Pop Vocal Performance Female:
Pat Benatar

Best Rock Vocal Performance Female:
Pat Benatar

Cyndi Lauper

Best Rock Performance by a Duo or Group with Vocal:
Eurythmics

Best R&B Performance by a Duo or Group with Vocal:
Eurythmics (and Aretha Franklin)

**The 1985 Performance
Poll Award Winners**

Performer of the Year:
Bruce Springsteen

Small Venue Act of the Year: Hooters

Rookie of the Year: Hooters

Innovator:
Bob Geldof

Male Vocalist:
Bruce Springsteen

Rock Act:
Bruce Springsteen and The E Street Band

New Music Act:
Eurythmics

New Heavy Metal Act:
Bon Jovi

New Folk Act:
Suzanne Vega

Stadium Act of the Year:
Bruce Springsteen and The E Street Band

Showcase Club Act of the Year:
Lone Justice

Performance's Humanitarian Award:
Bob Geldof

Performance Touring Hall of Fame Award:
Bruce Springsteen

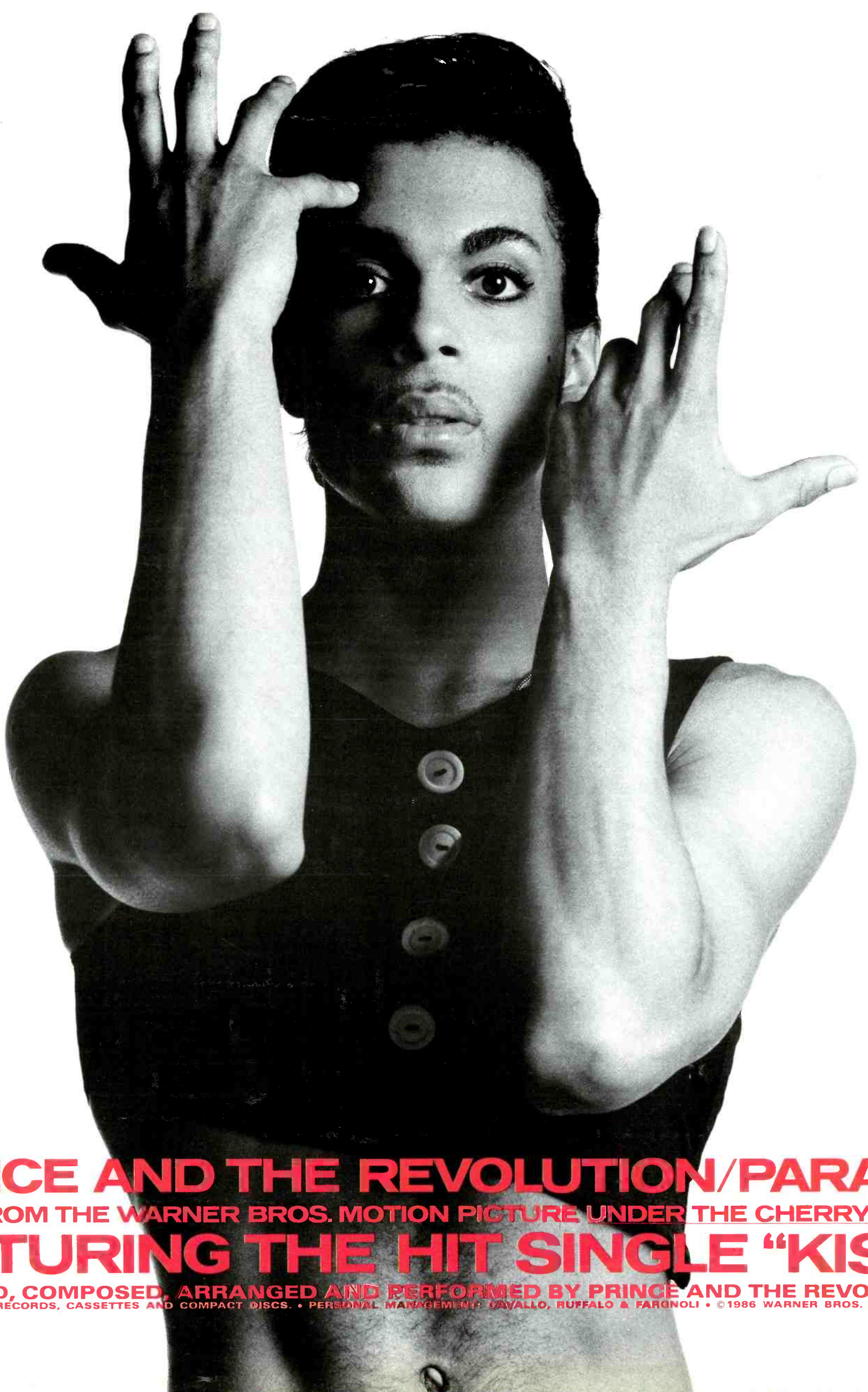
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