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VOLUME 98 NO. 20 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT May 17, 1986/\$3.50 (U.S.)

IM&MC Eyes Global Future Of Home Entertainment

MONTREUX The intensification of competition for the eyes and ears of the home entertainment consumer was at the heart of much of the debate and conversation during the first International Music & Media Conference (IM&MC), which convened here Wednesday (7) and ran through Saturday (10).

Some 400 delegates addressed the question of future relationships among music producers and broadcasters.

The wide range of topics covered by expert panels here ensured that all aspects of the demand-and-supply problems were well aired. Among the issues brought out at the two-day debate on the future of music and media in Europe was that visual entertainment has been

transferred, to a remarkable extent, from the public theater to the private home.

It's been estimated that by the end of this century the home viewer will have a choice of up to 80 channels.

(Continued on page 82)

MCA Buys Azoff-Related Operations Deal Puts Firm Back In Management

BY SAM SUTHERLAND

LOS ANGELES MCA is acquiring Front Line Management, Facility Merchandising, Inc., and a stake in the Warner-distributed Full Moon Records line through an agreement

that also marks a new longterm deal with Irving Azoff, president of MCA's Records and Music Group.

In purchasing those assets, each partially owned by Azoff, the entertainment titan also re-enters artist management after nearly 25 years,

while reaffirming confidence in Azoff's management of its rekindled music business interests.

The pact, confirmed Tuesday (6) in Chicago by MCA Inc. president Sid Sheinberg during a meeting of the MCA board, represents a de facto joint venture between MCA and Warner Bros. Records, co-owners of the Full Moon/Warner line. Abroad, the label is a partnership with WEA International.

Acquisition of Front Line, the management company launched by Azoff in the mid-'70s, also gives MCA a share in the careers of such talent as Don Henley, Heart, Chicago, Stevie Nicks, Dan Fogelberg, Jimmy Buffett, Michael McDonald, and Boz Scaggs, all recording for

(Continued on page 82)

'Hands' Fingers Last-Minute Promos

BY KIM FREEMAN

NEW YORK The organizers of the May 25 Hands Across America charity event say they will fill the remaining 4.5 million spaces in the coast-to-coast human chain through a promotional blitz.

The concentrated media campaign includes everything from

stickers on McDonald's food trays to EMI-America's added push on the project's theme single.

Despite some outside skepticism, Hands staffers are upbeat about the prospects of filling the chain. "We've said all along that if we had one million people by May 1, we'd be on schedule," says press chief Miriam Alexander. As of Monday (5),

that goal had been surpassed, according to Alexander, with 1.5 million registered for a place in line.

Based on his experience with charity events, project organizer Ken Kragen predicts that most who plan on participating will wait until the last minute to sign up.

Hands appears certain to raise a *(Continued on page 83)*

Timmer Hails PolyGram's 'Turnaround'

KILLARNEY, Ireland With an operating profit for 1985 of more than \$80 million—the highest in the group's history—and sales of about \$850 million, PolyGram has repositioned itself as one of the world leaders of the music industry.

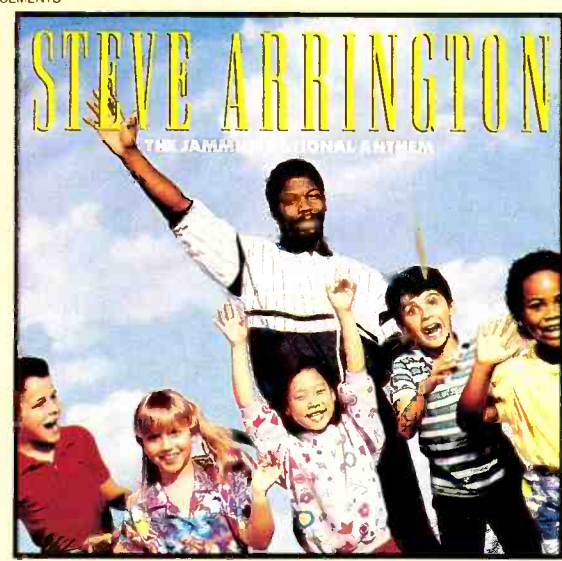
This was the upbeat message delivered to PolyGram's top executives by president Jan Timmer at a four-day managing directors' meeting called here to plan the group's future a&r and marketing strategies.

Timmer told delegates that 1985 was "the year of the turnaround" and that it followed a prolonged period of adversity. "This recovery is the result of an intensive period of *(Continued on page 80)*

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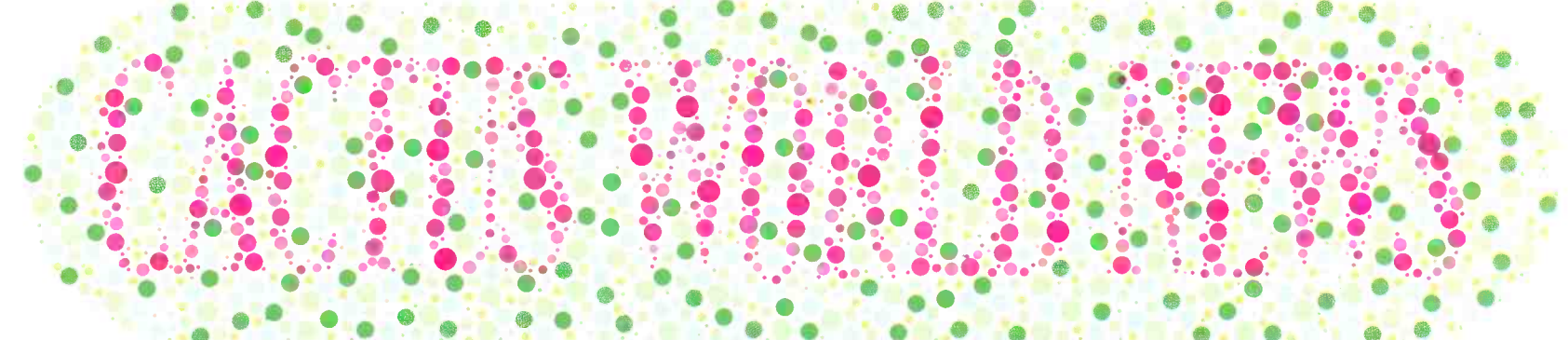
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Isgro Suit Cites Label Conspiracy

LOS ANGELES Indie promoter Joe Isgro has filed a multimillion-dollar complaint against major U.S. record companies and the Recording Industry Assn. of America, charging antitrust violations in their abrupt termination of indie promotion services.

The action, filed April 30 in U.S. district court here, is the first legal volley fired from the independent promotion camp since national attention was focused on alleged improprieties in label promotion more than two months ago. Recent weeks have brought growing speculation that Isgro and others would take their grievances to court, but at presstime there was no knowledge *(Continued on page 83)*

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Arista Chief Calls For Musical Revolt Clive Davis Blasts Radio 'Conservatism'

BY SAM SUTHERLAND

LOS ANGELES Describing an "insidious cycle of conservatism," Arista Records president Clive Davis lashed out at pop radio during a music conference address here.

Davis' keynote—delivered on May 2, the opening morning of the second annual Music Business Symposium—linked a cautious a&r posture among major labels to "a pattern of conservatism, sterilization, and market research" at radio.

"There are large and vital areas of modern music that are being disenfranchised by all radio formats who, it seems to me, have made arbitrary and narrow decisions about what listeners will and will not accept," charged Davis. He compared the industry's "play it safe" attitude to "the conservative menace in the forms of the PMRC and the Moral Majority and the other guardians of public taste."

Davis decried the decline of social commentary as a force in contemporary music, and directed his harshest criticism at album rock radio. He dismissed the format as "brand-name radio," lashing out at

its reliance on such superstars as the Rolling Stones, Van Halen, the Moody Blues, Journey, Starship, Bob Seger, and ZZ Top.

"You can count on one hand the number of heavy-rotation AOR acts whose roots don't go back to at least the '70s and very often the

Airplay monitoring system could alter promo strategies, see page 10

'60s," said Davis. "Why? There is no shortage of exciting new rock." Yet, he added, programmers "continue to play it safe, to revert to 'classic rock' formats, to pound the same cuts and the same artists over and over."

The Arista president credited music video with shaking up album radio amid earlier doldrums during the late '70s. "Rock radio, to its shame, is never at the cutting edge," he concluded. "It took MTV to program the new and the differ-

ent sounds, and it then forced the hand of the establishment-oriented stations to get with it."

The record-business veteran didn't spare mainstream programmers, either, charging top 40 radio with "disenfranchising white pop, so that the best contemporary composers from Michael Masser to Bacharach & Sager to Mann & Weil to Tom Snow find it more to their advantage to submit their songs only to black singers."

Davis also cited chart and sales successes for classic, pre-rock pop packages by Barbra Streisand and Linda Ronstadt as proof that "the public doesn't make these kinds of divisions."

Davis didn't spare black radio, either. Although he praised it for its "openness to the new" and a corresponding "explosion of new talent," he accused it of having its own "blind spots" in blues, regional soul, and jazz.

Overall, Davis contended, "It's time for revolt again" in the trade's willingness to air new artists and styles. "It's time for creativity to rear its subversive head once again."

NAIRD Meet Draws Newcomers And Vets Indies Eye Distribution, Marketing Problems

BY LINDA MOLESKI

CHICAGO Gaining a stronger foothold in the marketplace was the key topic at the 13th annual National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention, held April 30-May 4 at the Americana Congress Hotel here.

Although attendance was down from last year's record of 364, the meet still attracted a diverse group of indies ranging from longtime NAIRD members to first-time attendees seeking information on marketing and distribution. The divergent needs of registrants were addressed with a new split format of panels that offered both elementary and advanced discussions.

The meet opened with a keynote address by Atlantic Records cofounder Jerry Wexler. The industry veteran said the problems beginning record companies face now are similar to those Atlantic endured as an indie 20 years ago.

"I appreciate the difficulty of being an independent," he said. "It would be a pity if the independent distributors were to go out of business. To this day I buy a lot from independents."

Wexler encouraged indies to believe in their product, and concluded, "You need concentration, merit, and talent, and you have to have the nerve to sit and watch [product] develop."

A new feature, the "Panel of Legends," allowed established independents to share their business experiences with newer NAIRD members. Moderated by producer Bob Porter, the panel included Frank Guida of Rockmasters Int'l Network; Armen Boadian of Sound of Gospel; Dave Clark of Malaco; and Elliot Blaine of Jubilee Records/Wee People.

A distribution panel dealt with

the growing interest of indies in hit-oriented product like street and dance music, but emphasized that catalog items can provide a small label's lifeblood.

According to panelist Laurie Fuchs of women's music distributor Ladyslipper, independent distributors face three major problems: shrinking space on radio and in retail, cash-flow crunch, and the impending threat of losing artists and labels to the majors.

Panelist Jerry Suarez of the Florida-based dance distributor JFL

called for continued allegiance to the indie web, saying, "There's a conflict of interest for majors to sell indie product, because they're worrying about major label product."

The panel also addressed the danger that retailers may not stock indie product without universal bar coding in the future. "Because we're dealing with more and more generic malls, you've got to have it," said Clay Pasternack of Cleveland's Action Music.

"Another trend is that black vinyl
(Continued on page 82)

Cannon Buys Thorn EMI Unit In U.K. For \$266 Mil

BY TONY SEIDEMAN

NEW YORK Cannon Group Inc., a leading independent feature film studio, has purchased U.K.-based Thorn EMI Screen Entertainment for about \$266 million.

Cannon chiefs Menahem Golan and Yoram Globus purchased the studio from the Australian-based Bond Corp., which is headed by Alan Bond. Bond acquired Thorn EMI Screen Entertainment last month for about \$190 million after a management buy-out went sour.

The impact of the deal on Thorn EMI's U.S. home video branch, Thorn EMI/Home Box Office Video, is uncertain, although there are reports that Cannon may sell the division.

Cannon has long resisted creating a home video division. Still, its movies have been an important presence in the home video indus-

try, thanks to licensing deals with companies like MGM/UA Home Video and Media Home Entertainment.

The latter company has just concluded a \$50-million, multipicture deal with Cannon that calls for 23 of the film company's titles to be released by the Heron Corp. subsidiary during 1987, 1988, and 1989. Heron made a 32-picture, \$50-million deal with Cannon in August.

Executives at Thorn EMI/HBO would not hazard a guess at what the result of the deal might be. Reports are that the U.S. company is the only reliably profitable branch of the entire entity.

One of the first consequences of the deal for the American subsidiary will probably be a name change, to Screen Entertainment/HBO. But this has not been confirmed.

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'Before Memorial Day'

Senate Taping Bill Heads For Markup

BY BILL HOLLAND

WASHINGTON Seven months after the introduction of the audio-only home taping royalty bill, S. 1739, there is official word that the Senate Copyright Subcommittee will move to mark up the bill—before the end of this month.

A spokesman for Sen. Charles McC. Mathias (R-Md.), chairman of the subcommittee and sponsor of the controversial bill, says that "there will be a markup before Memorial Day," May 26. Congress will be in recess from May 21-29—which means the markup could be scheduled as soon as this week.

In another legislative development, the so-called Source Licensing Bill, S. 1980, which would set aside the blanket licensing of synchronized music rights for syndicated TV shows, has passed out of the Copyright Subcommittee and into the full Judiciary Committee.

The move to mark up the home taping bill follows more than six months of lobbying warfare between the music industry, a proponent of the bill, and the manufacturers and retailers of cassette machines and blank tape, who have promised to spend millions to defeat the measure.

The music community—with the Recording Industry Assn. of America (RIAA) as its most outspoken voice—maintains that the bill's royalty fees on blank tape and machines are necessary to offset \$1.5 billion in lost sales due to rampant home taping.

Opponents argue that the fees are a tax on consumers who have a right to tape music in more portable media.

There have been two hearings on the bill, the most recent one on

March 25, when an alternative anti-duping chip plan was presented (Billboard, April 5).

Mathias' office had no details concerning which elements would be included in the final draft of the bill, but sources on Capitol Hill say a "compromise package" is being considered.

The action on source licensing followed a May 1 deadline set by Judiciary Committee Chairman Strom Thurmond (R-S.C.), who is also the sponsor of S. 1980. The subcommittee did not act on the bill, which is opposed by the music community and the performing rights societies and supported by local, non-network TV stations.

On the House side, the counterpart bill, H.R. 3521, introduced by Rep. Frederick Boucher (D-Va.), has been scheduled for a second hearing on June 5 in the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

H.R. 3521 has also continued to pick up co-sponsors at a more rapid rate than the Senate version. The bill now has 151 co-sponsors—more than one-third of all House members. Thurmond's bill has 16 co-sponsors.

The House version of the audio-only home taping bill, H.R. 2911, is not expected to be addressed until House leaders measure the progress of the Mathias proposal.



Major Victory. WEA International chairman Nesuhi Ertegun, second right, meets with Turkish prime minister Turgut Ozal to discuss plans to enforce Turkey's new copyright law. The legislation, which went into effect in January, features a tax label device. It was brought about by the efforts of the International Federation of Phonogram & Videogram Producers (IFPI), of which Ertegun is president, and the Motion Picture Export Assn. (MPEA). Flanking the two are IFPI Turkey president Yasar Kekeva, left, and IFPI legal advisor for the Mediterranean and Middle East David Attard.

Parallel Import Case Three Labels Sue Miami Store

NEW YORK The Santana Record Shop in Miami is the latest target to surface in a drive by major labels to stop the parallel import of Latin releases.

CBS Inc., RCA/Ariola International, and A&M Records filed suit April 18 in U.S. District Court in Miami against the store and its proprietor, Daniel Santana. The same three labels recently won a similar suit filed against Crystal Promotions Inc. in Los Angeles (Billboard, March 22).

Steven J. D'Onofrio, associate general counsel for the Recording Industry Assn. of America (RIAA), says the actions against Santana and Crystal are part of a series of efforts to curb the sale and distribution of parallel imports, indicating that the practice

is pervasive among music stores that sell a lot of Latin product.

"The biggest pockets are in Texas, California, Florida, and New York," says D'Onofrio. "There are a number of these cases out there, and they're not going to stop until this problem is cleared up. We're filing a lawsuit against another retailer in the next couple of days, and we've sent out over 40 cease-and-desist orders to importers and retailers."

D'Onofrio says these cases differ from the recently settled suit filed against Tower Records stores and importer Caroline Records (Billboard, May 3), in which most of the infringing titles were Compact Discs not yet available domestically.

(Continued on page 83)

Executive Turntable

RECORD COMPANIES. Beatrice von Silva Tarouca-Wagner is named vice president of business affairs for WEA Europe, based in London. She was legal advisor of video for the International Federation of Phonogram & Videogram Producers (IFPI).

Arista Records promotes Vaughan Thomas to national r&b promotion director and Jean Pierre to director of operations for the black music department. Thomas, based in Los Angeles, was West Coast promotion director. Pierre, based in New York, was assistant national promotion manager.

Epic/Portrait/CBS Associated Labels appoints Curtis Mobley local promotion manager for black music and jazz promotion in the company's Southeastern branch. He has an extensive background in local and regional promotion posts.

PolyGram Records in New York promotes Jim Kettles to vice president of marketing administration and planning. He was director of marketing and promotion administration. And Marty Diamond is appointed to the newly created post of manager of international artist development for the label. He was director of East Coast operations for Bill Graham Productions.

RCA Records in New York makes the following appointments: Lisa Velasquez-Nuzzo as manager of national promotion, top 40; Pete Spasoff and Bobby Hurt, local promotions representatives; and Rhonda Herlich-Dorfman, national adult contemporary promotion representative. Velasquez-Nuzzo joins from Atlantic Records' promotion department. Spasoff was vice president of programming at Broadcast Properties. Hurt was an independent promotion man in Nashville. Herlich Dorfman was with RCA's AOR department.

Tony O'Brien is named general manager of Atlantic Studios, a division

Gould Ascends The ASCAP Podium First Composer President Since Deems Taylor

BY IRV LICHTMAN

NEW YORK ASCAP's new president is an old hand at being an insider at the performing rights society.

Composer Morton Gould, who was elected by the 24-member ASCAP board at its annual elections on April 30, has been a board member for 26 years and a composer member of the society since 1935.

One reason he cites in accepting the bid to run for the top post was his belief that it was "logical at this point that a composer head the society again to show that there are different faces to the society."

Gould, only the ninth president in the society's 72-year history, is the first composer president of ASCAP since the late Deems Taylor, who served from 1942-48. ASCAP's presidency is reserved solely for writer members. Gould replaces fellow board member Hal David (Billboard, May 3).

Gould stresses that his own career as a composer reflects a wide range of membership creativity, from a Broadway score ("Arms And The Girl") to concert hall and ballet works. He is also well-known as a conductor of classical music and pop songs. He has earned 11 Grammy nominations and won a 1966 Gram-

my for his recording of Charles Ives' First Symphony with the Chicago Symphony.

Claiming that he assumes office with ASCAP "in very good shape," Gould says the society's major "ongoing problems" are related to the "sanctity and validity of rights of intellectual property."

"On one level," he says, "people users—even well-meaning and intelligent people—do not understand

the value of copyrights. To them, a copyright is ephemeral. On another level, those who pay for usage are always trying to figure out a way of paying less."

Gould, conveying a sense of awe at having shared ASCAP membership with the likes of Irving Berlin, Igor Stravinsky, Aaron Copland, George Gershwin, Cole Porter, Jerome Kern, and Richard Rodgers,

(Continued on page 82)

Changes At WEA France

PARIS WEA Filipacchi Music, WEA International's affiliate in France, has been renamed WEA Music following the resignation of Daniel Filipacchi, the company's longtime president.

Siegfried E. Loch, president of WEA Europe, has additionally announced the appointments of Bernard de Bosson as president of WEA Music, and Marc Ixiga as managing director.

De Bosson had been vice president of WEA Filipacchi since 1981. Prior to that, he served as managing director for 10 years. His

achievements include building a strong domestic talent roster and creating a French soundtrack market, anticipating the eventual worldwide growth of that sector. He was previously with Barclay Records here, when it distributed the WEA catalog.

Ixiga, who was most recently in charge of international marketing at the French label Trema Music, rejoins WEA International. He was international marketing manager at WEA Filipacchi from 1980 until last year.



THOMAS



PIERRE



CLARE



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of Atlantic Recording Corp. in New York. He served as a financial consultant in the recording industry.

Island Records appoints Dave Yeskel national retail coordinator in New York. He was director of marketing and promotions at Paul Yeskel Promotions.

Grace Ensenat joins Slash Records as publicist in Los Angeles. She was with Rhino Records, where she handled publicity and college radio promotion.

Gregory Askey is named Western regional credit manager for CBS Records in Los Angeles. He was with Capitol Records.

DISTRIBUTION/RETAILING. Ingram Video names John Taylor president and chief operating officer in Nashville. He was vice president and general manager of Video Vision.

Danny McGuffey is promoted to national sales director of the Sparrow Corp. in Chatsworth, Calif. He was Northeast sales manager.

HOME VIDEO. Magnum Entertainment promotes Thomas Rooney to president in Beverly Hills. He was head of the company's sales and marketing division.

Prism Entertainment in Los Angeles makes the following appointments: Stacy Mangum as creative director; Sandra Embrey, director of marketing; Steven Ades, director of video collection; Tim Palen, manager of creative services; and Ernie Ferrari, Eastern regional sales manager.

Mark Reitman joins the Benjamin Co. in Elmsford, N.Y., as vice president of its video division. He was vice president of advertising, promotion,

(Continued on page 80)

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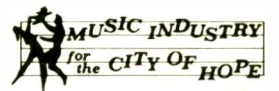
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Jackson's Pepsi Deal The Sweetest Value Estimated At \$15 Mil

BY STEVE GETT

NEW YORK How much is Pepsi paying Michael Jackson to sing the praises of its soft drink? Only the accountants know for sure.

Pepsi USA announced a record-breaking deal with the Epic superstar at a press conference here last Tuesday (6). Estimates of the deal's value to Jackson range from \$10 million to an astronomical \$50 million.

Neither Jackson's manager, Frank DiLeo, nor Pepsi USA president and CEO Roger Enrico would divulge an exact figure.

Enrico said of the deal: "It's more than \$5 [million], less than \$15 million."

Asked why he wouldn't reveal the fee, Enrico quipped, "Well, I don't want our shareholders to know—I've got a stock meeting tomorrow."

It was confirmed that Jackson will make at least two Pepsi commercials, the first probably airing during next February's Grammy Awards.

"The impact of our association with Michael Jackson was dramatic,"

said Enrico, referring to Pepsi's 1984 commercials that tied in with the Jacksons' Victory Tour. "Within 30 days of the time our commercials debuted on the Grammy Awards, our business saw a major upswing, and it has been on a roll ever since."

In his opening remarks at the press conference, Enrico said, "This new relationship will be the most comprehensive, the most significant, the most far-reaching ever between a corporation and a performing artist."

As part of the soft-drink company's ongoing "New Generation" marketing campaign, Enrico said Jackson will be featured in Pepsi advertising, including one commercial that he will sing in Spanish. "Unlike last time, Michael's Pepsi ads will run worldwide," Enrico said.

Enrico said Jackson also will serve as a creative consultant to the company, and "may even make his commercial directing debut."

After the news conference, Alan Russell, editor of the Guinness Book of World Records, met with Jackson to acknowledge that the singer will

be listed in the 1986 edition of the book for landing the "largest endorsement deal" in history.

Russell was not privy to the exact sum involved, but said that he will probably publish a figure exceeding Enrico's top estimate of \$15 million.

Like Jackson's previous association with Pepsi, the deal was arranged through the New York-based Rockbill company.

Contacted at his New York office, Rockbill president Jay Coleman also refused to comment on the size of the deal. "We can't really confirm or deny any number," he said. "But I can tell you it's the biggest deal we ever did."

Coleman said the most lucrative deal his company had previously arranged was between the Jacksons and Pepsi in 1984, when the soft-drink company paid out \$5.5 million.



Michael Jackson, right, with Pepsi USA president and CEO Roger Enrico at the New York press conference announcing Jackson's new Pepsi endorsement deal. Enrico displays one of the many awards won by the 1984 Pepsi commercials featuring Jackson and his brothers.

More Counterfeit Arrests

NEW YORK A four-month federal investigation has led to two arrests and the seizure of about 14,000 allegedly counterfeit cassettes in Phoenix.

Arrested April 24 and charged with trafficking in counterfeit labels were Jack Kenneth Omahundro and Michael Dwaine Pulsifer, both of Phoenix.

According to an FBI affidavit accompanying the search warrant, Omahundro and Pulsifer were distributing and selling counterfeit tapes at several swap meets in Arizona. If convicted, each could receive a maximum fine of \$250,000 and five years in prison.

On another counterfeit front, Jimmy Joe Mahan of Clinton, Ark., has been charged, in a four-count indictment in U.S. District Court in Little Rock, with trafficking in counterfeit labels. He also faces a maximum fine of \$250,000 and five years in prison.

The case against Mahan stems from a search warrant executed last August at Zen-R Studios in Drasco, Ark. About 10,000 allegedly counterfeit labels representing 130 different record companies were seized.

In yet another move by law enforcement officials on April 29, 615 masters, three reel-to-reel tape recorders, two cassette decks, and one turntable were seized at the residence of Daniel James Phillips, who was allegedly doing business as Avatan Recording at 7607 N.E. Meadows Dr., Vancouver, Wash.

In executing a search warrant, officials of the Clark County Sheriff's office also seized printed catalogs offering 615 titles for sale on cassette for \$5 each. Among the titles were recordings by Doris Day, Dionne Warwick, and the Beatles. No arrests were made at the time of the seizure, pending further investigation.

Veteran Producer/Songwriter Hugo Peretti Dead At 68

NEW YORK Hugo Peretti, co-producer and -writer—with his longtime partner, Luigi Creatore—of many hit records, died May 1 at Englewood Hospital in Englewood, N.J., after a long illness. He was 68.

In their heyday during the '50s and '60s, Hugo & Luigi, as the two were known professionally, achieved widespread fame as record producers. The Hugo & Luigi logo, showing both men in caricature, was a familiar presence on record labels.

Hugo & Luigi produced smashes by Perry Como, Sam Cooke, the Isley Brothers, Jimmie Rodgers, the Stylistics, the Tokens, and Georgia Gibbs, among others. As songwriters, their hits included "Can't Help Falling In Love" by Elvis Presley and "The Lion Sleeps Tonight" by the Tokens.

Hugo & Luigi headed the a&r departments of Mercury, Roulette, and RCA Records; in the late '60s they established Avco Records with film pro-

ducer Joseph E. Levine. There, with George David Weiss, they wrote many hits for the Stylistics.

For Broadway, the trio composed the score for "Maggie Flynn," recorded by RCA, and recently completed a new musical, "The Jokers," based on the Pulitzer Prize-winning play "The Gin Game."

Peretti, born in New York City, was the son of Valentino Peretti, a member of the orchestra of the Metropolitan Opera. As a trumpeter and arranger, he was a member of the Guy Lombardo and Charlie Barnett orchestras, in addition to playing with radio and Broadway pit orchestras.

Survivors are his widow, former vocalist June Winters; two daughters, Tina and Kathy; a grandson, Paul; and a sister, Adele Parisi. Creatore is in semiretirement in Florida.

IRV LICHMAN

CHART BEAT



by Paul Grein

WHITNEY HOUSTON's "Greatest Love Of All" jumps to No. 1 on this week's Hot 100, making Houston the first female solo artist to reach No. 1 with her first three chart hits. "Greatest Love" follows "Saving All My Love For You" and "How Will I Know."

All three singles are featured on Houston's smash debut album, which returns to No. 1 on this week's Top Pop Albums chart. It's the first debut album—and the first album by a female artist—ever to generate three No. 1 singles. In fact, only three other albums in the last 15 years have matched this triple-header accomplishment: **Wham!**'s "Make It Big," the **Bee Gees'** "Spirits Having Flown," and the multiartist "Saturday Night Fever" soundtrack—which spun off four No. 1 singles.

Houston is the first female artist to have the No. 1 pop album and single simultaneously since **Kim Carnes** scored nearly five years ago. And Houston is the first Arista artist ever to do this.

In fact, Houston has had the No. 1 pop album or single—or both—for 10 of the last 14 weeks. And with **Dionne & Friends'** "That's What Friends Are For" having immediately preceded Houston's No. 1 blitz, Arista has topped one or both of the key pop charts for 14 of the last 18 weeks.

Finally, "Greatest Love" is the fourth No. 1 pop hit for composer/producer **Michael Masser**, and the first for the late lyricist **Linda Creed**, who died on April 10, one month before her most famous song reached the top.

MADONNA's "Live To Tell" leaps to No. 5 on this week's Hot 100, becoming her seventh consec-

utive top five single. Only four female singers in the rock era have accumulated more: **Olivia Newton-John** (13), **Donna Summer** (11), **Barbra Streisand** (nine), and **Aretha Franklin** (eight).

Another sign of Madonna's endurance is the fact that her self-titled debut album this week be-

Houston has 3rd No. 1 from debut

comes the second-longest-charting album by a female artist in the rock era. **Carole King's** "Tapestry" has long been the distaff champ, with 302 weeks on the chart. "Madonna" is now in second place with 142 weeks, nudging **Stevie Nicks'** "Bella Donna," with 141 weeks, down to third. Rounding out the top five are a pair of **Joan Baez** albums: "Joan Baez" (140 weeks) and "Joan Baez, Vol. 2" (125 weeks).

PATTI LABELLE & Michael McDonald's "On My Own" jumps to No. 1 on this week's Hot Black Singles chart. It's the second No. 1 black hit of the year to be written and produced by **Burt Bacharach & Carole Bayer Sager**, following "That's What Friends Are For."

"On My Own" is LaBelle's third No. 1 black hit, following "Lady Marmalade" and "If Only You Knew." It's the first for McDonald, who got as high as No. 7 on the black chart with his debut solo single, "I Keep Forgettin'," and later hit No. 5 with "Yah Mo B There," a duet with **James Ingram**.

McDonald is only the sixth white artist to top the black chart in the past 20 years. He follows **K.C. & the Sunshine Band**, which topped

the r&b chart with four hits in the mid-'70s; **Silver Convention** ("Fly Robin Fly"); **Daryl Hall & John Oates** ("I Can't Go For That"); and **Paul McCartney**, who teamed with **Michael Jackson** for "The Girl Is Mine."

"On My Own" also jumps to No. 1 on the 12-inch sales chart, an extraordinary feat for a ballad.

FAST FACTS: **Journey's** "Raised On Radio" leaps to No. 9 on this week's Top Pop Albums chart, becoming the group's third consecutive album to reach the top 10 in just two weeks. In fact, half of the albums in this week's top 10 took just two weeks to get there: **Van Halen**, the **Stones**, **Prince**, **Bob Seger**, and now **Journey**.

Janet Jackson's "Control" jumps to No. 7 this week, making her the third member of the Jackson family to earn a top 10 pop album. **Michael** has done it three times (you thought more, perhaps?); **Jermaine**, once.

Jellybean produced both of the top two hits on this week's Hot Dance/Disco club play chart: **E.G. Daily's** "Say It, Say It" and **Anthony & The Camp's** "What I Like." The New York-based remixer-turned-producer has now produced six No. 1 dance hits. Daily's record was preceded by **Madonna's** "Holiday," **Jocelyn Brown's** "Love's Gonna Get You," and a pair of Jellybean's own records: "The Mexican" and "Sidewalk Talk."

Boys Don't Cry's "I Wanna Be A Cowboy" jumps to No. 33 on this week's Hot 100, becoming the first independently distributed single to crack the top 40 in what seems like years. (That's safe.)

Falco's "Rock Me Amadeus" jumps to No. 1 in Britain this week, becoming the second hit so far this year to top the charts in both Britain and America. It follows **Pet Shop Boys'** "West End Girls."

Finally, A&M's **Jeff Gold** points out that—unlikely as it may seem—**Orchestral Manoeuvres In The Dark** is the second A&M act with the initials OMD to land a top 10 pop hit in the month of May. The first? **Ozark Mountain Daredevils**, who hit No. 3 in May 1975 with "Jackie Blue."

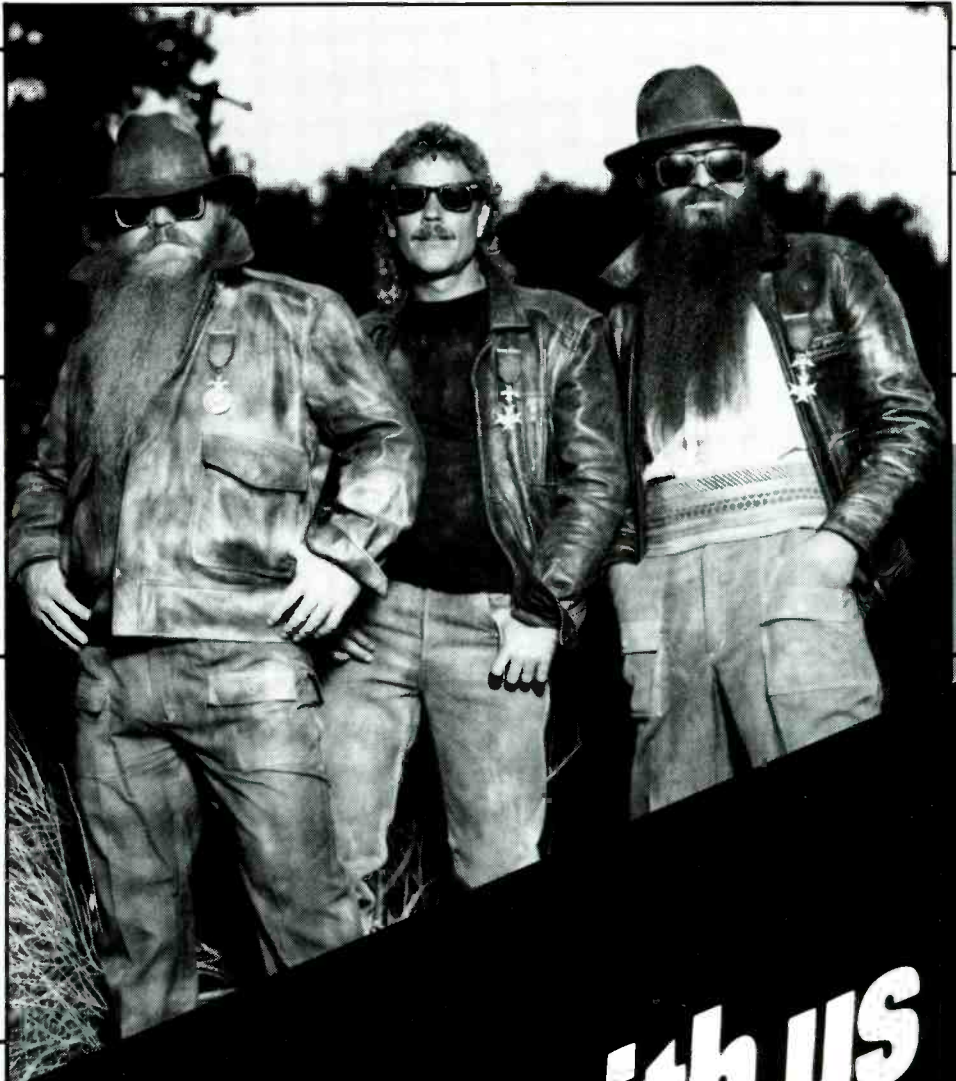
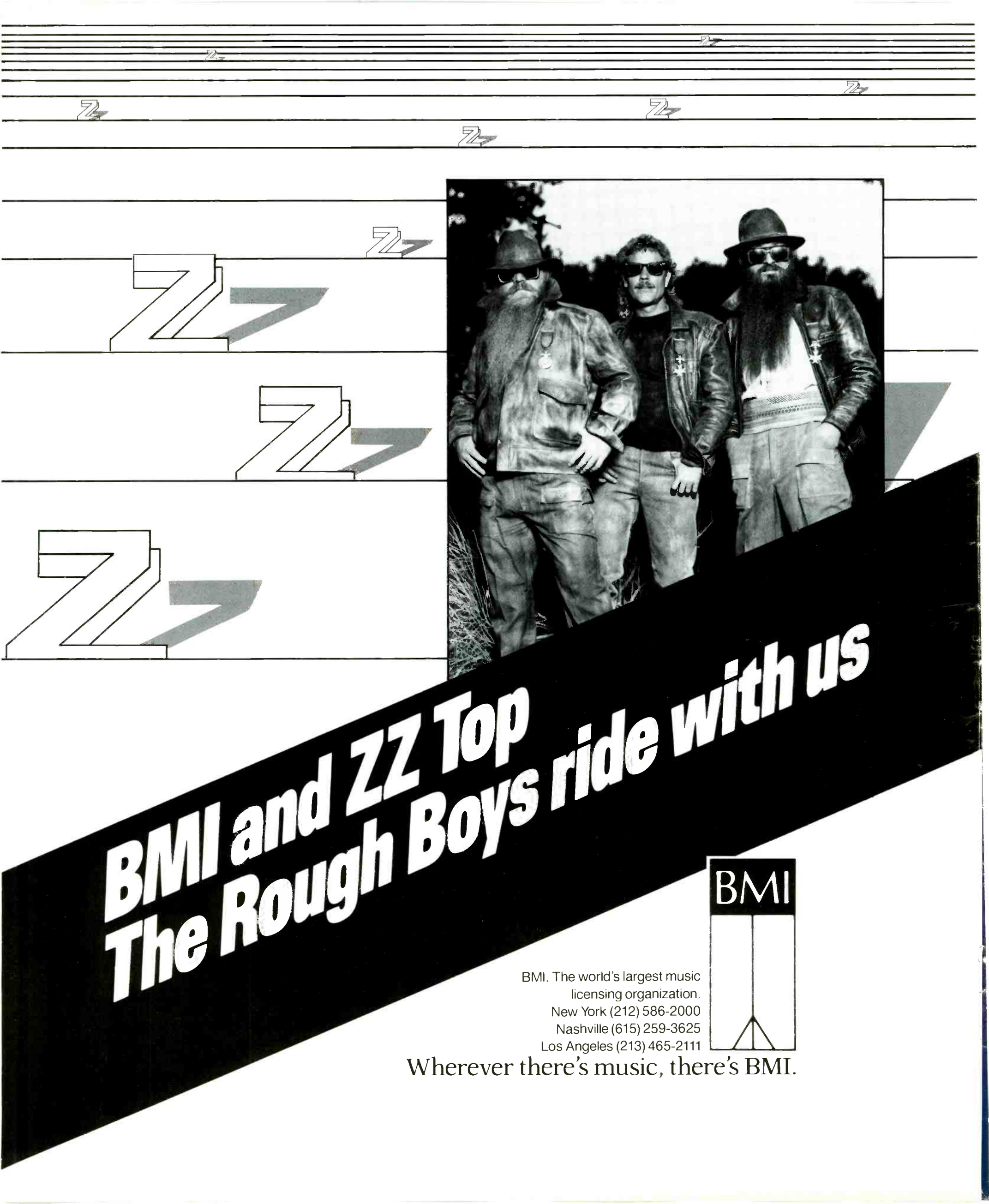
Kim Payne

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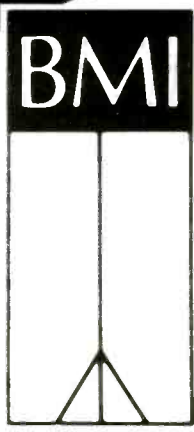


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WHY I RESIGNED FROM ROCK RADIO

BY LARRY BRAUER

After 10 years in radio, it just ain't as much fun as it used to be.

My reason for being a DJ has always been a deep, fanatical love of rock'n'roll.

It was late at night, a tiny earphone plugged into a cheapo transistor radio, that I first heard the joyous liberation of "He's A Rebel" and "I Want To Hold Your Hand" (two moments I remember distinctly more than 20 years later). I felt both an affirmation of my private emotions and a sense of collective celebration with all the other listeners in the dark.

While introducing "Independence Day," Bruce Springsteen once reflected, "And it seemed that the one thing we [Springsteen and his father] had in common was that we didn't have enough information, we didn't have enough knowledge, about the things and the forces that were controlling our lives . . . Back in the '60s, people were asking a lot of questions about those kinds of things. But the only place that I ever heard it was at night while I was listening to the radio."

Today, radio is just another broken promise. The radio business is like every other business in America: an investment to maximize profits. President Reagan's deregulation of the number of stations one company can own means a few corporate conglomerates will soon control nearly all broadcast outlets.

This is a frightening prospect for the future of music and the survival of a democratic society.

The incredible sense of liberation inherent in the best rock has now been safely packaged for mass consumption, all sponsored by Miller Beer. As Pete Townshend admitted, there is a large group of listeners who don't have the faintest idea of what rock'n'roll is all about.

Just as too much of the public ignorantly accepts the generic medi-

ocrities packaged and sold under the name "rock'n'roll," it accepts radio as simply background Muzak and a marketing tool. Rock radio has become a continuous commercial, playing records distributed by large corporate record labels interspersed with pitches for corporate-made consumer goods.

In its superficiality, radio promotes rock's worst tendencies, especially the sex-and-drugs-and-rock-

the fantasy-land consumer bubble.

There are those artists, through the sheer power of their music and their intense dedication, who have managed to push through. But they do so in spite of radio, not because of it.

Even the few remaining independent stations have done an inadequate job of supporting new, non-mainstream artists and have succumbed to the racism that rules



'Today, radio is just another broken promise . . . a tool to maximize profits'

Larry Brauer's most recent radio post was with KVRE Santa Rosa, Calif. He lives in nearby San Geronimo.

'n'roll, party-'til-you-puke hedonism that is the epitome of zombie consumerism. (To me, rock is an affirmation of life, not a way to hide from it.)

These years, though, rock once again is an alternative social and political force. But unlike in the past, there is realistic maturity and tragic desperation along with the anger and frustration.

Radio is not responding to this trend (what—ignore a trend!), giving only superficial attention to its largest manifestations, such as events like Live Aid and artists like Springsteen. The real issues raised are glossed over, and artists who are not already well-known go unplayed.

Involving listeners actively in the best music and its implications might offend advertisers and burst

rock radio. Public radio, in its anti-working-class snobbishness, ignores current popular art, especially music, and so has never been a viable alternative.

Radio should be the best place for rock'n'roll to be heard. It provides the off-the-wall spontaneity and context of commercial crassness that are central to rock. Radio could creatively integrate the best rock of the past with the best of the present, anticipate the trends of the future, and present it in a way that is exciting and entertaining.

Though I would love to help revolutionize radio and have spent endless hours fantasizing on how to do so (my latest fantasy is of a subscription satellite station), I have come to the painful conclusion that I lack that irresistible force of talent necessary to knock down the walls.

Because I think of myself as merely a conduit, I never became a "radio personality." I find it absurd to think of myself as more entertaining and important than Chuck Berry, Smokey Robinson, John Lennon, or U2. I considered it enough of an art to present the music right, especially when none of the "personalities" and consultants can do it.

I know there have been moments when I moved and excited listeners, moments I will always treasure. I still believe there is an audience out there that responds to real, honest music. But the battle for the future of music and our culture can no longer be fought most effectively on radio.

As Springsteen sings in "The Promise," "Every day it just gets harder to live this dream I'm believing in." Rock'n'roll has been too good to me to allow myself to be overwhelmed by bitterness.

In the final essay of Greil Marcus' book "Stranded," Ed Ward writes about the Five Royales. To most people they are just an unknown r&b group, but they created music that is still fresh, exciting, and—above all else—*real* 30 years later.

Their greatest song (and the one that opened my final show), "Dedicated To The One I Love," is an affirmation of love in the face of life's hardships. It is now a cereal commercial sung, of course, by a bland studio chorus devoid of Johnny Tanner's triumphant vocal and Lowman Pauling's stinging blues guitar.

The couplet conveniently dropped from the commercial is quoted by Ward at the conclusion of his essay: "Life can never be exactly like we want it to be."

The Five Royales' music, indeed all the best rock'n'roll, tells me that accepting life as it is does not mean (to paraphrase Springsteen) that it's a sin to be glad you're alive.

I may never again work in radio, but this is no surrender, for rock'n'roll has made me glad to be alive.

Letters to the Editor

CENSORING HUMOR

I was surprised and disappointed to read that MTV is banning Marty Callner's Twisted Sister clip, "Be Chrool To Your Scuel" (Billboard, May 3). What's next, banning David Lee Roth's "Just A Gigolo" because it portrays the electrocution of Billy Idol? Or Al Yankovic's "Eat It" because it depicts a gang fight over a rubber chicken?

These clips bring something to MTV we could use a lot more of—humor.

The claim that the comic-strip violence of the Twisted Sister clip violates MTV's "programming standards" is inconsistent with the network's use of some videos that truly could be called disturbing, such as the Stones' "Too Much Blood" or Marilyn Martin's "Night Moves."

I hope MTV will change its mind on this one. It made me aware of Twisted Sister in the first place. "Be Chrool" is such a wonderful bit of hard-edged pop, walking that Twisted Sister line between anthem and

parody, that it would be a shame if it doesn't get the exposure it deserves.

Joan Manners
Encino, Calif.

BREAKING NEW ARTISTS

I am appalled by the attitude of major labels toward independent stores like ours. We sell a large percentage of our records by playing them for customers. I see boxes of promotional demo copies being sent to radio stations who do not even choose their adds—the consultant does it all—and to large chains that are unlikely to play unfamiliar material in their stores. Yet the labels ignore us. Given a 10% return allowance from one-stops, we take a huge risk whenever we open a record.

Stores like ours break new artists. The people who shop us are the taste-makers and trendsetters. One copy of a good breaking record sold to one of our best customers usually means 10 future sales. We often sell 50 to 75 copies of albums by artists

ignored by the chains until they chart. But until we hear it, we don't know which records to suggest.

We're always looking for new artists. And we want so little. Just one demo copy. Then we'll do the labels' work for them.

Carl B. Singmaster
Manifest Discs & Tapes
Columbia, S.C.

DRIVEN TO DISTRACTION

I have been a Sam Goody customer for more than 22 years. Many of my 3,000 records, tapes, and Compact Discs have come from the chain's stores; but they'll never sell me another.

A few days ago I tried to pay for six CDs with my personal check, but the cashier and store manager refused to accept it because the expiration date on my driver's license was blurry, and they said it could have expired.

My signature did not expire. My height and hair color did not expire. My American Express, Diners Club,

Mastercard, and Visa credit cards did not expire. And my bank, which could have verified the check by telephone, had not expired either.

As a merchant who has received a number of bad checks, I know that the Dept. of Motor Vehicles is absolutely no help in collecting money due. I know that many people listen to music in their cars, but I fail to see why the license to drive one is required to purchase the other.

Goodbye, Sam Goody . . . hello, Record World.

Michael N. Marcus
Scarsdale, N.Y.

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Computerized Airplay Tracking System Proposed As Alternative To Playlists

BY KIM FREEMAN

NEW YORK A computerized airplay monitoring system that could have a major impact on record promotion and sales strategies was introduced last week to members of the RIAA's marketing and research committee.

Broadcast Recognition Systems (BRS) of Kansas City, Mo., says its new Music Classification System (MCS) is designed to provide client companies with accurate national airplay tracking as a substitute for published station playlists. The system also can be used to track airplay for performing rights groups, and to monitor frequency of commercial spots for advertising agencies.

The system's computers use digitized bits from hundreds of songs to recognize those songs as they are being played on monitored stations.

In its pitch to labels, BRS noted the following system objectives:

- Audit, manage, and reduce independent promotion expenses.
- Improve productivity of in-house sales and promotion staffs.
- Reduce overproduction and excess shipment of records based on overly optimistic airplay reports.
- Reduce outlays for and improve the timing of marketing and advertising drives in specific markets.
- Improve ability to track new releases or test market songs which normally do not show up on existing chart systems.
- Provide proof of airplay.
- Improve accuracy, timeliness, and ease of compilation of airplay data for managers in all areas.

BRS says its system also can be used in conjunction with Arbitron and Birch statistics to measure "gross impressions," or the amount of listeners exposed to a record.

"If you took a shotgun and fired it at a bulletin board," says BRS president Robert Uhlmann, "you'd get the same degree of correlation as you get between playlists and actual exposure. But the record industry takes playlists as gospel."

BRS recently completed a test of its system in conjunction with MCA Records in Los Angeles. For the test, the city's leading top 40 and album rock outlets were monitored for 12 weeks.

Uhlmann says the L.A. test and other, similar audits revealed several instances of records getting reports but no airplay, or airplay but no reports. He says these and other dramatic discrepancies suggest the inefficiency of relying on playlists. He stresses, however, that radio has never touted playlists as accurate reports of record exposure.

Hal Oppenheimer, the Kansas City investment banker behind BRS, says MCA doesn't yet "have a formal business relationship" with BRS, but he says the project has had the support of Richard Palmese, the label's executive vice president of marketing and promotion, and Glen Lajeski, vice president of marketing. "They saw the need for this two years ago," Uhlmann says. "They've been very receptive to new ideas about how to manage their business."

Palmese says accuracy is the greatest advantage of the BRS system. "You know exactly when to set up your marketing campaign. You can find out exactly how many times a record was played per day in a market and carry that out over a week, as opposed to guessing.

"When you see a record getting 35 to 40 plays a week, you can stock the market and move on the sales front and marketing level."

Lajeski is most enthused about the ability to pinpoint airplay times and translate the data into gross impressions per record.

"Above all," says Palmese, "this is offering the record industry a chance to catch up [technologically] with other industries."

The BRS system can provide continuous tracking of 385 radio outlets in 53 cities. The stations include top 40, urban, country, and album rock stations. The BRS computers are

loaded with digitized, 10-second bits of 300 songs; Uhlmann reports a 99% rate of correct identification. The song base is culled from national trade and local reports, plus any titles subscribing clients choose to add. Uhlmann says a simple power boost could stock the computer with 500 titles if necessary.

Client labels can pull airplay reports in 18 different forms. One report provides a national summary of airplay on all specified-label songs within 24 hours of the request. On a narrower level, subscribers can call a title and station to get the exact number and time of airplays. Field promotion reps can access MCS via modem.

Because BRS intends to customize the service for each client, it is difficult to estimate average costs. According to Oppenheimer, a typical price structure might run as follows: "Say there are 60 top 40 stations [in the 385 base]. A major user can track a song continuously for seven days at roughly \$6 per station. That's \$360 a week per song."

Uhlmann denies that the introduction of the tracking system is timed to coincide with current probes of payola and plugola. Oppenheimer says, however, that radio stations' freedom to issue playlists that don't reflect actual airplay "is one of the problems that leads to payola."

"When [airplay] becomes audited, it will separate out the good promotion people," says Oppenheimer. "Now that we have accurate data, nobody's going to care what a program director publishes."

Based on his research, Uhlmann says playlist-to-airplay discrepancies have not decreased since the suspension of most independent promotion in February.

Consultant Signs With Devonair U.K. Outlet Taps Pollack

BY DENIS McNAMARA

NEW YORK U.S. radio consultant Jeff Pollack, continuing his expansion into foreign markets, has contracted to become one of the first Americans advising a licensed inde-

pendent commercial British radio station.

Pollack has signed a one-year deal with Devonair Radio, which serves Exeter and Torbay, rural areas in southwest England. He estimates the potential listening population at half a million.

The deal furthers Pollack Communications' recent international expansion. The California-based consultancy works with radio stations in Australia, New Zealand, and Canada in addition to 40 major-market U.S. outlets. The company also advises the ABC radio network.

Pollack expects to sign his first French client within the next two months. His European operation will be headquartered in Paris.

Devonair Radio managing director David Cousins has been aware of Pollack's work in America for some time. He says, "I am thrilled that he has agreed to advise us on our output and marketing position."

Pollack says he is getting into the independent British radio scene at a time when it has the dynamic

(Continued on page 14)

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

It may be surprising to hear a top 40 programmer mention the S.O.S. Band's "The Finest" (Tabu/Epic) and the Fabulous Thunderbirds' "Tuff Enuff" (Epic) in the same breath. But WHY? Detroit program director Gary Berkowitz explains his doing so by bringing up the "we play all the hits" philosophy. Of the S.O.S. single, Berkowitz says the "urban record is huge and is just hitting top 40." Of the latter track, he says, "Tuff Enuff" is a classic, mass-appeal, old-fashioned rock record. It's obvious the Thunderbirds aren't kids anymore, and this has definite adult appeal." Berkowitz says requests have started rolling in on New Edition's "With You All The Way" (MCA). Another add to satisfy WHY? urban bent is Stephanie Mills' "I've Learned To Respect The Power Of Love" (MCA), a song with "an unbelievably heavy urban sales base," the PD notes. Berkowitz predicts that Stevie Nicks' "Has Anyone Ever Written Anything For You" (Modern/Atlantic) will be the biggest hit off her current album. "It's a real down ballad, where she can show off her voice for the first time... She's not screaming." Meanwhile, Berkowitz says that potential adds are the strong club record "Don Quichotte" (Baha/TSR) by Magazine 60, the Blow Monkeys' "Digging Your Scene" (RCA), and Art Of Noise's "Peter Gunn" (Chrysalis).

BLACK/URBAN

"The San Francisco market being the melting pot that it is," says KRE Berkeley program director Jeff Harrison, "I see Philip Bailey's 'State Of The Heart' (Columbia) going both ways." That's a reference to the crossover potential he sees in Bailey's latest single, which Harrison describes as an "upbeat, well-produced record with very strong instrumentation." The PD says Midnight Star's "Headlines" (Elektra) represents a stylistic departure for the band. Harrison says it's not as funky as the band's previous hits and says that the production approach could shake the band's "popcorn and bubble gum" image. Next up is Alexander O'Neal's "What's Missing" (Tabu/Epic), a Jimmy Jam & Terry Lewis production that's doing well nationally and drawing lots of requests for KRE. Meanwhile, Whodini's "Funky Beat" (Jive/Arista) "is just that," says Harrison, who is surprised that he likes the track because rap is not his favorite genre. He credits a strong musical bed with pulling adults on this track.

COUNTRY

Leading requests this week at KOLO Reno is Sawyer Brown's "Shakin'" (Capitol), which PD Tony Thomas describes as "a great energy record that's fun and full of life." Garnering heavy early requests is Gary Morris' "Anything Goes" (Warner Bros.). "This song has a very timely message delivered by Morris' typically commanding voice," Thomas says. Through several slices of life, Morris serves up a look at current events with the lyric hook, "Anything goes when everything's gone." "It's a serious, sobering record," notes Thomas, "without being depressing. It's simply powerful." Another heavy hitter, in his opinion, is Johnny Paycheck's "Old Violin" (Mercury). "Some programmers might be put off by the somber tone and slow tempo," Thomas says, "but this has one of the strongest country lyrics in years. It's a mature look at life with a strong adult appeal. This is very traditional country in the best sense of the term." Back in the fast lane, Thomas points to Michael Martin Murphy's "Rollin' Nowhere" (Warner Bros.), which sports an "unrelenting, feel-good, western swing beat." Pake McEntire's "Saving My Love For You" (RCA) is a "positive, uptempo, updated" take on the classic Buddy Holly sound, Thomas says. Another popular track at KOLO is Southern Pacific's "Reno Bound" (Warner Bros.), which Thomas says is a lively, summertime track that ought to fly throughout the country. Last—but never least—is T. Graham Browne, with his second single, "I Wish I Could Hurt That Way Again" (Capitol). "This is another powerful, convincing delivery that proves that the success of T. Graham's 'I Tell It Like It Used To Be' was no fluke."

KIM FREEMAN

...newsline...

LOUIS BURON JR. is appointed president of Minneapolis-based Parker Communications. He was a regional vice president of Doubleday Broadcasting, where he oversaw operations at KDWB-AM-FM Minneapolis, KPKE-FM Denver, and WLLZ Detroit. In his Parker post, Buron will direct company properties KTCJ/KTCZ Minneapolis, KXTZ-FM Las Vegas, and KLZE San Jose.

THE BPME/BDA has set its annual convention for June 11-15 at the Loews-Anatole Hotel in Dallas. Gene Jankowski, president of the CBS Broadcast Group, will deliver the keynote address on June 12. Topics in this mass-media promotion and marketing convention include direct mail, creating topical news promos, the use of TV advertising, and several management discussions.

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Superman Hands. United Stations Programming Network executives Ed Salamon, left, and Nick Verbitsky, right, pose with actor Christopher Reeve, one of many celebrities who taped Hands Across America PSAs for the radio industry. United Stations is acting as the project's official network and was responsible for the simulcast debut of the "Hands Across America" single, as well as many other consciousness-raisers since the effort's inception.

Promotions

DREAM DATE

WXRK New York (album rock)
Contact: Sharon Rosenbush/
Max Felder

HOWARD STERN is a mother's nightmare and a schoolgirl's dream, and that's not just a figure of speech.

For the past couple of weeks, the WXRK New York morning man has been accepting requests from desperate Gotham girls faced with the prospect of a solo senior prom. The written requests explaining "why I want to go to the prom with Howard Stern" served only as preliminaries.

The second step was an on-air call from Stern to see if candidates fit his requirements. Qualities Stern deemed necessary are those he uses in describing himself as a teen: out-cast, wallflower, unpopular.

According to WXRK's assistant promotion director **Max Felder**, the hook was to give a listener "the chance of a lifetime to show everybody up by appearing with a celebrity."

The grand prize included free tux-

edos and limo transportation provided by Stern's limo driver, Ronnie, who has been voicing several of the prom date promo spots. The lucky loveless one was accompanied by Stern and his cast, **Robyn Quivers**, **Fred Norris**, and "Boy Gary."

THE MEDIA got muffled again, during a National Secretaries Week attempt by **KNIX** Phoenix to interview secretaries at the Arizona State Legislature. A simple request by the country station's news reporter **Jeff Munn** to chat with them drew fire from the representatives, who quickly called a vote preventing their assistants from speaking to Munn.

According to the state's House Speaker **Jamie Sossaman**, "It would have put the secretaries in a bad position... They'd either have to lie or risk their jobs." Added another House member, "We have enough trouble resolving issues around here as it is. We don't need to be listening to what our secretaries think of us on drive-time radio."

U.K. OUTLET TAPS POLLACK

(Continued from page 10)

growth potential that U.S. FM radio had in the mid-'60s.

British independent commercial radio began in October 1973 and has met with mixed success. The stations compete for ratings with non-commercial BBC national and local outlets.

Pollack is critical of fees British stations are required to pay for music played. "My recommendation is that the BBC, local BBC, and independent stations all band together and no longer play new records until their fees are substantially reduced. Considering what British broadcasters go through to make a profit, making money takes almost a miracle. I am flabbergasted at what's happening. Because of these fees and other regulations, people can't listen to a 24-hour music sta-

tion anywhere in the country," says Pollack.

He plans to advise his new English client in a variety of areas, including music selection, on-air personalities, promotion, and production techniques. On the technical side, he says there are "no major differences" in the broadcast studios, but he intends to improve the station's audio processing.

"I believe there is a tremendous market for what we do in the U.S. all over Europe," Pollack says. "No matter if it's Belgium, Germany, or France, universal things apply but have to be subtly shifted for individual cultures."

"I can't be a know-it-all Yank," he adds. "These people are good. You just can't take what you're doing in Philly or Boston and apply it."

VOX by Kim Freeman JOX

KFRC San Francisco has the right idea when it comes to the proper treatment of women, and the top 40 station probably set a few precedents in the area of mobile broadcasts with a recent promotion. To flag the arrival of former **WLS-AM** Chicago talent **Turi Ryder** in the 7 p.m. to midnight shift, the station let listeners in on her flight in from the Windy City.

Via airphones, Ryder conducted her first shift Monday (5) from the plane, with **Brian Ray** and **Bobby Ocean** at the studio for back-up. **KFRC's** mobile studio was granted permission to greet Ryder on the runway, and she continued her shift while traveling through vari-

KFRC reaches a high broadcasting Ryder's debut from the sky

ous Bay Area neighborhoods to her new home. **KFRC** program director **Dave Sholin** says he's been after Ryder for a long time and had to usher her in with the proper ceremony.

CLEVELAND'S GOT IT! The Rock And Roll Hall Of Fame, that is. (See separate story, page 84.) The decision represents the culmination of a yearlong campaign by several PDs there. "Every minute of every day we spent working on it was worthwhile," says **WMMS** operations manager **John Gorman**. "The main part now is getting it built." Estimates put that process at three years. Says Gorman: "We're not gonna let up for one minute."

Across town at **WRQC**, PD **Scott Howitt** says there are many ways he and his colleagues can maintain listener enthusiasm until the hall is built. For his top 40 station, that may involve taking suggestions on what items should be selected for display. He's hoping that the hall will emphasize rock'n'roll's place in American culture, and he will be turning to listeners for ideas in that area.

Cleveland pop programmers should be especially pleased with the May 5 press-conference comments of Cleveland native Rep. **Mary Rose Oakar**: "Cleveland has always been a leader in the music industry, particularly in the area of commercial top 40 radio. Stations in Cleveland led the way in revolutionizing the FM radio format in the '60s."

RCA'S COUNTRY promotion team and some Reno radio reps witnessed a new twist in the baseball season when **Ronnie Milsap** umpired several innings of a game between his road crew and the

Harrah hotel staff. And that was just part of a three-day spree **RCA** treated some of its radio friends to as Alabama, **Eddie Rabbitt**, and **Milsap** hit the Sacramento and Reno circuit. On hand were **KOLO** Reno's **Tony Thomas**, **KFRE** Fresno's **Bob Mitchell**, and Sacramento-ites **Don Langford** of **KRAK** and **Chris Collins** of **KSFM**.

FORMER MOTOWN veteran **Al Cleveland** and his son **Daryl** have a new urban outlet up and running in Pittsburgh, **WXVX-AM**. The Clevelands are looking for a power increase and an FM sister in the near future. Even from the AM band, the family has set its sights on fifth-ranked Pittsburgh outlet **WAMO**. According to Al, **WXVX** is looking to make quick pickups on new artists as an edge over **WAMO**. Don't look for raps on **WXVX**, where "the ultimate choice on your radio dial" is the slogan and a sophisticated sound is the general approach, he says. **Daryl** and **Dale King** are programming.

WXRK New York's **Howard Stern** continues to experiment with tradition: Last week it was a listeners' choice test, wherein "For What It's Worth" went out over one channel and "Whatever Gets You Through The Night" on the other at the same time. It is unclear which ear his audience chose to listen with.

We enjoyed hanging out with **WXRT** Chicago music director **Lin Brehmer** while in the Windy City last week for the National Assn. of Independent Record Distributors & Manufacturers confab. A longtime supporter of indie output, **Brehmer** served as master of ceremonies for the Indie Awards ceremony, then led a team of **NAIRD**-goers on an early morning club tour.

Also seen in the wee hours last week were **Charlie** and **Lisa Kendall** and much of the **WNEW-FM** New York crew, who came out to Gotham's China Club to celebrate **Michael Abramson's** birthday, May 7. Now with **DIR Broadcasting**, **Abramson** was showing off his first management signing, **Peter Stewart & the Peace Explosion**... At **WNEW-AM**, jazz expert **Les Davis** has been brought on board to host a daily overnight jazz show for the **Metromedia** big-band outlet.

We got our "Kisses" confused in the Boston portion of last week's story on winter Arbitron results. As you know, **RKO** owns top-ranked talk outlet **WRKO** there. It's **Pyramid Broadcasting**, of course, that owns **WXKS-FM**, which jumped into the No. 5 slot with its top 40 fare.

The "Kiss" **RKO** owns is **WRKS** New York, where, we discover, general manager **Barry Mayo** will be the subject of a Black Music Assn. roast on June 5. Hosting the affair is Mayo's old rival, **Frankie Crocker**, formerly of **WBLS**. A long list of radio celebrities is expected to appear on the dias that night. Here's just a few: top consultant **Don Kelly**, **WPLJ** PD **Larry Berger**, **WBLS** PD **B.K. Kirkland**, **WGCI** Chicago PD **Lee Michaels**, and **WZAK** Cleveland's **Lynn Tolliver**.

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Boogie Fever**, Sylvers, CAPITOL
2. **Welcome Back**, John Sebastian, WARNER/REPRISE
3. **Silly Love Songs**, Wings, CAPITOL
4. **Foiled Around And Fell In Love**, Elvin Bishop, CAPRICORN
5. **Love Hangover**, Diana Ross, MOTOWN
6. **Show Me The Way**, Peter Frampton, A&M
7. **Get Up And Boogie**, Silver Convention, MIDLAND INTERNATIONAL
8. **Right Back Where We Started From**, Maxine Nightingale, UNITED ARTISTS
9. **Happy Days (From The Paramount TV Series)**, Pratt & McClain, WARNER/REPRISE
10. **Shannon**, Henry Gross, LIFESONG

POP SINGLES—20 Years Ago

1. **Monday, Monday**, Mamas & the Papas, DUNHILL
2. **Good Lovin'**, Young Rascals, ATLANTIC
3. **Rainy Day Women # 12 & 35**, Bob Dylan, COLUMBIA
4. **Kicks**, Paul Revere & the Raiders, COLUMBIA
5. **Sloop John B**, Beach Boys, CAPITOL
6. **(You're My) Soul And Inspiration**, Righteous Brothers, VERVE
7. **How Does That Grab You Darlin'**, Nancy Sinatra, REPRISE
8. **Message To Michael**, Dionne Warwick, SCEPTER
9. **When A Man Loves A Woman**, Percy Sledge, ATLANTIC
10. **Gloria**, Shadows of Knight, DUNWICH

TOP ALBUMS—10 Years Ago

1. **Black And Blue**, Rolling Stones, ATLANTIC
2. **Wings At The Speed Of Sound**, CAPITOL
3. **Frampton Comes Alive**, Peter Frampton, A&M
4. **Presence**, Led Zeppelin, SWAN SONG
5. **I Want You**, Marvin Gaye, TAMLA
6. **Their Greatest Hits**, Eagles, ASYLUM
7. **Fleetwood Mac**, Warner Bros.
8. **Eargasm**, Johnnie Taylor, COLUMBIA
9. **Takin' It To The Streets**, Doobie Brothers, WARNER BROS.
10. **Brass Construction**, UNITED ARTISTS

TOP ALBUMS—20 Years Ago

1. **Going Places**, Herb Alpert's Tijuana Brass, A&M
2. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
3. **Big Hits (High Tide And Green Grass)**, Rolling Stones, LONDON
4. **If You Can Believe Your Eyes And Ears**, Mamas & the Papas, DUNHILL
5. **Color Me Barbra**, Barbra Streisand, COLUMBIA
6. **The Sound Of Music**, Soundtrack, RCA VICTOR
7. **Ballad Of The Green Berets**, Sgt. Barry Sadler, RCA VICTOR
8. **I Hear A Symphony**, Supremes, MOTOWN
9. **Soul And Inspiration**, Righteous Brothers, VERVE
10. **Boots**, Nancy Sinatra, REPRISE

COUNTRY SINGLES—10 Years Ago

1. **What Goes On When The Sun Goes Down**, Ronnie Milsap, RCA
2. **After All The Good Is Gone**, Conway Twitty, MCA
3. **One Piece At A Time**, Johnny Cash, COLUMBIA
4. **My Eyes Can Only See As Far As You**, Charley Pride, RCA
5. **What I've Got In Mind**, Billie Jo Spears, UNITED ARTISTS
6. **I'll Get Over You**, Crystal Gayle, UNITED ARTISTS
7. **That's What Made Me Love You**, Bill Anderson & Mary Lou Turner, MCA
8. **Come On Over**, Olivia Newton-John, MCA
9. **Together Again**, Emmylou Harris, WARNER/REPRISE
10. **You've Got Me To Hold Onto**, Tanya Tucker, MCA

SOUL SINGLES—10 Years Ago

1. **Love Hangover**, Diana Ross, MOTOWN
2. **Kiss And Say Goodbye**, Manhattan, COLUMBIA
3. **Movin'**, Brass Construction, UNITED ARTISTS
4. **Young Hearts Run Free**, Candy Staton, WARNER BROS.
5. **Get Up And Boogie**, Silver Convention, MIDLAND
6. **Dance With Me**, Rufus Featuring Chaka Khan, ABC
7. **Livin' For The Weekend/Stairway To Heaven**, O'Jays, PHILADELPHIA INT'L
8. **I'll Be Good To You**, Brothers Johnson, A&M
9. **Disco Lady**, Johnnie Taylor, COLUMBIA
10. **I Want You**, Marvin Gaye, TAMLA

Featured Programming

THE REAL RADIO COMPANY is looking to further the current influx of fusion on contemporary airwaves with "The Fusion Format," a 24-hour service mixing the jazzier offerings of contemporary pop stars with true fusion veterans. The former category includes output by Steely Dan, Whitney Houston, Sade, Sting, and the Police. Established fusion artists to be highlighted will include George Benson, Earl Klugh, and Azymuth.

Rodger Layng, who is programming the service through his **Audionet** firm, was instrumental in the '70s success of **KNX-FM** Los Angeles (now **KKHR**) when it reigned as a mellow rock outlet. He currently follows **Gary Owens** in the midday shift at **KKGO** there.

According to Layng, "The Fusion Format" will appeal to portions of the 30-plus demo by incorporating "the charisma of jazz and the familiarity of soft rock. There is a synergism that unites the two, and a maturity sparked by the instrumental content." He calls it "foreground beautiful music for this decade."

Layng adds that a typical affiliate will receive 15- to 20-minute music sweeps with a maximum of 10 commercial spots per hour. In targeting an upscale audience, he recommends alternating headlines with business news during breaks. The format is currently being tested on **KEYQ** Vail, Colo.

Real Radio, which will market and distribute the service, is run by 20-year radio syndication veteran **John Price**. He can be reached at (818) 795-4900.

NBC RADIO Entertainment, New York, has "The S.U.M.M.E.R. of '86" slated as its Memorial Day candidate. The four-hour program will track the hottest summertime songs and events since the '60s. For you trivia freaks, S.U.M.M.E.R. stands for Summer's Unforgettable Music Memories Everybody Remembers—a little redundant, but cute. Further down the road, NBC has locked up **WNEW-FM** New York's **Charlie Kendall** as host of its July 4 "Rock Of Your Life." This year, the show has been reduced from 30 to 24 hours, with up-



Love WPLJ Style. WPLJ New York morning sidekick Howard The Cabdriver poses with members of his wedding party after tying the knot on the air on April 17. Standing, from left, are Howard's daughter and maid of honor Stefanie Henkin, WPLJ morning personality and best man Jim Kerr, Howard, and his bride, Irene Goldsmith.

dates to cover last year's hits and happenings. "Rock Of Your Life" is airable in six-, eight-, or 12-hour blocks.

The United Stations Programming Network's Memorial Day offerings include the three-hour "Dionne Warwick Story." Also on the United Stations roster for that weekend is the first 1986 "Country Six Pack," a three-hour study on **Hank Williams Jr.**

COUNTRY VETERAN Lonnie Bell is ready to solicit a national syndicator for his "Lonnie Bell's Classic Country" program, which has been testing positively on 11 stations in Montana and Wyoming. A country DJ since 1951, Bell is using his collection of 7,000 country records as a base for his show.

Available in 26 55-minute packages, the program incorporates music, history, anecdotes, and numerous interviews Bell has collected over the years. Demos and information are in the hands of **Bill Aldrich** at (406) 259-1999. **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.

May 16-18, **Kinks**, Legends Of Rock, NBC Radio Entertainment, two hours.

May 16-18, **Bob Seger, Ozzy Osbourne**, Rock Chronicles, Westwood One, one hour.

May 16-18, **Mike & the Mechanics**, Countdown America with Dick Clark, United Stations, four hours.

May 16-18, **Al DiMeola**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

May 16-18, **Bobby Rydell**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 16-18, **Earl Thomas Conley**, Weekly Country Music Countdown, United Stations, three hours.

May 16-18, **Stevie Nicks**, Hot Rocks, United Stations, 90 minutes.

May 16-22, **George Strait**, Country Today, MJI Broadcasting, one hour.

May 16-22, **Krokus**, Metalshop, MJI Broadcasting, one hour.

May 17, **Simon & Garfunkel**, Solid Gold Saturday Night, United Stations, five hours.

May 17-18, **Various Artists**, Reelin' In The Years, Global Satellite Network, three hours.

May 17-18, **Tommy Roe**, Gary Owens Supertracks, Creative Radio Network, two hours.

May 18-24, **Kinks**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 18, **GTR, Moody Blues, Van Halen**, Powercuts, Global Satellite Network/ABC, two hours.

May 19, **.38 Special**, Rockline, Global Satellite Network/ABC, 90 minutes.

May 19-25, **.38 Special**, Off The Record Specials with Mary Turner, Westwood One, one hour.

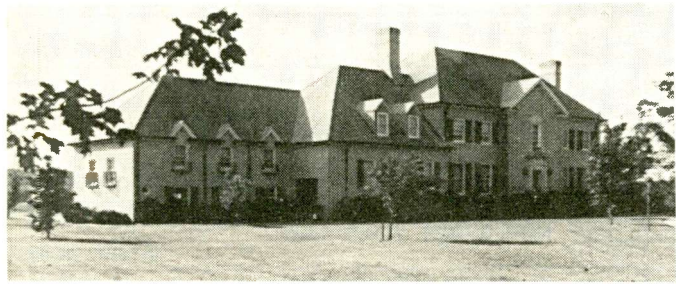
May 19-25, **Bobby Slayton, Ron-**

(Continued on next page)

ALBUM ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
					LABE	
1	5	6	5		BOB SEGER & SILVER BULLET BAND	LIKE A ROCK
2	3	5	5		THE MOODY BLUES	YOUR WILDEST DREAMS
3	4	3	7		THE ROLLING STONES	ONE HIT TO THE BODY
4	2	2	6		JOURNEY	BE GOOD TO YOURSELF
5	8	26	3		.38 SPECIAL	LIKE NO OTHER NIGHT
6	11	31	3		PETER GABRIEL	SLEDGEHAMMER
7	7	16	4		HEART	NOTHIN' AT ALL
8	1	1	9		JULIAN LENNON	STICK AROUND
9	12	19	4		GTR	WHEN THE HEART RULES THE MIND
10	9	9	9		SIMPLE MINDS	ALL THE THINGS SHE SAID
11	10	10	6		THE ROLLING STONES	WINNING UGLY
12	15	20	6		JOE JACKSON	RIGHT AND WRONG
13	21	—	2		JOURNEY	GIRL CAN'T HELP IT
14	6	4	10		VAN HALEN	WHY CAN'T THIS BE LOVE
15	19	21	7		VAN HALEN	DREAMS
16	16	15	7		VAN HALEN	BEST OF BOTH WORLDS
17	25	33	4		INXS	LISTEN LIKE THIEVES
18	26	36	23		JOHN COUGAR MELLENCAMP	RAIN ON THE SCARECROW
19	13	7	18		ZZ TOP	ROUGH BOY
20	20	17	9		MR. MISTER	IS IT LOVE
21	22	28	4		HOWARD JONES	NO ONE IS TO BLAME
22	30	40	4		MODELS	OUT OF MIND, OUT OF SIGHT
23	17	11	13		HONEYMOON SUITE	FEEL IT AGAIN
24	14	12	8		DAVID BOWIE	ABSOLUTE BEGINNERS
25	32	39	4		STARSHIP	TOMORROW DOESN'T MATTER TONIGHT
26	33	42	5		VAN HALEN	LOVE WALKS IN
27	36	—	2		JOURNEY	RAISED ON RADIO
28	28	30	5		BOB DYLAN	BAND OF THE HAND
29	35	43	3		ROBERT PALMER	HYPERACTIVE
30	45	—	2		HONEYMOON SUITE	BAD ATTITUDE
31	NEW				THE FIXX	SECRET SEPARATION
32	40	—	2		GIUFFRIA	I MUST BE DREAMING
33	NEW				ICEHOUSE	NO PROMISES
34	NEW				STING & JEFF BECK	I'VE BEEN DOWN SO LONG
35	39	—	2		BOB SEGER & SILVER BULLET BAND	TIGHTROPE
36	NEW				GOLDEN EARRING	QUIET EYES
37	23	13	13		THE FABULOUS THUNDERBIRDS	TUFF ENUFF
38	18	8	10		BOB SEGER & SILVER BULLET BAND	AMERICAN STORM
39	42	—	2		HEAR 'N AID	STARS
40	27	24	12		THE CALL	I STILL BELIEVE
41	29	27	8		JUDAS PRIEST	LOCKED IN
42	34	34	5		THE HOOTERS	WHERE DO THE CHILDREN GO
43	NEW				LOU REED	NO MONEY DOWN
44	24	14	7		GRAHAM NASH	INNOCENT EYES
45	41	37	8		JACKSON BROWNE	LIVES IN THE BALANCE
46	NEW				JACKSON BROWNE	IN THE SHAPE OF A HEART
47	31	22	7		JIMMY BARNES	WORKING CLASS MAN
48	38	18	10		THE ROLLING STONES	HARLEM SHUFFLE
49	37	23	14		ROBERT PALMER	ADDICTED TO LOVE
50	43	25	10		PHIL COLLINS	TAKE ME HOME



GEORGIAN MANOR HOUSE—Set amid 231 acres of lush, green, fenced pasture land, this magnificent Georgian Manor House contains nearly 10,000 sq. ft. with the large graceful dimensions of a bygone era. A suspended circular staircase descends into a 20 ft. high, marble floored entrance hall, Baccarat Crystal sconces and chandeliers light all the formal rooms and are hung from 10 ft. high ceilings. There are 5 bedrooms and 4 1/2 baths. The land is rich and water is abundant, with a spring, stream and horse barn on the property. It is about 2 hours from Atlanta and 1 hour from Birmingham. \$1,200,000.

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Heavy Pop Mix Puts Station 'In The Pocket' Memphis Leader WHRK Crosses Over

NEW YORK Memphis is still associated in many people's minds with the likes of Booker T. & the M.G.'s and Al Green. But the reality behind the market's unchallenged leader, WHRK, involves a heavy mix of pop artists and songs.

For a long time, Memphis was "Soul City No. 1," and WDIA-AM, one of the industry's pioneering black radio stations, reflected the city's musical direction. But times have changed.

WDIA's FM sister station WHRK reached the a new peak by winning the fall Arbitrons with a 15.5 overall, 12-plus share. According to music director Jimmy Smith, the key to WHRK's rise is that as much as 25% of its playlist is composed of music by white artists. A casual listen to WHRK shows it isn't unusual for the station to play Phil Collins' "Take Me Home" right after L.L.

Cool J's "Rock The Bells."

"We don't play white records to grab white listeners," Smith says, "but to damn near hold onto young blacks. Young black kids call for Tears For Fears and Phil Collins. A record like Falco's 'Rock Me Amadeus' cuts right down the middle, appealing to blacks and whites.

"In 10 years, young black kids are not going to give a damn who cut it as long as it's in the pocket. You can't stereotype Memphis' taste."

Smith, who does a six-hour air shift on Saturdays, does point out with pride that WHRK broke the soulful "Taxi" by J. Blackfoot, a national hit for Memphis-based Sound Town Records.

Over the last two years, Smith has seen WHRK's musical mix create a steady increase in its ratings. As a result, he suggests, the station's success has made the local top

40 outlets "pay more attention to black music. CHR overall has benefited from black radio's making hits. They've added them to their mix. In this market, which for a long time was very segregated musically, we have responded by playing the white acts that appeal to blacks."

Smith calls it "cherry-picking" top 40 stations for songs, although he refuses to play the same versions of white hits as his pop competitors. "They can have the seven-inch. I want the 12-inch mix. If I can't get it, I'll make my own."

This method, Smith says, ensures that WHRK maintains its own identity. He cites a special "Memphis mix" of the Pet Shop Boys' "West End Girls" as one example.

NELSON GEORGE

FEATURED PROGRAMMING

(Continued from preceding page)

nie Shakes, Franklin Ajaye, Live From The Improv, DIR Broadcasting, one hour.

May 19-25, Laura Branigan, Pop Concert Series, Westwood One, one hour.

May 19-25, Jerry Jeff Walker, Live From Gilley's, Westwood One, one hour.

May 19-25, Jeffrey Osborne, The Concert Hour, Westwood One, one hour.

May 19-25, Pointer Sisters, Part II, Special Edition, Westwood One, one hour.

May 19-25, Glenn Miller, Encore with William B. Williams, Westwood One, two hours.

May 23, Judas Priest, Live From St. Louis, DIR Broadcasting, one hour.

May 23-25, Supremes, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 23-25, Billy Eckstine, The Great Sounds, United Stations, four hours.

May 23-25, Culture Club, Countdown America with Dick Clark, United Stations, four hours.

May 23-25, Spyro Gyra, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

May 23-25, Pet Shop Boys, Rick Dees' Weekly Top 40, United Stations, four hours.

May 23-25, Don Williams, Weekly Country Music Countdown, United Stations, three hours.

May 23-25, Stevie Nicks, Katrina & the Waves, Rock Chronicles, Westwood One, one hour.

May 23-25, Various Artists, Summer of '86, NBC Radio Entertainment, four hours.

May 23-25, Jackson Browne, Hot Rocks, United Stations, 90 minutes.

May 23-26, Rush, Profile '86, NBC Radio Entertainment, 90 minutes.

May 23-26, Various Artists, Rock & Roll Never Forgets: The Greatest Bands, Westwood One, six hours.

May 23-29, Judas Priest, Metalshop, MJI Broadcasting, one hour.

May 24, Fats Domino, Solid



KLOSe Calls. Former Styx member J.Y. Young, center, pays a visit to the KLOS Los Angeles decision-makers to talk up his Absolute/Passport/Jem solo album, "City Slicker." Welcome-wagoners are KLOS program director Tim Kelly, left, and his assistant, Kurt Kelly.

Gold Saturday Night, United Stations, five hours.

May 24-26, Byrds, Gary Owens Supertracks, Creative Radio Network, four hours.

May 25-June 1, Rolling Stones, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 26, Various Artists, New Faces Of Country Music/Ricky Skaggs Special, Mutual, three hours.

May 30-June 1, Beach Boys, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 30-June 1, Steve Allen, The Great Sounds, United Stations, four hours.

May 30-June 1, Julian Lennon, Countdown America with Dick Clark, United Stations, four hours.

May 30-June 1, Howard Jones, Rick Dees' Weekly Top 40, United Stations, four hours.

May 30-June 1, Eddie Rabbitt, Weekly Country Music Countdown, United Stations, three hours.

FOR WEEK ENDING MAY 17, 1986

Billboard ADULT CONTEMPORARY MOST ADDED

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

	88 REPORTERS	NEW ADDS	TOTAL ON
NEIL DIAMOND HEADED FOR THE FUTURE COLUMBIA	22	49	
JAMES TAYLOR THAT'S WHY I'M HERE COLUMBIA	15	36	
DAVID PACK THAT GIRL IS GONE WARNER BROS.	10	30	
HOWARD JONES NO ONE IS TO BLAME ELEKTRA	10	56	
ANNE MURRAY WHO'S LEAVING WHO CAPITOL	9	16	

FOR WEEK ENDING MAY 17, 1986

Billboard
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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.		
	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8		GREATEST LOVE OF ALL ARISTA 1-9466	4 weeks at No. One ◆ WHITNEY HOUSTON
2	3	13	5		LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA
3	4	11	6		ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD
4	2	2	8		TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS
5	7	9	8		HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
6	6	8	8		NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	SADE
7	13	17	5		THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN
8	5	7	9		CALL ME A&M 2816	◆ DENNIS DE YOUNG
9	10	14	9		BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE
10	8	3	10		SO FAR AWAY WARNER BROS. 7-28789	◆ DIRE STRAITS
11	18	24	4		YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES
12	9	6	11		I THINK IT'S LOVE ARISTA 1-9444	◆ JERMAINE JACKSON
13	22	28	3		A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL
14	17	19	6		SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42
15	14	10	9		MANIC MONDAY COLUMBIA 38-05757	◆ BANGLES
16	11	5	13		TENDER LOVE WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.'S
17	20	21	5		ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS
18	19	20	5		MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB
19	12	4	12		OVERJOYED TAMLA 1832/MOTOWN	◆ STEVIE WONDER
20	23	29	4		NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES
21	16	15	11		WHISPER IN THE DARK ARISTA 1-9460	DIONNE WARWICK
22	15	12	16		THESE DREAMS CAPITOL 5541	◆ HEART
23	34	—	2		HEADED FOR THE FUTURE COLUMBIA 38-05889	NEIL DIAMOND
24	30	37	3		THE LOVE PARADE REPRISE 7-28750/WARNER BROS.	◆ THE DREAM ACADEMY
25	26	34	3		IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STARR
26	21	16	16		SECRET LOVERS A&M 2788	◆ ATLANTIC STARR
27	24	25	6		IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK
28	NEW ▶				THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
29	31	32	4		WEST END GIRLS EMI-AMERICA 8307	◆ PET SHOP BOYS
30	25	18	17		NIKITA GEFEN 7-28873/WARNER BROS.	◆ ELTON JOHN
31	33	39	3		THE HEART IS SO WILLING MCA 52814	STEPHEN BISHOP
32	27	23	16		NOW AND FOREVER (YOU & ME) CAPITOL 5547	◆ ANNE MURRAY
33	40	—	2		THAT GIRL IS GONE WARNER BROS. 7-28892	DAVID PACK
34	28	26	11		THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA) MCA 52784	◆ MELISSA MANCHESTER AND AL JARREAU
35	37	—	2		MOVE CLOSER ATLANTIC 7-89424	◆ MARILYN MARTIN
36	29	22	8		HE DOESN'T CARE (BUT I DO) RCA 14302	BARRY MANILOW
37	32	27	18		SARA GRUNT 14253/RCA	◆ STARSHIP
38	NEW ▶				A FINE MESS MOTOWN 1837	THE TEMPTATIONS
39	39	40	3		WHAT HAVE YOU DONE FOR ME LATELY A&M 2812	◆ JANET JACKSON
40	36	31	15		BOP EMI-AMERICA 8289	◆ DAN SEALS

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



KUSA To The Rescue. Bill Coffey, operations manager at country outlet KUSA St. Louis, right, poses with the Oak Ridge Boys. The band performed a series of KUSA-sponsored concerts to help raise \$5,000 to fight child abuse.



Country Sweets. Attendees of the Country Radio Seminar in Nashville get together in the Billboard Information Network's hospitality suite. Standing are, from left, Doorknob Records' Gene Kennedy, KRAK Sacramento's Don Langford, RCA artist Vince Gill, RCA's Carson Schreiber, KUZZ Bakerfield's K.C. Adams, and Doug Brannon and Eric Fox of KNIX, Phoenix. Seated are RCA artists Michael Johnson and Juice Newton, and KRAK morning man Joey Mitchell.



Green Earth. KRTH-FM (K-Earth) Los Angeles VP/GM Pat Norman, left, poses with participants in the city's annual St. Patrick's Day Parade, which the station covered exclusively. From left are paraders Constance Towers, Jimmy Murphy, Mrs. Pat Norman, and U.S. Ambassador to Mexico John Gavin.



Heads Of The Class. WBSL New York program director B.K. Kirkland gives an affirmative nod to Jermaine Jackson and his Arista single "I Think It's Love." Approving the decision are, from left, WBSL assistant music director Merlin Bobb, Jackson, Kirkland, Arista's Jeanne Pierre, and WBSL MD Mae James.



Rock Lineup. The people responsible for the success of Global Satellite Network's "Rockline" show (distributed by ABC Radio) rest after an edition featuring Elektra artist Jackson Browne. The lineup, from left, is GSN's Rachel Perloff, Mark Felsot, and Cindy Tollin; Browne; GSN's Kris Lannin; Elektra's Karen Vincent; Global's Sharron Sanchez; Ray Gmeiner and Byron Hontes of Elektra; Frontline Management's Andy Slater; Jim Steel of "Rockline" affiliate WIOT Toledo; and Elektra's Roger Smith.



Lite Delights. KEFM "Lite 96" Omaha afternoon personality Sherry Kennedy gets a helping hand from "Sesame Street" character Ernie during a station-sponsored "Sesame Street Live" show.



Big State Welcome. KKQB-AM-FM Houston program director John Lander welcomes Polydor artist Jean-Michel Jarre to the top 40 station, which sponsored a three-week promotion supporting Jarre's latest American album, "Rendez-Vous." To cap off the promotion, KKQB simulcast Jarre's recent multimedia show, "Rendez-Vous Houston: A City In Concert." Pictured from left are City Councilman Jim Greenwood, Lander, Jarre, and the concert's co-executive producer, Michael Woolcock.



Miami Comes To Jersey. Gloria Estefan of Epic's Miami Sound Machine pays a visit to air staffers at WAYV Atlantic City, N.J. Doing the "Conga" are, from left, Estefan, midday talent Allison Wing, and night man John Rizzo.

POWERPLAYS

PLATINUM—Stations with weekly cume audience of over 1 million. GOLD—Stations with weekly cume audience of over 500,000 up to a million.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

POWER 95 WFLJ-FM RADIO logo

New York P.D.: Larry Berger. 1 Whitney Houston, Greatest Love Of All. 2 Pat LaBelle & Michael McDonald, On The Border.

400 WHTZ FM logo

New York P.D.: Scott Shannon. 1 Pat LaBelle & Michael McDonald, On The Border. 2 Whitney Houston, Greatest Love Of All.

WLS 100.1 FM logo

Chicago P.D.: John Gehron. 1 Pet Shop Boys, West End Girls. 2 Robert Palmer, Addicted To Love.

WLS 100.1 FM logo

Chicago P.D.: John Gehron. 1 Pet Shop Boys, West End Girls. 2 Whitney Houston, Greatest Love Of All.

WLS 100.1 FM logo

Los Angeles P.D.: Ed Scarborough. 1 Pet Shop Boys, West End Girls. 2 Whitney Houston, Greatest Love Of All.

WLS 100.1 FM logo

Los Angeles P.D.: Ed Scarborough. 1 Pet Shop Boys, West End Girls. 2 Whitney Houston, Greatest Love Of All.

PLATINUM

KIIS FM 102.7 AM 1150 logo

Los Angeles P.D.: Gerry DeFrancesco. 1 Pet Shop Boys, West End Girls. 2 Madonna, Live To Tell.

KIIS FM 102.7 AM 1150 logo

Los Angeles P.D.: Gerry DeFrancesco. 1 Pet Shop Boys, West End Girls. 2 Madonna, Live To Tell.

KIIS FM 102.7 AM 1150 logo

Boston P.D.: Sunny Joe White. 1 Janet Jackson, What Have You Done For Me.

KIIS FM 102.7 AM 1150 logo

Boston P.D.: Sunny Joe White. 1 Janet Jackson, What Have You Done For Me.

KIIS FM 102.7 AM 1150 logo

Hartford P.D.: Gary Wall. 1 Whitney Houston, Greatest Love Of All.

KIIS FM 102.7 AM 1150 logo

Hartford P.D.: Gary Wall. 1 Whitney Houston, Greatest Love Of All.

PLATINUM

KIIS FM 102.7 AM 1150 logo

Boston P.D.: Bob Travis. 1 Whitney Houston, Greatest Love Of All.

KIIS FM 102.7 AM 1150 logo

Boston P.D.: Bob Travis. 1 Whitney Houston, Greatest Love Of All.

KIIS FM 102.7 AM 1150 logo

Washington P.D.: Randy Lane. 1 Phil Collins, Take Me Home.

KIIS FM 102.7 AM 1150 logo

Washington P.D.: Randy Lane. 1 Phil Collins, Take Me Home.

KIIS FM 102.7 AM 1150 logo

Philadelphia P.D.: Scott Walker. 1 Whitney Houston, Greatest Love Of All.

KIIS FM 102.7 AM 1150 logo

Philadelphia P.D.: Scott Walker. 1 Whitney Houston, Greatest Love Of All.

PLATINUM

B94 FM logo

Pittsburgh P.D.: Nick Bazoo. 1 Whitney Houston, Greatest Love Of All.

B94 FM logo

Pittsburgh P.D.: Nick Bazoo. 1 Whitney Houston, Greatest Love Of All.

B94 FM logo

Atlanta P.D.: John Young. 1 Pat LaBelle & Michael McDonald, On The Border.

B94 FM logo

Atlanta P.D.: John Young. 1 Pat LaBelle & Michael McDonald, On The Border.

B94 FM logo

Tampa P.D.: Mason Dixon. 1 Whitney Houston, Greatest Love Of All.

B94 FM logo

Tampa P.D.: Mason Dixon. 1 Whitney Houston, Greatest Love Of All.

PLATINUM

B94 FM logo

Chicago P.D.: Jan Jeffries. 1 Pet Shop Boys, West End Girls.

B94 FM logo

Chicago P.D.: Jan Jeffries. 1 Pet Shop Boys, West End Girls.

B94 FM logo

Cleveland P.D.: Phil LoCascio. 1 The Outfield, Your Love.

B94 FM logo

Cleveland P.D.: Phil LoCascio. 1 The Outfield, Your Love.

B94 FM logo

Detroit P.D.: Steve Weed. 1 Pat LaBelle & Michael McDonald, On The Border.

B94 FM logo

Detroit P.D.: Steve Weed. 1 Pat LaBelle & Michael McDonald, On The Border.

PLATINUM

B94 FM logo

Cleveland P.D.: Phil LoCascio. 1 The Outfield, Your Love.

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Detroit P.D.: Steve Weed. 1 Pat LaBelle & Michael McDonald, On The Border.

B94 FM logo

Chicago P.D.: Buddy Scott. 1 Robert Palmer, Addicted To Love.

B94 FM logo

Chicago P.D.: Buddy Scott. 1 Robert Palmer, Addicted To Love.

- 34 16 Bob Seger & The Silver Bullet Band, A
- 35 37 Kenny Loggins, Danger Zone
- 36 38 Bangles, If She Knew What She Wants
- 37 27 The Hooters, Where Do The Children Go
- 38 23 INXS, What You Need
- A39 — Boys Don't Cry, I Wanna Be A Cowboy
- A40 — Wild Blue, Fire With Fire
- A — Janet Jackson, Nasty
- A — .38 Special, Like No Other Night



Minneapolis P.D.: Tac Hammer

- 1 2 Phil Collins, Take Me Home
- 2 5 Whitney Houston, Greatest Love Of All
- 3 1 Pet Shop Boys, West End Girls
- 4 6 Miami Sound Machine, Bad Boy
- 5 7 Madonna, Live To Tell
- 6 8 Orchestral Manoeuvres In The Dark, If It's True
- 7 9 Van Halen, Why Can't This Be Love
- 8 10 Mike & The Mechanics, All I Need Is A
- 9 11 Janet Jackson, What Have You Done For
- 10 13 Howard Jones, No One Is To Blame
- 11 14 The Outfield, Your Love
- 12 3 Level 42, Something About You
- 13 17 Mr. Mister, Is It Love
- 14 18 Graham Nash, Innocent Eyes
- 15 20 Culture Club, Move Away
- 16 20 Journey, Be Good To Yourself
- 17 21 Dennis De Young, Call Me
- 18 22 Nu Shooz, I Can't Wait
- 19 22 The Jets, Crush On You
- 20 23 Katrina And The Waves, Is That It?
- 21 26 Heart, Nothin' At All
- 22 27 Limited Warranty, Victory Line
- 23 24 Wax, Right Between The Eyes
- 24 28 Patti LaBelle & Michael McDonald, On
- 25 31 George Michael, A Different Corner
- 26 31 Falco, Vienna Calling
- 27 34 Honeymoon Suite, Feel It Again
- 28 29 John Cougar Mellencamp, Rain On The S
- 29 32 Billy Ocean, There'll Be Sad Songs (T
- 30 33 Psychedelic Furs, Pretty In Pink
- A31 — The Moody Blues, Your Wildest Dreams
- A32 — The Moody Blues, I Think It's Love
- 33 12 Jermaine Jackson, I Think It's Love
- 34 36 Tears For Fears, Mothers Talk
- A35 — The Fabulous Thunderbirds, Tuff Enuff
- A36 — Kenny Loggins, Danger Zone
- A — .38 Special, Like No Other Night
- A — El DeBarge, Who's Johnny ("Short Circ
- EX EX Voices Of America, Hands Across Ameri



Houston P.D.: John Lander

- 1 1 Whitney Houston, Greatest Love Of All
- 2 14 Boys Don't Cry, I Wanna Be A Cowboy
- 3 12 George Michael, A Different Corner
- 4 6 Madonna, Live To Tell
- 5 5 Orchestral Manoeuvres In The Dark, If
- 6 7 The Outfield, Your Love
- 7 11 Patti LaBelle & Michael McDonald, On
- 8 2 Prince & The New Power Generation, Kiss
- 9 9 Nu Shooz, I Can't Wait
- 10 3 Pet Shop Boys, West End Girls

- 11 4 Van Halen, Why Can't This Be Love
- 12 8 Janet Jackson, What Have You Done For
- 13 13 Force M.D.'s, Tender Love
- 14 24 Journey, Be Good To Yourself
- 15 16 Mike & The Mechanics, All I Need Is A
- 16 26 Magazine 60, Don Quichotte
- 17 18 Bob Seger & The Silver Bullet Band, A
- 18 10 Robert Palmer, Addicted To Love
- 19 15 Phil Collins, Take Me Home
- 20 17 Ozzy Osbourne, Shot In The Dark
- 21 19 The Rolling Stones, Harlem Shuffle
- 22 22 Simple Minds, All The Things She Said
- 23 20 Bangles, Manic Monday
- 24 30 Level 42, Something About You
- 25 25 Stephanie Mills, I Have Learned To Re
- 26 21 John Taylor, I Do What I Do... (Theme
- 27 28 Miami Sound Machine, Bad Boy
- 28 29 Jermaine Stewart, We Don't Have To Ta
- A29 — Simply Red, Holding Back The Years
- A30 — The Jets, Crush On You
- EX Falco, Vienna Calling
- EX EX The Hooters, Where Do The Children Go



San Francisco P.D.: Steve Rivers

- 1 6 Madonna, Live To Tell
- 2 2 Nu Shooz, I Can't Wait
- 3 3 Level 42, Something About You
- 4 8 Patti LaBelle & Michael McDonald, On
- 5 5 Van Halen, Why Can't This Be Love
- 6 7 Simply Red, Holding Back The Years
- 7 1 Pet Shop Boys, West End Girls
- 8 4 Orchestral Manoeuvres In The Dark, If
- 9 9 Whitney Houston, Greatest Love Of All
- 10 12 Culture Club, Move Away
- 11 11 Psychedelic Furs, Pretty In Pink
- 12 14 Howard Jones, No One Is To Blame
- 13 17 Tears For Fears, Mothers Talk
- 14 15 The Jets, Crush On You
- 15 16 Vanity, Under The Influence
- 16 19 E.G. Daily, Say It, Say It
- 17 21 Falco, Vienna Calling
- 18 EX Janet Jackson, Nasty
- 19 23 Journey, Be Good To Yourself
- 20 20 Miami Sound Machine, Bad Boy
- 21 24 The Dream Academy, The Love Parade
- 22 25 The Blow Monkeys, Digging Your Scene
- 23 27 Magazine 60, Don Quichotte
- 24 29 Art Of Noise, Peter Gunn
- 25 31 El DeBarge, Who's Johnny ("Short Circ
- 26 30 Billy Ocean, There'll Be Sad Songs (T
- 27 33 Patti Austin, The Heat Of Heat
- 28 28 Mr. Mister, Is It Love
- 29 10 Sade, Never As Good As The First Time
- 30 35 George Michael, A Different Corner
- 31 32 Mike & The Mechanics, All I Need Is A
- 32 EX SOS Band, The Finest
- 33 13 Robert Palmer, Addicted To Love
- 34 EX Heart, Nothin' At All
- 35 EX Starship, Tomorrow Doesn't Matter Ton
- A — Peter Gabriel, Sledgehammer
- A — Jermaine Stewart, We Don't Have To Ta
- A — Beinda Carlisle, Mad About You
- EX EX .38 Special, Like No Other Night

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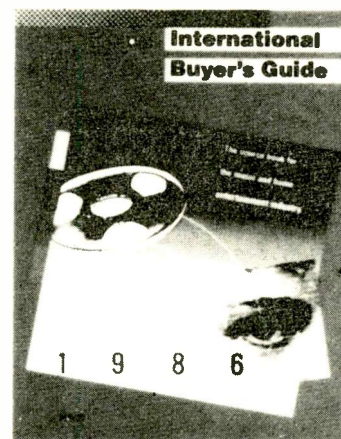
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Atlanta Top 40 Outlet's Nighttime Sound 'Jazz Flavours' Seasons WQXI's Format

BY RUSSELL SHAW

ATLANTA For Atlanta's WQXI-FM, it's Robert Palmer and Heart by day, George Winston and Stanley Jordan by night. This is the result of WQXI's "Jazz Flavours," a five-hour nightly program of soft "new age" music and mellow fusion that airs on the top 40 outlet from 8 p.m. to 1 a.m.

Hosted by veteran Atlanta air personality Russ Davis, the program is just concluding its second ratings period as a seven-day operation. It premiered in late 1978 as a Sunday night "mellow-down." It was reinforced four years ago with an hour-long "Best Of Jazz Flavours" airing Wednesdays at midnight, and was boosted to six-day status late in 1984. Saturday night programming was added just after Labor Day last year.

Programming at the station for the other 19 hours daily follows a top 40 format, supplemented by selected album cuts. Despite the apparent musical dichotomy, Davis does not see a disruption of continuity.

"We're a full-service station doing a lot of creative things," says Davis, whose program is occasionally promoted by other 94Q DJs and on advertising posters displayed in Atlanta-area subway stations and on buses.

For 94Q, getting the word out has brought concrete—and steadily improving—results. At night, "Jazz Flavours" is putting money in the bank through its impressive ratings

points with an age segment that advertisers find highly attractive. During most of the "Jazz Flavours" time slots, the Jefferson-Pilot outlet dominated the 25-44 demographic in the most recent summer and fall books.

Over the past several months, Atlanta's No. 2 station, urban-formatted WVEE, has responded with a mellow program of its own, "Quiet Storm," also heard from 8 p.m.-1 a.m. It relies more heavily on black artists than "Jazz Flavours" does, and plays a minimum of new age music.

In spite of the program's moniker, Davis does not view "Jazz Flavours" as a jazz show. "Jazz is just a term to me," he says. "Nothing new is being made in traditional bebop and swing styles, so something had to evolve. I call this environmental and ambient music. It surrounds you with an atmosphere."

According to Davis, the secret of the show's success is not only the perceptive programming of selections, but also the individual dynamics involved. "We've created new sets in use. Adults are listening to us who have not listened to the radio in years—except maybe to National Public Radio."

Fittingly, advertisers on "Jazz Flavours" include businesses that traditionally try to approach the affluent 25-44 segment. The client roster features condos, banks, import auto dealers, and high-end stereo shops.

For most of these patrons, an ad contract to appear on "Jazz Fla-

vours" resembles a deal made in heaven. "We buy most of our time on Russ' program. The show pulls very, very well for us," enthuses Art Ioannides, owner of The Stereo Shop, a two-store audio dealership in suburban Atlanta. "We ask people where they heard about us, and many of them say 'Jazz Flavours.'"

There is similar enthusiasm for the show in Atlanta's record promotion fraternity. "Jazz Flavours" is our main outlet in the market for Windham Hill artists," says Lee Durham, an Atlanta promotion representative for A&M Records, distributor of the new age label. "We feel direct sales results in the marketplace as a result of it."

While "Jazz Flavours" is undoubtedly a big hit with Atlanta's yuppies and the businesses they frequent, the program's conservative programming mix does not win unlimited support in the jazz-concert community. "Russ is a great help in promoting the more pop acts," says Steve Harris, owner of Windstorm Productions, a concert production company active in bringing jazz shows to the city. "His audience is one that follows trends. He's not a big help breaking the more esoteric acts."

Davis acknowledges that he considers "Jazz Flavours" a pop show, but there are limits to its pop parameters. Davis played "Mornin'" by Al Jarreau and "The Sweetest Taboo" by Sade before they were released as singles, but he took both tunes off his menu when other formats embraced them.

More Standards Lifted In New FCC Action

BY BILL HOLLAND

WASHINGTON Station owners will not be saddled by an FCC requirement to maintain comprehensive public programming logs, as they were in the past. But according to a May 1 decision by the commission, they will be required to list programs that give the "most significant treatment" to community issues.

The commission modified its quarterly issues-programs list for commercial stations in response to an appeals court remand for further FCC action—following a court case over the 1981 deletion of the old rule. At that time, the commission said it would rely on annual reports placed in the public file.

The list modification, the FCC said, is not expected to "place an undue burden" on licensees. In 1981 the FCC deleted many of its rules in an attempt to "deregulate" broadcasting.

Recently, the commission terminated its review of the FM technical and operational restrictions intended to remove rules which are unduly burdensome, or that "inhibit the dynamics of marketplace competition,"—a phrase which recurs often at the FCC under the chairmanship of Mark Fowler.

In addition to terminating the

review, the FCC also took the following actions:

- Deletion of FM stereo sound-transmission standards.
- Removal of standards "which limited development of new methods of FM stereo transmission."
- Removal of standards dealing with main-channel signal degradation caused by a station's subsidiary signal.
- Deletion of transmission system safety requirements.
- Removal of noncommercial educational FM rules duplicated elsewhere in FCC guidelines.

In recent weeks the commission has changed its rules regarding FM upgrades (stations can now go to higher power levels and antenna heights without the risk of other applicants competing for their channels in comparative hearings). The FCC also is working on several other proposals that could change FM allocations: allowing any class station on any commercial frequency, replacing current definitions of FM station classes (by minimum power and height) with classification by a so-called "continuous range" of heights and powers for the station's service contour, and determining a station's class by its city of license rather than by its transmitter site location.

Ex-Cohort Caffey An Equal Partner

Belinda Carlisle Go-Goes Solo—Sort Of

BY STEVE HOCHMAN

LOS ANGELES Belinda Carlisle is no longer a Go-Go, but she hasn't severed the ties with her past. Still signed to Miles Copeland's IRS Rec-

'After the first Go-Go's album, it got less exciting'

ords, the label that launched the now defunct group to stardom five years ago, Carlisle has recorded her debut solo album, "Belinda."

And although she is being marketed as a solo artist, Carlisle reveals that guitarist/keyboardist/songwriter Charlotte Caffey, another former Go-Go, participated as an equal partner in virtually every aspect of the album.

"It originally started out to be 'Belinda & Charlotte,'" says Caffey. "The way things took their course, I realized that I wasn't really ready to do anything up front."

Both women say that "Belinda" was the most satisfying album they've worked on since the Go-Go's debut 1981. "After the first

Go-Go's album, it got progressively less exciting, and less of a challenge," says Carlisle.

According to the singer, IRS allowed complete artistic control throughout the project—even down to the relatively risky choice of producer Michael Lloyd, who was recommended by Carlisle's vocal coach and is known primarily for his work with such teenybopper stars as Shaun Cassidy.

IRS may have been disappointed that the solo debut of another ex-Go-Go, Jane Wiedlin—released last year, several months before the group ultimately dissolved—failed to meet commercial expectations. But the MCA-distributed label is treating "Belinda" as a priority record.

Copeland says that he learned a valuable lesson from the Wiedlin album. "In the case of Jane, she didn't have a band," he says, noting the difficulty of selling an act that can't support its album with live performances. "When Belinda's management [Gold Spaceship's Danny Goldberg and Ron Stone] came in and said, 'When's the album coming out?' I said, 'When's the tour?' They said, 'How can we do a tour without the record?' I said, 'How can I do a

record without the tour?' When she stands in front of an audience, she'll sell records."

Carlisle and Caffey formed a touring band—featuring four male members—and hit the road this week for a handful of small Southern California shows, coinciding with the album's release. Then they'll do a series of opening dates with Robert Palmer, and it is hoped that Carlisle will be able to headline by the summer and continue to perform through the end of the year.

Upon completion of the tour, Carlisle plans to step out of the spotlight and help Caffey with her first solo project.



The Ultimate Reward. Metal madman Ozzy Osbourne shows off the platinum disks he received for his latest album, "The Ultimate Sin," at a recent reception in New York. Osbourne is on tour supporting the CBS Associated label release. (Photo: Chuck Pulin)

New Project Features Adams, Knopfler, Britten
Tina Turns Up Top Names For Album

by Steve Gett

NEW YORK Tina Turner is breaking ground on the followup to her quadruple-platinum "Private Dancer" album. "On The Beat" has learned that producer/writer Terry Britten is cutting tracks, with the singer laying down preliminary vocal work.

Britten is one of several producers slated for the project. Bryan Adams will work on at least two songs, following his successful collaboration with Turner on "It's Only Love" and their series of European concerts together last year. Rumors of a romantic link between the two are denied.

Mark Knopfler is expected to work on several Turner tracks after returning from Dire Straits' Australian tour; Rupert Hine also appears set to earn a production credit or two on the album.

Turner will record at least 14 songs for the album, tentatively set for September release.

WATCH OUT FOR Sigue Sigue Sputnik, an outrageous new British band formed by Billy Idol's ex-Generation X sidekick and co-writer Tony James. Hailed in the press as "the biggest hype since Frankie Goes To Hollywood," the outfit's debut single, "Love Missile F1-11," recently topped the U.K. charts.

Manhattan Records is hoping that the group will take the U.S. by storm. MTV ran a brief interview with James last week, in which he warned, "Watch out, Billy—we're coming."

THE FABULOUS Thunderbirds are going to jail. The Austin band hasn't broken the law, but a May 20 benefit concert has been lined up at the maximum-security Oregon State Penitentiary in Salem, Ore. The invitation to perform before 1,750 inmates came from entertainment chairman Jimmy Bernhard, who is serving 20 years for armed robbery.

SHORT TAKES I: The new Genesis album, which hits stores next month, is called "Invisible Touch." The title track is the first single . . .

Missing Persons are mixing their next Capitol release in New York with Steve Thompson and Michael Barbieri. The record was produced by Bernard Edwards, who also worked on the forthcoming Air Supply album and could well be working at Manhattan's Power Station this summer, on the second Belouis Some record . . . Ready For The World is ready with its second album. Watch for the MCA band to top the platinum

after which Maiden returns to Europe. North American concerts are planned for early 1987.

EDDIE GOES TO VEGAS: After two nationwide standup comedy tours, comedy albums, a singing album, and assorted movie roles, Eddie Murphy is set for his Las Vegas debut June 14 and 15 at the Hilton.

The venue is returning to a superstar policy and has also booked 1986 dates for Bill Cosby and Rodney Dangerfield, as well as musical acts like James Brown, Juice Newton, Gladys Knight & the Pips, the Judds, and the Nitty Gritty Dirt Band.

SHORT TAKES II: John Parr's second Atlantic album is slated for late summer or early fall release, with U.S. dates to follow. Parr has written and recorded the song "Two Hearts," the title track from the forthcoming movie "American Anthem" . . . Phil Collins is winding up production duties on the new Eric Clapton album, at the Hit Factory in New York . . . Fearless of terrorist action, Joe Jackson began a 20-date European trek May 1. Joe will be bringing his "Big World" show to the U.S. for a seven-week tour next month . . . The new Queen album, due next month, is called "A Kind Of Magic" . . . After recording a new RCA album in June, Mr. Mister embarks on a 45-date North American tour July 25 . . . The supergroup Asia may well be no more. No official comment yet, but singer/bassist John Wetton kicks off U.K. solo dates next month . . .

WNEW-FM's Scott Muni, in London for a week of live broadcasts to New York, cornered David Bowie for a rare interview. Bowie was surprised when Muni told him that a television series is in production based on the movie "The Man Who Fell To Earth," which starred the British singer. Bowie said the idea was wonderful and revealed that he had considered doing a sequel that would rejoin his original character 10 to 12 years later.

ON THE BEAT

Artist news, touring, signings, venues . . . for those who need to know

Cocker Returns To Rock
No Longer A 'Civilized Man'

BY STEVE GETT

NEW YORK After monitoring successful comebacks by Tina Turner and Heart, Capitol Records is attempting to bring veteran rocker Joe Cocker back into the public's eye.

The label's vice president of a&r, Don Grierson, who signed Cocker two years ago, says, "You have to be very careful, though. You can't just keep bringing back old artists—that doesn't work. I think you truly have to believe that there is something unique involved that may have lost its focus. With Joe Cocker, it's a case of having a great artist—one of the classic singers."

Capitol's efforts to revitalize Cocker's career seem to be paying off. With his latest release, "Cocker," climbing the Top Pop Albums chart, it is hoped that the vocalist

will match the success of his 1982 duet with Jennifer Warnes, "Up Where We Belong."

That song, from the movie soundtrack to "An Officer And A Gentleman," not only topped the Hot 100, it also garnered a Grammy and an Academy Award. However, Grierson says it had a mixed effect on Cocker's career.

"It helped Joe in one sense," says Grierson. "But, it was very, very detrimental to him in another. It gave him a hit record and brought his name back to the mass market again. However, because it was such a pop, middle-of-the-road record, it took away Joe's roots in the eyes of the public and certainly in the industry."

When Cocker landed his deal with Capitol, he had recorded a number of similarly mellow tunes in Nashville. "After we signed him, he went back in the studio and recorded another half an album, which became the 'Civilized Man' record."

Released in April 1984, Cocker's first Capitol album lacked the bite of "Cocker." Grierson views the latter as "Joe's proper debut for the label. After 'Civilized Man' came out, Joe, Michael Lang [Cocker's manager], and I spent a lot of time zeroing in on just what the heck Joe Cocker was really all about. And it's my firm belief that Joe is a rocker."

Five different producers were hired to work on "Cocker," including Terry Manning (co-producer of ZZ Top's "Eliminator"), Ron Nevison (Heart and Ozzy Osbourne), and Bernard Edwards (Power Station and Robert Palmer).

(Continued on page 23)

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*My heroes have always been cowboys...
it was great fun.*

JRS

"Stagecoach," Sunday, May 18 on CBS, 9:00—11 PM.

Talent in Action

VAN HALEN

Rosemont Horizon, Chicago
Tickets: \$15.50

VAN HALEN's near SRO concert here April 23 (their previous night's show had been a sellout) was further testimony to the band's post-Roth staying power—or more accurately, to the unabated popularity of guitarist extraordinaire Eddie Van Halen.

The audience welcomed Sammy Hagar as new lead singer, but it's certain that the group's supporters would not accept any Van Halen incarnation without its superstar guitar hero. The man could triumph in speed contests with the most nimble-fingered guitarists in rock, and he also plays with incredible finesse—something so many of his contemporaries lack.

Van Halen's performance centered on material from the chart-topping "5150" album. Songs like "Summer Nights," "Why Can't This Be Love," "Love Walks In," and the title track came off most effectively in concert.

Only a handful of older Van Halen hits were thrown in: "Jump," "Panama," "Ain't Talkin' 'Bout Love," and the group's classic cover of the Kinks' "You Really Got Me." Hagar also sang two of his own signature selections, "One Way To Rock" and "I Can't Drive 55."

The audience was completely supportive of Hagar's vocal work—even on the older tunes. There was a mighty cheer when, toward the end of the show, the singer thanked the crowd for its loyalty.

Van Halen may have hedged its bets by performing very little pre-"5150" material. Hagar even recruited a few audience members to sing "Jump," probably to avoid unfavorable comparisons with Roth. But it's plain from the crowd reaction and record sales that the re-structured group is still one of America's leading rock forces, with its guitarist very much in the driver's seat.

MOIRA McCORMICK

SIMPLE MINDS THE CALL

Greek Theatre, Los Angeles
Tickets: \$18.50, \$17, \$11

DESPITE beautifully staged, excellently lit, and cleanly amplified presentation, Simple Minds' show at the opening of the summer season here was ultimately bogged down by its own structure.

Lead singer Jim Kerr's voice has depth but no range, and the group's songs have lyrical power but no

rhythmic punch.

The set was at its best when the band picked up the pace, on songs like "Ghost Dancing" and "Promised You A Miracle," and at its weakest when the group attempted a Sly & the Family Stone medley for its second encore.

Simple Minds may have certain things in its favor, but soul isn't one of them. Opening act the Call has soul to spare—soul in the sense of guts and emotion, however, rather than in the r&b sense.

Vocalist/bassist Michael Been sang every song as if his life depended on it. Unlike Kerr, he didn't stop to chat between numbers; the forward momentum of the Call's 35-minute set was just too intense to allow it.

By the time the support group finished up with its 1982 hit, "Walls Come Down," both performers and audience were left drained. The Elektra act then left the stage to an unexpected standing ovation.

ETHLIE ANN VARE

WILLY DEVILLE

Lone Star Cafe, New York
Tickets: \$15

WILLY DEVILLE is more a chameleon than the lounge lizard he resembles. In performance here April 25, he slipped effortlessly from raunchy rock'n'roller to tender balladeer, covering every base in between. He assumed each role flawlessly, dishing up an intriguing, thoroughly satisfying show—all on a stage barely large enough to contain him and his six band members.

That band, newly assembled from the ashes of Mink DeVille, skillfully kept pace with DeVille's ever-changing material. Seemingly every type of percussion instrument known to man was used depending upon the mood of a particular song. Plaintive horns provided the urban flavor that runs through most of DeVille's repertoire, particularly "Desperate Days" and "Stand By Me," the Ben E. King classic that sounds as if it were written with DeVille in mind.

DeVill's one-of-a-kind voice, at once honey-smooth and full of frogs, was completely captivating, and his material and performance were as original as they were varied and entertaining. In short, the show was so nearly perfect that for all intents and purposes, it was.

JEAN ROSENBLUTH



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP JIMMY BARNES	Hartford Civic Center Hartford, Conn.	April 25, 26, 28	\$589,680 \$17.50/\$14.50	38,673 three sellouts	Cross Country Concerts
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	Met Center Bloomington, Minn.	April 25	\$321,722 \$18.50/\$16.50	17,922 18,043	North American Tours
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	Riverfront Coliseum Cincinnati, Ohio	April 27	\$273,007 \$18.50/\$16.50	15,261 17,282	North American Tours
DAVID COPPERFIELD	Wang Center for the Performing Arts Boston, Mass.	April 25-27	\$248,413 \$24.50/\$13.50	14,195 25,800	Pace Theatrical
AMY GRANT RICH MULLINS	The Forum Inglewood, Calif.	May 2	\$240,574 \$16.50/\$14.50	17,372 sellout	Parc Prods./Celebration Concerts/ Blanton-Harrell Concerts
THE FIRM MASON RUFFNER	Joe Louis Arena Detroit, Mich.	May 2	\$234,945 \$15	15,663 sellout	Brass Ring Prods.
STEVIE NICKS OPUS	Hartford Civic Center Hartford, Conn.	May 2	\$229,102 \$15.50/\$13.50	14,941 sellout	Cross Country Concerts
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	Assembly Hall Univ. of Illinois Champaign, Ill.	April 24	\$198,898 \$18.50/\$16.50	11,337 17,161	North American Tours
RUSH BLUE OYSTER CULT	The Omni Atlanta, Ga.	April 25	\$192,090 \$15	12,806 sellout	Beaver Prods.
TED NUGENT STRUT	Cobo Arena Detroit, Mich.	May 3	\$183,795 \$15	12,253 sellout	Brass Ring Prods.
RUSH	The Arena St. Louis, Mo.	April 28	\$170,535 \$15	11,369 sellout	Beaver Prods.
RUSH BLUE OYSTER CULT	Kemper Arena Kansas City, Mo.	April 28	\$162,922 \$14/\$13	11,436 12,200	Contemporary Prods./New West Presentations
OZZY OSBOURNE METALLICA	New Haven Coliseum New Haven, Conn.	April 24	\$149,532 \$15.50/\$13.50	9,826 sellout	Cross Country Concerts
AEROSMITH TED NUGENT	Rochester War Memorial Rochester, N.Y.	May 4	\$146,184 \$14.50/\$13.50	10,827 sellout	Monarch Entertainment Bureau
WILLIE NELSON EMMYLOU HARRIS	Concord Pavilion Concord, Calif.	April 23	\$142,850 \$20.50/\$15.50	8,159 sellout	in-house
OZZY OSBOURNE METALLICA	Charlotte Coliseum Charlotte, N.C.	May 2	\$123,598 \$14.50	8,524 12,900	Kaleidoscope Prods./Beach Club Concerts
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	MECCA (Milwaukee Exposition & Convention Center & Arena) Milwaukee, Wis.	April 23	\$119,510 \$16.50/\$13.50	7,632 12,248	North American Tours
THE FIRM MASON RUFFNER	The Omni Atlanta, Ga.	April 23	\$119,475 \$15	7,967 17,037	Alex Cooley/Southern Promotions
ZZ TOP JIMMY BARNES	Murphy Center Middle Tennessee State Univ. Murfreesboro, Tenn.	May 4	\$117,412 \$16	11,190 sellout	Beaver Prods.
AMY GRANT RICH MULLINS	Concord Pavilion Concord, Calif.	May 1	\$110,133 \$15.50/\$12.50	8,120 sellout	in-house
AMY GRANT RICH MULLINS	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	April 26	\$109,750 \$13.50/\$12	8,608 11,916	Evening Star Prods.
HEART HONEYMOON SUITE	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	April 25	\$97,095 \$15	6,473 11,676	Alex Cooley/Southern Promotions
ROBIN WILLIAMS BOBBY MCFERRIN	RPI Fieldhouse Troy, N.Y.	April 22	\$90,147 \$15.50/\$13.50/\$11.50	6,581 sellout	Cafferty Concerts
GEORGE THOROGOOD & THE DELAWARE DESTROYERS NRBQ	Glens Falls Civic Center Glens Falls, N.Y.	May 2	\$80,446 \$13.50	6,078 6,729	John Scher Presents
ROBERT PALMER BOURGEIS TAGG	Wilern Theater Los Angeles, Calif.	April 25	\$75,898 \$17.50	2,200 two sellouts	Bill Graham Presents
WILLIE NELSON & FRIENDS EMMYLOU HARRIS	Oakwood Amphitheater Manteca, Calif.	April 26	\$72,271 \$20/\$18.50	3,895 5,000	Rock 'N Chair Prods./Feyline Presents
THE FIRM MASON RUFFNER	Lakefront Arena Univ. of New Orleans New Orleans, La.	April 25	\$72,261 \$15.50	4,662 9,971	Alex Cooley/Southern Promotions
AMY GRANT RICH MULLINS	Omaha Civic Auditorium Omaha, Neb.	April 21	\$70,476 \$13.50/\$12.50	5,428 8,000	Jam Prods./Harvest Prods.
AMY GRANT RICH MULLINS	Colorado Univ. Events Center Boulder, Colo.	April 23	\$63,597 \$14.50/\$13.50	4,738 7,500	Feyline Presents/Road Home Prods.
DAVID COPPERFIELD	Palace Performing Arts Center New Haven, Conn.	April 23	\$58,259 \$17.50/\$15.50/\$12.50	3,817 two sellouts	TM Prods.
SIMPLE MINDS THE CALL	Events Center Univ. of Santa Barbara Santa Barbara, Calif.	April 23	\$45,414 \$14.50/\$13.50	3,399 5,200	Avalon Attractions
DAVID COPPERFIELD	Worcester Memorial Auditorium Worcester, Mass.	April 22	\$45,058 \$16/\$14	3,385 6,000	Artistic Prods.
VIOLENT FEMMES PHRANC	Hollywood Palladium Hollywood, Calif.	April 26	\$41,512 \$13.50	3,300 4,400	Avalon Attractions
MARILLION	Beverly Theater Beverly Hills, Calif.	April 28-29	\$34,633 \$14.75	2,348 2,756	in-house
STEPHANIE MILLS ATLANTIC STARR	Folly Theater Kansas City, Mo.	April 27	\$33,280 \$16.50	2,017 two sellouts	Ragtime Presentations
STEVEN WRIGHT JAMES LEE STANLEY	Music Hall Omaha, Neb.	May 3	\$30,406 \$14.50	2,141 2,608	Contemporary Presentations
CARNEGIE BLUES JOHN LEE HOOKER ELVIN BISHOP CHARLIE MUSSELWHITE NIGHT HAWKS ROBERT CRAY BAND, JOHNNY COPELAND	Carnegie Hall New York, N.Y.	April 24	\$30,244 \$20/\$18.50/\$15	1,541 2,800	John Scher Presents
THE CULT DIVINYLS	The Paramount Theater Seattle, Wash.	May 1	\$28,056 \$14	2,004 2,800	Media One
COMEDY BLAST '86 RICHARD LEWIS ELAYNE BOOSLER ROSANNE BARR	Westport Playhouse St. Louis, Mo.	May 2	\$20,835 \$15/\$13	1,711 2,168	Contemporary Prods.
REBA MCENTIRE PAKE MCENTIRE	Municipal Auditorium El Dorado, Ark.	April 26	\$18,640 \$10/\$8	1,864 sellout	J.C. Promotions

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Simply Red's Success Hasn't Come Simply Record Co. Collapsed After Releasing Debut LP

BY ETHLIE ANN VARE

LOS ANGELES Less than a month after Simply Red released its debut album, "Picture Book," through Elektra U.K. last October, the record company closed down. To make matters worse, the British soul group had received no less than six offers from other majors before inking a contract with the label.

"We signed with Simon Potts [Elektra U.K.'s a&r staffer] off gut reactions," says lead vocalist Mick "Red" Hucknall. "The other labels were offering more money, but the money wasn't important to us. Who cares about an advance when you've got to pay it back anyway? We wanted the points. We wanted the control."

Simply Red's dilemma ended, however, when WEA International picked up worldwide distribution for the group, with Elektra's U.S. company still handling North America.

"WEA has a great deal of clout, both artistic and financial," says Simply Red's manager, Elliot Rashman. "Now we have an album that's been No. 1 for nearly three months in Holland, we have a top 10 in Germany, and it hasn't moved out of the top five in Italy for God knows how many months."

Rashman, who was a concert promoter in the band's Manchester hometown when he discovered Hucknall five years ago, is determined to break Simply Red in Amer-

ica. Before "Picture Book" was released here, he hired former FBI talent agent Pamela Burton to act as the group's U.S. co-manager.

Last month, Simply Red was brought over to play six club dates in major cities, which Rashman says were intended more to introduce the band to Elektra's staff than to sell tickets.

"We want this market—we love America," says Rashman. "We've just started here, and it's going to take us four years, I reckon, to get established. But eventually we want to be a household name."

Simply Red has already scored a No. 2 dance hit with a cover of the Valentine Brothers' tune "Money's Too Tight To Mention" and is climbing the Hot 100 with the ballad "Holding Back The Years."

The group's music has multiformat appeal and, according to Hucknall, "We get played on jazz stations, on soft music stations—the

only stations we don't get a lot of play on are rock'n'roll stations. We're attracting a market of people who don't regularly go out and buy records, people in their 30s and 40s.

"For 'Holding Back The Years' to happen was a real surprise for me. America always seemed such a long way away to me, in terms of time and success. But what's happening with this record is that it's breaking naturally, almost by word of mouth."

Simply Red will be back in the recording studio this summer and targets its second release for the fall. In the meantime, Hucknall will be co-writing new material with veteran Lamont Dozier, and the band will appear at major European summer festivals.

18 Awards Presented Atlanta Industry Honors Its Own

ATLANTA Several prominent regional artists with national recording contracts received Atlanta Music Awards at a ceremony held at the Hyatt Ravinia Hotel here on May 4.

The awards were co-sponsored by Turtle's, the 45-store record/tape retailer, along with local radio station WSB-FM and the local chapter of the National Academy of Recording Arts & Sciences (NARAS). A total of 18 awards were presented: six decided by public voting at Turtle's stores, and 12 by votes from the 500-member Atlanta NARAS chapter.

Among the better-known acts honored in the various categories were A&M's Swimming Pool Q's (rock'n'roll), Elektra's Steve Morse (guitar), Mylon LeFevre (gospel/contemporary Christian), Peabo Bryson (composer), and Billy Joe Royal (country).

The only multiple award winner was Tom Grose & the Varsity, a new act that records for MS Records. Grose received the male vocalist award, while he and his group took top honors in the r&b category. **RUSSELL SHAW**

Talent in Action

NEW ORLEANS JAZZ &
HERITAGE FESTIVAL

Fair Grounds, New Orleans
Tickets: \$6

SUPERLATIVES are once again in order when describing the initial weekend of this annual celebration of Louisiana culture. The festival gates swung open at 11 a.m., April 25, with almost all styles of the state's indigenous music being represented over the next three days.

Local rocker Mason Ruffner provided early excitement with some spirited originals and a few guitar tricks to entertain the growing crowd. Solid r&b was provided by New Orleans veterans Al Johnson, Oliver Morgan, and Aaron Neville, who were cameoed with Bobby Cure's fine band. Pianist Al Farrell's tribute to Smiley Lewis and Big Joe Turner also provided top-notch New Orleans r&b in the Jazz Tent.

Other opening day acts included the Humble Travelers, a talented gospel group, Little Jeff Boutte & His Zydeco Band, as well as festival favorite, Cousin Joe, whose timeless humor and bluesy piano always please.

The following afternoon saw a dramatic increase in attendance with the participation of a number of national acts, including Joan Baez, the New Grass Revival, and War, who all drew large crowds to their stages. The afternoon had many musical high points, particularly the return of Clifton Chenier—he was absent last year due to illness—who sounded great with his Red Hot Louisiana Band. Shreveport's A-Train also deserved high marks for an energetic set, as did Baton Rouge bluesman Tabby Thomas, who was vastly improved from past years.

The low points on Saturday after-

noon were lackadaisical sets from Gatemouth Brown, Al Ferrier, and Ernie K-Doe. Respite could be found, however, at other stages in the bluesy sounds of John Mooney, Red Tyler's smooth jazz, and the steamy David Lastie r&b revue.

Sunday's highlight was the Temptations' spectacular set, which seemingly drew the entire population of New Orleans. Blues was also well represented during the afternoon, with a powerhouse set from Johnny Copeland, and a typically suave one-hour show from B.B. King, as well as country blues from Boogie Bill Webb. Unfortunately, the New Orleans-based Walter Washington/Johnny Adams Revue, normally high-keyed, was curiously lifeless and dull.

Fans of zydeco and Cajun music had more than their fill with top-notch sets from Rockin Dopsie, D.L. Menard and Bois Dec Ardoin. The afternoon also featured a rare appearance from 94-year-old Cajun fiddler Dennis McGhee and his musical partner of 69 years, Sady Courville.

As always, the gospel tent provided both shade and some of the festival's finest musical moments. The Southern Bells and the Randolph Brothers performed fine sets, as did the Desire Community Choir, emphasizing the fact that New Orleans still nurtures fine spiritual music.

Of course, the jazz tents provided many highlights, with snippets of Teddy Riley, Al Bellatto, Ellis Marsalis, and the New Orleans Ragtime Orchestra all equally engaging.

The larger stages had their moments too as Allen Toussaint, Johnny J. & the Hitmen, and Jean Knight drew throngs of festivalgoers. **JEFF HANNUSCH**

COCKER RETURNS

(Continued from page 20)

Despite the significant chart showing of "Cocker," which is also a top five album in Italy and West Germany, the first U.S. single, "Shelter Me," which was released before the album, failed to make strong chart impact.

"The indie problem happened in the third week of its release," says Grierson. "And you know what happened to every record that wasn't crucial to radio. Joe Cocker isn't considered an automatic top 40 artist, so it wasn't crucial for them to add him. We got caught in a trap, and it was frustrating."

According to Grierson, "Joe gained heavy rotation exposure on MTV with the video for 'Shelter Me,' which has helped to give people an idea of what he's about. The album is selling, and we're getting very positive feedback on the second single, 'You Can Leave Your Hat On' [featured in the recent '1/2 Weeks' movie]."

Whether Cocker will follow in the multiplatinum footsteps of labelmates Heart and Tina Turner remains to be seen. Grierson says, however, that Capitol is "totally optimistic about the singer's chances."

"Already, people are starting to realize that Joe is an artist to contend with," he says. "And when they hear him sing and see him on video, it's resulting in a psychological snowball, where people are recognizing that something's going on. And I think that's all part of what's called artist development."

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Jazzy Bluesman. Atlantic chairman Ahmet Ertegun, left, and producer Quincy Jones, center, help Lionel Hampton celebrate his "39th-plus" birthday at the band leader's New York apartment. (Photo: Monroe Frederick)

It's Miller Time At MCA Records KACE Veteran Jumps From Radio To A&R Post

BY STEVEN IVORY

LOS ANGELES While the old saying "If you can't beat 'em, join 'em" may not fully apply, Alonzo Miller can recall times during his years in radio when he and the record companies just didn't see eye to eye.

"They'd be working one single, and I'd find something else on the album that was much better," he says. "Other times, promotion men would ask me to play records that were so bad I'd wonder how the acts got signed in the first place."

After eight and a half years at KACE-FM here, first as music director and later as program director, Miller is on the other side of the fence: He was recently appointed MCA's director of black music a&r. "It's just as easy to sign a good act as a bad one," he says. "Let's see if

I can do things differently."

Miller, who signed a two-year contract with MCA in February, has "overlapping responsibilities" that include the power to sign new acts. After leaving KACE late last year, Miller says, he worked quietly as a consultant to MCA at the suggestion of the label's black music vice president, Jheryl Busby.

"Busby and I had been talking about my joining MCA a couple of years ago," he says. "But the timing just wasn't right."

Miller had been inching his way toward a career in the record business ever since serving as executive producer of Rick James' multiplatinum "Street Songs" album in 1980 and co-writing that album's mammoth single, "Super Freak." "The association began as a friendship," Miller recalls, "with me giving Rick advice on how far he should go lyrically and otherwise. But then, I've always been into a&r. When I was in radio I always prided myself on picking the right single."

Miller is mum on the circumstances surrounding his departure from KACE. But he indicates that it was influenced by his outside activities, like "Street Songs," and by his

high profile during KACE's boycott of Warner Bros. product to protest promotional practices that the station said discriminated against black radio.

"I've never spoken publicly on KACE's position regarding me, which was unwarranted and unfounded, but if you look at recent Arbitron reports you can see that there is a problem there, and it's not me. The station enjoyed its biggest numbers while I was there."

Miller is far more vocal about his new employer, and about his participation in MCA's recent signing of Gladys Knight & the Pips. "We're looking for good songs right now. Considering Gladys' recent exposure in both records and television, we're working toward nothing less than a smash. Jheryl has been quite successful here, and people ask about the secret. I'd say it lies in the fact that he chooses the best man for the job.

"If he finds a good demo of a song, he's more apt to let that writer produce his song on the act. People have shunned Jheryl's tactic of using many different producers on the album, but if they all bring in hits, what does it matter?"

THE RHYTHM & THE BLUES

by Nelson George

THEY WERE ALL GATHERED for Snoopy's birthday. While the rest of the yuppie-infested restaurant watched with curiosity, Run-D.M.C. mixer Jay Master Jay and Whodini's Jalih talked shop. At another table, Whodini's Ecstasy and spinner Master Dee, all three Beastie Boys, and mix master Ice of UTFO broke bread. Kurtis Blow and the Fat Boys came later. So did Arista's fast-talking a&r head, Ed Eckstine. LL Cool J walked from table to table, though most of the time he lingered by the table where rapper/businessman Andre "Dr. Jekyll" Harrell and Def Jam

Snoopy's birthday brings out the rap world's best

Records co-owner Russell Simmons sat with Quincy Jones.

What was the world's best-known record producer doing at this hip-hop talkathon? The Snoopy in question isn't a creation of Charles Schulz or an unknown rapper; it's Quincy Jones III, who turned 17 in the company of his favorite artists. Despite the big mainstream names his father works with, rap music is Snoopy's passion—hence the dinner party. After singing "Happy Birthday" for Jones' son, LL Cool J led the collected rappers through an a cappella version of Run-D.M.C.'s "Together Forever."

This gathering may turn out to have been more than a fun social event. Jones, Simmons, and the rest of the rappers spent many hours talking before the dinner and well after, exchanging views and phone numbers. Without a trace of condescension, Jones remarked several times during the evening that the rap community's spirit reminded him of New York during the bebop era, when he was a young trumpeter/arranger. He seemed to mean it. It's testament to Jones' charm and curious mind that there was no generation gap between the producer—himself a great rapper—and the loquacious young New Yorkers.

Surely somewhere down the road there will be a collaboration, and it won't necessarily be just a musical mating. Jones said that his main emphasis, starting next year, will be on filmmaking, including a move into directing. Simmons, whose story was the basis for "Krush Groove," is seeking financing for an action-adventure film starring Run-D.M.C. called "Tougher Than Leather." Who knows where all this will lead?



SHORT STUFF: Kool & the Gang's "Emergency" album has just gone double platinum. It was the only album by a group to produce four top 40 singles in 1985... The Black Music Assn.'s New York chapter is having a celebrity roast honoring WRKS' general manager, Barry Mayo, at New York's Marriott Hotel. Frankie Crocker will host. Tickets are \$150 per person. Proceeds will go toward establishing a scholarship fund, according to chapter president Hilda Williams. For more info contact the BMA's New York chapter at (212) 662-4442... Surprise of the year may be the rise of Motown signee Vanity's "Under the Influence" to the black top 10. This makes the track the singer-actress' biggest hit since "Nasty Girl."

"Pee Wee's Dance" by Joeski Love on Vintertainment Records is moving up the Hot Black Singles chart and may just be the next major national breakout from New York's hip-hop scene. The record was produced by label owner Vincent Davis, the man who first recorded Doug E. Fresh. The label claims sales—almost entirely in the Northeast—of more than 100,000... Hip-hop fans should take note that Slick Rick, who did the raps on Fresh's "The Show," has signed with Rush Productions and is recording a rap that may make "La-De-Da-Di" seem tame... Precious Wilson, long a fixture on the European music scene, makes a strong stateside debut with "I'll Be Your Friend" on Jive Records.

The strong soul voice of William Bell duets with Janice Bullock on "I Don't Want To Wake Up (Feelin' Guilty)" on Bell's own Wilbe label... Mtume, whose "Theater Of The Mind" album is forthcoming, produced Roy Ayers' new single, "Programmed For Love"... Janet Jackson's "Control" album has gone gold, and a video for the single "Nasty" has just been completed. The A&M artist is about to travel to Europe on a promotional tour... Cory Daye, best known for her work as the Savannah Band's lead vocalist, has a new 12-inch, "City Nights/ Manhattan Cafés," coming on Profile-distributed Blue Chip Records. Also coming from Profile is Run-D.M.C.'s third album, "Raising Hell," and the fast-moving single "My Adidas."

Singer-actress Lisa Ruffin, featured prominently in Kool & the Gang's "Joanna" video, is George Clinton's dream girl in his video for the humorous "Do Fries Go with That Shake"... "Lead On Me," a song sung and co-written by Teena Marie, is on Columbia's

(Continued on page 45)

Although Terrorism Axes Bands' Europe Plans Producer's Firm In High Gear

NEW YORK Traditionally either Skyy or Brass Construction, bands that Randy Muller produces, tours Europe each summer. But this year both bands are staying home because of the threat of terrorism, according to Muller, Billboard, May 3).

"It is too uncertain in Europe," says Muller. "Last year Skyy worked an Army base in Germany. There was supertight security there. Two days later the base was

bombed."

Instead of traveling overseas, Muller says, Skyy, which just signed to Capitol after a long tenure with Salsoul, will remain stateside to promote its new album "From the Left Side." Even without his acts on the road, Muller expects this to be a busy summer for the Muller Organization. The Brooklyn native signed a deal with EMI America for Nightshift, a

(Continued on page 45)

FOR WEEK ENDING MAY 17, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

90 REPORTERS			NEW	TOTAL
			ADDS	ON
RICK JAMES	SWEET AND SEXY THING	MOTOWN	27	27
NEW EDITION	WITH YOU ALL THE WAY	MCA	25	50
MTUME	BREATHLESS	EPIC	24	46
SKY	GIVEN IT	CAPITOL	22	31
RUN-D.M.C.	MY ADIDAS	PROFILE	21	21

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

RETAIL BREAKOUTS

134 REPORTERS			NUMBER
			REPORTING
YARBROUGH & PEOPLES	I WOULDN'T LIE	TOTAL EXPERIENCE	24
MIDNIGHT STAR	HEADLINES	SOLAR	24
EL DEBARGE	WHO'S JOHNNY "SHORT CIRCUIT THEME"	GORDY	23
RENE & ANGELA	YOU DON'T HAVE TO CRY	MERCURY	18
THE TEMPTATIONS	A FINE MESS	MOTOWN	13

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FOR WEEK ENDING MAY 17, 1986

Billboard

TOP BLACK ALBUMS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	12	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
2	3	3	4	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
3	4	4	59	WHITNEY HOUSTON ▲ ⁴ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
4	2	2	23	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
39	37	36	65	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
40	40	37	12	JUICY PRIVATE 1 BFZ 40098/EPIC	IT TAKES TWO
41	42	44	24	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
42	44	45	51	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
43	43	43	7	SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
44	45	46	21	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
45	57	60	4	ALEEM FEATURING LEROY BURGESS ATLANTIC 81622 (8.98)	CASUALLY FORMAL
46	36	33	23	EUGENE WILDE PHILLY WORLD 90490/MCA (8.98)	SERENADE
47	48	42	22	DIONNE WARWICK ARISTA ALB-8398 (8.98) (CD)	FRIENDS
48	50	47	59	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
49	49	48	25	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
50	47	40	14	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
51	53	53	22	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
52	NEW	NEW	NEW	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98)	SANDS OF TIME
53	55	57	58	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
54	54	59	4	MARVIN GAYE TAMLA 6172 TL/MOTOWN (8.98)	MOTOWN REMEMBERS MARVIN GAYE
55	51	51	27	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
56	61	—	2	SLAVE ICHIBAN ICH 1002 (8.98)	UNCHAINED AT LAST
57	67	—	2	TEASE EPIC BFE 40091 (8.98)	TEASE
58	60	63	16	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
59	59	55	7	TOTAL CONTRAST LONDON B28002-1/POLYGRAM (8.98)	TOTAL CONTRAST
60	63	54	5	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
61	41	39	28	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
62	64	61	11	MANTRONIX SLEEPING BAG TLX 6 (6.98)	THE ALBUM
63	65	65	37	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
64	NEW	NEW	NEW	WILLIAM BELL WILBE WIL 3001/SRD/ICHIBAN (8.98)	PASSION
65	NEW	NEW	NEW	JONATHAN BUTLER JIVE JLB-8408/ARISTA (8.98)	INTRODUCING JONATHAN BUTLER
66	52	52	11	DAMON RENTIE TBA TB 212/PALO ALTO (8.98)	DESIGNATED HITTER
67	56	56	11	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98) (CD)	THE COLOR PURPLE
68	58	58	26	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
69	62	50	51	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
70	70	70	23	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
71	71	68	10	JERMAINE STEWART ARISTA 1D ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
72	68	67	40	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
73	66	62	7	WALLY BADAROU ISLAND 90495/ATLANTIC (8.98)	ECHOES
74	74	72	65	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
75	72	71	19	THE WINANS QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO

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HOT BLACK SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	8	ON MY OWN 1 week at No. One B.BACHARACH, C.B.SAGER (B.BACHARACH, C.B.SAGER)	◆ PATTI LABELLE & MICHAEL MCDONALD MCA 52770
2	1	1	12	I HAVE LEARNED TO RESPECT THE POWER OF LOVE R.KERSEY (A.WINBUSH, R.MOORE)	STEPHANIE MILLS MCA 52799
3	4	6	9	THE FINEST J.JAM, T.LEWIS (T.LEWIS, J.HARRIS, III)	THE S.O.S. BAND TABU 4-05848/EPIC
4	6	12	7	GREATEST LOVE OF ALL M.MASSER (M.MASSER, L.CREED)	◆ WHITNEY HOUSTON ARISTA 1-9466
5	8	15	11	IF YOUR HEART ISN'T IN IT D.LEWIS, W.LEWIS (H.STUART)	◆ ATLANTIC STARR A&M 2822
6	3	2	14	I CAN'T WAIT J.SMITH, R.WARITZ (J.SMITH)	◆ NU SHOZ ATLANTIC 7-89446
7	5	3	12	KISS PRINCE & THE REVOLUTION (PRINCE & REVOLUTION)	◆ PRINCE & THE REVOLUTION PAISLEY PARK 7-28751/WARNER BROS.
8	9	14	9	NEVER AS GOOD AS THE FIRST TIME B.ROGAN, SADE (ADU, A.MATTHEWMAN)	SADE PORTRAIT 37-05846/EPIC
9	10	16	10	UNDER THE INFLUENCE S.DRINKWATER, T.FARAGHER (T.FARAGHER, R.NEVIL, T.HAYNES)	◆ VANITY MOTOWN 1833
10	18	31	5	NASTY J.JAM, T.LEWIS (J.HARRIS, III, T.LEWIS, J.JACKSON)	JANET JACKSON A&M 2830
11	7	5	12	CRUSH ON YOU D.POWELL, D.RIVKIN, J.KNIGHT, A.ZIGMAN (J.KNIGHT, A.ZIGMAN)	◆ THE JETS MCA 52774
12	12	8	13	PARTY FREAK L.BLACKMON (T.GREENE)	CASHFLOW ATLANTA ARTISTS 884 454-7/POLYGRAM
13	13	13	11	THE HEAT OF HEAT J.JAM, T.LEWIS (T.LEWIS, J.HARRIS, III)	PATTI AUSTIN QWEST 7-28788/WARNER BROS.
14	11	7	12	I'M NOT GONNA LET YOU GET THE BEST OF ME R.BURGESS, COLONEL ABRAMS (COLONEL ABRAMS, M.FREEMAN)	COLONEL ABRAMS MCA 52773
15	19	22	8	WHAT'S MISSING J.JAM, T.LEWIS (T.HARRIS, III, T.LEWIS)	ALEXANDER O'NEAL TABU 4-05850/EPIC
16	14	9	10	LOVE IS JUST A TOUCH AWAY B.EASTMOND, F.JACKSON, B.EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5565
17	17	20	10	DO IT TO ME GOOD (TONIGHT) M.HENDERSON (M.HENDERSON)	MICHAEL HENDERSON EMI-AMERICA 8312
18	23	29	8	DO YOU STILL LOVE ME? L.WILSON, M.MORGAN (L.WILSON, M.MORGAN)	◆ MELI'SA MORGAN CAPITOL 5567
19	22	27	8	DO FRIES GO WITH THAT SHAKE G.CLINTON, S.WASHINGTON (S.WASHINGTON, S.WASHINGTON, G.CLINTON)	◆ GEORGE CLINTON CAPITOL 5558
20	21	24	9	OH, LOUISE JUNIOR (JUNIOR, SMITH)	◆ JUNIOR MERCURY 886 037-7/POLYGRAM
21	25	30	9	STAY B.EASTMOND (B.EASTMOND, V.J.SMITH)	◆ THE CONTROLLERS MCA 52704
22	26	32	6	LOVE TAKE OVER B.OATTES, R.VAN SCHACK (B.OATTES, R.VAN SCHACK)	FIVE STAR RCA 14323
23	27	28	9	WATCH YOUR STEP M.J.POWELL (A.BAKER)	ANITA BAKER ELEKTRA 7-69554
★★★ HOT MOVER/SALES ★★★					
24	34	42	5	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) B.EASTMOND, W.BRATHWAITE (W.BRATHWAITE, B.EASTMOND, B.OCEAN)	◆ BILLY OCEAN JIVE 1-9465/ARISTA
25	28	35	9	FIRESTARTER S.SHOCKLEY (S.SHOCKLEY)	TEASE EPIC 34-05789
26	16	11	11	RESTLESS K.DIAMOND, L.JOB (E.PHILLIPS, K.DIAMOND)	◆ STARPOINT ELEKTRA 7-69561
27	32	41	5	YOU DON'T HAVE TO CRY B.WATSON, B.SWEDEN, RENE & ANGELA, U (R.MOORE, A.WINBUSH)	RENE & ANGELA MERCURY 884 587-7/POLYGRAM
28	31	36	9	I GET OFF ON YOU R.CASON, J.LEWIS (C.R.CASON)	THE ROSE BROTHERS MUSCLE SHOALS SOUND 102/MALACO
29	33	40	7	JUST ANOTHER LOVER NEW MUSIC GROUP, J.SMITH (KASHIF, J.SMITH)	◆ JOHNNY KEMP COLUMBIA 38-05853
30	15	10	12	ROCK ME AMADEUS R.BOLLAND, F.BOLLAND (R.BOLLAND, F.BOLLAND, FALCO)	◆ FALCO A&M 2821
31	24	18	11	ROCK THE BELLS R.RUBIN (J.SMITH, R.RUBIN)	L.L.COOL J DEF JAM/COLUMBIA 38-05840/COLUMBIA
32	20	19	10	HIGH HORSE A.GEORGE, F.MCFARLANE (A.GEORGE, F.MCFARLANE)	EVELYN "CHAMPAGNE" KING RCA 14308
33	39	48	5	STATE OF THE HEART N.RODGERS (M.MURPHY, P.PESCO)	PHILIP BAILEY COLUMBIA 38-05861
34	44	52	3	WHO'S JOHNNY "SHORT CIRCUIT THEME" P.WOLF (P.WOLF, I.WOLF)	◆ EL DEBARGE GORDY 1842/MOTOWN
★★★ HOT MOVER/AIRPLAY ★★★					
35	51	73	3	HEADLINES R.CALLOWAY, MIDNIGHT STAR (B.SIMMONS, V.CALLOWAY, B.LINDA, R.CALLOWAY, B.GENRY, B.LOVEFACE)	MIDNIGHT STAR SOLAR 7-69547/ELEKTRA
36	40	45	6	THE CHARACTER M.DAY (M.DAY)	MORRIS DAY WARNER BROS. 7-28729
37	45	53	3	I WOULDN'T LIE L.SIMMONS, J.HAMILTON (L.SIMMONS, J.HAMILTON, R.ADAMS)	YARBROUGH & PEOPLES TOTAL EXPERIENCE 1-2437/RCA
38	43	50	5	WEST END GIRLS S.HAGUE (TENNANT, LOWE)	◆ PET SHOP BOYS EMI-AMERICA 8307
39	52	67	3	TELL ME (HOW IT FEELS) N.MARTINELLI (T.HENRY)	52ND STREET MCA 23623
40	46	51	5	HERE I GO AGAIN R.HALPIN (R.HALPIN, A.LUNDY)	◆ FORCE M.D.'S WARNER BROS./TOMMY BOY 7-28742/WARNER BROS.
41	50	61	4	SEX MACHINE D.OGRIN (J.BROWN, B.BYRD, R.LENHOF, M.MORALES, D.WIMBLEY, D.ROBINSON)	THE FAT BOYS SUTRA 045
42	42	44	7	THE JAMMIN' NATIONAL ANTHEM K.JOHNSON, W.RAGLIN (S.ARRINGTON, I.ARRINGTON)	STEVE ARRINGTON ATLANTIC 7-89428
43	30	23	11	LOVES ON FIRE T.ALEEM, T.R.ALEEM (T.ALEEM, T.R.ALEEM)	ALEEM FEATURING LEROY BURGESS ATLANTIC 7-89439
44	35	21	17	WHAT HAVE YOU DONE FOR ME LATELY J.JAM, T.LEWIS (J.HARRIS, III, T.LEWIS, J.JACKSON)	◆ JANET JACKSON A&M 2812
45	29	17	15	GOING IN CIRCLES L.SIMMONS, J.ELLIS (J.PETERS)	◆ THE GAP BAND TOTAL EXPERIENCE 1-2436/RCA
46	53	63	3	PEE WEE'S DANCE V.DAVIS (V.DAVIS, J.ROPER, JR.)	JOESKI LOVE VINTERTAINMENT 007
47	57	66	4	VICIOUS RUMORS J.KING, D.FOSTER (M.THOMPSON, M.MARSHALL, A.HILL)	TIMEX SOCIAL CLUB JAY 001
48	37	33	14	LOVE 4/2 T.PENDERGRASS, J.CARTER (T.PENDERGRASS, J.CARTER, N.LEE)	TEDDY PENDERGRASS ASYLUM 7-69568/ELEKTRA
49	41	34	14	I THINK IT'S LOVE M.OMARTIAN (J.JACKSON, M.OMARTIAN, S.WONDER)	◆ JERMAINE JACKSON ARISTA 1-9444
50	59	62	5	FEMALE INTUITION E.VAN TIJN, J.FLUITSMA (E.VAN TIJN, J.FLUITSMA)	MAI TAI CRITIQUE 722

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	60	71	5	I'LL BE YOUR FRIEND J.ASTROP, B.NEW (J.ASTROP)	PRECIOUS WILSON JIVE 1-9457/ARISTA
52	61	68	5	SWEETHEART P.WARNER, D.KESSLER, D.R.DAVIS (D.L.DAVIS, R.WARNER)	RAINY DAYS SUPERTRONICS 13
53	36	25	13	(NOTHING SERIOUS) JUST BUGGIN' KANGO KID, H.TEE (WHISTLE, KANGO KID, H.TEE)	◆ WHISTLE SELECT 62267
54	55	60	7	STYLE J.SADDLER, V.CASTELLANO (H.MANCINI)	◆ GRANDMASTER FLASH ELEKTRA 7-69552
55	47	38	14	BEST FRIENDS E.TOWNS (E.TOWNS)	◆ ET (EDDIE TOWNS) TOTAL EXPERIENCE 1-2433/RCA
56	58	69	4	STRUNG OUT P.LAURENCE (P.LAURENCE)	PAUL LAURENCE CAPITOL 5564
★★★ HOT SHOT DEBUT ★★★					
57	NEW			WITH YOU ALL THE WAY G.TOBIN (C.WURTZ)	NEW EDITION MCA 52829
58	56	56	7	ONE WAY LOVE M.OLIVO, J.MANN (M.OLIVO, J.MANN)	TKA TOMMY BOY 866
59	49	39	17	SATURDAY LOVE J.JAM, T.LEWIS (J.HARRIS, III, T.LEWIS)	◆ CHERRELLE WITH ALEXANDER O'NEAL TABU 4-05767/EPIC
60	70	—	2	AIN'T NOBODY EVER LOVED YOU N.M.WALDEN (N.M.WALDEN, J.COHEN)	ARETHA FRANKLIN ARISTA 1-9474
61	74	82	3	FUNKY BEAT L.SMITH (FLETCHER, HUTCHINS, CARTER SMITH)	◆ WHODINI JIVE 1-9461/ARISTA
62	38	26	13	OVERJOYED S.WONDER (S.WONDER)	◆ STEVIE WONDER TAMLA 1832/MOTOWN
63	66	88	3	LET'S GET STARTED B.NICHOLS, W.COLLINS (B.NICHOLS)	WILLIE COLLINS CAPITOL 5554
64	72	—	2	DIAL MY NUMBER D.FRANK, M.MURPHY (D.FRANK, M.MURPHY)	PAULI CARMAN COLUMBIA 38-05865
65	65	70	5	IT'S YOU L.F.SYLVERS, III, T.JOHNSON (K.GRADY, L.DAIM, L.F.SYLVERS, III)	TROY JOHNSON MOTOWN/KALLISTA 1831/MOTOWN
66	48	37	14	A LITTLE BIT OF LOVE (IS ALL IT TAKES) R.RUDOLPH, M.SEBELLO (R.WYATT, JR., C.PERREN)	◆ NEW EDITION MCA 52768
67	71	77	3	SLEEPLESS NIGHTS S.BARRI, T.PELUSO (A.GORRIE, M.MUGRAGE)	◆ SMOKEY ROBINSON TAMLA 1839/MOTOWN
68	63	43	13	I'LL BE ALL YOU EVER NEED PRETTY TONY (T.BUTLER, FREESTYLE)	TRINERE JAMPACKED 2001
69	69	75	4	ONE STEP CLOSER TO YOU C.STURKENE, E.ROGERS (ROGERS, STRUKEN, PESCIOTTO, GRANT)	GAVIN CHRISTOPHER MANHATTAN 50028/CAPITOL
70	83	—	2	PROGRAMMED FOR LOVE J.MTUME (D.PEARSON, D.FRANK)	ROY AYERS COLUMBIA 38-05874
71	73	74	4	(YOU ARE MY) ALL AND ALL M.MANTRONIK, R.WATSON (J.SIMS)	JOYCE SIMS SLEEPING BAG 17
72	NEW			BREATHLESS J.MTUME (J.MTUME)	MTUME EPIC 34-05899
73	77	—	2	I DON'T WANT TO WAKE UP (FEELIN' GUILTY) W.BELL, M.STEWART (W.BELL, H.HIGPEN, J.BANKS)	WILLIAM BELL & JANICE BULLOCK WILBE 86-202/SRD/ICHIBAN
74	75	79	4	BAD BOY E.ESTEFAN, JR. (L.DERMER, J.GALDO, R.VIGIL)	◆ MIAMI SOUND MACHINE EPIC 34-05805
75	NEW			100 MPH BROWN MARK, OAVD Z. (PRINCE)	MAZARATI PAISLEY PARK 7-28705/WARNER BROS.
76	NEW			EXPERIENCE A.LARKINS, II (A.LARKINS, II, J.STONE)	CONNIE SUNNYVIEW 438
77	80	—	2	TAKE A PIECE OF ME T.PRICE (T.PRICE, L.BARRY, J.MADARA)	BOOKER NEWBERRY OMNI 0-96820/ATLANTIC
78	78	84	3	PRISONER OF LOVE B.NAZARIAN, D.BRADLEY (B.NAZARIAN, D.BRADLEY)	MILDRED SCOTT 4TH & B'WAY 421/ISLAND
79	85	—	2	SAY IT, SAY IT JELLYBEAN (E.G.DAILY, S.BRAY, TONI C.)	E.G.DAILY A&M 2825
80	NEW			DON'T WASTE MY TIME P.HARDCASTLE (P.HARDCASTLE)	PAUL HARDCASTLE CHRYSALIS 4V9-42983
81	81	—	2	ITCHIN' FOR A TWITCHIN' R.TROUTMAN (ZAPP, R.TROUTMAN)	ZAPP WARNER BROS. 7-28719
82	86	—	2	A FINE MESS P.BUNETT, R.CHUDACOFF (H.MANCINI, D.LAMBERT)	THE TEMPTATIONS MOTOWN 1837
83	79	81	5	GET OFF MY TIP! D.BOOTEE (W.MARTIN, D.RILEY, K.HANNS)	THE MASTERDON COMMITTEE PROFILE 7097
84	NEW			HOLD IT, NOW HIT IT R.RUBIN (A.HORVITZ, A.YAUCH, M.DIAMOND, R.RUBIN)	BEASTIE BOYS DEF JAM/COLUMBIA 38-05864/COLUMBIA
85	NEW			MY ADIDAS R.SIMMONS, R.RUBIN (J.SIMMONS, M.DANIELS, R.RUBIN)	RUN-D.M.C. PROFILE 7102
86	NEW			ONE LOVE AGO F.L.PITTMAN, CLAYOVEN (PITTMAN, CLAYOVEN, GRACE)	THE DRAMATICS FANTASY 967
87	87	—	2	MOVE AWAY L.HAHN, A.MARDIN (CULTURE CLUB, P.PICKETT)	◆ CULTURE CLUB VIRGIN/EPIC 34-05847/EPIC
88	NEW			TELL ME IVY (S.MCCANTS)	IVY HEAT 12-2032
89	NEW			NOBODY BUT YOU E.DEODATO (K.BARNES, J.BARNES)	JUICY CBS ASSOCIATED 4-05891/EPIC
90	NEW			RECONSIDER W.DOUGLAS, JR. (W.DOUGLAS, JR., N.JONES)	THE MAIN ATTRACTION RCA 14321
91	54	46	13	UNSELFISH LOVER FULL FORCE, J.B.MOORE, R.FORD, JR. (FULL FORCE)	FULL FORCE COLUMBIA 38-05776
92	82	83	4	YOUR LOVE IS DYNAMIC D.BURNSIDE, A.RUSSELL (D.BURNSIDE, G.COOPER)	DONNELL PITMAN AFTER FIVE 710/FAST FIRE
93	62	57	8	LET'S GO ALL THE WAY T.CURRIER, D.SPRADELY (G.COOPER)	◆ SLY FOX CAPITOL 5552
94	64	47	14	NO MORE R.TROUTMAN (R.TROUTMAN, L.TROUTMAN, G.JACKSON, S.MURDOCK)	SHIRLEY MURDOCK ELEKTRA 7-69590
95	68	59	9	WHISPER IN THE DARK A.GALUTEN (B.ROBERTS, E.BROFMAN, JR.)	DIONNE WARWICK ARISTA 1-9460
96	76	76	6	TURN ME OUT NOT LISTED (A.CALHOUN, T.BERRY)	JULIAN FLENOY KMA 7-005
97	94	93	14	WE DON'T HAVE TO TAKE OUR CLOTHES OFF N.M.WALDEN (P.GLASS, N.M.WALDEN)	◆ JERMAINE STEWART ARISTA 1-9424
98	67	49	12	CHIEF INSPECTOR W.BADAROU (W.BADAROU)	WALLY BADAROU IVA/ISLAND 7-99557/ATLANTIC
99	92	78	4	CAN YOU FEEL IT? CONCEPT, R.RUBIN (A.A.BROWN, T.J.KELSIE)	ORIGINAL CONCEPT DEF JAM/COLUMBIA 7-2308/COLUMBIA
100	84	64	22	TENDER LOVE T.LEWIS, J.JAM (J.HARRIS, III, T.LEWIS)	◆ FORCE M.D.'S WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.

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

Billboard Hot 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			ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	1			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	2
3	6			THE FINEST	THE S.O.S. BAND	3
4	4			KISS	PRINCE & THE REVOLUTION	7
5	3			I CAN'T WAIT	NU SHOOZ	6
6	11			GREATEST LOVE OF ALL	WHITNEY HOUSTON	4
7	8			LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	16
8	12			UNDER THE INFLUENCE	VANITY	9
9	7			PARTY FREAK	CA\$HFLOW	12
10	13			IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	5
11	5			CRUSH ON YOU	THE JETS	11
12	9			I'M NOT GONNA LET	COLONEL ABRAMS	14
13	14			NEVER AS GOOD AS THE FIRST TIME	SADE	8
14	17			DO IT TO ME GOOD (TONIGHT)	MICHAEL HENDERSON	17
15	19			THE HEAT OF HEAT	PATTI AUSTIN	13
16	21			DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	19
17	10			ROCK ME AMADEUS	FALCO	30
18	27			NASTY	JANET JACKSON	10
19	24			DO YOU STILL LOVE ME?	MELI'SA MORGAN	18
20	16			RESTLESS	STARPOINT	26
21	23			OH, LOUISE	JUNIOR	20
22	29			STAY	THE CONTROLLERS	21
23	30			WATCH YOUR STEP	ANITA BAKER	23
24	18			ROCK THE BELLS	L.L. COOL J	31
25	—			WHAT'S MISSING	ALEXANDER O'NEAL	15
26	22			LOVES ON FIRE	ALEEM FEATURING LEROY BURGESS	43
27	15			HIGH HORSE	EVELYN "CHAMPAGNE" KING	32
28	—			LOVE TAKE OVER	FIVE STAR	22
29	—			THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	24
30	26			WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	44

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	1	2			
1	1			ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	3			THE FINEST	THE S.O.S. BAND	3
3	4			GREATEST LOVE OF ALL	WHITNEY HOUSTON	4
4	2			I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	2
5	7			IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	5
6	12			NASTY	JANET JACKSON	10
7	11			WHAT'S MISSING	ALEXANDER O'NEAL	15
8	5			NEVER AS GOOD AS THE FIRST TIME	SADE	8
9	6			THE HEAT OF HEAT	PATTI AUSTIN	13
10	13			LOVE TAKE OVER	FIVE STAR	22
11	19			YOU DON'T HAVE TO CRY	RENE & ANGELA	27
12	18			DO YOU STILL LOVE ME?	MELI'SA MORGAN	18
13	14			STAY	THE CONTROLLERS	21
14	10			UNDER THE INFLUENCE	VANITY	9
15	8			I CAN'T WAIT	NU SHOOZ	6
16	15			OH, LOUISE	JUNIOR	20
17	29			THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	24
18	24			FIRESTARTER	TEASE	25
19	25			JUST ANOTHER LOVER	JOHNNY KEMP	29
20	23			WATCH YOUR STEP	ANITA BAKER	23
21	26			DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	19
22	27			I GET OFF ON YOU	THE ROSE BROTHERS	28
23	9			KISS	PRINCE & THE REVOLUTION	7
24	—			HEADLINES	MIDNIGHT STAR	35
25	—			WHO'S JOHNNY 'SHORT CIRCUIT THEME'	EL DEBARGE	34
26	—			STATE OF THE HEART	PHILIP BAILEY	33
27	—			THE CHARACTER	MORRIS DAY	36
28	—			TELL ME (HOW IT FEELS)	52ND STREET	39
29	16			I'M NOT GONNA LET	COLONEL ABRAMS	14
30	—			I WOULDN'T LIE	YARBROUGH & PEOPLES	37

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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 (3)	9
Tabu (3)	
CBS Associated (1)	
Portrait (1)	
Virgin/Epic (1)	
ARISTA (5)	8
Jive (3)	
COLUMBIA (5)	8
Def Jam/Columbia (3)	
MCA	8
CAPITOL (6)	7
Manhattan (1)	
WARNER BROS. (2)	7
Paisley Park (2)	
Warner Bros./Tommy Boy (2)	
Qwest (1)	
ELEKTRA (4)	6
Asylum (1)	
Solar (1)	
MOTOWN (2)	6
Tamla (2)	
Gordy (1)	
Motown/Kallista (1)	
RCA (3)	6
Total Experience (3)	
A&M	5
ATLANTIC (3)	5
IVA/Island (1)	
Omni (1)	
POLYGRAM	3
Mercury (2)	
Atlanta Artists (1)	
EMI-AMERICA	2
PROFILE	2
CHRYSALIS	1
CRITIQUE	1
FANTASY	1
FAST FIRE	1
After Five (1)	
HEAT	1
ISLAND	1
4th & B'Way (1)	
JAMPACKED	1
JAY	1
KMA	1
MALACO	1
Muscle Shoals Sound (1)	
SRA/ICHIBAN	1
Wilbe (1)	
SELECT	1
SLEEPING BAG	1
SUNNYVIEW	1
SUPERTRONICS	1
SUTRA	1
TOMMY BOY	1
VINTERMENT	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
75 100 MPH	(Controversy, ASCAP)	
60 AIN'T NOBODY EVER LOVED YOU	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
74 BAD BOY	(Foreign Imported, BMI)	
55 BEST FRIENDS	(Temp Co., BMI)	
72 BREATHLESS	(Mtume, ASCAP)	
99 CAN YOU FEEL IT?	(Def Jam, ASCAP)	
36 THE CHARACTER	(Ya D Sir, ASCAP/WB, ASCAP)	
98 CHIEF INSPECTOR	(Island, BMI)	
11 CRUSH ON YOU	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	
64 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP)	
19 DO FRIES GO WITH THAT SHAKE	(Warner-Tamerlane, BMI/X-O-Skeletal, BMI)	
17 DO IT TO ME GOOD (TONIGHT)	(Shannonlatisse, BMI/American League, BMI)	
18 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
80 DON'T WASTE MY TIME	(Oval, ASCAP)	
76 EXPERIENCE	(Happy Stepchild, BMI)	
50 FEMALE INTUITION	(Intersong, ASCAP/Solid Smash, ASCAP)	
82 A FINE MESS	(Golden Torch, ASCAP/Gold Horizon, BMI/Tuneworks, BMI)	
3 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
25 FIRESTARTER	(Future Shock, ASCAP/WB, ASCAP)	
61 FUNKY BEAT	(Zomba, ASCAP)	
83 GET OFF MY T!P!	(Protoons, ASCAP)	
45 GOING IN CIRCLES	(Por Pete, BMI)	
4 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
35 HEADLINES	(Hip Trip, BMI/Midstar, BMI)	
13 THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
40 HERE I GO AGAIN	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
32 HIGH HORSE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
84 HOLD IT, NOW HIT IT	(Def Jam, ASCAP)	
6 I CAN'T WAIT	(Poolside, BMI)	
73 I DON'T WANT TO WAKE UP (FEELIN' GUILTY)	(Azrock, BMI/Swelka, BMI)	
28 I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)	
2 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
49 I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	
37 I WOULDN'T LIE	(Temp Co., BMI)	
5 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	
68 I'LL BE ALL YOU EVER NEED	(Music Specialists, BMI)	
51 I'LL BE YOUR FRIEND	(Zomba, ASCAP)	
14 I'M NOT GONNA LET (YOU GET THE BEST OF ME)	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
81 ITCHIN' FOR A TWITCHIN'	(Troutman's, BMI/Saja, BMI)	
65 IT'S YOU	(Stone Diamond, BMI/Reel Vain, BMI/Jobete, ASCAP/Conceded, ASCAP/R.K.S., ASCAP) CPP	
42 THE JAMMIN' NATIONAL ANTHEM	(Konglather, BMI/Cheyenne, ASCAP/Motor, ASCAP)	
29 JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	
7 KISS	(Controversy, ASCAP)	
63 LET'S GET STARTED	(Bill-Lee, ASCAP/Bush Burnin', BMI)	
93 LET'S GO ALL THE WAY	(Lilo, BMI)	
66 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
48 LOVE 4/2		
16 LOVE IS JUST A TOUCH AWAY	(Ted-On, BMI/J.Carr, BMI)	
22 LOVE TAKE OVER	(Company, MCPS/Eaton, MCPS)	
43 LOVES ON FIRE	(West Kenya, ASCAP)	
87 MDVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI)	
85 MY ADIDAS	(Protoons, ASCAP/Rush Groove, ASCAP)	
10 NASTY	(Flyte Tyme, ASCAP)	
8 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP	
94 NO MORE	(Troutman's, BMI/Saja, BMI)	
89 NOBODY BUT YOU	(Tricky-Trac, BMI)	
53 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	
20 OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)	
1 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
86 ONE LOVE AGO	(Idnyc-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)	
69 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bajun Beat, BMI/Rashida, BMI/MCA, ASCAP)	
58 ONE WAY LOVE	(T-Boy, ASCAP)	
62 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
12 PARTY FREAK	(All Seeing Eye, ASCAP)	
46 PEE WEE'S DANCE	(Vintertainment, ASCAP)	
78 PRISONER OF LOVE	(Beezer, ASCAP/Eatmon, ASCAP)	
70 PROGRAMMED FOR LOVE	(Mtume, ASCAP)	
90 RECONSIDER	(Wyteria, BMI/Music Minded, BMI)	
26 RESTLESS	(Phileto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
30 ROCK ME AMADEUS		
31 ROCK THE BELLS	(Bush Burnin', BMI/Zomba, ASCAP)	
59 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
79 SAY IT, SAY IT	(Baby Tanzi, BMI/House Of Fun, BMI/Black Lion, ASCAP)	
41 SEX MACHINE	(Dynatone, BMI/Unichappell, BMI)	
67 SLEEPLESS NIGHTS	(Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP)	
33 STATE OF THE HEART	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
21 STAY	(Zomba, ASCAP/Tyvela, BMI)	
56 STRUNG OUT	(Bush Burnin', BMI)	
54 STYLE	(Northridge, ASCAP/Arista, ASCAP) CPP	
52 SWEETHEART	(Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)	
77 TAKE A PIECE OF ME	(Sloopus, BMI)	
88 TELL ME	(Jimi Mac, BMI)	
39 TELL ME (HOW IT FEELS)	(Ackee, ASCAP)	
100 TENDER LOVE	(Flyte Tyme, ASCAP)	
24 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)	
96 TURN ME OUT	(Father Thunder, BMI)	
9 UNDER THE INFLUENCE	(MCA, ASCAP/WB, ASCAP/Ertolajay Musique, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI)	
91 UNSELFISH LOVER	(Forceful, BMI/Willesden, BMI)	
47 VICIOUS RUMORS	(J.King IV, BMI)	
23 WATCH YOUR STEP	(Baker's Tune, BMI)	
97 WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)	
38 WEST END GIRLS	(Cage, ASCAP)	
44 WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)	
15 WHAT'S MISSING	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
95 WHISPER IN THE DARK	(Maplewood, ASCAP/Boozertunes, ASCAP/Broozertunes, BMI) CPP	
34 WHO'S JOHNNY 'SHORT CIRCUIT THEME'	(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI)	
57 WITH YOU ALL THE WAY	(George Tobin, BMI)	
71 (YOU ARE MY) ALL AND ALL	(Beach House, ASCAP/Smokin' Amigos, ASCAP/Tawanne Lamont, ASCAP)	
27 YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP)	
92 YOUR LOVE IS DYNAMITE	(Burnt Out, BMI/Eihcra, BMI/Bullion, BMI)	

SHEET MUSIC AGENTS

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

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

Focus On Audience Growth CMA To Hold Workshops

NASHVILLE The Country Music Assn. will hold one-day workshops on "Positioning Country Music For Bigger Profits In Your Market" beginning June 18 at Adam's Mark Hotel, Charlotte, N.C.

Subsequent editions of the regional events are set for July 15, Airport Marriott, San Francisco; Aug. 12, Westin Hotel O'Hare, Chicago; Sept. 9, Airport Marriott, Dallas/Fort Worth; and Nov. 13, Sheraton Music City, Nashville.

Each workshop will begin with the presentation, "The Country Music Audience: New Perspectives," by Bruce Miller of Chicago's Market Data Corp. The study was commissioned by the CMA to discover consumer perceptions about country music.

The meetings will run from 8:30 a.m. to 6 p.m. and then conclude with a reception for regis-

trants and panelists. There will be roundtables on the topics of where research leads, who is responsible for selling product, ways to make money in country concert promotion, where country radio is going, and what will happen to country music during the next five years.

Fees are \$65 in advance or \$90 at the door for CMA members or employees of CMA organizational members. Non-members will be charged \$95 in advance or \$120 at the door. The fee includes CMA membership if the registrant is eligible and wishes to join.

One free registration will be provided for each new CMA organizational member who joins because of the seminar.

Major country artists and executives in recording, broadcasting, and merchandising will serve as panelists.

Everlys Making Headway With New Single Label Expects Strong Pace For Duo's Comeback

BY ANDREW ROBLIN

NASHVILLE The Everly Brothers are back on the country singles chart at a higher position than the duo enjoyed in 1959, when their hit "Till I Kissed You" reached No. 8. The Everlys' current PolyGram single, "Born Yesterday," logs its second week in the top 20 this week. This puts "Born Yesterday" well ahead of the brothers' 1984 comeback hit, "On The Wings Of A Nightingale," which peaked at No. 49 on the country charts.

In fact, "Born Yesterday" has already done better on country radio than some of the Everly Brothers' classic singles of the late '50s and early '60s. "Born Yesterday" has overtaken the highest country position of their "Ebony Eyes" single, which stopped at No. 25 on the country charts in 1961.

What's the point of all these facts and figures? The Everly Brothers' comeback on the country charts is complete. What's more, their label

expects their comeback to continue at an even stronger pace. Frank Leffel, PolyGram's country promotion director, predicts "Born Yesterday" will break the country top 10.

Ultimately, PolyGram will release three or four more singles from the Everlys' "Born Yesterday" album, Leffel says. He has especially high expectations for their next single, "I Know Love," due to its "vintage Everlys" sound.

All this is good news for the Everly Brothers, particularly since their ballyhooed "Wings Of A Nightingale" fared disappointingly on country radio in spite of an avalanche of media hype. Frank Leffel says the comeback single suffered from a pop backlash among country radio programmers. "Country radio at the time was not open to pop," Leffel notes. "But they've changed their attitudes a lot. They're trying to hit a mass-appeal thing now."

"Wings Of A Nightingale" was a deliberate play by the Everlys for mainstream acceptance, says Leffel. "The Everlys were afraid of being bagged country and not mass appeal," he says. "I think they overreacted. They're no longer concerned about it now. They're not afraid they'll be frozen out of one genre or the other."

Don Everly has taken an active part in promoting "Born Yesterday" by making calls to stations and doing phone interviews. "He's more excited about this project," Leffel says.

"Born Yesterday" has done well on the adult contemporary charts, although it fell short of the high reached by "Wings Of A Nightingale." "Nightingale" popped into the AC top 10 in October 1984, climbing to a bulleted No. 9. "Born Yesterday" peaked at a bulleted No. 17 this past March.

But Kerry Wood, PolyGram's director of adult contemporary promotion, claims "Born Yesterday" did just as well as "Nightingale"—

on "full-service" adult contemporary stations. According to Wood, AC stations have recently split into two camps: "full-service," or traditional adult contemporary, and "music-intensive," or progressive AC. Wood works with 48 full-service and 109 music-intensive adult contemporary stations.

"AC is more progressive now than when 'Wings Of A Nightingale' came out," Wood says. "So [on full-service stations] 'Born Yesterday' was a top-10 record as far as I'm concerned."

"Born Yesterday" has been boosted by a video that is generally thought to have higher production standards than the clip supporting "Nightingale." But "Nightingale" attracted more pop video play because "the song was more upbeat," says Diane Earl of PolyGram's video promotion department. The "Born Yesterday" clip has had airplay from VH-1, "Radio 1990," the Rowe International video jukebox and several video pools as well as from a wide range of country outlets, including "Country Express," Country Music Television, and the Nashville Network.

The Everly Brothers take their "Born Yesterday" show on the road for a 60-date tour starting at the end of June. Most venues will be in the 3,000-5,000 seat range, according to their agent, Ben Bernstein of Triad Artists. Venues the brothers play will include open-air theaters and nightclubs in Las Vegas and Atlantic City. Bernstein declines to discuss the size of the guarantees the act will get, but says they allow for "reasonable ticket prices."

The Everly Brothers' show will not be a production-heavy one. Their contract rider calls only for standard lighting and sound reinforcement. "The Everlys' concept is to let people come in and hear them," Bernstein says. "There's not a lot of production and no set pieces."

NASHVILLE SCENE

by Gerry Wood



TWO NASHVILLE ANNOUNCEMENTS within 20 hours of each other highlight the importance of, and herald the future of, close ties between the business and entertainment sectors: the Opryland/Toyota pact and the launching of the most ambitious Nashville Summer Lights Festival yet.

Entertainment business leaders should look at the possibilities and promises offered in the agreement between Opryland USA Inc. and Toyota Motor Corp. (probably an easy seven-figure deal, though officials

Business and entertainment forge closer Music City ties

refuse to divulge the exact amount). It involves Toyota's sole sponsorship of all Grand Ole Opry matinees for the next three years, along with seven major musical events at the Opryland theme park. The Opryland/Toyota Music Series will spotlight some of the top country, gospel, contemporary Christian, and oldie rock'n'roll acts; among the country acts featured will be Reba McEntire, Gary Morris, and Ronnie Milsap. Toyota products will be displayed at the park and the Opryland Hotel.

It's a match made in heaven: a Japanese manufacturer seeking the most effective time/cost method to "Americanize" its image and emphasize family, and a successful U.S. entertainment-based company (including Opryland, the Grand Ole Opry, and The Nashville Network) seeking the infusion of sponsorship dollars to enliven the quality and increase the frequency of its music attractions.

The other event is the announcement of the 1986 Summer Lights Festival, slated for May 29-June 1. Expanded entertainment, activities, and the enlargement of its downtown Nashville site point up the success of this event, which started in 1982, grew to an attendance of 125,000 last year, and has a projected attendance of 200,000 this year.

Produced by the Metro Nashville Arts Commission in cooperation with the Summer Lights Foundation, the three-day festival is planned with the assistance of business and civic leaders, professionals in the visual and performing arts, and art agencies and organiza-

tions. The names of various stages indicate the solid support the arts and entertainment fields are getting from business: the Nissan Plaza, Coca-Cola Homecoming '86, the Viacom Family Arts Arcade, and the American General Cabaret Stage. More than 1,000 entertainers—from national names to Nashville favorites—will be performing on these stages or in festival areas, displaying their version of classical, jazz, reggae, bluegrass, gospel, rock, and country.

The dramatic improvement and expansion of Summer Lights is a reflection of its successful past and a vote of confidence for its future. Other communities rich in entertainment and arts should closely examine the Summer Lights success story to see how these elements can be applied to their own cities. Similarly, other entertainment entities should examine the reasons why Toyota wanted to get in bed with Opryland. With Summer Lights and the Toyota/Opryland deal, expect two happy honeymoons followed by lasting marriages.

AND IN OTHER NEWS: Nashville's Hospital Hospitality House reports that this year's Riders In The Sky benefit raised \$10,000 for the facility. Other acts that performed for the cause were Ed Dye & the Jug Band, the New Grass Revival, Tracy Nelson, Peter Rowan, and Kathy Chiavola.

Look out for great things from the Tennessee River Boys. The former Opryland USA group, now booked by Nashville's Top Billing agency, drew a packed house at its recent showcase here.

A special section in the May issue of Music Row chronicles and documents Nashville's "alternative music" history and includes discographies of significant pop/rock, jazz, and classical records cut in Music City.

SIGNINGS: Tecia to Rustic Records... Steve Davis to Screen Gems/EMI... Schoppa to NSD Records... Lamb & Lion Records to the Benson Co. for marketing and distribution... Dino to Benson for artist management... the Hemphills and Don Koch to the Benson Publishing Group for songwriting... James Dean Hicks, an exclusive writer for Tom Collins, to BMI... Ronnie McDowell to Top Billing for bookings.

FOR WEEK ENDING MAY 17, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS

			NEW	TOTAL
			ADDS	ON
GEORGE STRAIT	NOBODY IN HIS RIGHT MIND	MCA	58	65
GARY MORRIS	ANYTHING GOES	WARNER BROS.	48	51
JOHN SCHNEIDER	YOU'RE THE LAST THING I NEEDED	MCA	39	84
SAWYER BROWN	SHAKIN'	CAPITOL	36	68
WAYLON JENNINGS	WILL THE WOLF SURVIVE	MCA	30	31

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
EXILE	SUPER LOVE	EPIC	16
MARIE OSMOND	READ MY LIPS	CAPITOL/CURB	13
LEE GREENWOOD	HEARTS AREN'T MADE TO BREAK	MCA	12
JUICE NEWTON	OLD FLAME	RCA	12
JUDY RODMAN	UNTIL I MET YOU	MTM	10

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STOP! LOOK! and LISTEN! for the NEW
AMI RECORDS Single by

Lisa Childress
"This Time It's You" #AMI-1941

Produced by Brien Fisher Executive Producer: Don Brewer

AMI
RECORDS

111 Freehill Road
Hendersonville TN 37075
615/822-6786

Billboard **56** Cashbox **72**

Management/Bookings

Showtime Productions
120 N Springfield
Bolivar MO 65613 417/326-3244



FOR WEEK ENDING MAY 17, 1986

Billboard **TOP COUNTRY ALBUMS**

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	3	4	51	HANK WILLIAMS, JR. ●	WARNER/CURB 25267/WARNER BROS. (8.98) 10 weeks at No. One FIVE-O
2	1	1	12	ALABAMA ▲	RCA AHL1-7170 (8.98) (CD) GREATEST HITS
3	4	5	11	REBA MCENTIRE	MCA 5691 (8.98) WHOEVER'S IN NEW ENGLAND
4	5	7	26	THE JUDDS ●	RCA/CURB AHL1-7042/RCA (8.98) (CD) ROCKIN' WITH THE RHYTHM
5	7	12	4	WILLIE NELSON	COLUMBIA FC-40327 THE PROMISELAND
6	2	2	12	ANNE MURRAY	CAPITOL SJ 12466 (8.98) SOMETHING TO TALK ABOUT
7	8	10	6	WAYLON JENNINGS	MCA 5688 (8.98) WILL THE WOLF SURVIVE
8	10	6	29	EARL THOMAS CONLEY	RCA AHL1-7032 (8.98) (CD) GREATEST HITS
9	9	9	10	JOHN CONLEE	COLUMBIA FC 40257 HARMONY
10	14	16	6	RONNIE MILSAP	RCA AHL1-7194 (8.98) (CD) LOST IN THE FIFTIES TONIGHT
11	12	15	8	MERLE HAGGARD	EPIC 40286 A FRIEND IN CALIFORNIA
12	16	18	5	DWIGHT YOAKAM	REPRISE 25372/WARNER BROS. (8.98) GUITARS, CADILLACS, ETC., ETC.
13	11	11	10	EMMYLOU HARRIS	WARNER BROS. 25352 (8.98) THIRTEEN
14	18	—	2	THE OAK RIDGE BOYS	MCA 5714 (8.98) SEASONS
15	15	14	33	GEORGE STRAIT ●	MCA 5605 (8.98) SOMETHING SPECIAL
16	6	3	15	JOHN SCHNEIDER	MCA 5668 (8.98) A MEMORY LIKE YOU
17	17	13	33	DAN SEALS	EMI-AMERICA ST-17166 (8.98) WON'T BE BLUE ANYMORE
18	13	8	31	SAWYER BROWN	CAPITOL/CURB ST-12438/CAPITOL (8.98) SHAKIN'
19	20	19	46	ROSANNE CASH	COLUMBIA FC 39463 RHYTHM AND ROMANCE
20	21	20	26	RICKY SKAGGS	EPIC FE-40103 LIVE IN LONDON
21	19	17	25	JUICE NEWTON	RCA 5493 (8.98) (CD) OLD FLAME
22	22	22	51	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON ●	COLUMBIA FC 40056 HIGHWAYMAN
23	23	28	10	EVERLY BROTHERS	MERCURY 826 142-1/POLYGRAM (8.98) BORN YESTERDAY
24	28	23	36	GEORGE JONES	EPIC FE 39598 WHO'S GONNA FILL THEIR SHOES
25	25	25	52	THE STATLER BROTHERS	MERCURY 824 420-1/POLYGRAM (8.98) PARDNERS IN RHYME
26	24	21	35	EXILE	EPIC FE40000 HANG ON TO YOUR HEART
27	26	24	26	HANK WILLIAMS, JR.	WARNER/CURB 25328/WARNER BROS. (8.98) GREATEST HITS-VOLUME II
28	31	31	31	LEE GREENWOOD	MCA 5622 (8.98) STREAMLINE
29	33	35	8	CHARLY MCCLAIN/WAYNE MASSEY	EPIC 40249 WHEN LOVE IS RIGHT
30	29	26	65	ALABAMA ▲	RCA AHL1-5339 (8.98) (CD) 40 HOUR WEEK
31	59	—	2	EDDIE RABBITT	RCA AHL1-7041 (8.98) RABBITT TRAX
32	32	38	53	RONNIE MILSAP ●	RCA AHL1-5425 (8.98) (CD) GREATEST HITS VOL. 2
33	27	27	78	THE JUDDS ▲	RCA/CURB AHL1-5319/RCA (8.98) (CD) WHY NOT ME
34	39	36	35	THE FORESTER SISTERS	WARNER BROS. 25314 (8.98) THE FORESTER SISTERS
35	35	40	60	GEORGE STRAIT ●	MCA 5567 (8.98) (CD) GEORGE STRAIT'S GREATEST HITS
36	36	37	31	WILLIE NELSON	COLUMBIA FC 39990 HALF NELSON
37	30	30	11	DON WILLIAMS	CAPITOL ST-12440 (8.98) NEW MOVES
38	43	45	40	GARY MORRIS	WARNER BROS. 25279 (8.98) ANYTHING GOES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
39	40	54	7	TANYA TUCKER	CAPITOL ST-12474 (8.98) GIRLS LIKE ME
40	37	32	37	MARIE OSMOND	CAPITOL/CURB ST-12414/CAPITOL (8.98) THERE'S NO STOPPING YOUR HEART
41	41	48	29	JANIE FRICKE	COLUMBIA FC 40165 THE VERY BEST OF JANIE
42	42	42	25	THE CHARLIE DANIELS BAND	EPIC 39878 ME & THE BOYS
43	52	41	10	MARK GRAY	COLUMBIA FC-40126 THAT FEELING INSIDE
44	44	44	39	GENE WATSON	EPIC FE-40076 MEMORIES TO BURN
45	45	49	21	THE BELLAMY BROTHERS	MCA/CURB 1462 (8.98) GREATEST HITS
46	50	55	43	NITTY GRITTY DIRT BAND	WARNER BROS. 25304 (8.98) PARTNERS, BROTHERS AND FRIENDS
47	38	29	31	RAY STEVENS	MCA 5635 (8.98) I HAVE RETURNED
48	34	34	22	STEVE WARINER	MCA 5672 (8.98) LIFE'S HIGHWAY
49	70	63	217	WILLIE NELSON ▲ ³	COLUMBIA FC 37951 (CD) ALWAYS ON MY MIND
50	60	47	109	ALABAMA ▲ ²	RCA AHL1-4939 (8.98) (CD) ROLL ON
51	49	50	93	EARL THOMAS CONLEY	RCA AHL1-4713 (8.98) DON'T MAKE IT EASY ON ME
52	64	65	43	REBA MCENTIRE	MCA 5516 (8.98) MY KIND OF COUNTRY
53	57	56	419	WILLIE NELSON ▲ ³	COLUMBIA FC 35305 (CD) STARDUST
54	54	52	43	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA (8.98) HOWARD & DAVID
55	47	33	28	KENNY ROGERS ●	RCA AJLL-7023 (8.98) (CD) THE HEART OF THE MATTER
56	65	—	2	STEVE EARLE	MCA 5713 (8.98) GUITAR TOWN
57	61	66	7	JUDY RODMAN	MTM 71050 (8.98) JUDY
58	51	51	53	LEE GREENWOOD ●	MCA 5582 (8.98) (CD) GREATEST HITS
59	62	62	105	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD) ATLANTA BLUE
60	58	53	243	WILLIE NELSON ▲ ²	COLUMBIA KC 237542 (CD) GREATEST HITS
61	56	57	4	RAY PRICE	STEP ONE SOR-9 (8.98) PORTRAIT OF A SINGER
62	46	43	32	BARBARA MANDRELL	MCA 5619 (8.98) GET TO THE HEART
63	66	59	218	ALABAMA ▲ ³	RCA AHL1-4229 (8.98) (CD) MOUNTAIN MUSIC
64	69	73	28	SOUNDTRACK	MCA 6149 (8.98) SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
65	67	61	165	ALABAMA ▲ ²	RCA AHL 1-4663 (8.98) (CD) THE CLOSER YOU GET
66	48	39	23	LARRY GATLIN AND THE GATLIN BROTHERS	COLUMBIA FC 40195 SMILE
67	NEW			KEITH WHITLEY	RCA CPL1-7043 (8.98) L.A. TO MIAMI
68	55	58	30	REBA MCENTIRE	MCA 5585 (8.98) HAVE I GOT A DEAL FOR YOU
69	53	46	9	MICHAEL MARTIN MURPHEY	WARNER BROS. 25369 (8.98) TONITE WE RIDE
70	72	71	30	MICKEY GILLEY	EPIC FE-40115 I FEEL GOOD (ABOUT LOVIN' YOU)
71	63	64	24	CHARLY MCCLAIN	EPIC FE 40186 BIGGEST HITS
72	68	60	24	JIMMY BUFFETT	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S) MCA 5633 (8.98)
73	73	67	98	THE STATLER BROTHERS	MERCURY 812 184-1/POLYGRAM (8.98) TODAY
74	71	68	22	ORIGINAL BROADWAY CAST	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN MCA 6147 (8.98)
75	75	72	18	TOM JONES	MERCURY 826 140-1/POLYGRAM (8.98) TENDER LOVING CARE

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

HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	13	AIN'T MISBEHAVIN' J.BOWEN,H.WILLIAMS,JR. (F.WALLER, A.RAZAF, H.BROOKS)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
2	3	8	13	TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
3	4	9	14	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
4	5	10	13	WHOEVER'S IN NEW ENGLAND J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 52767
5	6	12	11	HAPPY, HAPPY BIRTHDAY BABY R.MILSAP,T.COULINS,R.GALBRAITH (M.SYLVIA, G.LOPEZ)	RONNIE MILSAP RCA 14286
6	7	11	14	HOLD ON R.CROWELL,D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
7	10	13	12	PARTNERS, BROTHERS & FRIENDS M.MORGAN,P.WORLEY (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
8	11	15	10	LIFE'S HIGHWAY T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARNER MCA 52786
9	1	3	14	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) R.MAHER (J.O'HARA)	◆ THE JUDDS RCA/CURB 14290/RCA
10	12	16	13	HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
11	13	18	10	MAMA'S NEVER SEEN THOSE EYES J.L.WALLACE,T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
12	14	19	12	HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
13	15	20	9	REPETITIVE REGRET R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
14	18	23	8	LIVING IN THE PROMISELAND W.NELSON (D.L.JONES)	WILLIE NELSON COLUMBIA 38-05834
15	17	22	9	JULIET R.CHANCEY (L.HOPPEN, J.HALL)	THE OAK RIDGE BOYS MCA 52801
16	20	25	10	TIL I LOVED YOU T.DUBOIS,S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
17	19	24	12	BORN YESTERDAY D.EDMONDS (D.EVERLY)	EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
18	22	26	7	EVERYTHING THAT GLITTERS (IS NOT GOLD) K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
19	8	5	16	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
20	23	27	8	WHEN YOU GET TO THE HEART T.COULINS (N.WILSON, T.BROWN, W.HOLYFIELD)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
21	24	28	8	READ MY LIPS P.WORLEY (M.BLATTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
★★★HOT MOVER/SALES★★★					
22	25	29	9	DRINKING MY BABY GOOD-BYE J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
23	26	30	7	OLD FLAME R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
24	28	32	7	SUPER LOVE B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05860
25	29	34	5	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
26	30	33	8	WHEN IT'S DOWN TO ME AND YOU SNEED BROTHERS (D.MORGAN, S.DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842
27	32	36	7	UNTIL I MET YOU T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
28	9	2	15	FEELIN' THE FEELIN' E.GORDY,JR.,J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
29	36	40	6	NIGHTS E.BRUCE,B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
30	38	42	5	RENO BOUND J.E.NORMAN,SOUTHERN PACIFIC,B.HARTMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
31	39	43	6	LOVE AT THE FIVE AND DIME A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884-573-7/POLYGRAM
32	16	1	16	ONCE IN A BLUE MOON N.LARKIN,E.TCONLEY (T.BRASFIELD, R.BYRNE)	EARL THOMAS CONLEY RCA 14282
33	42	48	6	BACK WHEN LOVE WAS ENOUGH S.BUCKINGHAM,M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
★★★HOT MOVER/AIRPLAY★★★					
34	44	53	4	I WISH THAT I COULD HURT THAT WAY AGAIN B.LOGAN (WANKOY, PUTMAN, COOK)	T GRAHAM BROWN CAPITOL 5571
35	45	54	16	ON THE OTHER HAND K.LEHNING,K.STEGALL (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
36	41	46	7	HEY DOLL BABY S.BUCKINGHAM,H.DE VITO (T.TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
37	40	44	8	I'LL TAKE YOUR LOVE ANYTIME J.MORRIS (C.BLACK, T.ROCCO)	ROBIN LEE EVERGREEN 1039
38	21	7	14	WORKING WITHOUT A NET J.BOWEN,W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
39	43	51	5	SOMEBODY WANTS ME OUT OF THE WAY B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
40	27	6	17	I HAD A BEAUTIFUL TIME M.HAGGARD,R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
41	49	67	3	TIE OUR LOVE (IN A DOUBLE KNOT) D.MALLOY (J.SILBAR, J.REID)	DOLLY PARTON RCA 14297
42	47	55	4	GOTTA LEARN TO LOVE WITHOUT YOU B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
43	48	64	3	ALL TIED UP B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
44	33	17	15	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
45	37	39	9	HILLBILLY HIGHWAY E.GORDY,JR.,T.BROWN (S.EARLE, J.HINSON)	STEVE EARLE MCA 52785
46	51	59	4	COWPOKE H.SHEDD (S.JONES)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99559
47	31	14	16	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
48	34	31	9	YOU CAN'T KEEP A GOOD MEMORY DOWN J.ANDERSON,J.E.NORMAN (R.MURRAH, M.MURRAH, B.BURCH)	JOHN ANDERSON WARNER BROS. 7-28748
49	63	—	2	YOU'RE THE LAST THING I NEEDED TONIGHT J.BOWEN,J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
50	58	75	3	TODAY I STARTED LOVING YOU AGAIN E.HARRIS,P.KENNERLEY (M.HAGGARD, B.OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	57	63	5	TRUE LOVE (NEVER DID RUN SMOOTH) J.CRUTCHFIELD (D.SCHLITZ, J.RUSHING)	TOM WOPAT EMI-AMERICA 8316
52	68	—	2	SHAKIN' R.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN CAPITOL 5585
53	35	21	17	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
★★★HOT SHOT DEBUT★★★					
54	NEW ▶			NOBODY IN HIS RIGHT MIND WOULD HAVE LEFT HER J.BOWEN,G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
55	61	69	4	YOU MUST BE LOOKIN' FOR ME C.YOUNG (B.SWAN)	BILLY SWAN MERCURY 884-668-7/POLYGRAM
56	59	65	4	THIS TIME IT'S YOU B.FISHER (B.REED)	LISA CHILDRESS AMI 1941
57	67	—	2	SAVIN' MY LOVE FOR YOU M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
58	60	66	4	THE LIGHTS OF ALBUQUERQUE D.TOLLE (B.JONES, B.MCDILL, D.LEE)	JIM GLASER MCA/NOBLE VISION 52808/MCA
59	46	35	9	THAT'S ONE TO GROW ON H.SHEDD (J.FULLER)	DOBBIE GRAY CAPITOL 5562
60	50	37	17	SHE AND I H.SHEDD,ALABAMA (D.LOGGINS)	◆ ALABAMA RCA 14281
61	66	78	3	BOARDWALK ANGEL N.LARKIN (J.CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
62	NEW ▶			ANYTHING GOES JIM ED NORMAN (G.MORRIS, E.SETSER)	GARY MORRIS WARNER BROS. 7-28713
63	69	—	2	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY) B.SHERRILL (B.CANNON, J.DARRELL, D.DILLON)	DAVID ALLAN COE COLUMBIA 38-05876
64	NEW ▶			STRONG HEART R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
65	NEW ▶			OLD VIOLIN S.CORNELIUS,J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884-720-7/POLYGRAM
66	NEW ▶			WILL THE WOLF SURVIVE J.BOWEN,W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
67	71	82	3	LET ME DOWN EASY J.RUTENSHRDER,T.MALCHAK,D.RUCKER (T.MALCHAK)	MALCHAK & RUCKER ALPINE 002
68	54	58	5	HEARTACHE THE SIZE OF TEXAS J.BOWEN,C.HARDY (R.C.VEGA, R.J.VEGA)	THE VEGA BROTHERS MCA 52777
69	NEW ▶			TOUCH ME B.BECKETT (L.WILSON, G.HARRISON, D.ROBBINS)	BANDANA WARNER BROS. 7-28721
70	NEW ▶			EVEN COWGIRLS GET THE BLUES C.MOMAN (R.CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
71	76	—	2	I DON'T WANT TO KNOW YOUR NAME S.CORNELIUS (M.SMOTHERMAN)	THE WRAYS MERCURY 884-621-7/POLYGRAM
72	75	—	2	CROSS MY HEART B.WITTE (J.WOOD, B.CLIFFORD)	JAN GRAY CYPRESS 8510
73	52	38	18	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS,G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
74	56	60	6	TOBACCO ROAD B.MILSAP,R.OILLARD (J.D.LOUDERMILK)	ROY CLARK SILVER DOLLAR 70001
75	53	47	21	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
76	83	95	3	THOSE EYES M.DANIEL (B.MCCARTHY)	ANTHONY ARMSTRONG JONES AIR 103
77	82	—	2	RUNNING OUT OF REASONS TO RUN J.CRUTCHFIELD,P.HIGDON (J.D.MARTIN, J.RUSHING)	J.D.MARTIN CAPITOL 5573
78	NEW ▶			KATIE TAKE ME DANCIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05890
79	81	—	2	COME IN PLANET EARTH (ARE YOU LISTENIN') T.SPARKS (L.SMITH, KENT MACDONALD)	KAREN TAYLOR-GOOD MESA 2011/NSD
80	NEW ▶			COUNT ON ME J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884-721-7/POLYGRAM
81	64	52	16	HEART DON'T FALL NOW R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
82	65	45	18	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN,G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
83	62	50	7	I COULD GET USED TO THIS B.BECKETT (J.BUCKINGHAM, B.MILLER)	JOHNNY LEE & LANE BRODY FULL MOON/WARNER BROS. 7-28747/WARNER BROS.
84	55	41	19	CAJUN MOON R.SKAGGS (J.RUSHING)	RICKY SKAGGS EPIC 34-05748
85	78	57	7	OH YES I CAN L.ROGERS (S.CLARK, J.REID)	TARI HENSLEY MERCURY 884-484-7/POLYGRAM
86	NEW ▶			TWO TOO MANY T.WEST (H.DUNN)	HOLLY DUNN MTM 72064
87	NEW ▶			JUST OUT RIDING AROUND J.ALLEN REYNOLDS,D.WILLIAMS (T.GOODMAN, D.LEHMAN)	BARBARA FAIRCHILD CAPITOL 5582
88	70	49	12	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY C.TWITTY,D.HENRY,R.TREAT (J.C.VINSON, P.LINTHICUM, J.BENTON)	CONWAY TWITTY WARNER BROS. 7-28772
89	77	72	12	CARMEN G.WATSON,L. BOOTH (S.SPURGIN)	GENE WATSON EPIC 34-05817
90	85	77	10	BABY WANTS T.CHOATE,D.WILSON (J.GILLESPIE, S.WEBB)	THE OSMONDS EMI-AMERICA/CURB 8313/EMI-AMERICA
91	87	79	23	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN,J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
92	74	56	18	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
93	79	70	19	SWEETER AND SWEETER J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 88431-7-7/POLYGRAM
94	80	62	12	I THINK I'M IN LOVE K.LEHNING,S.BUCKINGHAM (K.STEGALL, C.CRAIG)	KEITH STEGALL EPIC 34-05815
95	84	74	19	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	◆ GARY MORRIS WARNER BROS. 7-28823
96	73	71	5	WHAT MY WOMAN DOES TO ME R.GRIFF (R.GRIFF)	RAY GRIFF RCA 50846
97	90	76	6	THE LOOK OF A LADY IN LOVE K.LAXTON (L.ANDERSON, B.MASON)	JOHNNY DUNCAN PHAROAH 2502
98	89	68	7	BACK ON THE RADIO AGAIN M.DANIEL (J.WILLIAMS, M.WILLIAMS, D.CLARK, M.DANIEL)	JAMES AND MICHAEL YOUNGER AIR 102
99	72	61	6	SUGAR SHACK R.RUFF (M.MCCORMICK, F.VOSS)	CARLETTE LUV 118
100	91	83	7	LOVE ON A BLUE RAINY DAY N.WILSON (K.ROBBINS, R.CARPENTER)	CHARLEY PRIDE RCA 14296

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	1
2	3	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	2
3	4	ONE LOVE AT A TIME	TANYA TUCKER	3
4	5	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	4
5	6	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	5
6	7	HOLD ON	ROSANNE CASH	6
7	8	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	7
8	9	LIFE'S HIGHWAY	STEVE WARINER	8
9	10	HARMONY	JOHN CONLEE	10
10	11	HONKY TONK MAN	DWIGHT YOAKAM	12
11	15	REPETITIVE REGRET	EDDIE RABBITT	13
12	13	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	11
13	12	BORN YESTERDAY	EVERLY BROTHERS	17
14	17	JULIET	THE OAK RIDGE BOYS	15
15	19	LIVING IN THE PROMISELAND	WILLIE NELSON	14
16	1	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	9
17	22	TIL I LOVED YOU	RESTLESS HEART	16
18	29	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	18
19	25	DRINKING MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	22
20	16	EASY TO PLEASE	JANIE FRICKE	19
21	23	WHEN YOU GET TO THE HEART	BARBARA MANDRELL	20
22	14	ONCE IN A BLUE MOON	EARL THOMAS CONLEY	32
23	26	OLD FLAME	JUICE NEWTON	23
24	28	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	47
25	18	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	28
26	—	SHE AND I	ALABAMA	60
27	20	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	53
28	24	READ MY LIPS	MARIE OSMOND	21
29	—	UNTIL I MET YOU	JUDY RODMAN	27
30	—	MIAMI, MY AMY	KEITH WHITLEY	44

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	1
2	3	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	2
3	8	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	5
4	6	ONE LOVE AT A TIME	TANYA TUCKER	3
5	7	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	4
6	9	HOLD ON	ROSANNE CASH	6
7	10	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	7
8	11	LIFE'S HIGHWAY	STEVE WARINER	8
9	12	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	11
10	1	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	9
11	13	HARMONY	JOHN CONLEE	10
12	15	HONKY TONK MAN	DWIGHT YOAKAM	12
13	14	REPETITIVE REGRET	EDDIE RABBITT	13
14	17	LIVING IN THE PROMISELAND	WILLIE NELSON	14
15	16	JULIET	THE OAK RIDGE BOYS	15
16	19	TIL I LOVED YOU	RESTLESS HEART	16
17	21	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	18
18	22	BORN YESTERDAY	EVERLY BROTHERS	17
19	25	READ MY LIPS	MARIE OSMOND	21
20	24	WHEN YOU GET TO THE HEART	BARBARA MANDRELL	20
21	26	DRINKING MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	22
22	27	OLD FLAME	JUICE NEWTON	23
23	4	EASY TO PLEASE	JANIE FRICKE	19
24	29	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	25
25	28	SUPER LOVE	EXILE	24
26	30	WHEN IT'S DOWN TO ME AND YOU	C.MCCLAIN/W.MASSEY	26
27	—	UNTIL I MET YOU	JUDY RODMAN	27
28	—	NIGHTS	ED BRUCE	29
29	5	FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	28
30	—	RENO BOUND	SOUTHERN PACIFIC	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	16
MCA/Curb (2)	
MCA/Noble Vision (1)	
RCA (14)	15
RCA/Curb (1)	
WARNER BROS. (11)	14
Full Moon/Warner Bros. (1)	
Reprise (1)	
Warner/Curb (1)	
CAPITOL (8)	12
Capitol/Curb (2)	
MTM (2)	
COLUMBIA	11
EPIC	8
POLYGRAM	8
Mercury (8)	
EMI-AMERICA (2)	3
EMI-America/Curb (1)	
AIR	2
ATLANTIC/AMERICA	2
AMI	1
ALPINE	1
CYPRESS	1
EVERGREEN	1
LUV	1
MTM	1
NSD	1
Mesa (1)	
PHAROAH	1
SILVER DOLLAR	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
95	100% CHANCE OF RAIN	(Chappell, ASCAP/Chriswald, ASCAP/Hopi, ASCAP/MCA, ASCAP)
75	1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)
1	AIN'T MISBEHAVIN'	(Inferosong, ASCAP/Mills & Mills, BMI) CPP
43	ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI)
62	ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)
90	BABY WANTS	(Somebody's, SESAC)
98	BACK ON THE RADIO AGAIN	(Jack & Bill, ASCAP/Hall-Clement, BMI/Laurel Mountain, BMI/Ricky Skaggs, BMI)
33	BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Songs, ASCAP/Lodge Hall, ASCAP) CPP
61	BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI)
17	BORN YESTERDAY	(Tropicbird, BMI)
84	CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)
89	CARMEN	(Hall-Clement, BMI/Booth & Watson, BMI)
79	COME IN PLANET EARTH (ARE YOU LISTENIN')	(Bill-Kar, ASCAP/Giraffe Tracks, SESAC/Out Of The Heart, ASCAP/Uncle Artie, ASCAP)
80	COUNT ON ME	(Stattler Brothers, BMI)
63	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)	(Sabal, ASCAP/Sawgrass, BMI/Blackwood, BMI/Larry Butler, BMI)
46	COWPOKE	(Stanley, ASCAP)
72	CROSS MY HEART	(Music City, ASCAP)
22	DRINKING MY BABY GOOD-BYE	(Hat Band, BMI)
19	EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM
70	EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)
18	EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)
28	FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)
42	GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP)
9	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)
5	HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)
10	HARMONY	(Silverline, BMI/Goldline, ASCAP)
81	HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)
68	HEARTACHE THE SIZE OF TEXAS	(Precedent, BMI)
25	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP
36	HEY DOLL BABY	(Rightsong, BMI)
45	HILLBILLY HIGHWAY	(Goldline, ASCAP)
6	HOLD ON	(Chelcalt, BMI/Atlantic, BMI)
12	HONKY TONK MAN	(Cedarwood, BMI)
83	I COULD GET USED TO THIS	(Warner-Tamerlane, BMI/Duck Songs, BMI/Blue Cheese, BMI)
71	I DON'T WANT TO KNOW YOUR NAME	(Seventh Son, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/R.L. August, ASCAP)
40	I HAD A BEAUTIFUL TIME	(Inorbit, BMI)
94	I THINK I'M IN LOVE	(Blackwood, BMI/Screen Gems-EMI, BMI) CPP/ABP
34	I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP)
37	I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)
15	JULIET	(Lyndelane, BMI/Siren Songs, BMI)
87	JUST OUT RIDING AROUND	(Prime Time, ASCAP/Snowfox, ASCAP)
78	KATY TAKE ME DANCING	(Love 7, ASCAP/Campesino, ASCAP)
67	LET ME DOWN EASY	(Life Of The Record, ASCAP/Malchak, ASCAP)
8	LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP
58	THE LIGHTS OF ALBUQUERQUE	(Cross Keys, ASCAP/Hall-Clement, BMI/Maplehill Music, BMI)
14	LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)
97	THE LOOK OF A LADY IN LOVE	(Monk Family, BMI/19th Street, BMI/Old Friends, BMI) CPP
31	LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)
100	LOVE ON A BLUE RAINY DAY	(Kent Robbins, BMI/Let There Be Music, ASCAP)
47	LOVE WILL GET YOU THROUGH TIMES WITH NO MDNEY	(WB, ASCAP/Bob Montgomery, ASCAP)
11	MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)
44	MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)
29	NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)
54	NOBODY IN HIS RIGHT MIND WOULD HAVE LEFT HER	(Hall-Clement, BMI)
92	NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)
53	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)
23	OLD FLAME	(Englishtown, BMI)
65	OLD VIOLIN	(Dwight Manners, BMI)
35	ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
32	ONCE IN A BLUE MOON	(Rick Hall, ASCAP)
3	ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP
7	PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)
21	READ MY LIPS	(MCA, ASCAP)
30	RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)
13	REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP
77	RUNNING OUT OF REASONS TO RUN	(MCA, ASCAP/Maypop, BMI)
57	SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)
52	SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)
60	SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)
39	SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP
64	STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP)
99	SUGAR SHACK	(Dundee, BMI)
24	SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP
93	SWEETER AND SWEETER	(Stattler Brothers, BMI)
59	THAT'S ONE TO GROW ON	(Blackwood, BMI/Wingtip, BMI) CPP/ABP
56	THIS TIME IT'S YOU	(Bent-Cent, BMI/Kelbrow, BMI)
76	THOSE EYES	(Bankable, ASCAP)
41	TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP)
16	TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)
74	TOBACCO ROAD	(Cedarwood, BMI)
50	TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI)
2	TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)
69	TOUCH ME	(Nashion, BMI/Dejamus, ASCAP/Stan Cornelius, ASCAP/WB, ASCAP)
51	TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Don Schlitz, ASCAP/Maypop, BMI)
86	TWO TOO MANY	(Lawyers Daughter, BMI)
27	UNTIL I MET YOU	(King Coal, ASCAP)
73	WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)
96	WHAT MY WOMAN DOES TO ME	(Blue Echo, ASCAP)
91	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)
26	WHEN IT'S DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP
20	WHEN YOU GET TO THE HEART	(April, ASCAP/Ideas Of March, ASCAP/Silverline, BMI) CPP/ABP
4	WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)
66	WILL THE WOLF SURVIVE	(Davinche, BMI/No K.O., BMI)
38	WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)
48	YOU CAN'T KEEP A GOOD MEMORY DOWN	(Tom Collins, BMI/Ensign, BMI) CPP
55	YOU MUST BE LOOKIN' FOR ME	(Sherman Oaks, BMI)
88	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	(Brother Bill's, ASCAP/Music Grinder, ASCAP/Lowery, BMI) CPP
82	YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)
49	YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, 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.

NRM Chief Sees Smooth Transition Fischer Among 75-Store Chain's New Owners

BY GEOFF MAYFIELD

NEW YORK A change in ownership will spell little difference for the 75-store National Record Mart (NRM) chain, according to president and CEO Frank Fischer.

'We'll become more aggressive'

The transaction, which closed April 23, shifts ownership from founders Sam, Howard, and Jason Shapiro to a "management buyout" group, whose major partners include Fischer, investment broker William A. Teitelbaum, the Shapiros' eight children, and NRM's profit-sharing plan. Fischer says that Teitelbaum, a former partner of the New York brokerage firm Bear Stearns & Co., "arranged the financial end of the deal." Financial terms of the buyout were not disclosed.

The deal was in the works for several months. Fischer says conversion of store leases to the new ownership accounted for most of the delay.

"The actual agreement was signed in November, but the transaction wasn't finalized until April. It took a lot of work. We were able to pick up the landlords' consent for all of our locations, but that turned out to be a very time-consuming process."

Founding partner Jason Shapiro remains with the Pittsburgh-based company as chairman of the board and an advisor. Fischer and Teitelbaum also sit on the board of directors, with the latter serving as secretary/treasurer. Fischer says other members will eventually be named to the board.

Since the company wasn't bought by an outside concern, Fischer stresses that there will be continuity in NRM's transition. Vice president of operations Jim Grimes, vice president of purchasing George Balicky, and director of purchasing George Tunder all retain their posts.

"Management [staff] of the company is still the same," says Fischer. "The only change is that we'll become a little more aggressive in terms of expansion. It was a situation where the children of the Shapiro family had not been involved in

the business, so the Shapiros felt that a management buyout would best maintain the integrity of the company."

National's employees, including field personnel, were informed of the change in ownership by letter

'It took a lot of work'

the week of April 28. Key management had been aware of the transition since February, but Fischer said that since conversion of leases turned into a lengthy process, they felt it would be best to wait until the deal closed before sharing the news with the rest of the employees.

The company's store total has held steady at 75 for the past three years, although new NRM stores have been opened during that span. Fischer says it's been a matter of replacing weaker stores with better locations.

"Even though our number of stores has been the same the last three years, we've actually im-

(Continued on page 35)

Shrinking Margins Shutter D.C. Area's Last One-Stop

BY BILL HOLLAND

WASHINGTON C&M, this area's last one-stop, has closed its doors after 25 years of servicing smaller chains and mom-and-pop stores.

The company, located in nearby Hyattsville, Md., was the victim of discounter disease, according to owner Murray Berman.

"I feel sorry for the record industry," says Berman. "It's gotten to the point that a 1% swing in profits either way can either mean you make it or you don't. I lost two years in a row, and it put me under."

Berman charges that "there just isn't enough of a margin in wholesaling," and that "the prices dealers pay and what a wholesaler pays are almost the same." The result, he says, is that "the heavy discounters have hurt the small independent dealers who used C&M."

He says it won't be long before the only record stores still in business are those located in strip centers and malls. And he warns that "it's getting too expensive to put stores in malls now."

The evidence is all around, Berman says. "Look at Philadelphia—no independents left. New York—virtually none. Especially on the East Coast, the situation's grim. The big discounters, working on smaller profit margins to corner a larger part of the market, have created an image to the consumer that they can expect new hit product for \$4.99 or \$5.99."

In the end, he claims, this image will damage the industry. "Look at any other new product—new shoes, new cars. You see dealers putting them on sale right away? Of course not. They wait."

Grass Route

BY KIM FREEMAN

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

THE 1986 NAIRD convention may not go down in history as the most controversial confab, but many attendees were dubbing it a prime schmooz session.

As in years past, NAIRD's trump card was the opportunity to meet members of all levels of the indie scene in a rather relaxed setting, one that circumvents the inevitable cliques present at some larger conventions.

In general, the NAIRD agenda planners got even closer to their difficult goal of serving both industry newcomers and veterans. NAIRD news and panel coverage appears on page 35, so we'll devote this space to the more informal doings.

One of the daytime highlights was Jerry Wexler's keynote address, although some attendees were insulted by the fact that he'd written his notes on an airplane "barf bag." In his war stories, the Atlantic Records founder recounted stories of producing and promoting the likes of Aretha Franklin, the Coasters, Ray Charles, Bobby Darin, Wilson Pickett, Buffalo Springfield, and others. His basic point was a heartening one: that he had risen to success through love of music, noting that he later "became a businessman by default." He lauded indies as the "fire and soul" of the business and suggested that current investigations into payola might benefit indies by "allowing us to start from scratch again."

It appears that Tommy Boy's

Tom Silverman and California Record Distributor's George Hottel are letting their lawyers do the fighting over Tommy Boy's album alliance with Warner Bros. The two indies were seen on apparently friendly terms.

Meanwhile, Silverman and Action Music's Clay Pasternack are still pursuing plans for a how-to-run-a-record-label book, despite a disastrous organizational weekend in the Catskills last fall. At present, the dynamic duo is seeking a graduate student willing to research, collate, and write the masterpiece in dissertation form. Needless to say, it's a great opportunity for anyone looking to get a head start in the biz. Leads should be directed to Silverman in New York or Pasternack in Cleveland.

Helpful paperwork to take home from NAIRD included a reference and resource handbook compiled by Pat Martin of Turquoise Records, who is a newly elected member of the board of trustees. She replaces Kaleidoscope's Tom Diamant, who stepped down this year but will surely remain active when NAIRD goes to San Francisco next year. Another vital piece of paperwork is the glossary compiled by Alligator's Bruce Iglauer; it starts with a definition of "cost price" and runs through terms concerning shipping details.

An informal count showed Flying Fish's Bruce Kaplan making the most trips to the podium during the indie awards banquet... Sure never to receive an award of any sort were the Nerd Tones, who delivered an a cappella tribute to longtime NAIRD organizer Sonny Richman during the ceremonies. We're told

(Continued on page 36)

HARDWARE MONITOR

VCR Glut To Further Disorient Pricing

by Aaron Neretin

A bi-weekly column focusing on developments in the hardware and software industries.

THE VCR PIPELINE from supplier to retailer is now carrying more than 500,000 table decks that have no place to go. This bulge is growing larger with each passing week.

For the first three months of 1986 and through the first three weeks of April, shipments of table deck VCRs increased more than 12% compared with the same period a year ago. Retail sales have generally stayed the same or increased very modestly during the same period.

The supplier-to-retailer pipeline is expected to burst at the seams shortly, resulting in huge VCR dumps, particularly to the more affluent in the retailing community. These liquid mass merchandising chains will, in turn, convert the dump purchases into low-priced leader attractions, which will further discombobulate an already price-disoriented VCR marketplace.

One of these retailers, a member of a huge national buying group, disclosed that the group has put orders scheduled for March and April delivery on hold, and is renegotiating for substantially higher quantities at substantially lower prices, with May and June delivery. Other larger dealers are reacting similarly. Repositioning on their part should serve only to hasten the pipeline's explosion.

Fortunately, a product dump does not necessarily mean that the middle-sized independent is going to be left out in the cold. The majority of dump-available VCRs will be reserved for retailers who can afford to buy in quantities of thousands—or tens of thousands—but smaller quantities (tens or hundreds) will be available as suppliers struggle to make room for new product coming ashore in the third quarter. If the open-to-buy is available, it would behoove these retailers to put it to their distributors and reps in order to get at least a small piece of the dump action and give them some mildly competitive position when prices break this month and next.

THERE IS NO DOUBT that the Compact Disc is the most important driving force to come along in a decade in the audio industry.

ade in the audio industry.

The force is reaching its maturity this year as sophisticated players tied to rack systems, personal portables, and compact stereos take their place alongside stand-alone players on the retail floor.

Most suppliers say this year's audio business will run from generally flat to gains of about 5%. But they also say that any hope for turning minimum gains into maximum gains rests squarely on the shoulders of Compact Disc product.

The retailer is being urged to put all of his advertising stress on the Compact Disc hardware and software segment of his audio business—in the sale of personal portables and to use this emphasis in the process of stepping consumers up to more elaborate au-

Clogged pipeline will result in huge product dumps

dio and component systems which include a Compact Disc component.

Many of the suppliers who offer the broad spectrum of Compact Disc product have indicated that almost all of their promotional and advertising efforts will be directed toward new CD developments and components to draw the consumer away from price-eroded leader models and toward quality and performance.

That type of concerted activity is good news for the retailers who are beginning to make their sales marks in personal portables. It should also serve as a strong springboard for CD retailers and suppliers who are merchandising higher-end, more sophisticated CD hardware.

It remains for the retailer to recognize the potential that exists for higher-priced, higher-margin sales in all categories of CD product before the product becomes a commodity audio item and loses much of its quality-performance fantasy head of steam. To do that, the retailer has to continuously reflect his own conviction as to the dynamics and glamor of CD-activated audio to the consumer, and use supplier promotion and advertising efforts to a fair-thee-well in mounting his own local campaigns.



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the first 12"
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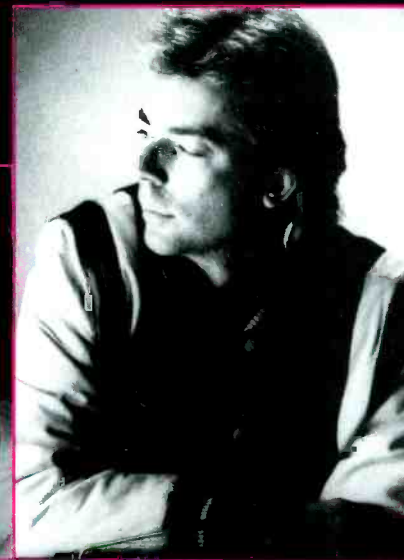
MAX BACON
Ld Vcls



PHIL SPALDING
Bss Gtr & Bckng Vcls



JONATHAN MOVER
Drms & Pressn




STEVE HACKETT
Gtr, Synthszrs & Bckng Vcls

The GTour/First Leg:

June 20-Baltimore, MD	July 2-Quebec City	11-Des Moines, IW	22-Mesa, AZ
21-Albany, NY	3-Ottawa	12-Minneapolis, MN	24-Austin, TX
22-Kingston, NY	4-Montreal	13-Omaha, NB	25-Dallas, TX
24-Boston, MA	5-Toronto	15-Denver, CO	26-Houston, TX
25-New York City	6-Cleveland, OH	18-San Francisco, CA	27-New Orleans, LA
27-New Haven, CT	8-Pittsburgh, PA	19-Los Angeles, CA	28-Atlanta, GA
28-Philadelphia, PA	9-Detroit, MI	20-TBA	30-St. Petersburg, FL
30-Washington, DC	10-Chicago, IL	21-San Diego, CA	31-Miami, FL

The first video **"When The Heart Rules The Mind"**
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"The Making Of GTR": a half-hour documentary,
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 Talent Agency Management: Brian Lane

Produced by Geoffrey Downes

ARISTA

Retail Strategies Debated And Discussed In Workshop At NAIRD Convention

BY MOIRA McCORMICK

CHICAGO Independent labels need aggressive sales staffs, effective display materials, attractive packaging, and a clear sense of label identity in order to compete with the majors at the retail level.

That was the message delivered during the retailers workshop at the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention, held here May 1-4 at the Americana Congress Hotel.

The retail panel was moderated by Duncan Browne of Rounder Records and included Frank Lord of the Chicago-based Rose Records chain; Jim Thompson of national chain Record Bar; Val Camilletti, owner of Chicago record store Val's Hall; Jay Whitehouse, national retail promotion director for Chicago-based blues/reggae label Alligator Records; and Dave Nives of the New York office of Rounder.

Alligator's Whitehouse stressed the importance to label representatives of building working relationships with retailers. "We want to know who they sell to and what they need," he said. "And they want to know if we will help them move product."

Whitehouse observed that, once established, indie label/retail relationships seem to endure. "If they buy blues and reggae, they're going to continue."

He pointed out the value of aggressive pre-marketing, as demonstrated by Alligator's upcoming Roy Buchanan album. "Try to generate interest even before the record's pressed," Whitehouse said. "[It could mean] the difference between 5,000 and 50,000 in sales. [Retailers] have to hear excitement from you, that you want to sell your product—or they won't." White-

house also advised indie labels to work retail stores in markets where their artists are touring.

Record Bar's Thompson noted the importance to independent labels of making sure information about artist and record gets to each store. "If you can get someone behind that front counter excited, they're gonna sell our records," he said. "Remember, you're competing for the same dollars as CBS and WEA."

Camilletti also emphasized the importance of artist/record information and cautioned indies against relying too much on their label's image. "In 19 years, I've never had a customer come in and say, 'Can I see all your Warner Bros. records?'" she said. "Customers rarely know labels; they want the music, and if our employees talk about the music and the artist, that's what

(Continued on next page)



J.B. & J.B. At J&R. Jazz violinist and Gramavision recording artist John Blake and WBGO Newark personality James Brown, seated from left, rendezvous with J&R Music World in New York for a contest that entitled the winner to dinner with two celebrities plus a J&R gift certificate. Standing from left: Harvey Rosen, Gramavision vice president, sales and marketing; Tom Montgomery, PolyGram merchandiser; Judy Furmanek, PolyGram market coordinator; Debbie Morgan, J&R Music World buyer; Suzanne Berg, Gramavision national promotion director; Brad Simon, Blake's manager; and Alan Leffler, PolyGram sales representative.

FOR WEEK ENDING MAY 17, 1986

Billboard TOP COMPUTER SOFTWARE

NEW OWNERS FOR NRM

(Continued from page 32)

proved our sales. We're placing new emphasis on markets that are working out well for us, and less emphasis on markets where the economic demographics have gone south."

Indianapolis and Columbus represent two booming markets for the chain. The number of NRM stores in both markets has risen from two to four.

In other cases, National opened new units to improve the profitability of existing stores. "In Toledo and Dayton we first opened in strip centers, even though we knew we'd eventually go into malls," says Fischer. "Now we have mall locations in both of those markets."

A new store will be built in National's backyard at Ross Park Mall in Pittsburgh, and the company will enter a new market with an opening at the Cleveland area's Great Lakes Mall. Fischer says that the chain will probably be up to 76 stores by year's end.

After that, he says, "Our plans are to expand into markets that we are contiguous to right now. We usually pick a market that we think will work well for us, and then try to cluster a number of stores in that particular market."

Beyond plans for expansion, Fischer reaffirms his company's established direction. "Our goal is for National Record Mart to become a variety store for entertainment. It's a necessity. There may be a day when we're no longer National Record Mart—we may have to change names, because 10 years from now people may not know what a record is."

Expansion of NRM's video involvement is part of that goal. Full-line video departments now offer rentals in 14 non-mall stores. Members pay an annual fee of \$14.95, which entitles them to 10 free rentals; additional rentals cost \$1 a night. Fischer says video departments will be added to other free-standing stores.

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
EDUCATION	1	2	120	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	●		●	●					
	2	1	85	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	●		●	●	●				
	3	RE-ENTRY		READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.	●		●	●					
	4	RE-ENTRY		SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	●								
	5	3	13	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	●	●	●	●					
	6	5	137	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	◆◆	◆◆	●	●				
	7	7	116	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●	●	●						
	8	4	13	COLOR ME	Mindscape	A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.	●		●	●					
	9	8	43	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	●	◆★	◆★	●		●★			
	10	6	41	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	●		●	●					

HOME MANAGEMENT	1	2	95	PRINT SHOP	Broderbund	At Home Print Shop	●	●	●	●					
	2	1	56	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	●		●	●					
	3	3	40	PRINTMASTER	Unison World	At Home Print Shop	●	●	●	●		●			
	4	RE-ENTRY		PAPERCLIP	Batteries Included	Word Processing Package		●	●★						
	5	8	29	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System				●					
	6	6	40	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			●						
	7	NEW ▶		THE NEWSROOM: CLIP ART COLLECTION VOL. I	Springboard	Additional disk with 600 new graphics.	●		●	●					
	8	5	137	BANK STREET WRITER	Broderbund	Word Processing Package	●	●	●	●					
	9	NEW ▶		BETTER WORKING SPREADSHEET	Spinnaker	Spreadsheet with word processing, data base and graphic capabilities.	●		●	●					
	10	4	7	SILVIA PORTER'S PERSONAL FINANCIAL PLANNER	Timeworks	Program enables you to develop comprehensive financial plans according to your personal needs.	●		●	●					

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Audio Plus

BY EDWARD MORRIS

A bi-weekly 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.

Creative Point (415-659-822) is bowing the Laserline series of Compact Disc holders. The devices have easy locking and release features and are designed to hold eight to 24 CDs. Suggested retail prices are \$29.95 for the CD-2400; \$19.95 for the CD-1200; and \$9.95 for the CD-800. The items are made of "impact resistant, high-grade plastic," according to product literature.

From Bib (303-985-1565) comes

the Two-Shot, billed as "the world's first disposable audiotape head-cleaner." Its push-button fluid application system allows for two cleanings—and then disposal.

The company says the Two-Shot is the only cleaner capable of cleaning the erase, record/playback heads and the complete tape travel path. To activate the cleaner, the user presses the red button on the cassette (for first cleaning) and runs it in the "play" mode for 10 seconds. For the second cleaning, the user turns the cassette over, presses the grey button, and repeats the "play" process. Suggested retail: \$1.79.

Two-Shots are available in display cases of 20. Instructions are printed on both sides of the cassettes.

(Continued on page 38)



Bib's Two-Shot is a disposable tape head cleaner, which the company says is designed to offer two fresh cleanings of the entire tape travel path.

RETAIL STRATEGIES DEBATED AT NAIRD CONVENTION

(Continued from preceding page)

consumers are looking at. Information is critical in selling to customers."

Camilletti conceded that a number of independent labels do have an image that appeals to particular customers. Rounder's Nives agreed, saying, "There are a lot of people who'll buy anything on Flying Fish Records, and that's not true of major labels... Packaging and type of music will influence

buyers."

"And the more continuity in packaging, the better," added Camilletti.

Panelists agreed that independent labels need to provide more effective display materials, though they were somewhat divided on the extent to which they would use those materials. Camilletti, who said independent product accounts for 25% of Val's Halla's sales, stated, "When I want to show pride in independents, I don't want to just fill my windows with CBS and Warner Bros. We need your stuff, and we'll use it."

Whitehouse said that the tack he takes to persuade retailers to put up Alligator displays involves challenging them. "I'll say, 'I know you can sell Dire Straits and Madonna—but can you sell this?'"

On the other hand, as Nives noted, "The majors are very concerned about having their displays in the stores."

Most independents, however, according to Nives, avoid the issue of display paraphernalia. "You can't just send the material," he said. "You have to go into the stores with a staple gun."

As for independents providing their own self-contained display units, such as the floor racks for oversize cassette packages manufac-

tured by Vital Body Records, panelists agreed that one or two such units per store are acceptable. "We like to use our own fixtures," said Rose Records' Lord. "Otherwise, it's an ugly hodgepodge of what each manufacturer thinks a display should be. [More than a couple floor stands] destroy the store's unity."

Alligator's Whitehouse recommended the Billboard Information Network (BIN) to independent labels as a valuable tool for following, as well as getting on, the charts. He mentioned an Alligator release that was aided in achieving a chart position by a favorable magazine review, and noted, "If you chart, it generates even more sales."

Record Bar's Thompson emphasized the importance of independent labels knowing how to present themselves. New labels that attempt to establish a label identity rather than the identities of their artists might be jumping the gun. "You don't want stores to become so compartmentalized that people can't find the record unless they know what label it's on," he said.

Label identification, according to Camilletti, should be "the last step. You should give your records time to grow, and let consumers get to know them. The artists should develop the label's identity."

GRASS ROUTE

(Continued from page 32)

that band leader Pat Monaco of New York's Landmark Distributor is handling contract bids for the Nerd Tones.

We are happy to report that the NAIRD hospitality suite was open until at least 4 a.m. each day. The life of the party was often Lili Altman, who explained the merits of giving albums away as perks to clients of her hardware store in California... Also staying up late were newcomers from Explosive Records, who are hoping that Tulsa will become the next Minneapolis, Austin, or North Carolina of the music business. According to Explosive's Scott Hutchison, the label is launching itself with a compilation of Tulsa artists and will release lo-

cal acts' albums on a regular basis.

Another important newcomer was two-year Billboard staffer Linda Moleski (known in some circles as D.J. Molski) who will be taking over the "Grass Route" column starting next week. Thanks to all of you for the support and information you've supplied to this author since the column's debut in September 1984. I know you will offer the same to Linda. I will continue to contribute to "Grass Route," so please keep in touch. And, as always, you can find my byline in the radio department.

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New Releases

ALBUMS

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

POP/ROCK

ARMATRADING, JOAN
Sleight Of Hand
LP A&M SP 5130/RCA/\$8.98
CA CS 5130/\$8.98

AVIATOR
LP RCA NFL1-8060/\$6.98
CA NFK1-8060/\$6.98

LOPEZ, PHIL
You've Got Some Loose Change
LP Cygnet CH8571/\$6.99

THE MONKEES
The Best Of The Monkees—
24 Original Classics
LP Arista AL11-8432/RCA/\$11.98
CA AC11-8432/\$11.98

BLACK

CARTER, CLARENCE
Dr. C.C.
LP Ichiban ICH 1003/\$8.98
CA ICH 1003/\$8.98

CONWAY BROTHERS
Turn It Up
LP Ichiban PBT 4001/\$8.98
CA PBT 4001/\$8.98

LA BELLE, PATTI
Winner In You
LP MCA MCA-5737/\$8.98
CA MCAC-5737/\$8.98

OSBORNE, JEFFREY
Emotional
LP A&M SP 5103/RCA/\$8.98
CA CS 5103/\$8.98

WILSON, PRECIOUS
LP Jive/Arista JLS-8417/RCA/\$8.98
CA JCB-8417/\$8.98

COUNTRY

BRUCE, ED
Night Things
LP RCA AHL1-5808/\$8.98
CA AHK1-5808/\$8.98

NEW AGE

HAMEL, PETER MICHAEL
Organum
LP Kuckuck/Celestial Harmonies 074/no list
CA MC 074/no list

SHADOWFAX
Too Far To Whisper
LP Windham Hill WH 1051/RCA/\$9.98
CA WT 1051/\$9.98

COMPACT DISC

JOHN, ELTON
Don't Shoot Me I'm Only The Piano Player
CD MCA MCAD-37113/no list

OSBORNE, JEFFREY
Emotional
CD A&M CD 5103/RCA/no list

STEELY DAN
Can't Buy A Thrill
CD MCA MCAD-37040/no list

STEELY DAN
Countdown To Ecstasy

(Continued on page 59)

DIVIDER CARDS

ALL SIZES AVAILABLE

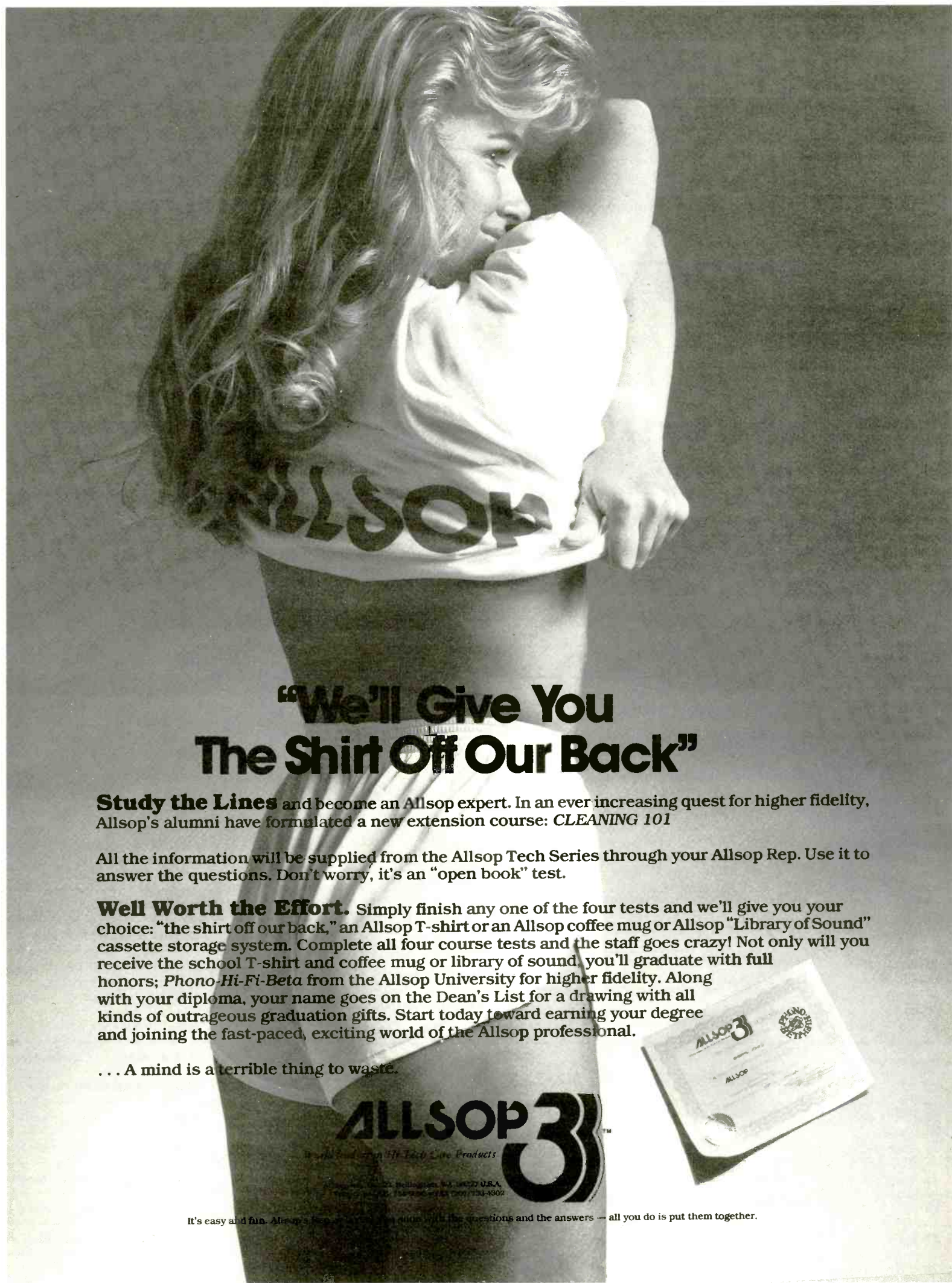
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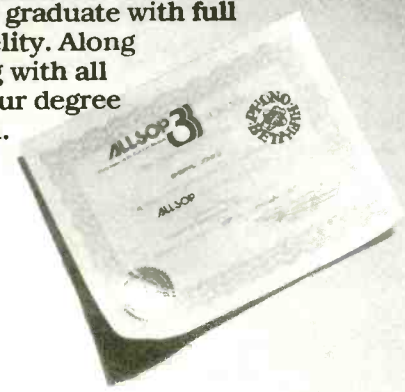
Study the Lines and become an Allsop expert. In an ever increasing quest for higher fidelity, Allsop's alumni have formulated a new extension course: *CLEANING 101*

All the information will be supplied from the Allsop Tech Series through your Allsop Rep. Use it to answer the questions. Don't worry, it's an "open book" test.

Well Worth the Effort. Simply finish any one of the four tests and we'll give you your choice: "the shirt off our back," an Allsop T-shirt or an Allsop coffee mug or Allsop "Library of Sound" cassette storage system. Complete all four course tests and the staff goes crazy! Not only will you receive the school T-shirt and coffee mug or library of sound, you'll graduate with full honors; *Phono-Hi-Fi-Beta* from the Allsop University for higher fidelity. Along with your diploma, your name goes on the Dean's List for a drawing with all kinds of outrageous graduation gifts. Start today toward earning your degree and joining the fast-paced, exciting world of the Allsop professional.

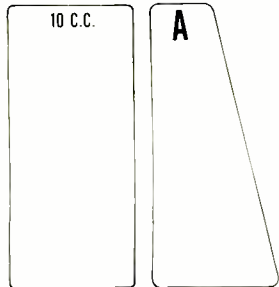
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Retailing

AUDIO PLUS

(Continued from page 36)

"Get More Muscle From Clarion" will be the summer promotional theme of **Clarion Corp. Of America** (213-386-8600). It will apply to the company's entire line of head units, speakers, EQBs, and amps. The ploy is structured to allow retailers to custom design their individual sales incentive program in accordance with the needs of their own stores and marketing areas.

Under the program, Clarion will provide a complete merchandising package to each participating dealer. It will include window banners,

counter cards, posters, and ad slicks, all of which carry the "muscle" motif. Clarion officials, who will debut the promotion at the June CES, aim to have materials in the store in time for the July 4 weekend.

Audio Gains: **International Jensen** (312-678-8650) reports that it has sold 100,000 of its six- by nine-inch Triax JTX-300 and six- by nine-inch Coax JCX-200 speakers since the models were introduced... **Amaray International Corp.** (206-881-1000) has earned an award for its video luggage.

Eddie Goes Crazier

NEW YORK The 23-store Crazy Eddie chain, which boasts repeatedly in its advertising of having prices that are "insane," added to that image on May 3 with a one-day sale, offering chart-topping albums for \$1.

"This is not a misprint folks," a full-page ad stated. But to prove the New York metro dealer wasn't totally insane, there were qualifying conditions.

Customers were restricted to a

single sale-priced item. And quantities in the first come, first served sale were severely limited. For half of the 10 titles—Falco, Patti LaBelle, Van Halen, Sade and Whitney Houston—there were only five \$1 copies per store.

Also included in the traffic-building ad at 10, 15, or 20 LPs per store were titles by Mr. Mister, Janet Jackson, GTR, the Rolling Stones, and the S.O.S. band.

GEOFF MAYFIELD

FOR WEEK ENDING MAY 17, 1986



TOP COMPACT DISCS

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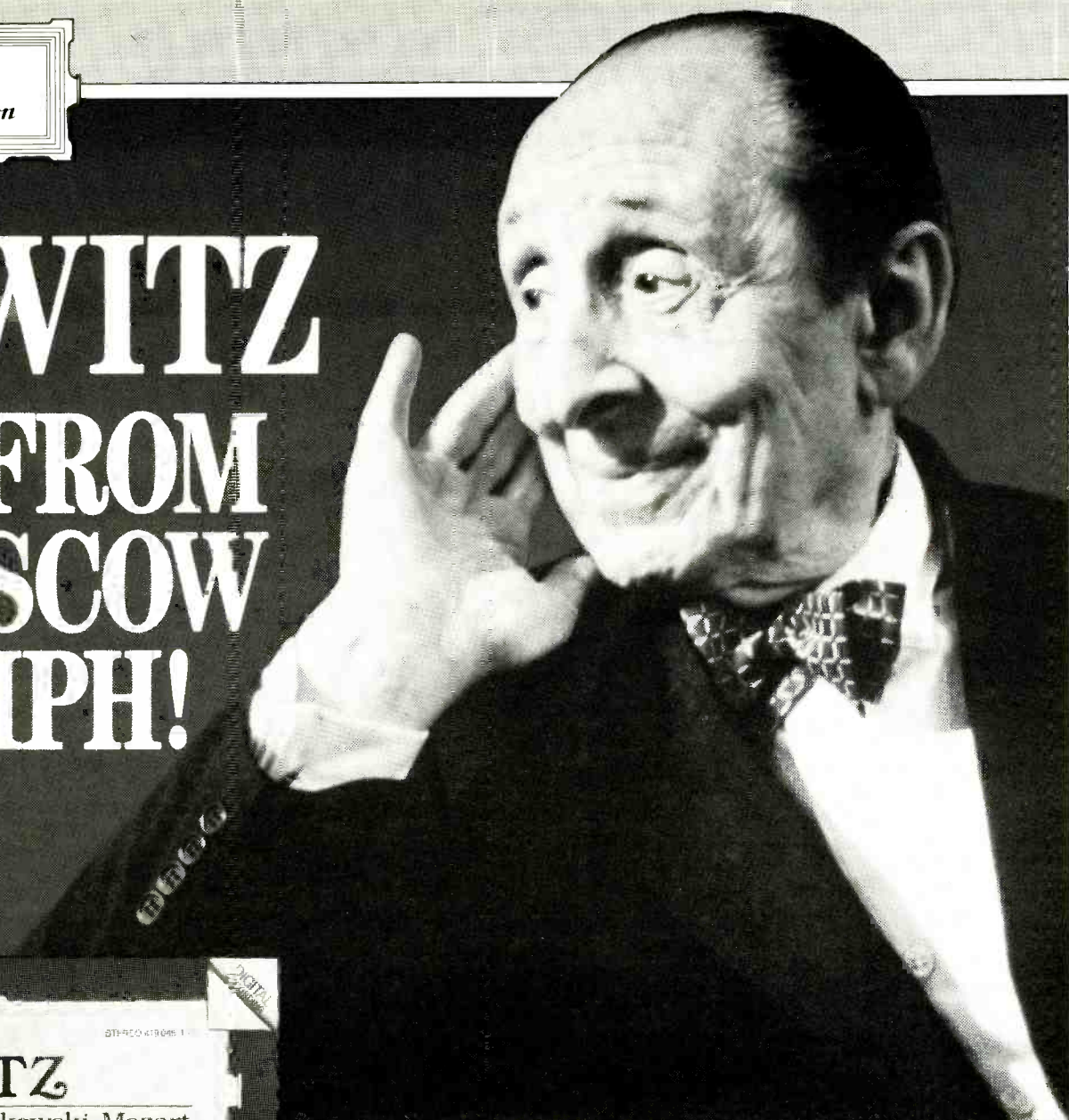
				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	51	AMADEUS SOUNDTRACK	FANTASY WAM-1791	26 weeks at No. One NEVILLE MARRINER	
2	2	2	15	BACHBUSTERS	TELARC 80123	DON DORSEY	
3	3	6	6	SWING, SWING, SWING	PHILIPS 412-626	BOSTON POPS (WILLIAMS)	
4	5	5	51	TIME WARP	TELARC 80106	CINCINNATI POPS (KUNZEL)	
5	4	4	51	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	CINCINNATI POPS (KUNZEL)	
6	6	3	51	BERNSTEIN: WEST SIDE STORY	DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)	
7	7	7	29	BLUE SKIES	LONDON 414-666	KIRI TE KANAWA (RIDDLE)	
8	14	18	8	HOROWITZ: THE LAST ROMANTIC	DG 419-045	VLADIMIR HOROWITZ	
9	8	8	51	STAR TRACKS	TELARC 80094	CINCINNATI POPS (KUNZEL)	
10	12	14	16	ORCHESTRAL SPECTACULARS	TELARC 80115	CINCINNATI POPS (KUNZEL)	
11	9	9	51	TELARC SAMPLER #1	TELARC 80101	VARIOUS ARTISTS	
12	18	24	3	SONGS FROM LIQUID DAYS	CBS MK-39564	PHILIP GLASS	
13	11	11	51	BEETHOVEN: SYMPHONY NO. 9	DG 410-987	BERLIN PHILHARMONIC (KARAJAN)	
14	10	10	40	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)	
15	13	12	51	WEBBER: REQUIEM	ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)	
16	15	13	51	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER	
17	16	16	51	TELARC SAMPLER #2	TELARC 80102	VARIOUS ARTISTS	
18	17	17	9	BEETHOVEN: SYMPHONIES 1 & 2	L'OISEAU LYRE 414-338	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
19	22	25	4	WILLIAM TELL AND OTHER FAVORITE OVERTURES	TELARC 80116	CINCINNATI POPS (KUNZEL)	
20	19	15	17	PASSIONE	LONDON 417-117	LUCIANO PAVAROTTI	
21	20	20	51	BEETHOVEN: SYMPHONIES 5 & 6	DG 413-932	BERLIN PHILHARMONIC (KARAJAN)	
22	26	—	2	BEETHOVEN: SYMPHONY NO. 9	TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)	
23	21	19	22	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894	DETROIT SYMPHONY (DORATI)	
24	24	21	51	COPLAND: APPALACHIAN SPRING	TELARC 80078	ATLANTA SYMPHONY	
25	23	23	51	PACHELBEL: CANON	RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA	
26	25	22	14	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205	NEVILLE MARRINER	
27	28	27	30	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
28	27	26	51	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
29	30	30	51	MOZART: REQUIEM	L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
30	29	28	41	STRAUSSFEST	TELARC 80098	CINCINNATI POPS (KUNZEL)	

				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	35	WHITNEY HOUSTON	ARISTA ARCD 8212	4 weeks at No. One WHITNEY HOUSTON	
2	3	3	6	THE ROLLING STONES	COLUMBIA CK 40250	DIRTY WORK	
3	2	2	50	DIRE STRAITS	WARNER BROS. 2-25264	BROTHERS IN ARMS	
4	4	4	19	SADE	PORTRAIT RK 40263/EPIC	PROMISE	
5	5	5	51	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED	
6	6	6	15	HEART	CAPITOL 46157	HEART	
7	8	10	18	THE CARS	ELEKTRA 9-60464-2	GREATEST HITS	
8	12	11	51	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON	
9	7	7	21	BARBRA STREISAND	COLUMBIA CK40092	THE BROADWAY ALBUM	
10	10	9	19	MR. MISTER	RCA PCD 1-7180	WELCOME TO THE REAL WORLD	
11	9	8	30	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW	
12	13	13	24	ZZ TOP	WARNER BROS. 2-25342	AFTERBURNER	
13	18	18	9	INXS	ATLANTIC 2-81277	LISTEN LIKE THIEVES	
14	11	12	5	BANGLES	COLUMBIA CK40039	DIFFERENT LIGHT	
15	17	17	5	THE OUTFIELD	COLUMBIA CK40027	PLAY DEEP	
16	15	15	7	ROBERT PALMER	ISLAND 2-90471/ATLANTIC	RIPTIDE	
17	16	14	38	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES	
18	14	16	51	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.	
19	23	22	5	ALABAMA	RCA PCD1-7170	GREATEST HITS	
20	20	30	7	STEELY DAN	MCA MCAD 5570	DECADE	
21	22	26	40	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES	
22	NEW ▶			MIKE & THE MECHANICS	ATLANTIC 2-81287	MIKE & THE MECHANICS	
23	26	24	13	STEVIE NICKS	MODERN 2-90479/ATLANTIC	ROCK A LITTLE	
24	27	23	4	OZZY OSBOURNE	CBS ASSOCIATED RK 40026/EPIC	THE ULTIMATE SIN	
25	RE-ENTRY			TALKING HEADS	SIRE 2-25186/WARNER BROS.	STOP MAKING SENSE	
26	28	—	2	U2	ISLAND 2-90127/ATLANTIC	UNDER A BLOOD RED SKY	
27	NEW ▶			PHILIP GLASS	CBS MASTERWORKS CK 39564/COLUMBIA	SONGS FROM LIQUID DAYS	
28	NEW ▶			U2	ISLAND 2-90040/ATLANTIC	BOY	
29	21	19	14	PETE TOWNSHEND	ATLANTIC 2-904736	WHITE CITY A NOVEL	
30	NEW ▶			JANET JACKSON	A&M CD 5106	CONTROL	

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TOP LATIN ALBUMS

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

	THIS WEEK			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	1	2	3			
POP	1	1	9	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON 7500/RCA
	2	2	17	JOSE JOSE	PROMESAS	ARIOLA 18
	3	3	17	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	4	8	17	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
	5	9	15	PANDORA	COMO TE VA MI AMOR	EMI/ODEON 7466/RCA
	6	4	13	ALVARO TORRES	TRES	PROFONO 90455
	7	10	13	ANTONIO DE JESUS	VIVENCIAS	A&M 37015
	8	5	23	DYANGO	POR AMOR AL ARTE	EMI/ODEON 7462/ODEON
	9	13	23	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
	10	7	39	JULIO IGLESIAS	LIBRA	CBS 50336
	11	6	35	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	12	22	7	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	13	17	33	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	14	12	27	CAMILO SESTO	TUYO	ARIOLA 6077
	15	20	45	EMMANUEL	EMMANUEL	RCA 7337
	16	18	5	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	17	23	9	DANNY RIVERA	A MI ME PASA LO MISMO QUE A USTED	DNA 01
	18	11	23	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	19	14	27	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	20	15	7	LUNA	MOTIVOS	TELE 010
	21	19	37	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	22	16	41	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
	23	—	1	ROCIO BANQUELLS	ROCIO BANQUELLS	WEA 3086
	24	—	1	LUIS ANGEL	AMAR A MUERTE	A&M 37016
	25	21	5	LUCIA MENDEZ	TE QUIERO	ARIOLA 651
TROPICAL/SALSA	1	3	29	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	2	1	25	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	3	2	21	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	4	5	5	JOHNNY VENTURA	SORULLO Y CAPULLO	COMBO 2046
	5	4	25	EL GRAN COMBO	NUUESTRA MUSICA	COMBO 2045
	6	9	47	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	7	6	7	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
	8	11	27	ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	9	8	21	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	10	10	19	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	11	7	47	EL GRAN COMBO	INNOVATION	COMBO 2042
	12	13	15	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427
	13	24	5	RALPHY LEVITT	SOMOS EL SON	BRONCO 139
	14	—	1	CANO ESTREMER	EL NINO DE ORO	PDC 8601
	15	15	7	ROBERTO LUGO	ESTE ES...	SONO 84123
	16	21	27	RUBEN BLADES	ESCENAS	ELEKTRA 60432
	17	16	5	BOBBY VALENTIN	CLASICOS DE VICENTICO VALDEZ	BRONCO 140
	18	19	21	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
	19	—	1	OSCAR D'LEON	OSCAR 86	TH 2399
	20	22	15	COSTA BRAVA	DANDO DE QUE HABLAR	PROFONO 90380
	21	—	3	MIGUEL OSCAR Y LA FANTASIA	MIGUEL OSCAR Y LA FANTASIA	SUNTAN 001
	22	18	11	CHEO FELICIANO	REGRESO AL AMOR	COCHE RECORDS 352
	23	25	47	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	24	12	17	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814
	25	14	19	WILLIE CHIRINO	SARABANDA	CBS 10394
REGIONAL MEXICAN	1	1	47	LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	5	7	LA MAFIA	LA MAFIA 1986	CBS 84320
	3	3	45	JOAN SEBASTIAN	RUMORES	MUSART 6005
	4	2	23	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	5	14	5	GRUPO MAZZ	NUMERO 16	CARA 077
	6	13	3	VICENTE FERNANDEZ	DE UN RANCHO A OTRO	CBS 20743
	7	11	7	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
	8	7	27	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	9	10	35	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	10	—	11	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
	11	12	9	GRUPO EL TIEMPO	CADA DIA MAS	ROCIO 1088
	12	4	13	LITTLE JOE	25 ANIVERSARIO	CBS 10396
	13	—	1	FITO OLIVARES	EL COMETA	DISCOS GIL 1029
	14	8	15	LA SONORA DINAMITA	SIDA	ECO 26122
	15	6	17	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	16	22	5	VARIOS ARTISTAS	LEYENDAS	CBS 10400
	17	17	15	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
	18	9	27	LOS YONICS	LOS YONICS	PROFONO 90448
	19	20	5	ALFONSO Y RUBEN RAMOS	BACK TO BACK AGAIN	RCA 7460
	20	—	31	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	21	—	1	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	22	—	37	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	23	—	1	REVELACION 2000	LO ROMANTICO	ABS RECORDS 1008
	24	—	1	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
	25	15	19	RAMON AYALA	DE GIRA INTERNACIONAL	FREDDIE 1333

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

LATIN NOTAS

by Enrique Fernandez



"EVERY CITY IN THE U.S. has a public for this," claims San Antonio's Alex Kloszewski, who hosts a Latin night at the disco in the city's Wyndham Hotel. During the week Kloszewski is a suited-up hotel executive, the Wyndham's director of food and beverage. But on Sunday nights he dons wild masks, shakes a tambourine, and carries on as the host and DJ of a highly successful disco night aimed at the city's upscale Latin nightclubbers.

"As long as it's hot, this public likes it," explains Kloszewski, who mixes salsa with r&b, Mexican *cum-*

Latin-music lovers flock to Texas club

bia, the Miami sound, Latin pop, rock classics, merengue, top 40, and Tex-Mex in one of the most eclectic dance programs imaginable. "I might do a whole set of classic Elvis next," he says.

"Most American cities have enough Latin professionals to fill a place like this once a week. They crave an elegant night scene that will provide the kind of music they like to dance to, which means a combination of American and Latin music, since most of us have grown up with both. A Latin-oriented disco night can turn what was once a dead night at a club into one of the best attended."

San Antonio enjoys a primarily Hispanic, mostly Mexican-American, population, but the people who party at Kloszewski's Latin nights are an eclectic bunch. "Tonight we seem to have mostly Cubans and Dominicans," he observes on a particular Sunday,

pointing out a trend in the U.S. Latin market. One can no longer think of New York as being exclusively Puerto Rican or Miami exclusively Cuban or San Antonio exclusively Mexican-American.

Kloszewski was born in Poland but raised in Argentina, and for the past several years he has made Texas his home. "It would take a lot to get me out of here," he says happily. And then he slips on a crazy mask and shakes his tambourine while the dancers jam the floor to a hot merengue disk.

WITH 36 ALBUMS under his belt in 14 years of professional life, Venezuelan salsero Oscar D'León is just beginning. His current aim is to penetrate the whole U.S. market, both Latin and American. D'León and his manager, Oswaldo Ponte, are in the U.S. researching opportunities.

One of the most powerful names in salsa, D'León started out playing beer halls in his native Caracas. He supported himself as a taxi driver, becoming one of Caracas' most sought-after cabbies thanks to the powerful music system he had installed in his cab.

In 1973 he recorded his first single, for the Venezuelan indie TH, which soon turned into one of the label's best sellers. An accomplished bass player as well as one of the finest *soneros* (vocal improvisers) in salsa, D'León is known for his powerful stage presentations.

THE BAD NEWS in the industry is parallel imports, which are hurting some labels so much that they are being forced to make drastic cuts, including layoffs. Ironically, this economic crisis is coming at a time when sales are doing fine. It's just that what's selling is the wrong stuff.

CLASSICAL KEEPING SCORE

by Is Horowitz



BIG APPLE ACTION: Angel Records has just recorded a Christmas album with Kathleen Battle. Leonard Slatkin conducted and the St. Luke's Ensemble furnished instrumental support in a program largely devoted to traditional holiday material. Also included are a few seasonal spirituals. The album is one of several the label is producing in New York.

Inked in for June is a Gershwin album by Kiri Te Kanawa. Original show tune orchestrations will be used, with John McGlinn officiating on the podium. Angel producer John Fraser will come in from London to supervise the Gotham project.

Fraser will also be in charge when violinist Itzhak Perlman starts recording the Bach Unaccompanied Sonatas and Partitas next month. These sessions will also be held in New York, notes Angel vice president Tony Caronia.

and permission was soon obtained from all parties for their release. Careful digital reprocessing was undertaken to retain aural values while minimizing surface noise, says Silver.

In Synch does not release LPs, but a Feuermann Compact Disc is promised. List price of the cassettes is \$10.95 each.

AS PREDICTED, the inaugural meeting last week of a special classical committee at RIAA headquarters in New York (Keeping Score, May 10) did focus on Gram-

In Synch Labs promises Emanuel Feuermann CD

my voting and nominating procedures. It's reported that the group forwarded a number of suggestions to NARAS executives aimed at frustrating bloc voting. The recommendations were said to center on beefing up the nominating process. It's this stage of the Grammy selection procedure that committee members feel is most vulnerable to self-interest skewing.

Minneapolis-based Intersound is still taking orders on Teldec product, but rumors have the German company exploring other options for U.S. distribution. MCA, about to reactivate its classical division, is said to be a strong candidate for taking over the prestigious line. Some questions are also being posed about the future of the Supraphon catalog in this country. Intersound, meanwhile, has been stepping up activities of its in-house label, Pro Arte, and is adding jazz to its product mix.

OUT OF THE PAST: Emanuel Feuermann died almost 45 years ago, but is still remembered by aficionados who rate him at or near the top among this century's cellists. Now, along comes a pair of cassettes from In Synch Laboratories that offer Feuermann performances of a half-dozen works by Dvorak, Bloch, D'Albert, and Reicha.

These are live performances the cellist participated in with the National Orchestral Assn. under Leon Barzin in 1940. They were recorded at Carnegie Hall on 16-inch acetates, with no intent at the time for commercial release. The disks finally found their way into the archives of the Rodgers & Hammerstein collection at the Lincoln Center Library in New York.

The recordings came to the attention of In Synch/Connoisseur Records chief Alan Silver almost by accident during a luncheon with Feuermann's daughter,

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Debut
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for Us
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LOOK FOR ROCIO'S L.A. DEBUT JUNE 1st AT THE UNIVERSAL AMPHITHEATRE

**JAZZING UP for
A Billboard Spotlight**

Jazz & FUSION



In This Issue

- Jazz Radio
- Jazz & CD
- Major Jazz labels
- Fusion labels
- Jazz catalog & reissue
- Retail guide to marketing
Jazz and Fusion
- Jazz videos

**ISSUE DATE JUNE 28
AD DEADLINE JUNE 3**

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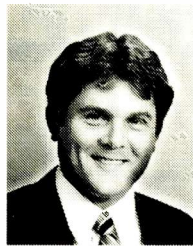
TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	21	THE WINANS	QWEST 25344/WARNER BROS	1 week at No. One LET MY PEOPLE GO
2	1	41	NICHOLAS	COMMAND CRN 1003/LEXICON	DEDICATED
3	6	21	SHIRLEY CAESAR	WORD 8299/A&M	CELEBRATION
4	8	5	TRAMAINE	A&M SP 65110	THE SEARCH IS OVER
5	3	29	SANDRA CROUCH	LIGHT LS5855/LEXICON	WE'RE WAITING
6	5	33	EDWIN HAWKINS	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
7	4	69	WALTER HAWKINS	LIGHT LS5857/LEXICON	LOVE ALIVE III
8	7	57	THE WILLIAMS BROTHERS	MALACO 4400	BLESSED
9	17	5	REV. MILTON BRUNSON/THE THOMPSON COMMUNITY SINGERS	REJOICE WR 8324/A&M	THERE IS HOPE
10	13	33	CHARLES NICKS	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
11	12	77	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
12	15	13	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14777	THINGS ARE GOING TO WORK OUT SOMEHOW
13	24	5	DARYL COLEY	PLUMBLINE 7012	JUST DARYL
14	14	153	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
15	11	17	AL GREEN	WORD 5102/A&M	HE IS THE LIGHT
16	9	9	THE JACKSON SOUTHERNAIRES	MALACO 4406	LORD WE NEED YOUR BLESSING
17	20	57	DELEON RICHARDS	WORD 8173/A&M	DELEON
18	10	53	DOUGLAS MILLER	LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
19	NEW		THE PHILADELPHIA MASS CHOIR	SAVOY 14769	EVERYTHING HAS WORKED OUT ALRIGHT
20	18	49	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
21	26	21	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4403	REHEARSAL
22	22	57	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
23	25	9	HOWARD SMITH	LIGHT LS5880/LEXICON	TOTALLY COMMITTED
24	NEW		LOUISE CANDY DAVIS	MALACO 4405	BETTER THAN BLESSED
25	23	69	THE WINANS	LIGHT LS5853/LEXICON	TOMORROW
26	32	37	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
27	16	29	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10099	HOLD ON
28	33	69	LUTHUR BARNES & RED BUDD GOSPEL CHOIR	ATLANTA INT'L AIR 10075	HE CARES
29	28	29	THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
30	29	9	CHARLES FOLD & THE CHARLES FOLD SINGERS	SAVOY 7092	LIVE IN CONCERT
31	NEW		OLIVIA BRANCH WALKER	SPIRIT OF LOVE 5961	NEW LIFE
32	19	13	DONALD VAIL CHORALEERS	SOUND OF GOSPEL SOG-149	YESTERDAY, TODAY AND FOREVER
33	35	29	JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
34	34	25	DOUGLAS MILLER	GOSPEARL PL-16024	REDEEMING LOVE
35	30	13	MATTIE MOSS CLARK/UNAC FIVE	MMC 100	MATTIE MOSS CLARK/UNAC FIVE LIVE
36	21	9	ALBERTINA WALKER	SAVOY 14766	WORK ON ME
37	27	97	ANDRAE CROUCH	LIGHT LS5863/LEXICON	NO TIME TO LOSE
38	31	33	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
39	38	53	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
40	36	25	VERNESSA MITCHELL	COMMAND CRV 1004/LEXICON	THIS IS MY STORY

(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.

GOSPEL LECTERN

by Bob Darden



SHIRLEY CAESAR is a five-foot powerhouse, a petite dynamo with energy to burn. She's popularly known as the "First Lady of Gospel Music," she's in charge of one of the most aggressive private anti-hunger organizations in the U.S., she's pastor of a church, and she's taking acting lessons on the side.

At the moment, she's celebrating her fifth Grammy Award, enjoying strong sales for her **Word Rejoice** album "Celebration," and adding dozens of dates to meet the demand for her Martin Luther King tribute song, "Martin."

Caesar has been accompanying the late civil rights

'First Lady' Shirley Caesar has a lot to celebrate

leader's family to various tributes around the country, where she's performed "Martin" to standing ovations.

"'Martin' has been a special song for me," she says. "The voice-over dialog and additional verse is mine, but contemporary Christian composer **Steve Camp** originally wrote the song for his brother some years ago. I added the verses to make it more about Dr. King."

The Grammy-winning song is on the "Celebration" album and is the most contemporary cut on an otherwise traditional black gospel album.

"'Celebration' is closer to my traditional roots than some of my other albums," Caesar says. "I generally sell better to traditional audiences than contemporary ones. My live audiences are mixed, but basically my buying audience is traditional. Even so, I like to mix up the music.

"But you know, I feel that traditional gospel is more

of a soul-reaching type of music. If you get too contemporary you can turn on the radio and not know what you're listening to."

Caesar has been at the forefront of a nationwide resurgence of interest in black gospel music. It hasn't necessarily shown up in the charts yet, but the interest is there.

"I believe it," she says emphatically. "It has been a long process, but I feel what's happened is that traditional gospel has been more properly produced in recent years."

Caesar was the first artist signed to Word's new Rejoice label. "With Rejoice, I think Word understands where black gospel artists stand," she says. "It is nice to be taken seriously by your record company. I've been so grateful for the support I've received yearly at the Grammy Awards."

In addition to recording and performing live, Caesar studies acting whenever she's in Los Angeles. She's also featured in the musical "Resolutions," which has enjoyed a successful run on the East Coast.

And long before helping the hungry was fashionable, she started a food bank in her native North Carolina that feeds hundreds of needy families throughout the year. But that's still not all.

"I cut back on my dates once I got married, especially since I'm now co-pastor of my husband's church, Mount Calvary Holy Church in Winston-Salem, N.C.," she says. "But 'Celebration' is doing so well that I'm back up to 250 dates again this year." Caesar's husband, **Bishop Harold I. Williams**, is the chief executive officer of all 55 Mount Calvary churches.

"In the future, I'd like to cut it back to 150 dates again, so I can spend more time with my husband and my church."

JAZZ BLUE NOTES

by Peter Keepnews



DUKE ELLINGTON and **Count Basie** may no longer be with us, but their names continue to figure prominently in the jazz news.

On April 29, the 87th anniversary of his birth, Ellington was honored in grand style in New York. The main event, of course, was the issuance of a Duke Ellington commemorative 22-cent postage stamp, officially unveiled at a morning ceremony at St. Peter's Church at which the Ellington orchestra performed under **Mercer Ellington's** baton. In addition, the Duke Ellington Cancer Center Screening For Performing Artists at Roosevelt Hospital was dedicated; the board of directors of ASCAP, which licensed Ellington's compositions for 50 years, held a reception for his family; and the day ended with a gala concert of Ellington's sacred and inspirational music at the Cathedral of St. John the Divine, performed by the **Jazzmobile All-Star Orchestra** and four singers.

The news about Basie is that the band he built, which continues to bear his name, is temporarily without a leader. **Thad Jones**, the noted trumpeter/composer/arranger who spent a number of years with the Basie band, had taken the helm shortly after the maestro's death in 1984 and had breathed quite a bit of new life into the organization while maintaining its distinctive identity. But Jones' contract with the band expired earlier this year, and he was unable to come to terms on a new one with **Aaron Woodward**, who runs Count Basie Enterprises.

Jones continued to work with the Basie band through last week, but he and the ensemble have now officially gone their separate ways. A new leader will be named shortly.

FESTIVAL UPDATE: Saxophonist **David Murray** and pianists **Martial Solal** and **Rein de Graaff** will be honored at Holland's **North Sea Jazz Festival**, which takes place July 11-13 at the Congress Center of The Hague. The three musicians—who hail from the U.S., Holland, and France, respectively—will receive the festival's second annual **Bird Awards** for international achievement in jazz.

The Duke and the Count are still in the news

al achievement in jazz.

The North Sea bash, now in its 11th year, is a truly international festival, with acts from as far afield as Indonesia and the Soviet Union on the bill. But the emphasis is on big American names, among them **Miles Davis**, **Lionel Hampton**, **Buddy Rich**, **Ray Charles**, **Al Jarreau**, **Spyro Gyra**, **Gil Evans**, and **Carla Bley**. The festival, which last year attracted almost 40,000 fans, is sponsored by the benevolent and seemingly ubiquitous Japanese electronics firm **JVC**.

In other festival news, both Cleveland and Washington are gearing up for jazz extravaganzas in early June. Cleveland's **Blossom Music Center** is hosting its fourth annual jazz festival on June 7 and 8, with the likes of **Ella Fitzgerald**, **Stan Getz**, **Gerry Mulligan**, **David Sanborn**, and **Stanley Jordan** on the roster. And in the nation's capital, the preliminary schedule for the second annual **Capital City Jazz Festival**, set for June 5-8, includes **McCoy Tyner**, **George Russell**, **Tito Puente**, and **Abdullah Ibrahim**.

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER / DISTRIBUTING LABEL	
1	3	6	7	SAY IT, SAY IT A&M SP-12175	1 week at No. One ◆ E.G. DAILY
2	6	10	6	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
3	2	3	9	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
4	5	5	8	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	◆ THE ROLLING STONES
5	1	1	10	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
6	7	8	14	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
7	9	15	6	ALL PLAYED OUT DANCE-SING DS 802	L.I.F.E.
8	8	14	6	ONE WAY LOVE TOMMY BOY TB 866	TKA
9	12	19	5	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
10	17	24	4	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
11	4	2	10	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	◆ O'CHI BROWN
12	14	17	6	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
13	18	21	7	PRISONER OF LOVE 4TH & B'WAY BWAY-421/ISLAND	MILDRED SCOTT
14	28	41	3	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
15	23	22	6	SHELL SHOCK A&M SP-12174	NEW ORDER
16	26	26	4	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
17	13	20	8	RESTLESS ELEKTRA 0-66860	◆ STARPOINT
18	21	23	9	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
19	24	29	4	CONTROL (LP CUTS) A&M SP-5106	JANET JACKSON
20	44	—	2	PETER GUNN CHRYSLIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
21	45	—	2	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
22	22	25	9	MIND GAMES SOUND PAK PL-5112	QUEST
23	NEW			BABY LOVE ATLANTIC 0-86813	REGINA
24	11	7	11	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION
25	33	50	3	DIGGING YOUR SCENE (REMIX) RCA PW-14327	◆ THE BLOW MONKEYS
26	27	27	5	I CAN'T WAIT (REMIX) MODERN 0-96825/ATLANTIC	◆ STEVIE NICKS
27	29	32	4	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44-05341	UNTIL DECEMBER
28	30	35	5	SECLUSION TSR TSR843	SHAWN BENSON
29	46	—	2	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
30	NEW			RUNNING TOMMY BOY TB 877	INFORMATION SOCIETY
31	NEW			NASTY (REMIX) A&M SP-12178	JANET JACKSON
32	43	—	2	ON THE MOVE SIRE 0-20444/WARNER BROS.	THE JAMAICA GIRLS
33	10	4	10	CRUSH ON YOU MCA 23613	◆ THE JETS
34	31	38	4	DON'T WASTE MY TIME (REMIX) CHRYSLIS 4V9-42983	PAUL HARDCASTLE
35	35	44	3	ALL I NEED IS A MIRACLE ATLANTIC PROMO	◆ MIKE & THE MECHANICS
36	16	9	8	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
37	37	—	2	ADDICTED TO LOVE ISLAND PROMO/ATLANTIC	◆ ROBERT PALMER
38	NEW			ALONE WITHOUT YOU (REMIX) EPIC 49-05366	◆ KING
39	50	—	2	MY LATIN LOVER SUNNYVIEW SUN 434	Q-PID FEATURING NIKKI Q
40	47	—	2	LOVE TAKE OVER (REMIX) RCA PW-14324	◆ FIVE STAR
41	41	—	2	MYSTERY OF LOVE D.J. INTERNATIONAL DJ 892	FINGERS, INC.
42	19	16	7	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
43	20	11	10	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
44	25	13	13	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17	JOYCE SIMS
45	NEW			STARLIGHT DICE TGR 1005	LAUREN GREY
46	NEW			I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
47	NEW			THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
48	39	47	3	SLAP YOU BACK JUMP STREET JS 1002	EXCEPTION
49	38	43	4	ONE YEAR LATE ORPHAN OR 003	THE VOICE
50	15	12	9	HIGH HORSE (REMIX) RCA PW-14309	EVELYN "CHAMPAGNE" KING

BREAKOUTS

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

1. FUTURE BRAIN (REMIX) DEN HARROW TLO
2. STARGAZING ALISHA VANGUARD
3. AIN'T NOBODY EVER LOVED YOU (REMIX) ARETHA FRANKLIN ARISTA
4. LIKE A TIGER (REMIX) MICHAEL ZAGER MOSAIC/CBS ASSOCIATED
5. JUMP MAN FRIDAY VINYL MANIA
6. WHAT YOU GONNA DO ABOUT IT (REMIX) TOTAL CONTRAST LONDON
7. HEADLINES MIDNIGHT STAR SOLAR
8. VANITY KILLS (REMIX) ABC MERCURY

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER / DISTRIBUTING LABEL	
1	2	3	6	ON MY OWN MCA 23607	1 week at No. One ◆ PATTI LABELLE & MICHAEL MCDONALD
2	1	1	9	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION
3	3	2	15	I CAN'T WAIT ATLANTIC 0-86828	◆ NU SHOOUZ
4	4	4	10	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
5	6	7	8	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
6	7	10	6	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
7	5	5	7	HARLEM SHUFFLE (REMIX) ROLLING STONES 44-05365/COLUMBIA	◆ THE ROLLING STONES
8	10	9	14	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
9	8	8	8	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
10	11	15	5	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
11	17	23	3	LIVE TO TELL SIRE 0-20461/WARNER BROS.	◆ MADONNA
12	9	6	14	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
13	15	16	5	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
14	14	14	12	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
15	21	38	3	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
16	19	21	6	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
17	23	30	3	NASTY (REMIX) A&M SP-12178	JANET JACKSON
18	13	11	13	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
19	20	18	8	CRUSH ON YOU MCA 23613	◆ THE JETS
20	18	27	9	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
21	36	37	3	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
22	16	13	21	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
23	39	—	2	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
24	41	—	2	PETER GUNN CHRYSLIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
25	26	36	4	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 4R9-05375/EPIC	SADE
26	31	45	3	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
27	24	19	15	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
28	22	22	13	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
29	12	12	13	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON
30	33	42	3	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
31	30	33	5	ONE WAY LOVE TOMMY BOY TB 866	TKA
32	27	24	7	ROCK THE BELLS DEF JAM 44-05349/COLUMBIA	L.L. COOL J
33	32	34	4	IF YOU LEAVE A&M SP-12176	◆ ORCHESTRAL MANOEUVRES IN THE DARK
34	29	20	8	LOVE'S ON FIRE ATLANTIC 0-86825	ALEEM FEATURING LEROY BURGESS
35	35	46	4	WHAT'S MISSING (REMIX) TABU 429-05361/EPIC	ALEXANDER O'NEAL
36	25	25	6	GETTING CLOSER (REMIX) PORTRAIT 4R9-05347/EPIC	◆ HAYWOOD
37	28	17	15	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL
38	38	48	4	ALL PLAYED OUT DANCE-SING DS-802	L.I.F.E.
39	34	28	10	SECLUSION TSR TSR843	SHAWN BENSON
40	47	29	19	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
41	40	40	5	SECRETS (I WON'T TELL)/WE ARE THE BOYS 415/COLUMBIA 44-05341	UNTIL DECEMBER
42	NEW			JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
43	NEW			STARLIGHT DICE TGR 1005	LAUREN GREY
44	NEW			LOVE'S GONNA GET YOU NEXT PLATEAU NPS0040	MODERN-NIQUE FEATURING LARRY WOO
45	NEW			HOLD IT, NOW HIT IT DEF JAM 44-05369/COLUMBIA	BEASTIE BOYS
46	45	39	12	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
47	NEW			LOVE MISSILE F1-11 MANHATTAN V-56021/CAPITOL	◆ SIGUE SIGUE SPUTNIK
48	RE-ENTRY			DO FRIES GO WITH THAT SHAKE CAPITOL V-15219	◆ GEORGE CLINTON
49	43	44	4	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
50	RE-ENTRY			THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM

BREAKOUTS

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

1. EXPERIENCE CONNIE SUNNYVIEW
2. TELL ME (HOW IT FEELS) 52ND STREET MCA
3. JUST ANOTHER LOVER JOHNNY KEMP COLUMBIA
4. IS YOUR LOVE STRONG ENOUGH BRYAN FERRY MCA
5. CAPE CLEAR/WALKING ON THIN ICE YOKO ONO POLYDOR
6. MY LATIN LOVER Q-PID FEATURING NIKKI Q SUNNYVIEW
7. DON'T WASTE MY TIME (REMIX) PAUL HARDCASTLE CHRYSLIS

○ 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

TWO important new rap releases: the world-beating (and critic-beating) duo **Run-D.M.C.** previews the "Raising Hell" album with the go-go rap "My Adidas" (Profile), and the flip, "Peter Piper," which confirms that their style is getting faster and more showy than previously. Also: great atmosphere is added to the scratch of "Peter Piper" by its worn-groove sound... **Whodini's** third album, "Back In Black" (Jive), all but scratchless, gets leaner and meaner as it goes: "One Love," "Growing Up," and "Last Night (I Had A Long Talk With Myself)" are all in the "Friends" philosophical style, with song interludes adding variety and listenability. For more hard-core fun, checkout "I'm a Ho" and "The Good Part." And, "Fugitive" is actually AOR-rap.

SINGLES: **Skyy** is back on Capitol, in their accustomed deep-grooving style. "Givin' It Back To You" has a **Latin Rascals** edit, well-timed throughout, and a good monologued dub. An album will follow late in May... **Peter Gabriel's** "Sledgehammer" (Geffen), already much admired on import, is a jolting slam-and-groove track, provided in a straightforward extended mix and a highly processed dance mix done by **John Potoker** that really puts it over the top: file with **Falco**, **Sly Fox**, and **Janet Jackson**... **Willie Colon's** self-produced English debut is "Set Fire To Me" (A&M), a loping "Latin jazzbo" cut, as the label would have it. The vocal is not exactly sterling, but the beat is generous, along the lines of **Hugh Masakela's** "Don't Go Lose It." **Yvonne Turner** mixed, and has associate production credit.

Princess' "I'll Keep On Loving You" (Next Plateau) is snappier in its U.S. **Bruce Forest** mix than the balladic original version; the song itself has a hidden melodic hook that requires a couple of listens to kick in, but Princess' personality carries the song from first listen. And, typically, with **Stock/Aitken/Waterman** records, there is already a new British release with two alternate mix/edits by **DJ Cheese** and **Chad Jackson**, who finished one and two,

respectively, in a recent international DJ competition. Each scratched with several body parts, and in various states of bondage.

BRIEFLY: **Yarbrough & Peoples'** "I Wouldn't Lie" (Total Experience) sounds very strong indeed in this remix, which marks **Lonnie Simon's** return to sustained studio work. The track itself is a direct

Rapmasters' latest is 'faster, meaner'

competitor, again, of the **S.O.S. Band**... **Mantronix's** "Bassline" (Sleeping Bag) which has been selling on album since the turn of the year, is now a 12-inch... **Erasure's** excellent three-cut 12-inch covers all bases with the Hi-NRG "Oh L'A-mour," the Eurorobotic "March On Down The Line" and, best of all, the non-LP Bronski-style revival of **Abba's** "Gimme! Gimme! Gimme!"... **ABC's** "Vanity Kills" (Mercury) remix has a good streamlined beat; tough but polished, with the staccato bass groove of a "What Have You Done For Me Lately." Also, on the flip, an **ABC** megamix, done by **Les "Mixdoctor" Adams**, using material from the recent album, suggesting that perhaps 1982's **Trevor Horn** productions were unavailable... **Spyder D.'s** "I Can't Wait (To Rock The Mike)" (Profile) is an exact duplicate of the **Nu Shooz** record, doubly ironic to those who know the story of the original; produced by **Eric Matthre**.

NOTES: Elektra is the label that picked up Vintertainment's "Pee-Wee's Dance" for distribution; the **Joeski Love** single remains on the original label.

Question: Why are the British so successful at selling us back our own music? Answer: We orphan it here, and out of our discards, the young of Britain and Europe form the pop music of tomorrow while U.S. fans, culturally deprived, can only aspire to making more corporate rock! Which is just our way of backing into a rundown of overseas

crossover hits, which in the U.K. includes **Joyce Sims'** "All And All," **S.O.S. Band's** "The Finest," **Anita Baker's** "Rapture" (entering the U.K. album chart at 53) and **Aurra's** "You And Me Tonight."

That latter track (10 Records U.K.), with its classic soul bass line and some good **Regisford/Jarvis** fine-tuning, was signed by U.S. label **Next Plateau** to **Virgin** for worldwide licensing and is unreleased here, ironically. But by that circuitous route, major label U.S. release does appear likely at this writing.

Another interesting case study is **Lamar Thomas & Judy Taylor's** southern soul "You Can't Blame Love," noted here in January, and probably judged too real even for black radio, sadly. The track gathered buzz all winter in England's soul underground and was signed to **Chrysalis' Cooltempo** label last month: observers are looking for a substantial pop hit in this record. We don't have to go into all the reasons why the authentic music of American youth (or at least a meaningful segment thereof) doesn't show up on pop radio here. To be fair, some of it isn't mass-appeal material. But the fact is that others around the world are listening—or at least, getting the chance to listen. It's an opportunity for them (as followers, as businesspeople, and as music makers) and a disgrace to us.

THIS WEEK IN DANCE: 1981: **SugarHill Records**, on an 18-month hot streak, commits scratch music to vinyl for the first time on a 12-inch, "The Adventures Of **Grandmaster Flash** On The Wheels Of Steel." The cut includes original excerpts from "Good Times," "Rapture," and "Another One Bites The Dust," as well as bits of **SugarHill's** own recent hits.



Record Burners. The members of ZZ Top were presented with a special plaque commemorating their recent shows at Pittsburgh's Civic Arena, where they became the first act in the venue's 25-year history to play three consecutive concerts. Pictured from left are Civic Arena Corp.'s vice president of advertising and assistant general manager Tom Rooney; ZZ Top guitarist Billy Gibbons, drummer Frank Beard, and bassist Dusty Hill; and Civic Arena Corp.'s director of booking Lance Jones.

Canadian And Intl. Acts Set For 15th Season Ontario Place Slates Stars

TORONTO Chaka Khan, the **Wynton Marsalis** Quintet, **B.B. King**, **Henry Mancini**, **Sarah Vaughan**, **Jean-Luc Ponty**, **Zamfir**, **Tony Bennett**, **Juice Newton**, **John Cafferty & the Beaver Brown Band**, **Roy Orbison**, and an array of revival/nostalgia shows lead the international cast of attractions this season at Ontario Place, the provincially owned amusement and entertainment facility that rests on a manmade island off the Toronto lakeshore.

But several Canadian artists will also get exposure this season at the 10,000-capacity outdoor Forum, including **Gowan**, the **Parachute Club**, **Spoons**, and **Luba** for three-night stints each; and **Glass Tiger**, **Jane Siberry**, **Doug & the Slugs**, **Sherry Kean**, **Burton Cummings**, **Cats Can Fly**, **K.D. Lang** & the **Reclines**, and **Strange Advance** for two dates each.

The 15-year-old Ontario Place

will feature a new sound system in the Forum this year, which the facility says will provide more power and flexibility. The new setup includes a four-way system inside the covered portion of the theater and a three-way system on the lawns surrounding it. The \$300,000 setup, designed by **Ferr Electro Acoustics Ltd.** of Toronto and Californian designer-manufacturer **John Meyer**, has a capacity of 22,400 watts supplied by 28 Canadian-made **Bryston** power amplifiers.

Among the scheduled dates are the following: June 27-29, **Richard Nader's** Original Rock & Roll Reunion with **Do Diddley**, **Little Anthony**, the **Platters**, **Lesley Gore**, **Lou Christie**, the **Belmonts**, **Del Shannon**, **Bobby Vee**, **Frankie Ford**, and the **Marvelettes**; July 31-August 2, the **National Ballet of Canada**; and Aug. 3, the **Temptations**.

KIRK LaPOINTE

PRODUCER MULLER'S FIRM IN HIGH GEAR

(Continued from page 24)

band from his home borough, as is also the case with **Skyy** and **Brass Construction**. He's also working with guitarist-songwriter **Steve Horton** and the English-based vocalist **Bridgette**. Muller's most ambitious undertaking is "Rapper's Convention," an eight-cut compilation of raps produced by unknown young street musicians, which he hopes will spawn hip-hop hits and give him a chance to develop young producers.

Muller says he sees his company growing into a very active production entity that will no longer rely on his writing and production skills alone to create music. In addition, he is actively seeking out self-contained bands to work with. In Muller's view, "There are not enough strong live bands being signed and recorded. I'm looking for r&b bands with good vocals. I think the music is going back to bands that can play, sweat, and really entertain an audience."

In a recent article (*Billboard*, May 3), producer **Allen George** said that

America's black a&r men were not as in touch with young talent as their U.K. counterparts. Muller agrees, noting that "the white a&r people in the U.K. are willing to

give more adventuresome music a shot than the a&r men are here. They are into the music as music and are not as trapped into formulas."

RHYTHM & BLUES

(Continued from page 24)

"Top Gun" soundtrack... **Jive's** **Billy Ocean** hits the road June 17 in Hartford for his "Love Zone" tour with Capitol's **Melissa Morgan** as the opening act... **Howie Rice**, the producer-writer who helped **Richard Perry** put pop punch into the **Pointer Sisters'** sound, is helping **Barry Manilow** put some pulse into his rhythms. Rice co-wrote and produced **Manilow's** RCA debut, "I'm Your Man"... **The Gap Band's** new single, "Automatic Brain," is being remixed by **Lonnie Simmons**, who plans to spend a lot more time in the studio than he has in recent years... Who is going to get it? That's the question being asked about **EMI's** black a&r job. The label is be-

ing revived, and a lot of would-be and have-been a&r types are seeking the spot. May the best rap win.

Prince's new film, "Under A Cherry Moon," is slated for a mid-summer release, possibly July... In other funk film news, **Island** has been doing sneaks of "Good To Go," and the fate of the go-go music movie may rest on how preview audiences respond to it... **Robert Ford** and **J.B. Moore**, past producers of **Full Force**, are cutting some rap tracks with the **Fearless Four** and are working with some rock bands from New Jersey.

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VSDA Meet Focuses On Better Business Practices

BY MOIRA McCORMICK

CHICAGO The Video Software Dealers Assn. (VSDA) took its business-seminar road show to Chicago recently, and attracted its best turnout to date.

About 100 video retailers and distributors attended the seminar, entitled "Growth & Success Through Financial Planning & Inventory Management," held April 29 at the O'Hare Holiday Inn in suburban Rosemont. According to Karen Bell,

'You must provide for fluctuations'

VSDA director of regional activities, it was the best turnout so far for the day-long seminar, which has also been presented in Los Angeles (Billboard, Feb. 8), Houston, and Hasbrouck Heights, N.J.

Philadelphia-based CPA Harry F. Landsburg of the international accounting firm Laventhol & Horwath covered half a dozen major topics relating to better business practices, concentrating his morning sessions on creating a business plan and dealing with lenders. Mort Kessel, a tax specialist partner with the Chicago branch of Laventhol & Horwath, conducted the lunch discussion, which centered on the theme of tax reform and the controversial subject of depreciation.

While noting that the proposed tax reform bill may not pass at all

this year, Kessel said some "major changes" are nonetheless likely to occur. Chief among them, he said, would be a reduction of the maximum rates for individuals and corporations, which now stand at 50% and 46% respectively. In addition, he said, "tinkering with the depreciation system" could cause the repeal of the Investment Tax Credit (ITC), adjustment of capital gains rate, and limited deferred compensation plans.

"To achieve reductions," Kessel noted, "deductions and incentives now in place will be taken away."

Kessel, along with Landsburg, proceeded to discuss depreciation. The absence of clear federal guidelines on whether videocassettes can be classified as tangible or intangible assets, he said, means "it's almost open season."

"It's a gray area," Kessel said. "There have been no court cases. You can choose whichever [classification] is the most advantageous for you."

Motion pictures and videotapes (but, Kessel and Landsburg pointed out, not necessarily videocassettes) are excluded from the mandatory method of depreciation of the Accelerated Cost Recover System (ACRS). If videocassettes purchased for rental can be classified as "other tangible personal property," they would qualify for ACRS cost recovery and ITC.

If cassettes do qualify for ACRS, the retailer then has to determine whether to assign them a five- or

three-year depreciation life. "There's a lot of leeway in this process," noted Landsburg, "but if the IRS doesn't like your method, there's probably another just as good."

Other methods discussed included straight-line depreciation over estimated use of the asset, accelerated straight-line depreciation (deemed more effective than regular straight-line), and the income forecast method—which, according to Landsburg, is "tedious but beneficial."

Landsburg also suggested that

declaring videocassettes as intangible assets, as the IRS has done "in several regions," might be "less complicated."

"You can amortize over the useful life of the cassette," he said, "and you don't have to deal in salvage value. You can say the useful life is 15 months, 18 months, a year, and you don't have to worry about recapture [the repayment of a percentage of ITC if tape is sold]. You get the tax benefit of amortization."

Landsburg noted that this approach is not currently popular, but might be necessary if the ITC is

dropped.

Landsburg and Kessel repeatedly stressed the importance of documentation and substantiation, and suggested that hiring an intern to assist with paperwork is well worth the cost.

In the afternoon session, Landsburg covered financial forecasting, financial statements, and inventory management. After defining the two major areas of financial forecasting as operations and cash flow, he noted, "The amount of detail you provide is often driven by what the

(Continued on next page)

FOR WEEK ENDING MAY 17, 1986

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	33		PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	4	5		THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
3	2	33		DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	3	28		ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
5	5	5		SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
6	10	33		THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
7	17	9		VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
8	6	10		HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
9	11	8		VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
10	8	29		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
11	14	9		VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
12	9	5		RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
13	7	24		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
14	24	16		SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
15	22	10		VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
16	20	3		ROBOTECH-VOLUME 1 (BOOBYTRAP)	Family Home Entertainment F1176	1985	9.95
17	18	2		CARE BEARS VOL. IV	Karl Lorimar Home Video 115	1986	24.95
18	16	2		CARE BEARS VOL. III	Karl Lorimar Home Video 114	1986	24.95
19	25	33		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
20	13	9		RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
21	12	21		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
22	NEW ▶			ROBOTECH-VOLUME 3 (SPACE FOLD)	Family Home Entertainment F1178	1985	9.95
23	21	33		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
24	NEW ▶			DISNEY'S GREATEST LULLABIES VOLUME 2	Walt Disney Home Video 361	1986	19.95
25	23	2		ROBOTECH-VOLUME 2 (COUNTDOWN)	Family Home Entertainment F1177	1985	9.95

● 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 a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles.

Plastics Co. Has New Wrap On Preserving Tape Value

BY JIM BESSMAN

NEW YORK The home video boom has spawned yet another new item for video retailers to use in merchandising their wares.

Three D Plastics Co. is manufacturing and marketing see-through plastic "video sleeve protectors" as a means of maximizing videocassettes' rental and eventual sale potential.

The product, which fits snugly around either VHS or Beta tape sleeves, is said to protect the contents from normal consumer wear and tear, thus maintaining desirability. Notes Three D president Lawrence Becker: "The cardboard [cassette] box is the store's selling point. As it gets beat up by the consumer, the store doesn't rent it as often because [new] consumers feel that the movie itself is worn."

He adds that since "used video is marketed by the quality of the box—not necessarily the video," the sleeves also promote the sale of "used movies that have rented-out."

Becker maintains that his semi-rigid, P.V.C. clear plastic sleeves surpass both shrinkwrapping and the hard plastic boxes that are commonly used for the same purpose. "Shrinkwrapping may cost less per piece of plastic, but you have to buy the machine, heat blower, and materials. The rigid plastic boxes cost

twice as much and have to be taped together, which means they aren't as good looking. But the plastic sleeves are reusable, can't get ripped, and look laminated."

Becker is gearing his product toward distributors, having test-marketed it through five in New England since March. He says that he's just picked up distribution in Pennsylvania and Detroit.

Becker adds that he's also selling direct to "hundreds" of retailers throughout the country, though his goal is to sell high volume through distributors.

Claiming manufacturing capacity of 10,000 sleeves an hour, Becker says that initial distributor orders are in the 5,000-10,000 range, though he will sell dealers direct quantity as small as 100. Dealer prices are 30 cents apiece for most Beta and VHS sleeves, higher for bigger sizes required by some vendors' packaging. Distributors get a 30% discount and additional dating, and all distributor orders exceeding \$500 are shipped freight prepaid.

Joseph Rotondo, sales manager of the Boston video software distributor G.G. Communications, reports that while some prospective customers are at first "hesitant at the pricepoint, they then realize that if the sleeve saves the box for one more rental, it more than pays for

(Continued on page 48)

VSDA BUSINESS SEMINAR

(Continued from page 46)

lender wants . . . The most important part of the forecast is the notes and assumptions that support the numbers. The more reasonable the assumption, the more credibility the numbers have.

"To make your forecast viable," he added, "you have to provide for the seasonal fluctuations inherent in the business."

Landsburg detailed the processes for forecast operations, statements of income, balance sheets, and cash flow, as well as break-even analysis.

Only a small percentage of the retailers in attendance were familiar with break-even analysis, which Landsburg defined as "a tool to see where you really are [financially]." He set out a formula to determine the break-even figure: If 60 cents of each dollar covers variable expenses and 40 cents covers fixed expenses, then 40% of the store's total sales is break-even.

Landsburg then discussed the financial statements, which fall into three categories: compilation, review, and audit. Compilations, the least expensive of the three, simply present the financial state of the business. Reviews provide analytic procedures, in which the accountant inquires after financial information, and are more costly. Audits, which Landsburg said are usually done because "someone asks you for one," provide "a detailed level of analysis, with detailed outside information—from your bank, insurance company, attorney, and yourself."

Each financial statement, said Landsburg, should consist of a table of contents, financial letter, balance sheet, footnotes, and a detail of operating expenses.

In the final segment on inventory management, Landsburg set out guidelines for purchasing videocassettes. What's needed, he said, is "a good perspective on purchasing decisions," and an ability to "quantify that."

After asking audience members about the different methods they use to govern purchases, Landsburg proposed a formula for determining how much of a particular title to buy, pertaining in particular to "A" titles.

Using "Cocoon" as an example, he figured the dealer cost at \$60. With an average rental price of \$2, the cassette would have to be rented 30 times to recover cost. He then estimated that a store with 2,000 rental club members would probably rent "Cocoon" to 500 of them. Thus, he figured, the number of copies needed to satisfy demand and recover cost would be 17—500 divided by 30.

An important aspect to be taken into account, Landsburg pointed out, is the "rental window," which he defined as "the period of time a customer will wait for a certain title before going to get it somewhere else—usually four weeks."

Landsburg noted problems arising with ordering popular new titles. Figuring that their distributor won't be able to fill an order of 15 copies, a retailer often orders 25. "The distributor then has an inflated order, and you might end up with 25," he said.

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VHS: CA1406; Beta: CB1406;
Laser: CL1406; 27 Minutes.

PETER USTINOV narrates this enchanting animated story from the classic Jean de Brunhoff children's books. A delightful trip to fantasy from the makers of the "Peanuts" cartoon specials.

VHS: CA1409; Beta: CB1409;
30 Minutes.

NATIONAL RELEASE DATE:
June 11, 1986



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Three D Plastics' protector sleeve is designed to save video boxes from rental wear and tear, thus enhancing the resale value of rented product.

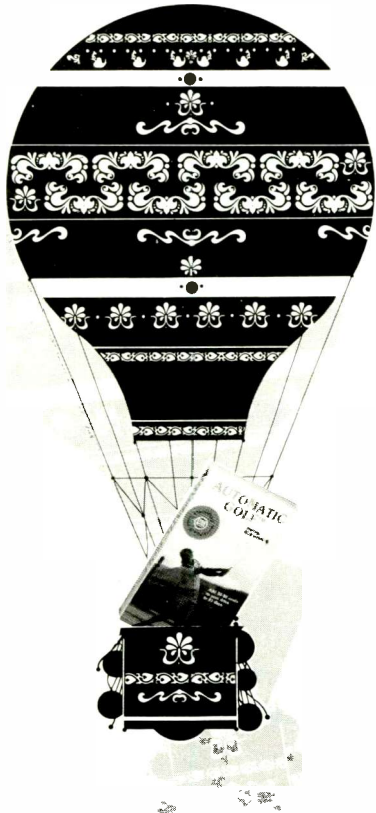
PLASTICS FIRM'S NEW WRAP ON PRESERVING TAPES

(Continued from page 46)

itself." At the Family Video outlet in Bridgewater, Mass., president Bill Burnett, who has put sleeves on all the 2,200 pieces in his stock—except for "Disney-type [product] which comes in its own special boxes and doesn't need it"—says he's found that "there's no way a box can wear out with a sleeve on it. It [the sleeve] may get scratched after awhile, but it doesn't come apart

and fits really well." G.G. Communications, Rotondo says, has an in-house display setup featuring a mangled cassette box alongside a sleeve-protected one to demonstrate the sleeve's advantages to retailers. "You make something nice and shiny," he says, "and people think it's new and worthwhile."

204,000 And Rising!



Congratulations Bob Mann. Automatic Golf - Certified Platinum **204,000 Units Sold.** (Records available for audit to any authorized charting organization.) Automatic Golf and Instant Karate distributed by Video Reel, 7009 Owensmouth Avenue, Canoga Park, CA 91303.

Coming Soon from Video Reel: 'Isometric Stretch', 'Weight Training at Home Simplified' and 'The Complete Bicycle Video'.

FOR WEEK ENDING MAY 17, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	3		WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
2	4	5		COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
3	2	10		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
4	6	4		KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
5	5	6		THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
6	3	9		SILVERADO ▲ ◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
7	7	16		PRIZZI'S HONOR ▲ ◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
8	9	5		FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
9	21	2		INVASION U.S.A.	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
10	8	9		PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
11	10	4		SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
12	13	6		YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
13	18	2		SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
14	11	14		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
15	12	16		MASK ▲ ◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
16	23	2		ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13
17	14	9		NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
18	22	5		PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
19	15	9		SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
20	16	14		ST. ELMO'S FIRE ▲ ◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
21	19	13		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
22	17	12		WEIRD SCIENCE ▲ ◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
23	20	4		COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R
24	28	5		RE-ANIMATOR	Empire Pictures Vestron 5114	Jeffrey Combs Bruce Abbott	1985	NR
25	NEW			AMERICAN FLYERS	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
26	27	5		TRANSYLVANIA 6-5000	New World Pictures New World Video 8515	Jeff Goldblum Ed Begley Jr.	1985	PG
27	26	15		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
28	24	10		VOLUNTEERS ▲	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
29	35	3		THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G
30	NEW			COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
31	32	6		BETTER OFF DEAD	Key Video 7083	John Cusack Amanda Wyss	1985	PG
32	30	23		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
33	29	27		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
34	33	5		THE BRIDE ●	RCA/Columbia Pictures Home Video 6-20569	Sting Jennifer Beals	1985	PG-13
35	31	28		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
36	NEW			KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R
37	36	19		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
38	25	9		REAL GENIUS ▲	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG
39	39	3		SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Children's Television Workshop Warner Home Video 11522	Carroll Spinney Jim Henson	1985	G
40	34	32		AMADEUS ▲ ◆	Thorn/EMI/HBO Video TVA2997	Tom Hulce F.Murray Abraham	1984	PG

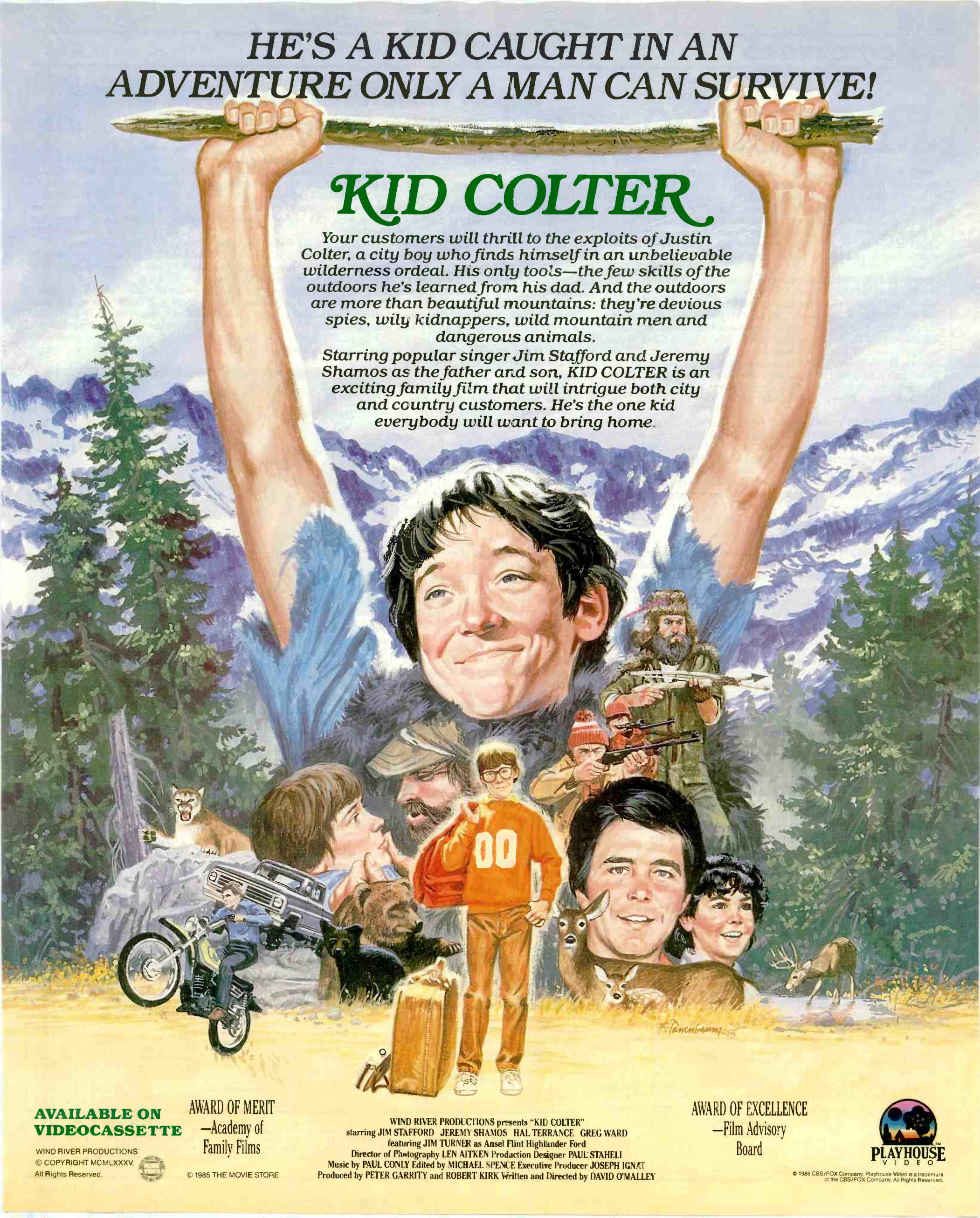
● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for 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 a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles.

HE'S A KID CAUGHT IN AN
ADVENTURE ONLY A MAN CAN SURVIVE!

KID COLTER

Your customers will thrill to the exploits of Justin Colter, a city boy who finds himself in an unbelievable wilderness ordeal. His only tools—the few skills of the outdoors he's learned from his dad. And the outdoors are more than beautiful mountains: they're devious spies, wily kidnappers, wild mountain men and dangerous animals.

Starring popular singer Jim Stafford and Jeremy Shamos as the father and son, KID COLTER is an exciting family film that will intrigue both city and country customers. He's the one kid everybody will want to bring home.



AVAILABLE ON
VIDEOCASSETTE

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AWARD OF MERIT
—Academy of
Family Films

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WIND RIVER PRODUCTIONS presents "KID COLTER"
starring JIM STAFFORD JEREMY SHAMOS HAL TERRANCE GREG WARD
featuring JIM TURNER as Ansel Flint Highlander Ford
Director of Photography LEN AITKEN Production Designer PAUL STAHELI
Music by PAUL CONLY Edited by MICHAEL SPENCE Executive Producer JOSEPH IGNAT
Produced by PETER GARRITY and ROBERT KIRK Written and Directed by DAVID O'MALLEY

AWARD OF EXCELLENCE
—Film Advisory
Board



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...newsline...

"ROCKY IV" will be the focus of a major study on pay-per-view and its impact on home video. On May 27, the Darien, Conn.-based Fairfield Group will focus on the relative popularity of the Sylvester Stallone film on pay-per-view and on videocassette. That's the day the title goes into simultaneous release in both media. Fairfield will survey consumer demand in both media, as well as the impact on video rentals of the CBS/Fox Video title. A national survey of video specialty outlets will also be done to establish a "norm" for the movie.

THE PAY-PER-VIEW/HOME VIDEO controversy itself will be the subject of PK Services Corp.'s "Home Video Round Table," produced by cable data maven Paul Kagan, slated for May 21 and 22. On the first day, the subject will be "The VCR Future"; the next day's session will deal with "The Pay-Per-View Future." Among the home video executives speaking will be Paul Culberg, president of New World Video; Brian Woods, vice president of Ingram Video; Stuart Karl, president of Karl/Lorimar Home Video; Allan Caplan, president of Applause Video; and Troy Cooper, president of National Video. Registration fee is \$550 for both seminars, or \$325 each. Fees should be sent to PK Services Corp., 126 Clock Tower Place, Carmel, Calif. 93923.

VIDEO SINGLES UNITE! is the theme of Prism Entertainment's latest promotion. Titled "The Prism Video Dating Connection," the distributor-targeted promotion requires entrants to complete a form and send it, along with a photograph (either color or black-and-white), to the company's office by May 23. About two weeks later, Prism will send a videocassette of all the entrants to all those who have signed up. The contest runs from coast to coast, with outlets ranging from Source Video in Anchorage, Alaska, to Commtron's branch in Miami Lakes, Fla. For more information, contact Prism Entertainment, 1875 Century Park East, Suite 1010, Los Angeles 90067.

"CREATIVE MOVEMENT" is what "Kids In Motion," a title due from CBS/Fox Video, hopes to teach. Using the talents of dance educator Julie Weissman and starring Scott Baio, the program—produced by George Paige of George Paige Associates and Weissman, through Banana Moon Productions—will feature interactive music, poetry, and movement. Carly Simon will sing the title song for the program, for which 12 "movement-oriented" songs will be produced. A soundtrack album will also be marketed.

THE MINNESOTA TWINS have teamed up with 3M to create "Then And Now—The Minnesota Twins Silver Anniversary," a program that features highlights of the baseball team's first 25 years. The "Twins" cassette is the first in a series of tapes which will both spotlight sports and promote 3M products, according to executives from the tape manufacturer. It will list for \$17.95 and be sold at all souvenir stands during Twins games, as well as at B. Dalton Booksellers and similar outlets. The title, narrated by Herb Carneal, includes a discussion session with Harmon Killebrew, Bob Allison, Tony Oliva, Kent Hrbek, Tom Brunansky, and Kirby Puckett.

EMBASSY HOME ENTERTAINMENT has cut an output deal with Alive Films that will see Alive, an outgrowth of Island Alive, producing two or three movies a year and picking up three to six more, using capital provided by Embassy. Among the movies created by Alive Films are the critically acclaimed "Koyaanisqatsi," "El Norte," "The Hit," "A Private Function," "Stop Making Sense," "Kiss Of The Spider Woman," and "Choose Me."

ESQUIRE VIDEO has linked with The Cook's magazine to produce a series of videocassettes titled "The Cook's Video Cooking Library." The first three volumes, retailing for \$29.95 each, will cover "Garnishes," "Cake Decorating," and "Chocolate." The agreement between the two companies gives Esquire responsibility for retail sales of the title, and The Cook's control over direct response venues.

"THE TALES OF BEATRIX POTTER" is the first program out from Coffee Table Videos' "Show Me A Story" series. "Tales," to be distributed in the U.S. via Vestron Video's Children's Video Library, runs for 45 minutes and lists for \$29.95.

RELIGIOUS LABEL Vanguard Video is launching a catalog promotion titled "Get In Touch." The promotion offers a 10% discount to dealers who pre-order a set of 24 titles, as well as a free spinner rack. National release date for "Get In Touch" will be June 4; pre-order deadline day is May 20. Among the programs being offered are "The Cross And The Switchblade," "If I Perish," "The Life Of Christ," "Jacob: The Man Who Fought With God," "The Old Testament," "The Ark Of Noah," and "In Search of Historic Jesus."

TONY SEIDEMAN

Report From NAVD: The Boom Is Over Era Of 'Profitless Prosperity' Predicted At Confab

BY TONY SEIDEMAN

NEW YORK The official theme of the third annual National Assn. of Video Distributors convention was advertising. But "maturity" seemed the bigger buzzword at the April 30-May 4 event.

Distributors and manufacturers meeting at the Registry Resort in Phoenix said they saw sure signs the industry is ending its era of explosive growth in retail outlets and unit volume. Capital resources are becoming more important than creativity and marketing savvy in guaranteeing wholesaler survival, they said, while a solid ceiling seems to have evolved even for sales of hit product.

There were more than 320 registrants at this year's event, compared to around 200 at last year's convention. No retailers were present.

Financial analyst Harold Vogel of Merrill Lynch Pierce Fenner & Smith warned that the industry may be about to enter an era of "profitless prosperity," with profits dropping for manufacturers, distributors, and retailers alike as growth flattens out.

"The easy stuff is over," Vogel said. "You've got to play it like a real business now."

He pointed to the increasing number of "A" titles available at sell-through prices and the decreasing number of new video store openings as signs that the home video industry has hit a plateau. He also pointed to the increasing problems created by a logjam of 400 new releases a month, a total that he said was driving the home video business to a

shakeout.

The NAVD convention's main focus is on individual meetings between manufacturers and distributors, and virtually all the executives present pronounced themselves satisfied with the results of those meetings.

No single issue dominated the convention, which was relaxed in terms of both controversy and euphoria. There were apparently few direct confrontations between manufacturers and distributors. The topics which seemed to generate the most heat were:

- Quotas. According to distributors, signs are strong that MCA

Home Video's "Back To The Future" will fall far behind the level set by the company. Distributors say the days when sales of "A" titles moved up by wholesale leaps are past, with few if any rental priced program able to break the 400,000-unit mark without severely overloading the marketplace. Sales of non-blockbuster "A" product are said to have plateaued at around 150,000 units.

- Distributor branches. Manufacturers say this is one of the most difficult issues they are facing, as distributors open new branches at a rapid pace in already overcrowded

(Continued on next page)



Video Twins. Bob Kline, 3M's home video manager, left, and Harmon Killebrew, Baseball Hall of Famer, celebrate the release of "Then And Now—The Minnesota Twins Silver Anniversary," a \$17.95 video produced by Major League Baseball Productions of New York. It is the first in a 3M series titled "Scotch Videocassette Baseball Collectors Edition."

FOR WEEK ENDING MAY 17, 1986

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
2	2	5	SILVERADO ♦	RCA/Columbia Pictures Home Video 30567	Kevin Kline Scott Glenn	1985	13	CED Laser	29.95 29.95
3	7	3	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video RCA Video Disc 3002	Sylvester Stallone	1985	R	CED	29.95
4	3	9	MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	13	Laser	34.98
5	10	9	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	CED Laser	29.95 29.95
6	NEW ▶		THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	Laser	34.98
7	6	11	MASK ▲ ♦	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	13	Laser	34.98
8	NEW ▶		FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 30562	Chris Sarandon Roddy McDowall	1985	R	CED Laser	29.95 29.95
9	5	3	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	Laser	34.98
10	4	5	WEIRD SCIENCE ▲ ♦	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	13	Laser	34.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles.

Video Reviews

"The Prince And Princess Of Wales—Talking Personally," Vestron Video, 45 Minutes, \$29.95.

"The Prince And Princess Of Wales" is an interview with Charles and Diana conducted by Sir Alastair Burnet and produced by British Independent TV News. Except for brief shots of the royal couple's children, William and Harry, at play and snippets of Charles and Diana on various goodwill missions, the entire 45-minute program is footage of the prince and princess seated on a sofa answering questions.

Unfortunately, the lack of activity in the video is not its only dull point. The few intriguing answers Charles and Diana give were widely publicized at the time of the interview, including in a segment last fall of the ABC news magazine "20/20." Worse, some of the subjects discussed—particularly the controversy surrounding the architecture of the National Gallery—are lost on American viewers.

Although the piece does include a few entertaining moments, only royal-family fanatics and historians will find it necessary to own "Talking Personally." The upcoming marriage of Prince Andrew and Sarah Ferguson may spur sales among the near-fanatic, too.

"The Pointer Sisters So Excited," RCA/Columbia, 30 minutes, \$19.95.

Singles by the Pointer Sisters usually wrap a stimulating lyric concept with rich production coloring and joyful energy. The group, using the same elements, has been successfully translated into a visual act.

Videoclips of the glittery "I'm So Excited," the effervescent "Jump (For My Love)," and the puckish "Dare Me" have gained widespread TV and club exposure. These are assembled with four others here to create a delightful package for viewing, listening, and partying.

NAVD CONVENTION

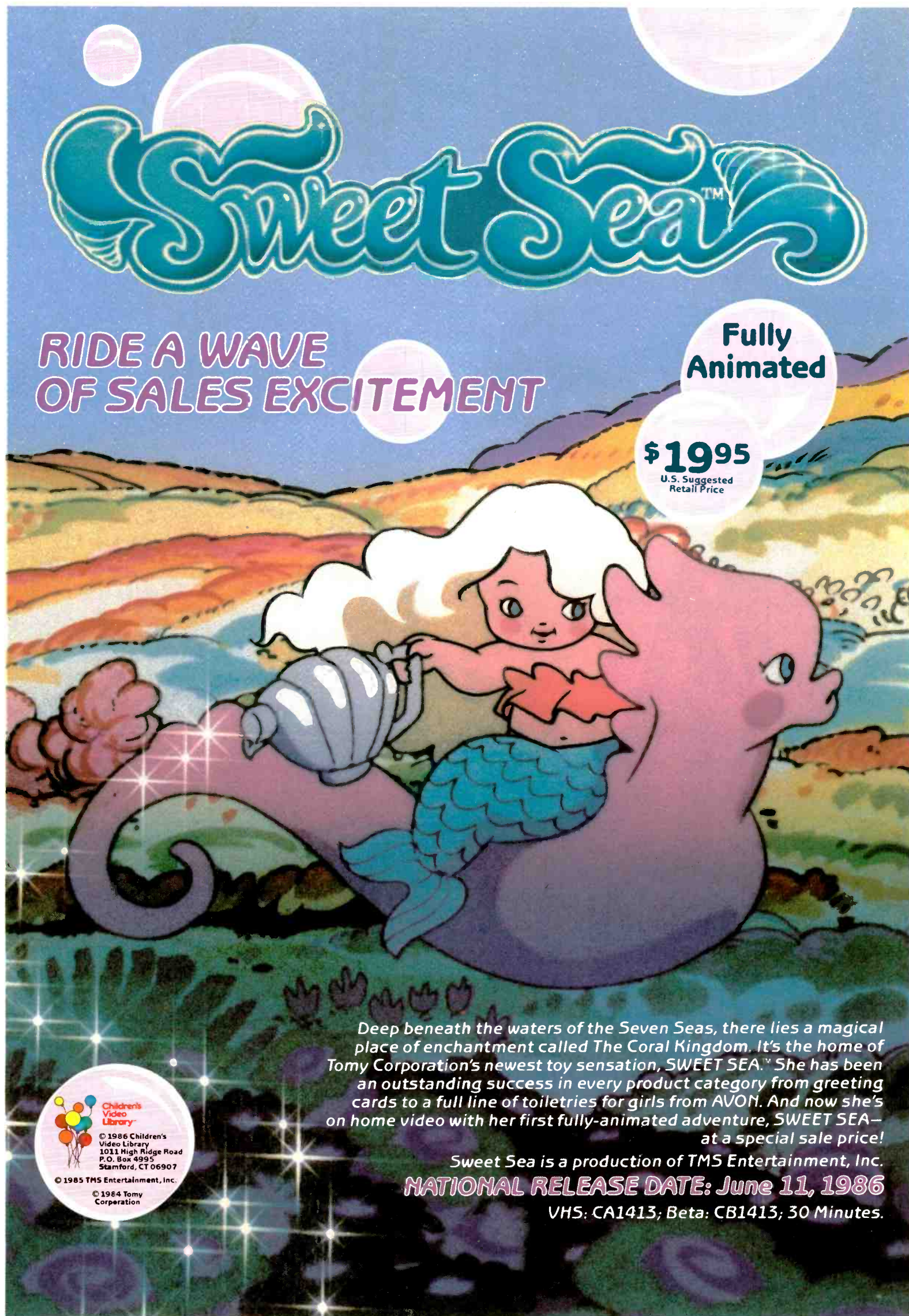
(Continued from preceding page)

markets. One manufacturer estimated that the marketplace now has twice as many distribution outlets as it needs.

- Returns and credit. The number of home video manufacturers shifting from the traditional industry policy of stock balancing to some form of direct credit is steadily increasing, distributors say. Manufacturers at the NAVD convention refused to give specific details of their new terms.

- Sales volume for 1986. Although distributors are predicting another boom year, many manufacturers say marketplace trends point to a rise of only 10% for 1986, 20% at best. They say sales haven't increased enough in the last four months for them to predict another boom year.

Also high on the NAVD agenda were spurring sell-through, use of advertising and co-op funds, the continuing weakness of catalog product, distribution to mass merchants, the place of indies in a major-dominated business, and the strength of various product genres.



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Deep beneath the waters of the Seven Seas, there lies a magical place of enchantment called The Coral Kingdom. It's the home of Tomy Corporation's newest toy sensation, SWEET SEA.™ She has been an outstanding success in every product category from greeting cards to a full line of toiletries for girls from AVON. And now she's on home video with her first fully-animated adventure, SWEET SEA—
at a special sale price!

Sweet Sea is a production of TMS Entertainment, Inc.

NATIONAL RELEASE DATE: June 11, 1986

VHS: CA1413; Beta: CB1413; 30 Minutes.



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MAXIE-MIZE YOUR



GLENN CLOSE stars as both the subdued, well-mannered wife and the flaming flapper who inhabits her.



**R SALES WITH THIS
MADCAP COMEDY!**

Maxie

Glenn Close is terrific!

Thorn EMI/HBO Video is pleased to announce the videocassette release of the comedy film, "Maxie." Glenn Close is wildly funny as both Jan and Maxie, two completely opposite women who share the same body. And the same man.

"...fantastic fun with Close..." Judith Crist

"...a welcome showcase for Glenn Close's heretofore unrevealed talents..." Glamour Magazine

"...a daffy and beguiling romantic comedy..." Playboy Magazine

When she was Jan, she was very very good, but when she was bad she was..."Maxie." Order lots and lots of "Maxie" on videocassette and keep your customers coming back for more.

For p.o.p. material call 800/648-7650. Canada only: 800/255-2123.

**ANOTHER
THORN EMI/HBO
HIT VIDEOCASSETTE.**



© 1986 Thorn EMI/HBO Video.

Aurora Presents A Carter De Haven Production in Association with Elsboy Entertainment

"Maxie" Glenn Close Mandy Patinkin

Ruth Gordon Barnard Hughes Valerie Curtin

Music by **Georges Delerue** Director of Photography **Fred Schuler** Based upon **Marion's Wall** by **Jack Finney** Screenplay by **Patricia Resnick**
Executive Producers **Rich Irvine** and **James L. Stewart** Produced by **Carter De Haven** Directed by **Paul Aaron**

An **ORION** PICTURES Release

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**Manufacturers,
Dealers Blast
Premium Glut**

BY TONY SEIDEMAN

NEW YORK The flow of distributor premiums has become a wasteful flood, according to some home video executives. But there is a wide range of opinions on what segment of the business is responsible for a trend said to be wasting valuable advertising dollars and burning out an important sales tool.

"The premium, as far as videocassettes go, has gotten a little out of hand," says RCA/Columbia vice president Gary Khamar. "It becomes a premium war. You have to wonder what's gotten into the busi-

**'The premium has
gotten a little
out of hand'**

ness when retailers and distributors remember the premium item more than they remember the title that's going along with it."

Some distributors agree. Andy Kairey, vice president of advertising for VTR Movie Distributors, poses a question to the video industry: "Are we in the entertainment business or the premium business? I think it's time we started thinking about movies, and started selling on the movie and not the hype of the calculator that goes with the movie."

Executives say that providing inexpensive items is no problem, but they decry what they see as a premium race, in which companies use increasingly costly items to lure retailers into making multiple purchases. What disturbs some manufacturers most about this trend is that the distributors are often taking unused co-op funds and applying them toward the cost of the items.

Distributors say the opposite is true: Manufacturers are forcing them to create promotions that are often ineffective. "We get pressure from the studios to do premiums," says Bill Perault, director of advertising for Artec. "The studios don't understand these things don't work. We find that premiums do not help sell a release, and we try to shy away from them."

The cost, Perault says, comes to "thousands of dollars, and it's taking money away from the retailers to sell this product to the consumers."

Retailers are split as to the importance and impact of the distributor/manufacturer promotions. "I want a better price, I don't want premiums," says Su Bertan, head of video for Drucker's Entertainment Warehouse. "I want to know that I'm getting a good deal. I don't want to know that with 'X' pieces I'm getting a clock radio."

Bertan maintains that the premium programs do nothing to encourage consumers to purchase. "All [distributors] are doing with it is trying to get better orders."

(Continued on next page)

DO SOMETHING DONE BEFORE:

**Reach the real
market for home
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It's sort of a paradox.
Here you have over 20
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Until now.
Because now a new mag-

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reaches the people the others
miss. With efficiency that beats
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HUDSON'S
VIDEOPREVIEW
THE CONSUMER GUIDE TO HOME VIDEO RELEASES

**PLUS
Summaries of This
Month's New Programs**

**Classic Movies
Return**

**Celebrities On
Video**

YOU'VE NEVER

DISTRIBUTOR PREMIUMS

(Continued from preceding page)

Alan Kaplan, president of the Applause Video chain, feels differently. "They're trying to motivate the store owner that would normally buy two pieces to buy four pieces," he says of the promotions, and for that reason he finds them valuable.

"These are creative marketing techniques," Kaplan says, "and the studios shouldn't complain because they're not as dull as the ones they normally produce." Manufacturer ad managers should "get up from behind their rosewood desks and see what the people are doing and what they can use and take from it," he says.

Khamar says his concerns go beyond the money being spent. "We're jamming the distributor's pipeline. And what we saw in the past is that doesn't help sell the

'The studios don't understand these things don't work'

product through." The home video industry runs the risk of "artificially inflating numbers by offering such massive and expensive premium items," he warns.

Overkill will also end up negating the value of premiums in moving product to retailers, Khamar says. "Now there's just so much, and so many suppliers are doing it, that I just wonder if we're killing a golden opportunity to help sell product. It's getting to be the rule as opposed to the occasional promotion."

At CBS/Fox Video, Len White, president of U.S. operations, says that he isn't worried about the number of promotions, and that his company is keeping tight control on the number of campaigns. "If our distributors give us a plan, we'll be glad to spend our dollars," White says. At the same time, he says, "A manufacturer has a right to unilaterally set as he sees fit how his co-op dollars are spent. If he doesn't give approval, then he shouldn't pay."

Kaplan disagrees. "If they've earned that co-op money, they then have the right to spend it in the way they feel they can best market it," he says of distributors. "The manufacturers are making so much money they better not complain."

"Why aren't the manufacturers upset that the distributors are killing themselves with price wars?" Kaplan asks. He says the promotions have little impact on his buying decisions: "I'm not going to buy a movie because I'm getting a Sony Walkman, because when I buy a movie we get 200-300 Sony Walkmans."

A short course in recorded history.

When the home video industry was young, most consumers were hardware buffs who made a second career out of home taping.

Those days are long gone. More and more, VCR owners are relying on pre-recorded software. So where are they looking for information on new releases?

Not to the specialty magazines. The fact is, *the 3 top video enthusiast publications combined reach less than 5% of software consumers.*

will be distributed each month—right in the software departments of America's top video and consumer electronics chains. Given away free to each store's most active buyers and renters.

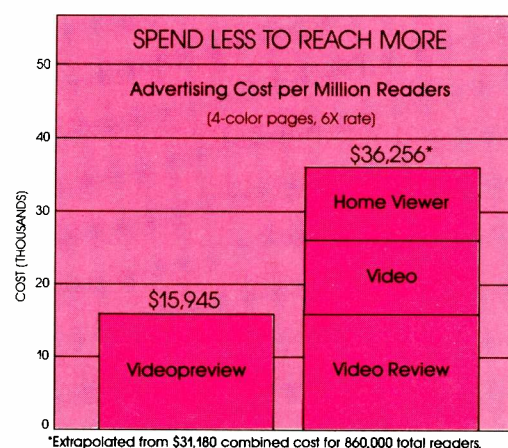
Each issue has informative summaries of the month's new software releases, conveniently grouped by genre. Plus a celebrity interview, insider's column, and lots of other video-oriented editorial.

Your ad in *Videopreview* will make a million impressions on people seeking new programming. Even better, it'll be taken home and seen repeatedly as families refer to back issues. And given the turnover in retail store customers, running a schedule in *Videopreview* is by far the most efficient way to increase reach among the people who spend the most on software.

Bag a million—for peanuts.

Videopreview's \$17.50 cost per thousand (4-color) is less than half that of any major video enthusiast magazine. And our special charter rate of \$12.00 per thousand simply walks away from the field.

Consider: 2 1/2 x the circulation—for the same dollars.



An audience that's 100% software-involved. An editorial environment that's designed to help sell prerecorded programming. No X-rated or mail order clutter. And a unique distribution method through America's leading video retailers.

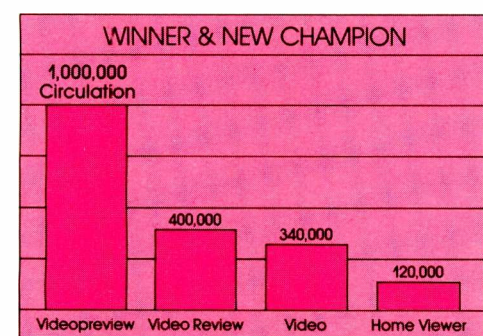
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How to make a million—guaranteed.

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HUDSON'S
VIDEOPREVIEW
THE CONSUMER GUIDE TO HOME VIDEO RELEASES
Right. Now.

**Experts View
A Muddled
Global Picture**

BY JIM BESSMAN

NEW YORK Overseas markets are fragmented and uneven, and sales in many areas are stalled or declining. That was the view expressed by panelists at the April 18 "Marketing Your Home Video Properties Worldwide" session of the New York International Home Video Market.

However, the panelists noted that the potential exists for overseas business to attain the same healthy state as the more developed U.S. market.

Pointing out that home video is

**'Each market
is in a constant
state of flux'**

emerging from a slump in many territories, moderator Seth Willenson, head of Seth Willenson Inc., predicted that international business would improve. He characterized the overseas market in general as driven by feature film rentals and dominated by U.S. motion picture studios, which have as much as a 50% share of many foreign markets.

Even so, he said, the overseas marketplace is full of "new entry entities," primarily publishers and large companies developing product and entering the business with sufficient resources to purchase new source material.

Describing the international market as "basically soft," Harry Rubin, RCA Corp.'s vice president for strategic planning and video coordination, contrasted that with the U.S. landscape. Here, he said, the last few years have brought growth and a "healthy experience" in retail and software expenditures, which has led to a growing market for non-theatrical product and a reliance on independent distribution.

Overseas, however, retailers are serviced directly by the majors, with product consisting "almost exclusively" of new films and "very little reorders."

Rubin divided the international market into several key areas. In the U.K. and Australia, he said, high VCR penetration is offset by a contracting outlet base and declining software expenditures. The Germany/France/Benelux region, he said, is also showing contraction in trade base and software expenditures, with less sell-through than England and limited development of specialty categories. He described Spain and Italy as mostly under the control of the majors. And Japan, he said, is very different from the rest of the world, with strong hardware penetration, lagging software sales, and strong local distribution resistant to the multinationals.

Rubin said international marketing requires establishing relationships with worldwide companies because of the "critical" need for their expertise and capability to reach all

(Continued on next page)

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Remember Christmas? What a success story! Now make way for Disney's Wonderland Sale, a sensational lineup of thirteen great Disney titles, from just \$14.95*! Starring the 5th release in the Classics series, the animated *Alice In Wonderland*, at only \$29.95*, plus newly released, all-animated cartoons with Winnie the Pooh, Mickey Mouse and Donald Duck for only \$14.95*.

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For more details, ask your authorized participating distributor.

But hurry. You won't want to be late for this very important date.

Get ready for a great summer!



*suggested retail price

**WALT DISNEY
HOME VIDEO**

Walt Disney Home Video distributed by Walt Disney
Telecommunications and Non-Theatrical Company,
Burbank, California 91521. Printed in USA.
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\$29.95*

\$29.95*

\$29.95*

\$29.95*

\$29.95*

GLOBAL MARKETPLACE
(Continued from preceding page)

areas with sublicense and distribution deals. He suggested that entrants into the global network forgo advances against royalties and instead make marketing and distribution deals that "incentivize" majors to promote product.

Todd Leavitt, senior vice president of programming and business affairs at CBS/Fox Video, stressed that the international market is not an entity, but consists of distinct national segments.

Each country's market, he said, is itself in a "constant state of flux," influenced by many local factors. Foremost among these is a "lack of acceptable [video] entertainment" in territories where home product offers an alternative to sparse broadcast programming.

In England, Leavitt noted, televi-

'Licensing firms with staying power should be sought'

sion exposure affects shelf life. After its broadcast on TV, he said, a film is yanked from dealers' racks in the largely rental-oriented market. This emphasis also hinders development of a low-priced, nontheatrical video business in England.

He further noted that government regulations in France stipulate a 12-month window for home video release of a feature film, and Australia taxes 20% of royalties to third parties, and has an additional 30% manufacturing tax, making it "difficult to operate."

Leavitt added that Germany's so-called "youth protection act" prohibits R- and G-rated movies from being merchandised at the same store, while England's "obscene publications act" requires separate ratings for home video and theatrical releases.

A study of Germany by attorney Benton Levy disclosed that even though 70% of VCR usage there is for time-shifting purposes, the "significant factor" in the market's "downturn" is censorship, largely because video is an offshoot of the pornography industry there.

Robert Straight, vice president of Vestron Inc., mentioned several nonfilm categories and titles that have proven successful in specific territories. Among those singled out were the "Eroticise" nude exercise tape in Germany, made-for-comedies in Australia, and Japan's "video wallpaper," consisting of "pretty pictures and nice music."

Larry Adler, head of Video Marketing, a rights licensing company, said that prospective marketers should think in terms of genre product with international appeal. He cited auto racing cassettes, an art series, and a "library" of music titles—including gospel, opera, blues, soul, and reggae—as communicating in "all languages."

Licensing companies with "staying power" should be sought, continued Adler, and packaging for the overseas market is also important. "They don't have the same space," he said, "but they're getting better with face cover displays."



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SPOTLIGHT**

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STARS ON TRACK!**

MOVIE, TV & THEATRICAL SOUNDTRACKS

Big and getting bigger!

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- ★ **RECORD COMPANIES** . . . label-by-label survey of current successes, new product, videos.
- ★ **COMING FILMS** . . . breakdown by month of films to be released May-September.
- ★ **THE SOUNDTRACK SPECIALIST** . . . the experts, the dealmakers, the top studios.
- ★ **CHARTS** . . . trends and fortunes of soundtracks on the charts.
- ★ **BROADWAY** . . . recent stage-to-disk successes.
- ★ **CATALOG SALES** . . . status of all-time show and movie scores, promotions for re-releases.
- ★ **CHART** . . . Top 20 Soundtracks of the 80's.

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Home video



You'd Better Give Him The Raise. Actor Robert Eglund of "Nightmare On Elm Street" slips into his "Freddy Kruger" character during a discussion with some Media Home Entertainment executives. Standing, from left, are vice president Jack Bernstein, Eglund/Freddy, chairman John Turner, and Media's Carol Lee.

Dealers 'Reach For Stars' Distrib Sets Lottery Campaign

NEW YORK Star Video Entertainment Inc. is bringing the lottery concept to video distribution.

The distributorship's "Reach For The Stars" contest will offer retailers a monthly chance to win cash prizes of \$500, \$1,000, or \$5,000. There will also be "instant" awards of videocassettes list priced from \$19.95 to \$79.95.

"It's going to be mostly 'A' titles, but there can be promotion for 'B' titles if the studios suggest we do it," says Artie Bach, who co-owns Star with Bernie Herman.

"We're spending over \$100,000 on this, because it's planned as a six-month-long campaign," Herman says. "We feel we'll be able to generate tremendous results by doing it." The New York marketplace is one of the most competitive distribution areas in the country, he notes, with at least five firms battling for market share.

Bach says he hopes retailers will be enthusiastic enough about the contest to "buy from us even if others offer a small discount."

"Reach For The Stars" will feature monthly drawings from May through October. Retailers will receive one free game card with each videocassette they buy.

"When a customer phones in an order, the tickets are mailed out the next night, and he gets them the following day," says Bach.

Cards can also be obtained by writing Reach For The Stars Game Card Requests, P.O. Box 4384, Blair, Neb. 68009. One entry ticket will be given for each envelope sent.

Organizer for the game is the D.L. Blair Corp., which put together the highly publicized "Wingo" game for the New York Post. "They're auditing all the tickets," says Bach.

To play the game, retailers have to scratch three stars off their playing cards. They win if they uncover the phrase "Star Video" all three times. The player's prize is determined by scratching the card's "prize circle."

To be eligible for a cash prize, the card's perforated stub has to be mailed to Star Video Reach For The Stars Sweepstakes Drawing, P.O. Box 4372, Blair, Neb. 68009.

Winning videocassettes that are unclaimed after the contest ends will be awarded through a "Second Chance" drawing in November.

Selection of winners will take place about the 10th of each month.

TONY SEIDEMAN

Sony Mines Precious Metal With 'Hear'N'Aid' Cassette

BY ETHLIE ANN VARE

LOS ANGELES Sony Software says that advance orders for "Hear'N'Aid: The Sessions," a 30-minute video EP portraying the recording of the heavy metal charity single "Stars," will make it the company's second videocassette to ship gold this year.

"Hear'N'Aid" is the second music videocassette to be released prior to its companion album, following Sony's "John Lennon Live In New York City"—which was the first Sony title this year to ship gold.

The proceeds from "Hear'N'Aid: The Sessions," which retails for \$16.95, will be donated to the USA For Africa fund.

Still, explains Sony Software director of marketing Andrew Schofer, "Retailers will make the same margin on this that they would on any Video 45. We're not asking them to sacrifice any of their normal monies. The charity aspect is in our part." The artists involved in the Hear'N'Aid project, originally recorded last May, have also donated their services.

"We picked up this project last fall," says Schofer, "but we wanted to time the release with the release of the record." PolyGram is distributing the "Stars" single, and a com-

pilation album is scheduled for release later this month.

"We're working jointly with PolyGram on promotion," says Sony Software merchandising manager Michael Rudich. "There will be joint advertising and radio promotion."

The out-of-the-box success of "Hear'N'Aid: The Sessions," which was directed by Wendy Charles for Tasco and co-produced by Charles and Marie Cantin, is no surprise to Sony's Schofer. "We didn't have to sell [dealers] on it," he claims. "You don't have to tell a music retailer that heavy metal sells."

Hear'N'Aid features performances by, and interviews with, most of the top headbangers, including members of Dio, Dokken, Quiet Riot, Motley Crue, Y&T, Blue Oyster Cult, W.A.S.P., Judas Priest, Twisted Sister, Iron Maiden, and even the fictional Spinal Tap.

"There's so much negative feeling in the marketplace about heavy metal," says Schofer. "They're supposed to be weird, satanic types. This shows that they care about humankind, too, and want to do their share."

Sony expects to present its first check to USA For Africa—"definitely in the six figures," according to Schofer—by midsummer.

NEW RELEASES

(Continued from page 37)

CD MCA MCAD-37041/no list

STEELY DAN

Katy Lied

CD MCA MCAD-37043/no list

STEELY DAN

Pretzel Logic

CD MCA MCAD-37042/no list

STEELY DAN

The Royal Scam

CD MCA MCAD-37044/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

THE ABC'S OF LOVE & SEX, AUSTRALIA STYLE
Brigitia Almsrom, Bettina Borer, Ian Broadbent

▲♥ Academy Home Entertainment 1045/\$39.95

HANS CHRISTIAN ANDERSEN

▲♥ VidAmerica 7099/Lightning Video/\$39.95

THE ASPHYX

Robert Stephens, Robert Powell

▲♥ Magnum Entertainment M3117/\$59.95

BROTHERS GRIMM

▲♥ VidAmerica 7097/Lightning Video/\$39.95

DEMONSTRATOR

Joe James, Irene Inescort

▲♥ Academy Home Entertainment 1044/\$59.95

DR. FRANKENSTEIN'S CASTLE OF FREAKS

Rosanno Brazzi, Michael Dunn, Simone Blondell

▲♥ Magnum Entertainment M3119/\$49.95

GUNS FOR DOLLARS

George Hilton, Charles Southwood, Agata Flory

▲♥ Academy Home Entertainment 1043/\$59.95

THE HONEYMOONERS—HIDDEN EPISODES VOLUME 8: MY FAIR LANDLORD; INCOME TAX

▲♥ Maljack Productions MP 1233/\$29.95

THE HONEYMOONERS—HIDDEN EPISODES VOLUME 9: RALPH'S SWEET TOOTH; COLD; PICKLES

▲♥ Maljack Productions MP 1234/\$29.95

THE HONEYMOONERS—HIDDEN EPISODES VOLUME 10: CUPID; MANAGER OF A BASEBALL TEAM

▲♥ Maljack Productions MP 1235/\$29.95

INFERNO IN PARADISE

Richard Young, Betty Ann Carr, Jim Davis

▲♥ Academy Home Entertainment 1041/\$59.95

THE MAD BUTCHER

Victor Buono, Brad Harris

▲♥ M3118/\$59.95

PANIC STATION

Richar Moir, Reg Evans

▲♥ Academy Home Entertainment 1042/\$59.95

CHARLES PERRAULT

▲♥ VidAmerica 7098/Lightning Video/\$39.95

RUDYARD KIPLING

▲♥ VidAmerica 7096/Lightning Video/\$39.95

SECRET AGENT #4—FISH ON A HOOK

▲♥ Maljack Productions MP 1193/\$39.95

DICK SUTPHEN'S NO EFFORT WEIGHT LOSS

▲♥ United Home Video 1151/\$19.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	28	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	4	42	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	4	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
4	2	10	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
5	5	209	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
6	6	20	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
7	10	41	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
8	7	5	COMMANDO	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
9	17	3	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
10	9	15	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
11	8	27	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
12	12	28	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
13	22	39	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
14	18	16	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
15	28	61	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
16	NEW ▶		SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
17	11	5	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95
18	24	27	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
19	NEW ▶		AMERICAN FLYERS	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13	79.95
20	NEW ▶		COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
21	14	24	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
22	34	24	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
23	29	4	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
24	16	6	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	79.95
25	20	5	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R	79.95
26	19	16	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
27	RE-ENTRY		THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	24.95
28	21	76	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
29	25	7	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
30	15	19	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
31	NEW ▶		KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R	79.95
32	NEW ▶		ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13	79.95
33	27	5	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	79.98
34	32	111	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
35	36	4	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R	79.95
36	35	12	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
37	23	25	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
38	37	9	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95
39	31	110	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
40	13	9	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles.



A Walk Across The Rooftops. Patti LaBelle's portions of her video duet with Michael McDonald, "On My Own," were shot in various Manhattan locations, including the penthouse suite at Morgan's, the Brooklyn Bridge, and the East Side docks. Shown from left are producer Jim Czarnecki, director Mick Haggerty, LaBelle, and director of photography Peter MacKay. The production company was N. Lee Lacy/Associates.

CBS Ups Production Of Home Tapes Priest, Ozzy, Dylan Programs Planned

BY STEVEN DUPLER

NEW YORK Although the CBS Records Group claims it is cutting back on its promotional clip output, the division's Music Video Enterprises arm says production of both long- and short-form videos for home sale is on the rise.

"We're putting out a lot more product, and it's doing very well on the charts," says Jerry Durkin, CBS Records' vice president of business affairs for the East Coast. "We've been averaging three to four videos per week on the charts, and we've expanded our programming considerably over 1985," says Durkin, who is in charge of Music Video Enterprises, which oversees production and distribution of the company's music video product.

So far this year, says Durkin, CBS has released seven music programs for home sale, more than were produced in all of last year. This year's plans call for production

of 20 programs, split equally between long- and short-form.

The productions are budgeted at anywhere from \$150,000 to more than \$250,000. (The latter figure is for last year's "Weird Al" Yankovic program, "The Compleat Al.") Sec-

'Tapes have to be repeatable to sell'

ond-quarter releases for this year include programs by Judas Priest, Ozzy Osbourne, Billy Joel, Willie Nelson, and Bob Dylan with Tom Petty & the Heartbreakers.

Durkin says that home video producers in general, however, are still seeking "that ultimate long-form" that would overcome the "visual burnout factor" to which so many music video productions fall prey. "These things have got to be repeatable to sell.

"We've been experimenting with a combination of concert and conceptual clips mixed together, and we're finding that these productions have a longer shelf life than we expected," he continues. "What made 'Making Michael Jackson's Thriller' such a success was spectacular production. But to go beyond the conventional requires a

prohibitive expense."

Durkin says that shows like Prince's "Purple Rain" represent the kind of long-form production the industry needs to make the genre more attractive to consumers—but only "if you could put it together for realistic dollars, and if the home video market was bigger."

At the moment, Durkin says, CBS Music Video Enterprises—like many other labels' home video music divisions—relies on the sale of television rights to defray its production costs. "We want to do more than just concerts and clip compilations. As the home video marketplace and TV interest expand, the opportunities for bigger-scale productions will increase also."

In addition to its production and licensing duties for home video product, the Music Video Enterprises arm oversees administration of the promotional clips CBS Records makes for its artists. Thus, although the Records Group's balance sheet continues to show no profitability from the production of those clips, the Video Music Enterprises division is turning a profit through "the administrative function it serves with regard to the licensing of those clips to the various broadcast and cable outlets."

AFI TV Workshop Sets New Clip Awards Two Programs Will Help Aspiring Directors

BY ETHLIE ANN VARE

LOS ANGELES The American Film Institute's Television Workshop program has received grants for two new residency/training awards to aspiring music video directors. Both award programs will offer winners the production bud-

get for a finished music video, along with a residency at the AFI's Los Angeles facility.

The Michael Nesmith Award, sponsored by Nesmith's Pacific Arts concern, is aimed at recognizing emerging talent that synthesizes musician and director. The winner of the \$20,000 budget and

three-month residency will be an audio/visual team with prior collaborative experience.

"Music and video artists need the creative freedom to develop new forms of visual music," says Nesmith, "forms which will expand the moving image as we know it."

In addition, the AFI Television Workshop will be presenting the Warner Bros. Records Award, funded by the label. This award, offering a \$30,000 production budget and two-month residency at AFI, is to be given to "a promising new director" who has a track record in video or film but not necessarily commercial music video credits. Contestants will be required to work up a video concept for a current Warner Bros. recording artist.

Winners of both awards will be chosen by a "national panel consisting of leading music video directors, producers, conceptualists, and performers," according to the AFI. The Warner Bros. Award will be presented in July, and the Nesmith Award in September.

The first AFI Television Workshop award was funded by 3M in 1985, and yielded the music video "Party At Ground Zero" for Columbia act Fishbone, directed by contest winner Henry Selick.

Applications for both awards programs can be obtained by writing to AFI Television Workshop, P.O. Box 27999, 2021 N. Western Ave., Los Angeles, Calif. 90027. Applicants should specify the award for which they qualify.

Video Track

NEW YORK

THE FORCE M.D.'S have a video out for "Here I Go Again," the second single off their latest Tommy Boy album, "Chillin'." Filmed on the streets of Harlem, the project drew more than a thousand fans, many of whom were used as extras. The clip was directed by Larry Williams.

LOS ANGELES

ATLANTIC RECORDING artist John Parr is wrapping a clip for "Two Heart," the title track from the forthcoming Lorimar film "American Anthem." The video is under the direction of Nigel Dick, who's best known for his work with Tears For Fears, Howard Jones, and the Boomtown Rats. The single is scheduled for release this month with a summer album to follow.

Drummer Luis Cardenas just finished a video for his cover of the Del Shannon classic, "Runaway." It was filmed on a "junkyard" set that was built on the A&M Chaplin Soundstage in East L.A. A spokesman for the project claims its budget was \$500,000, making it the most expensive per-minute project to date. Donny Osmond, publicist Norman Winter, and Shannon make cameo appearances in the piece, which was directed by Tony

Christopher. It is the first single off his forthcoming solo album on Allied Artists Records.

OTHER CITIES

LAS VEGAS WAS the setting for "Little Miss Dangerous," Ted Nugent's video for the title cut off his latest Atlantic release. The production company says the clip's story line centers on the "transformation of a young girl into a grown, lustful, menacing woman who prowls the streets of 'Sin City.'" Performance footage is also included. Mick Haggerty directed and Joni Sighvatsson produced for N. Lee Lacy & Associates.

After having recently completed a video for their first single, "Burning Up The Night," hard rockers Krokus are back in front of the cameras to lens a clip for their Alice Cooper cover, "School's Out." Filming is being done in London under the direction of Maurice Phillips, whose credits include Billy Ocean's clip for "When The Going Gets Tough, The Tough Get Going." The videos support the band's latest Arista release, "Change Of Address."

Manhattan recording act Zeno was also on location in London recently. The group teamed up with

(Continued on page 62)

Pittman Addresses Newspaper Group MTV Chief Speaks Out

NEW YORK MTV's nonepisodic programming style is but one reflection of a media revolution brought on by "television babies"—those in their 30s and younger—according to Bob Pittman, president and CEO of MTV Networks Inc.

Pittman, speaking before more than 2,500 newspaper publishers and executives at the 100th convention of the American Newspaper Publishers Assn. in San Francisco on April 23, said that the so-called TV generation has both the desire and ability to absorb more information more rapidly—and in a less structured fashion—than any previous age group.

Said Pittman: "People in their 30s and younger... have a much different way of dealing with information than the older generations. [They] don't require a narrative line to take in information or entertainment. They readily respond to more elusive sense impressions communicated through feelings, mood, and emotion."

The ultimate expression of this new communications form, Pittman said, was the flag-waving, 18-minute montage campaign video created by Phil Dusenberry (the man responsible for the McDonald's chain's TV spots) for Ronald Reagan's 1984 presidential campaign.

According to Pittman, every facet of the media and communications industry has been moving

lately to respond to the needs of this age group. As evidence, he cited the non-narrative, mood-oriented approach taken by many films ("Flashdance," "Pretty In Pink") and TV series ("Miami Vice"); fashion videos that "rely on images to sell a mood"; advertising (spots for Levi's, Honda, Pepsi); and, of course, music videos.

According to Pittman, MTV has created an electronic environment that he says is so attractive to rock'n'roll music lovers that "no one tunes in to see a specific video. They tune in to watch MTV... an entire package with an image more powerful than the sum of its parts."

Print media, Pittman said, have also moved to meet the needs of the TV babies. "Many newspapers and magazines have responded effectively to our need to know more, and to be able to find it out more quickly than ever before."

Pittman cited USA Today's "bursts of color" and "capsulized headings" and the New York Times' "comprehensive capsule summaries, indexes, boxes, and enhanced graphics."

Pittman did point out that he was not "suggesting that words are not important," but rather that "an entirely new form of communication has emerged."

STEVEN DUPLER

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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.

ABC
Vanity Hills
How To Be A Zillionaire/Mercury/PolyGram
Gordon Lewis/GLO Production
Peter Care

ANITA BAKER
Sweet Love
Rapture/Elektra
Jon Small/Picture Vision
Peter Israelson

BLACK UHURU
The Great Train Robbery
Brutal/RAS
Eric Kulberg/Universal Media
John Paige

DAVID BOWIE
As The World Turns
Labrynth (Soundtrack)/EMI America
Simon Fields/LimeLight Films
Steven Barron

DAVID BOWIE
Underground
Labrynth (Soundtrack)/EMI America
Simon Fields/LimeLight Films
Steven Barron

EL DE BARGE
Who Is Johnny?
Short Circuit (Soundtrack)/Motown
Simon Fields/LimeLight Films
Danny Kleinman

SHEILA E. LIVE W/SPECIAL GUEST STARS
PRINCE & THE REVOLUTION
Warner Bros.
Simon Fields/LimeLight Films
Danny Kleinman

PETER GABRIEL
Sledgehammer
So/Geffen
Adam Whittaker/LimeLight Films
Stephen Johnson

GIUFFRIA
I Must Be Dreaming
Silk & Steel/Camel/MCA
Curt Marvis/The Company
Jean Pellerin & Doug Freel

JERSEY ARTISTS
Jersey Artists For Mankind '86
Arista
Jon Small/Picture Vision
Jon Small

ORAN "JUICE" JONES
You Can't Hide From Love
Oran "Juice" Jones/Columbia
Pamela Gibson/Atlantis Videos
Rolando Hudson

TOMMY KEENE
Listen To Me
Songs From The Film/Geffen
Simon Fields/LimeLight Films
Rocky Schenk

BARBARA MITCHELL
Ace Of My Heart
High On Life/Atlantic Artists/PolyGram
Len Epan & Eric Meza/PolyGram MusicVideo
Claude Borenzweig

ANNE MURRAY
Who's Leaving Who
Something To Talk About/Capitol
Kris Mathur/Pendulum Productions
Tony Greco

EUGENE WILD
30 Minutes To Talk
Serenade/Philly World/MCA
Curt Marvis/The Company
Mel Bradford

PAUL WINTER CONSORT
River Run
Canyon/Living Music
John Lyddon
David Vassar



T-Birds Are Cookin'. Fabulous Thunderbirds Jimmie Vaughan and Kim Wilson are shown jamming onstage at a recent MTV taping. VJ Mark Goodman enjoys the show. (Photo: Chuck Pulin)

VIDEO TRACK

(Continued from page 60)

producer/director Storm Thorgerson to shoot a clip for its debut single, "A Little More Love." The video is a combination of conceptual and performance footage.

Universal Media just completed a clip for reggae act Black Uhuru's latest single, "The Great Train Robbery." The project was lensed in Washington, D.C., and employs vintage footage from railroad documentaries. John Paige directed and Eric Kulberg produced. The song is from the group's "Brutal" album, on RAS Records.

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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PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
VIDEOS ADDED THIS WEEK	ABC VANITY KILLS PolyGram	LIGHT
	AMERICAN GIRLS AMERICAN GIRL IRS	NEW
	JEAN BEAUVOIR FEEL THE HEAT Columbia	BREAKOUT
	JOE COCKER YOU CAN LEAVE YOUR HAT ON Capitol	POWER
	FEARGAL SHARKEY YOU LITTLE THIEF A&M	NEW
	THE FIRM TEAR DOWN THE WALLS Atlantic	BREAKOUT
	PETER GABRIEL SLEDGEHAMMER Geffen	POWER
	GOLDEN EARING QUIET EYES Capitol	POWER
	HUSKER DU DON'T WANT TO KNOW IF YOU'RE LONELY Warner Bros.	LIGHT
	KENNY LOGGINS DANGER ZONE Columbia	POWER
	LORDS OF THE NEW CHURCH RUSSIAN ROULETTE IRS	LIGHT
	MARTINI RANCH HOW CAN THE LABORING MAN FIND TIME FOR SELF-CULTURE Warner Bros.	NEW
	JANE SIBERRY ONE MORE COLOR Open Air/Windham	NEW
	STYLE COUNCIL HAVE YOU EVER EMI	LIGHT
	ANDY TAYLOR TAKE IT EASY Atlantic	POWER
	.38 SPECIAL LIKE NO OTHER NIGHT A&M	POWER
UNFORGIVEN I HEAR THE CALL Elektra	ACTIVE	
POWER ROTATION	BELINDA CARLISLE MAD ABOUT YOU IRS	2
	GTR WHEN THE HEART RULES Arista	4
	HEART NOTHING AT ALL Capitol	3
	THE HOOTERS WHERE DO THE CHILDREN GO Columbia	2
	JOHN COUGAR MELLENCAMP RAIN ON THE SCARECROW Riva/PolyGram	4
	GEORGE MICHAEL A DIFFERENT CORNER Columbia	3
	MOODY BLUES YOUR WILDEST DREAMS PolyGram	3
	PET SHOP BOYS OPPORTUNITIES EMI	3
	LOU REED NO MONEY DOWN RCA	4
	BOB SEGER & THE SILVER BULLET BAND AMERICAN STORM Capitol	4
HEAVY ROTATION	DENNIS DeYOUNG CALL ME A&M	9
	FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated	14
	HONEYMOON SUITE FEEL IT AGAIN Warner Bros.	12
	WHITNEY HOUSTON THE GREATEST LOVE OF ALL Arista	7
	JANET JACKSON WHAT HAVE YOU DONE FOR ME LATELY A&M	7
	PATTI LABELLE/MICHAEL McDONALD ON MY OWN MCA	7
	*JULIAN LENNON STICK AROUND Atlantic	6
	LEVEL 42 SOMETHING ABOUT YOU Mercury	13
	*MADONNA LIVE TO TELL Warner Bros.	7
	*MIKE + THE MECHANICS ALL I NEED IS A MIRACLE Atlantic	8
	*MR. MISTER IS IT LOVE RCA	6
	OMD IF YOU LEAVE A&M	15
	THE OUTFIELD YOUR LOVE Columbia	12
	*SIMPLE MINDS ALL THE THINGS SHE SAID A&M	6
	*STARSHIP TOMORROW DOESN'T MATTER TONIGHT RCA	8
*ZZ TOP ROUGH BOY Warner Bros.	9	
ACTIVE ROTATION	*DAVID BOWIE ABSOLUTE BEGINNERS EMI America	9
	BOURGEOIS TAGG MUTUAL SURRENDER Island	7
	BOYS DON'T CRY I WANNA BE A COWBOY Profile	5
	CULTURE CLUB MOVE AWAY Epic	7
	BOB DYLAN/TOM PETTY BAND OF THE HAND MCA	6
	*FALCO VIENNA CALLING A&M	6
	INXS LISTEN LIKE THIEVES Atlantic	3
	JEAN-MICHEL JARRE RENDEZ-VOUS IV PolyGram	5
	GRACE JONES LOVE IS THE DRUG Island	4
	HOWARD JONES NO ONE IS TO BLAME Elektra	6
	JUDAS PRIEST LOCKED IN Columbia	5
	MIAMI SOUND MACHINE BAD BOY Epic	4
	MODELS OUT OF MIND, OUT OF SIGHT Geffen	13
	GRAHAM NASH INNOCENT EYES Atlantic	5
	NU SHOOZ I CAN'T WAIT Atlantic	3
BILLY OCEAN THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Arista	2	
*TEARS FOR FEARS MOTHERS TALK PolyGram	5	
MEDIUM ROTATION	DEVICE HANGIN' ON A HEART ATTACK Chrysalis	2
	*DREAM ACADEMY LOVE PARADE Warner Bros.	7
	CHARLIE SEXTON IMPRESSED MCA	8
	ROBERT TEPPER DON'T WALK AWAY Scotti Bros.	5
	BONNIE TYLER IF YOU WERE A WOMAN Columbia	4
VOICES OF AMERICA HANDS ACROSS AMERICA EMI	3	
BREAKOUT ROTATION	LAURIE ANDERSON LANGUAGE IS A VIRUS Warner Bros.	5
	THE CALL EVERYWHERE I GO Elektra	3
	EL DEBARGE WHO'S JOHNNY Motown	2
	FINE YOUNG CANNIBALS SUSPICIOUS MINDS IRS	2
	HEARIN' AID WE'RE STARS PolyGram	4
	ICEHOUSE NO PROMISES Chrysalis	3
	ROB JUNGKLAS BOYSTOWN Manhattan	3
	KROKUS BURNING UP THE NIGHT Arista	6
	MACHINATIONS NO SAY IN IT Epic	2
	MARILYN MARTIN MOVE CLOSER Atlantic	3
SHARKS ONLY TIME WILL TELL Elektra	4	
SIMPLY RED HOLDING BACK THE YEARS Elektra	13	
LIGHT ROTATION	ART OF NOISE PETER GUNN THEME Chrysalis	4
	BLOW MONKEYS DIGGING YOUR SCENE RCA	5
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DANNY WILDE ISN'T IT ENOUGH Island	2	

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Audio Track

NEW YORK

LOS ANGELES

Disk Cutter Focuses On CD Mastering
Waring Finishes Major Redesign of FDS System

BY SAM SUTHERLAND

LOS ANGELES Audio engineer and inventor Hank Waring is focusing on Compact Disc mastering needs via his newly redesigned FDS mastering system, now operating as a digital signal processing chain.

A veteran disk cutter who's worked primarily from Quad Teck Studios here in recent years, Waring had developed his original FDS (for Full Dimensional Stereo) system over more than a decade of tinkering with conventional signal processors. In its earlier analog configuration, completed nearly two years ago, Waring claimed improvements in phase coherence, dynamic range, and distortion; auditors reported improved imaging and presence to programs mixed through the one-of-a-kind processing chain.

But Waring now says his experiments in processing masters for CD submasters prompted a major redesign, completed late last year. He estimates additional research, including newly engineered components, at an additional \$1.3 million.

Waring claims that his new generation system employs 57 separate microprocessors, using his own chip design, to select and analyze different elements in each program and compare them to reference samples of the same instruments. He says the system thus processes signals

to restore missing harmonics and restore the time consonance of phase information.

The system, which Waring says can be used with analog or digital masters, has a sampling rate of 640 kHz, as compared to the present digital audio standards of 44.1 kHz,

'I hit on something by accident'

48kHz, and, for prototype Digital Audio Tape (DAT) consumer machines, 50 kHz.

Thus far, he's tested the system with projects for Laser Video, Art Laboe's Original Sound oldies line, the reactivated Dunhill label (now a CD-only operation), and other custom independents. He's also taking on other CD-only specialists interested in upgrading old masters for transfer to digital disk, as well as cassette mastering.

"Most people have the same problem with digital recording: its sterility," says Waring. "So I programmed in samples of what real instruments sound like." More important than that comparative aspect of the design, adds the engineer, is FDS's ability to correct phase problems.

"Most signal processors use phase subtractions to achieve the

desired effect," says Waring. "FDS doesn't use subtractions at all." He also claims that typical phase cancellations posed by speaker systems are avoided because of the overall effect of the process on phase information.

Like the earlier FDS system, Waring contends that the new digital incarnation precludes further signal processing.

Waring remains secretive about more specific circuit concepts embedded in the FDS system. With both generations of the system, he candidly says he's "hit on something by accident, and it works."

Right now, Waring continues to offer FDS through Quad-Teck, although he had previously opened the door to possible licensing arrangements for the technology. In recent months, he's used the system for analog disk and cassette as well as CD mastering, but he's placing much of his current emphasis on the third of these areas.

On the boards is a second CD mastering room, which he expects to complete by late spring at an estimated additional cost of \$500,000. The facility's original Sony 1610 digital processor has been succeeded by the newer 1630 system, with digital time analysis gear added.

Rates for the system are \$2,500 per album, including digital sub-mastering and full FDS processing.

Z-STUDIO, a newly-opened 24-track facility in Brooklyn, reports a number of recent projects: **Mark Berry** was in producing **Robey** for Silver Blue Records; **Stephan Gerbier** produced French artist **Robert Farel** for Barclay Records; and **Ray Arlen** produced three new tunes for artist **Krystal Davis**.

Atlantic artist **Shannon** is working on several tunes for her next album at **Arnold/Dysinger Productions**, with **Greg Arnold** programming drums and keyboards, and **Richard Dysinger** at the board. **Synthesist Arnold** toured with the singer during 1985.

At **Power Play**, producer **Tony Arfi** was working with artist **Tony Rome** on the latter's new 12-inch, "Rock This Way." **Matt Buccheri** co-produced and engineered. Mixing was handled by **Buccheri** and **Marly Marl**. Also there, **Bruce Herzfeld** was in working on several remixes, including the new **Princess** record for the Plateau label. **Julian Herzfeld** engineered.

The production team of **Morales & Munzibai (M&M)** has been working at **Quadrasonic Studios** with **Polydor/UK** act **Stylen Council**.

Run-D.M.C. recently wrapped its new album at **Secret Society**. Also there, **Chris Spedding** is working with **Jill Wisoff**.

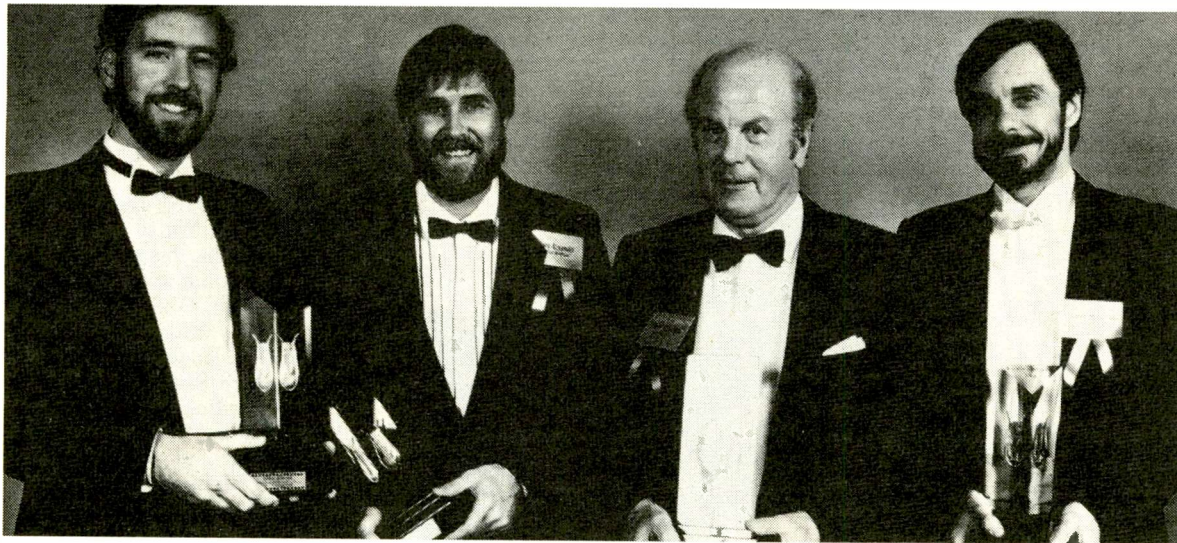
AT **ARTISAN SOUND**, mastering engineer **Greg Fulginiti** recently mastered records for **.38 Special**, produced by **Keith Olsen** for **A&M**; **Krokus**, produced by **Tom Wermer** for **Arista**; two **Jimi Hendrix** albums, produced by **Alan Douglas** for **Capitol**; and **Vanity**, produced by **Skip Drinkwater** for **Motown**.

PolyGram act **Con Funk Shun** was in at **Galaxy Sound Studios** mixing its new project with producer **Leon Ware** and engineer **Reggie Dozier**. Also, **Motown's Rockwell** was in producing, mixing, and doing background vocals for his album project with co-producer **Kerry Ashby Gordy**.

Jeffrey Osborne was at **The Complex**, producing an album on **Johnny Gill**. **Tommy Vicari** engineered the sessions, with **Ken Fowler** assisting. Also, **Jackson Browne** was in to produce singles for his new album. **Greg Ladanyi** was at the board with **Duane Seykora** and **Murray Dvorkin** assisting.

Songwriter **Randy Skaggs** has been recording a single at **Skip Saylor Recording**. **Tom McCauley** is at the board, assisted by **Joe Shay**. Also there, **John Dexter** was producing a single for **A&M's Almo Irving Publishing**. **Skip Saylor** at the console, assisted by **Shay**.

Composer/lyricist **Robert Kraft**
(Continued on next page)



Original music scoring mixers of Academy Award-nominated films were honored for the first time at the Lyra Awards presentation sponsored by the 3M Co. Shown accepting the statuettes are, from left: Chris Stone, president of Record Plant, on behalf of Danny Wallin for "Out Of Africa"; Dennis Sands for "Back To The Future"; Bobby Fernandez for "Ladyhawke"; and Armin Steiner for "Silverado." Mike Farrow, not shown, was honored for "A Chorus Line."

Lyras Give Nod To Behind-The-Scene Crews
3M Sings Praises Of Film's Unsung

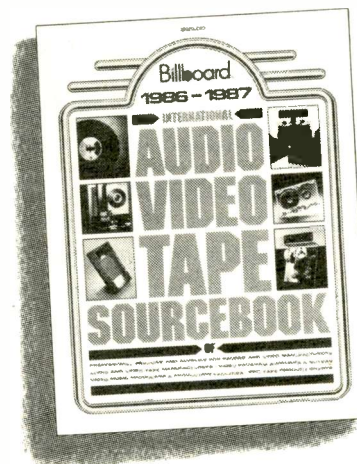
NEW YORK The five audio post-production teams nominated for the 1986 Academy of Motion Picture Arts & Sciences' "achievement in sound" award have been honored by 3M Company at the firm's fifth annual Lyra awards presentation.

The award-winning audio crews and corresponding films are: **Chris Jenkins**, **Larry Stensvold**, **Gary Alexander**, and **Peter Handford** for "Out Of Africa"; **Bill Varney**, **Bob Thirlwell**, **B. Tennyson Sebastian II**, and **William B. Kaplan** for "Back To The Future"; **Donald O. Mitchell**,

Kevin O'Connell, **Rick Kline**, and **David Ronne** for "Silverado"; **Donald O. Mitchell**, **Michael Minkler**, **Gerry Humphreys**, and **Chris Newman** for "A Chorus Line"; and **Les Fresholtz**, **Dick Alexander**, **Vern Poore**, and **Bud Alper** for "Silverado."

Awards for original sound mixing were also given to **Danny Wallin** for "Out Of Africa"; **Dennis Sands** for "Back To The Future"; **Mike Farrow** for "A Chorus Line"; **Armin Steiner** for "Silverado"; and **Bobby Fernandez** for "Ladyhawke."

This is the first Lyra presentation recognizing the individual original sound mixers since the awards originated five years ago. **Joe Leon**, professional markets sales director of 3M's magnetic media division, notes that the reason for the change is that one of the primary goals of 3M's sponsorship of the awards is to "make achievements in this area more visible to the public at large." The firm wanted to place as much emphasis as possible on "these unsung members of the motion picture production crew," says **Leon**.



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AUDIO TRACK

(Continued from preceding page)

has been at **Image Recorders** in Hollywood, working with engineer **Chris Desmond** on the theme song and episodic music for a new CBS-TV series, "Blood Brothers."

NASHVILLE

LOUISE MANDRELL WAS recording recently at **Treasure Isle** with producer **R.C. Bannon** and engineer **Bob Bullock**. Also there, **Paul Worley** and **Marshall Morgan** were producing the **Nitty Gritty Dirt Band**, with Morgan engineering, assisted by **Tom Harding**. Worley was also mixing a **Marie Osmond** album for **Capitol**, with **Ed Seay** engineering. Assisting were **Harding** and **Tom Der**.

Mick Lloyd was in at **A.M.I.**, tracking with **Tony Heatherly** and **Bobbi Lee Wills** of **Southern Crescent**. At the board was **Bernie Vaughan**.

Comstock Records producer **Patty Parker** was in at **Chelsea Studio**, working with artist **Doug Peters** on two new singles.

Mastering engineer **John Eberle** recently completed the following projects at **Nashville Record Production**: **Johnny Burke's** single for **Acclaim Records**, "Gold In His Mind," and **DeDe Higgins'** single for **16th Avenue Records**, "Baby I Would/Is It Love Yet."

Reunion's Billy Sprague was at **Hummingbird Studio** cutting tracks, overdubs, and vocals for his new album. **Reed Arvin** produced, **Mike Psanos** engineered. Also, gospel artist/writer/producer **Alan Robertson** recently wrapped his second album, engineered by **Lynn Fuston**.

OTHER CITIES

SCOTTISH ARTIST Jesse Rae (co-writer of **John Waite's** "Missing You") is recording his new **WEA** album at **Troutman Recording Studios** in **Dayton, Ohio**. The record, set for an early fall release, is being engineered by **Roger Troutman**.

At **Songbird Studios** in **Atlanta, Ga.**, ex-Silver Bullet Band member **Bill Mueller** has been working on an album with engineers **Roger Wright** and **Richard Head**.

Cheap Trick was in at **PolyMusic Recording** in **Homewood, Ala.** The group was tracking guitar, keyboard, vocals, and Synclavier for several tracks on its next album. **Andy Bray** was at the desk. Also, N.Y.-based jazz-rocker **Randy Hunter** was there recording his upcoming album on **Pandem Records**, with **Bray** again at the board.

Bassist extraordinaire **Tony Levin** (**Explorers**, **King Crimson**, **Peter Gabriel**) was at **Dreamland Recording** in **Woodstock, N.Y.**, producing tracks for an album on **Pamela Golden** for **Park Avenue Productions**. **Mark Mandelbaum** was engineering, assisted by **Dave Cook**.

At **Studio A** in **Dearborn Heights, Mich.**, producer **Roger Probert** has been working with **High Society**, a four-piece rock outfit from **Ohio**. **Eric Morgeson** at the board, assisted by **Eric Livengood**.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036**.



Some Like It Solo. Power Station vocalist Michael Des Barres, center, meets with Famous Music executives in New York to sign an exclusive longterm worldwide songwriting and co-publishing agreement. Des Barres' forthcoming debut solo album will be released by MCA/Gold Mountain Records. Shown with the artist are, from left, creative director Wally Schuster, president Marvin Cane, senior creative director Alan Melina, and Gold Spaceship Management's Anita Camarata.



Red At The Ritz. Simply Red frontman Mick "Red" Hucknall, right, chats with Elektra senior vice president of marketing and promotion Mike Bone, left, WEA International chairman Nesuhi Ertegun, and Mrs. Ertegun after the group's recent debut performance at the Ritz in New York. The group is signed to Elektra/WEA U.K.



Industry Salute. Barry Manilow, second left, joins other top songwriters who were honored at a recent SRO "Singers' Salute To The Songwriter" in Los Angeles to benefit the Betty Clooney Foundation For The Brain Injured. With Manilow are, from left, Alan and Marilyn Bergman, Sammy Cahn, Jule Styne, and Cy Coleman.



Creative Music. CBS Songs' president Michael Stewart, left, and vice president of marketing John Velasco, right, present Bozel, Jacobs, Kenyon & Eckhardt staffer Ron Devito with this year's CBS Catalog Partnership SYNC (Song of the Year in a National Commercial) Award in New York. The Los Angeles-based advertising firm received the honor for its featured use of "Over There" in the TV commercials created for Chrysler's GTS.



Los Angeles' Angel. Composer/conductor Bill Conti, right, is honored with a Resolution by the Los Angeles City Council "in recognition of his outstanding musical contributions." Councilman John Ferraro presented the award.



Sturdy Talent. Sutra Records chief Art Kass, seated, poses with members of Bricks Mortar after signing the group to his label in New York. Standing are, from left, drummer Charles Collins, manager Chuck Dembrak, Sutra's national promotion director Joanne Cordera, bassist Vladimir Sevchenko, guitarist John Bushnell, keyboardist Glen McClelland, and singer Ricky Collins.



Label Bash. Rhino Records chiefs Richard Foos and Harold Bronson celebrate the release of Kip Addotta's new Capitol/EMI-distributed album "Life In The Slow Lane" in Los Angeles. Gathered are, from left, Bronson, Capitol Records vice president Joe Mansfield, Capitol's Joe McFadden, Addotta, Foos, Capitol's Michael Roden, and Addotta's manager Marty Pichinson.



White House Jam. MGA's Jets perform tracks from their new self-titled release at the White House in Washington during the annual Easter egg roll there. Shown from left are Elizabeth, Moana, Leroy, Rudy, and Kathy Wolfgramm.

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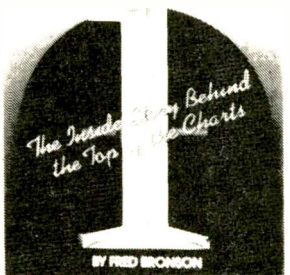
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BBC's Radio One Reintroduces Playlist Applies Only To Weekday, Daytime Programming

LONDON Radio One, the BBC's pop music network, has reintroduced the playlist system it discarded five years ago. Compiled by a panel of producers, the playlist will contain about 50 records—which are guaranteed 12 plays a week—and a subsidiary list.

Previously, the station had held weekly meetings of all its producers to work out levels of airplay for key releases. But Johnny Beerling, the network controller, says a more formal procedure is needed to ensure "sufficient consistency of exposure."

The new list applies only to weekday programs broadcast during the daytime. Producers and DJs of evening and weekend shows will still be free to select whatever music they want. Beerling has long been an advocate of greater variety and novel-

ty in Radio One's pop output.

U.K. record-company reaction to the revived playlist is generally favorable. Most believe it will be fairer and that record pluggers will no longer have to contact every network producer individually to ensure the fullest exposure.

One of the main reasons for the scrapping of the old "Featured 40" playlist, however, was that it had become the center of record-company effort; shows that didn't use the list were virtually ignored.

Meanwhile, the main complaint aired at the second U.K. Music Radio Conference in London, held April 25, was the dominance of singles and compilation reissues on British radio. Two managing directors of major record companies, Rob Dickins of WEA U.K. and Peter Jamieson of EMI, referred to radio's

"obsession" with singles and oldies.

Said Dickins: "The increasing airplay of oldies is frustrating to those of us trying to break new acts and music." And Jamieson added: "We want people today to relate to the music of their own time. We need more albums that aren't just collections of singles, and we want more airtime for them. We're too hooked on 45s and transient fads."

But Roger Day, Invicta Radio program manager, had a different opinion on the subject of more on-air album coverage: "It's just gross left on albums after the best tracks have been released as singles."

The long-running controversy over the Phonographic Performance Ltd. payments U.K. broadcasters must make for the right to play records on the air cropped up, as expected. Leading U.S. radio consultant Jeff Pollack described the system as "the most absurd" he had ever heard of.

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Matsushita Expands CD Player Output

TOKYO Matsushita Electric is about to become Japan's biggest manufacturer of Compact Disc players, with output set to rise by one-third, to 200,000 units monthly, beginning in July. Currently only Sony and Tokyo Sanyo are turning out more CD machines than Matsushita.

The company's production is

centered at its Mooka and Moriguchi plants, but under the expansion plan the Fukushima factory, which now makes stereo equipment, will also begin producing CD players. No large investment in facilities will be involved because major components, including pick-ups, will be brought to Fukushima for assembly.

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Strong CD Action Paces Dutch Industry's Uptum

BY WILLEM HOOS

AMSTERDAM The Dutch record industry saw its turnover increase 1 1/3% in 1985, to \$211.7 million (540 million guilders), mainly because of impressive sales action in the Compact Disc sector. The encouraging figures come from NVPI, the national IFPI branch.

There had been a consistent slump in annual turnover for five years, since the \$243.13 million posted in 1978, taking the exchange rate as a constant 2.55 guilders to the U.S. dollar. In 1984 the decline was halted with a turnover of some \$190.19, up 2% on the previous year, and that was also largely attributed to CD sales. Turnover in 1985 reached the same level as it had in 1980.

The Compact Disc reached boom status in the Dutch marketplace last year. Total retail value was \$25.49 million, compared with \$9.8 million in 1984, an increase of 160%. The CD now represents 12% of total recorded music turnover in the Netherlands.

Last year also saw an upturn in cassette sales, which rose 20% to \$35.2 million. Turnover of LPs and singles (including 12-inch product) was much the same last year as in 1984: \$119.6 million for albums and \$31.37 million for singles). Another hopeful sign is that the decline in LP sales, which started in 1978 when the turnover was \$184.3 million, has been stopped.

In unit terms, 1.4 million CDs were sold in Holland last year, compared with 500,000 in 1984. Sales of cassettes were 5.5 million, compared with five million in 1984, and

sales of disks (LPs, singles, and 12-inch singles) were 27.9 million, compared to 29 million in 1984.

In 1985, a total of 15.7 million LPs were sold in the Netherlands (16.5 million) in 1984. A slight retail price increase in this sector accounted for the monetary increase. According to the IFPI figures, turnover of international pop music here last year totaled \$143.5 million, compared with \$126.2 million in 1984. Foreign fare now accounts for 68% of the total. Domestic popular music pulled in a total \$43.9 million, compared with \$42.35 million the previous year; but despite the monetary gain, its market share dipped to 20.7% from 1984's level of 22.3%.

The report also notes that of all the CDs sold in Holland last year, 54% were bought by people in the 20-30 age group and 24% in the 30-40 group. Most LPs (41.6%) were bought by the 20-30 demographic and most prerecorded cassettes by the 30- to 40-year-olds.

In addition, it appears that home taping has affected teenagers' LP-buying habits. Last year some 25% of all LPs were bought by teenagers, but the figure was 28.3% in 1984 and 36% in 1983. The report hints that younger people are taping, not buying, in increasing numbers.

CBS remains the leader of the Dutch record industry, as it has for several years. In 1985, the company had a 15.5% market share, followed by Phonogram (including Decca) with 14.5%, EMI (12.4%), Polydor (12%), WEA (11.5%), RCA (9.8%), and Ariola (9.4%). The biggest independent company was CNR, with a 5.2% share.

N.Z. Clip-Use Talks Stall

BY MIKE CHUNN

AUCKLAND Discussions between the Broadcasting Corporation of New Zealand (BCNZ), the government body that controls the nation's two television channels, and Phonographic Performances Ltd. (PPL), licensing body of the Record Industry Assn. of New Zealand (RIANZ), over payments for the broadcasting of music videoclips have broken down.

PPL immediately withdrew permission for the broadcasting of all clips owned by its membership, which comprises 97% of the entire New Zealand record industry.

Des Monaghan, BCNZ controller of programming, who refused to concede that videoclips are worth "anything," has already cancelled all music shows and replaced them with situation comedy series. This leaves only "Radio With Pictures," which uses live rock specials purchased directly by the BCNZ and clips of New Zealand domestic acts not signed to RIANZ member companies.

The situation is clearly one of stalemate. Tony Chance, secretary of the PPL, is tightlipped. The official statement is that "this is a matter between the BCNZ and PPL.

The matter is in the hands of BCNZ. It is a legal issue and will remain so."

The statement alludes to the fact that the videoclip matter is part of RIANZ's move to tighten up on all aspects of copyright protection.

Malcolm Kemp, BCNZ's head of TV light entertainment, recently went on national TV to state that, because of the promotional value of the broadcast of videoclips, the idea of a fee to the PPL "will not be entertained."

As it stands, the real loser seems to be the New Zealand public, whose letters of complaint to the BCNZ point to a growing intolerance of the decision in the marketplace. And the irony of the extra cost to New Zealand TV of screening sitcoms and overseas live specials is not lost on observers.

Some weeks ago, the British Phonographic Industry (BPI) in London took similar action (Billboard, April 19). Unless agreement over payment from U.K. broadcasters for promotional videoclip use is reached by May 31, BPI is advising its member companies to stop supplying videos.

Trade Groups Call For Copyright Revisions

BY KIRK LaPOINTE

OTTAWA The Canadian music industry's seven major trade organizations, in a rare display of unanimity, have written the federal government to outline what they say is a consensus for change of the country's 1924 copyright laws "at the earliest possible date."

Their nine-page policy statement is a mixture of endorsements of recently stated government positions on copyright reform, requests for clarifications of some of the positions, and last-ditch attempts to change the approaches of federal policymakers before a new act is introduced later this year.

The Canadian Recording Indus-

try Assn. (CRIA); the Canadian Independent Record Production Assn. (CIRPA); the Composers, Authors, and Publishers Assn. of Canada (CAPAC); the Performing Rights Organization of Canada (PROCAN); the Society for Reproduction Rights of Authors, Composers, and Publishers in Canada (SODRAC); the Canadian Music Publishers Assn. (CMPA); and the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) have made their plea to Communications Minister Marcel Masse and Consumer and Corporate Affairs Minister Michel Cote for Copyright Act revisions.

The toughest language in their brief is directed at two areas—exemptions under the act that would

allow for moral rights of usage and a measure that would limit the term of licenses and the assignment of rights.

"The music industry views the freedom to contract as a fundamental right flowing from copyright ownership," the brief says. "We

'The freedom to contract is a fundamental right'

view the government's proposal to incorporate provisions in the new act that would limit the term of licenses and of the assignment of rights as unnecessary and potentially harmful government interference and recommend strongly that no such provisions be included in the new act."

As for the moral rights issue, the industry asserts that, when taken in conjunction with the government's proposal to grant broadcasters ephemeral rights of recording, the moral rights provision would "permit the making of radio and television commercials without having to obtain authorization from the composer and author." The recommendation against instilling such a move was made "in the strongest terms."

The industry also proposes an op-

tion under civil remedies for infringement that would allow plaintiffs to claim statutory damages for acts of direct and indirect infringement as an alternative to claiming actual damages and an accounting for profits.

And the business wants a "right of display" under revisions concerning computers. The industry's brief says that such a right has "important, direct, and clearly foreseeable consequences with respect to the electronic publishing of musical works."

On many points, the industry voices strong support of the federal position. It likes the idea of a maximum \$1 million penalty for infringement, although it proposes a two-tiered system of punishment that would allow Crown prosecutors leeway in determining which offenses might be pursued as summary convictions and indictable cases.

It agrees that the role of the Copyright Appeal Board should be limited to rate setting and that it should have no power to organize or administer collectives. But the industry wants the government to proceed with substantive reforms, even though the actual board powers may take longer to articulate.

Similarly, the business is pushing for action on the issue of rental rights—it wants them established and administered. But the government is considering a study of the

establishment of a mechanism of collection before making a decision. And the industry is concerned that the government appears to want to study how it might implement a system to compensate for home copying.

"Royalties collected can be dis-

'Royalties can be distributed based on available data'

tributed based on currently available data [from performing rights societies] related to radio performance and record and videotape sales," it says. "The determination of an appropriate level of compensation and a distribution mechanism should not impede or delay the enactment of legislation recognizing the underlying right of copyright owners."

The government has yet to reveal exactly when it intends to proceed with the introduction in the House of Commons of a new Copyright Act. But industry representatives expect the matter to be brought to the Commons later this year and a bill to be passed within a year or so. Regulations flowing from that act might drag the matter into the next decade, however, and the industry is clearly worried.

True North Chief Finkelstein Decides To Take A Rest

TORONTO Bernie Finkelstein, the president of True North Records, wants it to be known that he's "cutting back, not cutting out."

Many people are writing and reading much into Finkelstein's decision to wind down True North's roster and let staffers go. Some see it as a disturbing sign of the poor health of Canada's independent record business.

But the bottom line, says the affable champion of some of the country's most native-sounding music, is that he's "stopped loving it"—and that he needs a rest and a change, not new financing.

Finkelstein might be getting the change, but his idea of rest doesn't jibe with most nine-to-fivers' concept of a hiatus.

He will continue to manage Bruce Cockburn, whose "World Of Wonders" album has been going gangbusters in Canada and will be released in the U.S. by MCA on May 28, preceding a four-month tour of America.

And it's premature to put the True North label entirely to rest. The label—which in 16 years has had 66 releases, including 23 gold albums and nine platinum albums, and has won 30 Juno awards—will release at least one more Cockburn record in Canada, Finkelstein says. But, he adds, "For the foreseeable future, maybe forever, there will be no other records on the label."

The roster of Murray McLauchlan, Johnny MacLeod, Tony Kossinec, and Doug Cameron has been freed of commitments to the label. The toughest break involves veteran McLauchlan, whom Finkelstein has supported through thick and thin years that involved stylistic changes and experimentation.

"We had to ask ourselves the question: Are we serving each other as well as we should be?" Finkelstein says. McLauchlan's career, while far below the superstar level, has taken on a compelling diversity lately that has seen him stray into radio and television work. He's also a certified pilot and wants to get some flying ventures going.

"Some of those things I don't think I can do all that well for him,"

Finkelstein says. "And I'm not sure I'm even interested in doing them."

Even though True North has remained profitable, Finkelstein's interest had been waning in recent years. Friends say work took an immense toll on him, even though he had launched the label and nurtured it as a dutiful parent nurtures a gifted child.

"For me, the thrill is gone in running a full-line independent record company," he says. "I no longer feel the joy." He stresses that he's proud of his accomplishments.

He is, at this point, reluctant to speak of the difficulties in running a Canadian indie. "Those are thoughts I save for the future," he says. "But I feel badly for the people I had to let go, and I realize there will be one less place for people to go to."

But there is little doubt the entertainment world hasn't seen the last of Finkelstein. "I have a personal agenda," he says, "but I'm not ready to divulge it yet."

KIRK LaPOINTE



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HITS of the WORLD

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CANADA (Courtesy The Record) As of 5/1/86

SINGLES	
1	2 DON'T FORGET ME GLASS TIGER CAPITOL
2	1 NIKITA ELTON JOHN WEA
3	3 HARLEM SHUFFLE THE ROLLING STONES COLUMBIA/CBS
4	5 LET'S GO ALL THE WAY SLY FOX CAPITOL
5	4 KISS PRINCE PAISLEY PARK/WEA
6	NEW SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
7	7 ADDICTED TO LOVE ROBERT PALMER ISLAND/MCA
8	6 JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA (A SALUTE TO '60S ROCK) RIVA/POLYGRAM
9	13 WHY CAN'T THIS BE LOVE VAN HALEN WARNER BROS./WEA
10	10 A GOOD HEART IS HARD TO FIND FEARGAL SHARKEY VIRGIN/A&M
11	16 MANIC MONDAY BANGLES COLUMBIA/CBS
12	12 WEST END GIRLS PET SHOP BOYS CAPITOL
13	19 CAPTAIN OF HER HEART DOUBLE POLYGRAM
14	18 MOVE AWAY CULTURE CLUB VIRGIN/A&M
15	17 THE POWER OF LOVE JENNIFER RUSH CBS
16	11 VIENNA CALLING FALCO A&M
17	NEW LIVE TO TELL MADONNA WEA
18	NEW WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
19	NEW BAD BOY MIAMI SOUND MACHINE CBS
20	NEW JOHNNY COME HOME FINE YOUNG CANNIBALS IRS/MCA

ALBUMS	
1	2 VAN HALEN 5150 WARNER BROS./WEA
2	1 WHITNEY HOUSTON ARISTA/RCA
3	3 THE ROLLING STONES DIRTY WORK COLUMBIA/CBS
4	5 GLASS TIGER THE THIN RED LINE CAPITOL
5	4 MR. MISTER BROKEN WINGS RCA/ARIOLA
6	8 BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
7	11 ROBERT PALMER RIPTIDE ISLAND/MCA
8	6 HEART NEVER CAPITOL
9	9 PET SHOP BOYS PLEASE CAPITOL
10	10 PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
11	7 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
12	15 THE CULT LOVE VERTIGO/POLYGRAM
13	13 JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
14	20 PRETTY IN PINK SOUNDTRACK A&M
15	19 JENNIFER RUSH CBS
16	16 JULIAN LENNON THE SECRET VALUE OF DAYDREAMING ATLANTIC/WEA
17	17 FALCO FALCO 3 A&M
18	14 HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
19	12 SADE PROMISE PORTRAIT/CBS
20	NEW JUDAS PRIEST TURBO CBS

AUSTRALIA (Courtesy Kent Music Report) As of 5/12/86

SINGLES	
1	3 LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
2	1 CHAIN REACTION DIANA ROSS CAPITOL/EMI
3	2 KISS PRINCE AND THE REVOLUTION WARNER/WEA
4	4 WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
5	5 MANIC MONDAY BANGLES LIBERATION/EMI
6	9 A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
7	6 WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
8	8 ELOUISE THE DAMNED MCA/WEA
9	7 HOW WILL I KNOW WHITNEY HOUSTON ARISTA/RCA
10	13 MOVE AWAY CULTURE CLUB VIRGIN/EMI
11	14 RUSSIANS STING A&M/FESTIVAL
12	NEW ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
13	10 SUSPICIOUS MINDS FINE YOUNG CANNIBALS LONDON/POLYGRAM
14	11 CONCRETE AND CLAY MARTIN PLAZA CBS
15	16 BABY, YOU'RE SO STRANGE ICEHOUSE REGULAR/FESTIVAL
16	NEW NO ONE IS TO BLAME HOWARD JONES WEA
17	NEW LIVE TO TELL MADONNA SIRE/WEA
18	NEW GREAT WALL BOOM CRASH OPERA WEA
19	15 ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/EMI
20	NEW WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA

ALBUMS	
1	7 VARIOUS 1986 WAY TO GO FESTIVAL
2	1 STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
3	2 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	3 MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
5	4 WHITNEY HOUSTON ARISTA/RCA
6	5 VARIOUS ALL THE HITS WEA
7	6 JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
8	9 PRINCE PARADE & THE REVOLUTION WARNER/WEA
9	8 FINE YOUNG CANNIBALS LONDON/POLYGRAM
10	11 ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
11	10 ROLLING STONES DIRTY WORK CBS
12	12 HUNTERS & COLLECTORS HUMAN FRAILTY WHITE LABEL/FESTIVAL
13	14 VARIOUS TELEVISION'S GREATEST HITS LIBERATION/EMI
14	13 STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
15	15 VAN HALEN 5150 WARNER/WEA
16	17 JOHN DENVER CHANGES STARCALL/RCA
17	20 SADE PROMISE EPIC/CBS
18	NEW MR MISTER WELCOME TO THE REAL WORLD RCA
19	16 CARS THE CARS GREATEST HITS ELEKTRA/WEA
20	18 PHIL COLLINS NO JACKET REQUIRED WEA

BRITAIN (Courtesy Music Week) As of 5/7/86

This Week	Last Week	SINGLES
1	2	ROCK ME AMADEUS FALCO A&M
2	4	LIVE TO TELL MADONNA SIRE
3	9	LESSONS IN LOVE LEVEL 42 POLYDOR
4	19	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
5	3	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
6	1	A DIFFERENT CORNER GEORGE MICHAEL EPIC
7	7	CAN'T WAIT ANOTHER MINUTE FIVE STAR TENT
8	11	I HEARD IT THROUGH THE GRAPEVINE MARVIN GAYE MOTOWN
9	6	A KIND OF MAGIC QUEEN EMI
10	10	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA
11	NEW	THE CHICKEN SONG SPITTING IMAGE VIRGIN
12	5	JUST SAY NO GRANGE HILL CAST BBC
13	12	YOU AND ME TONIGHT AURRA 10 RECORDS
14	8	LOOK AWAY BIG COUNTRY MERCURY
15	30	SLEDGEHAMMER PETER GABRIEL VIRGIN
16	24	I'LL KEEP ON LOVING YOU PRINCESS SUPREME
17	16	SECRET LOVERS ATLANTIC STARR A&M
18	25	ALL AND ALL JOYCE SIMS LONDON
19	17	THE FINEST SOS BAND TABU
20	15	ALL THE THINGS SHE SAID SIMPLE MINDS VIRGIN
21	13	LIVING DOLL CLIFF RICHARDS & THE YOUNG ONES FEATURING HANK MARVIN WEA
22	31	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
23	35	BOYS DON'T CRY CURE FICTION
24	14	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
25	18	WONDERFUL WORLD SAM COOKE RCA
26	39	YOUR LATEST TRICK DIRE STRAITS VERTIGO
27	29	THERE'LL BE SAD SONGS TO MAKE YOU CRY BILLY OCEAN JIVE/ZOMBA
28	20	YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76/86) REAL THING PRT
29	26	STARS HEAR N AID VERTIGO
30	28	A QUESTION OF LUST DEPECHE MODE MUTE
31	23	MARLENE ON THE WALL SUZANNE VEGA A&M
32	22	DRIVING AWAY FROM HOME (JIM'S TUNE) IT'S IMMATERIAL SIREN
33	32	STROLLIN ON MAXI PRIEST 10 RECORDS
34	37	TENDER LOVE FORCE MDS TOMMY BOY
35	NEW	ROCK LOBSTER B 52'S ISLAND
36	21	TRAIN OF THOUGHT A HA WARNER
37	NEW	SNOOKER LOOPY MATCHROOM MOB WITH CHAS & DAVE ROCKNEY/TOWERBELL
38	NEW	ROUGH BOY ZZ TOP WARNER/WEA
39	NEW	THE BIG SKY KATE BUSH EMI
40	NEW	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA

ALBUMS	
1	1 BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
2	4 DIRE STRAITS BROTHERS IN ARMS VERTIGO
3	3 WHITNEY HOUSTON ARISTA
4	2 VARIOUS HITS 4 CBS/WEA/RCA
5	7 SHALAMAR THE GREATEST HITS STYLUS
6	5 A HA HUNTING HIGH AND LOW WARNER
7	6 SIMPLE MINDS ONCE UPON A TIME VIRGIN
8	NEW EARTH WIND AND FIRE THE COLLECTION K TEL
9	14 LEVEL 42 WORLD MACHINE POLYDOR
10	NEW ORIGINAL SOUNDTRACK COMIC RELIEF: UTTERLY UTTERLY LIVE WEA
11	8 VARIOUS HEART TO HEART K TEL
12	9 SAM COOKE THE MAN AND HIS MUSIC RCA
13	12 PHIL COLLINS NO JACKET REQUIRED VIRGIN
14	11 PET SHOP BOYS PLEASE PARLOPHONE
15	10 JEAN MICHEL JARRE RENDEZVOUS POLYDOR
16	13 CHRIS REA ON THE BEACH MAGNET
17	16 SUZANNE VEGA A&M
18	NEW BRONSKI BEAT TRUTHDARE DOUBLEDARE FORBIDDEN FRUIT
19	18 FIVE STAR LUXURY OF LIFE TENT
20	27 VAN HALEN 5150 WARNER
21	17 MR. MISTER WELCOME TO THE REAL WORLD RCA
22	20 VARIOUS HITS FOR LOVERS EPIC
23	15 PRINCE AND THE REVOLUTION PARADE WARNER
24	NEW THE MOODY BLUES THE OTHER SIDE OF LIFE POLYDOR
25	28 MADONNA LIKE A VIRGIN SIRE
26	23 QUEEN QUEEN'S GREATEST HITS EMI
27	35 BLOW MONKEYS ANIMAL MAGIC RCA
28	26 EURHYTHMICS BE YOURSELF TONIGHT RCA
29	30 KATE BUSH HOUNDS OF LOVE EMI
30	24 ART OF NOISE IN VISIBLE SCIENCE CHINA
31	22 COCTEAU TWINS VICTORIALAND 4AD
32	NEW JENNIFER RUSH MOVIN' CBS
33	19 ORIGINAL SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN
34	21 SIOUXSIE AND THE BANSHEES TINDERBOX WONDERLAND
35	32 DEPECHE MODE BLACK CELEBRATION MUTE
36	25 VARIOUS THE TV HITS ALBUM VOL 2 TOWERBELL
37	29 BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
38	NEW ELECTRIC LIGHT ORCHESTRA BALANCE OF POWER EPIC
39	39 DIRE STRAITS ALCHEMY VERTIGO
40	31 GO WEST CHRYSALIS

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/5/86

SINGLES	
1	2 MIDNIGHT LADY CHRIS MORMAN HANSA/ARIOLA
2	1 GEIL BRUCE & BONGO HONDA TOSHIBA/EMI/NICHION/BOND
3	4 IRRESISTIBLE STEPUEHANIE TELDEC
4	3 MANIC MONDAY BANGLES CBS
5	NEW ENGINEER ANIMOTION CASABLANCA/PHONGRAM
6	5 KISS PRINCE & THE REVOLUTION PAISLEY PARK
7	6 LOVE MISSILE F 11 SIGUE SIGUE SPUTNIK PARLOPHONE/EMI
8	9 A KIND OF MAGIC QUEEN EMI
9	10 TAUSENDMAL DU MUENDHENER FREIHEIT CBS
10	7 A LOVE BIZARRE SHEILA E PAISLEY PARK
11	18 A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
12	13 DANCE WITH ME ALPHAVILLE WEA
13	8 ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/ARIOLA
14	NEW TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
15	15 TRAIN OF THOUGHT A-HA WARNER/WEA
16	NEW MAERCHENPRINZ ESRT ALLGEMEINE VERUNSICHERUNG EMI
17	14 THE PROMISE YOU MADE COCK ROBIN CBS
18	NEW PETER GUNN ART OF NOISE & DUANE EDDY CHRYSALIS/ARIOLA
19	11 SILENT RUNNING MIKE AND THE MECHANICS WEA
20	NEW STRANGERS BY NIGHT CC CATCH HANSA/ARIOLA

ALBUMS	
1	1 HERBERT GROENEMEYER SPRUENGE EMI
2	2 ROLLING STONES DIRTY WORK ROLLING STONES/CBS
3	5 WHITNEY HOUSTON ARISTA/ARIOLA
4	4 JOE COCKER COCKER EMI
5	3 DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
6	6 PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
7	8 JENNIFER RUSH MOVIN' CBS
8	9 MUENCHENER FREIHEIT VON ANFANG AN CBS
9	7 AALGLATT/M BAP AHL MANNER MUSICANT/EMI
10	12 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
11	10 MATT BIANCO WEA
12	NEW CHRIS REA ON THE BEACH MAGNET DG/PMV
13	13 WALTER SCHOLZ TRAUMMELODIEN INTERCORD
14	11 TALK TALK THE COLOUR OF SPRING EMI
15	18 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
16	15 SOUNDTRACK ROCKY IV SCOTTI BROS./BELLAPHON
17	16 COCK ROBIN CBS
18	17 JULIANE WERDING SEHNSUCHT IST UNHEILBAR MAMBO/WEA
19	14 PETER MAFFAY STATIONEN K TEL
20	20 JEAN MICHAEL JARRE RENDEZ VOUS POLYDOR/DG PMV

FRANCE (Courtesy Europe 1) As of 5/4/86

SINGLES	
1	2 OURAGAN STEPHANIE CARRERE
2	1 CAPTAIN ABANDONNE GOLD WEA
3	4 LES BETISES SABINE PATUREL CARRERE
4	5 PARTENAIRE PARTICULIER CHRIS MUSIC/WEA
5	3 BURNING HEART (B O ROCKY IV) SURVIVOR CBS
6	8 3EME SEXE INDOCHINE ARIOLA
7	7 TROPIQUE MURIEL DACQ CARRERE
8	9 IN THE HEAT OF THE NIGHT SANDRA VIRGIN
9	6 LES RESTOS DU COEUR J J GOLDMAN, COLUCHE ET LES AUTRES LEDERMAN/CBS
10	NEW THE CAPTAIN OF HER HEART DOUBLE POLYDOR

ALBUMS	
1	NEW RECORDS CLASSIQUES COMPILATION LEDERMAN POLYGRAM
2	1 DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY
3	3 SADE PROMISE CBS
4	4 INDOCHINE 3 ARIOLA/RCA
5	2 RENAUD MISTRAL GAGNANT VIRGIN
6	6 JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
7	NEW CHALLENGER COMPILATION CBS
8	5 STING DREAM OF THE BLUE TURTLES POLYDOR
9	NEW ROLLING STONES DIRTY WORK CBS
10	NEW CURE THE HEAD ON THE DOOR POLYDOR

JAPAN (Courtesy Music Labo) As of 5/12/86

SINGLES	
1	NEW ZO-SAN NO SCANTY ONYANKO CLUB USHIROYUBI SASARE GUMI CANYON/FUJI/PACIFIC/ASAHI TSU
2	NEW SOSOTTE MINAKO HONDA TOSHIBA/EMI/NICHION/BOND
3	NEW 100 DANJO KOSA KYOKO KOIZUMI VICTOR/BURNING
4	NEW RAZUVERI DREAM REVEKKA CBS/SONY/SHINKO M/NTV M
5	NEW TEENAGE WALK MISATO WATANABE EPIC/SONY/SANDA M/NICHION
6	4 BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
7	2 KANASHIMI YO KONNICHWA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
8	1 OTTO CHIKAN ONYANKO CLUB CANYON/FUJI/PACIFIC
9	NEW KIMI NI 1000 1986 OMEGA TRIBE VAP/NTV M/VANMUDA M
10	5 CHOTTO YA SOTTO JA CAN'T GET LOVE AYUMI NAKAMURA HUMMING BIRD
11	3 KOI NO ROPU O HODOKANI DE ERI NITTA CANYON/FUJI/PACIFIC/BOND
12	6 GENKI NA BROUKUN HAAT CCB POLYDOR/HIYOSHI/JCM
13	10 SEBANGO NO NAI EISU LAFU LADY PORIDORU/TOHO/FUJI/PACIFIC/LIGHT SONG
14	9 SHI-GATSU RESSHA MIYUKI SUGIURA WARNER/PIONEER/HORI MUSIC
15	NEW SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
16	8 DEKAMERON DENSETSU SHONONTAI WARNER/JANIZU
17	15 I'LL BE BACK AGAIN-ITSUKA WA TAKESHI HIROKI VICTOR/NTV M
18	7 FURAMINGO IN PARADISE YOKO OGINOME VICTOR/HIYOSHI/JCM
19	11 AOI SUTASUION SONOKO KAWAI CBS/SONY/WATANABE
20	18 HARU NO MORNING TRAIN HIDENORI IURA VAP/NTV M/SHIBAEI

ALBUMS	
1	NEW ERI NITTA ERI CANYON
2	1 TATSURO YAMASHITA POCKET MUSIC MOON
3	2 AKINA NAKAMORI REST REPLEASE
4	9 VAN HALEN 5150 WARNER
5	12 PRINCE & THE REVOLUTION PARADE WARNER
6	3 YOKO MINAMINO TJERAATO CBS/SONY
7	4 CHAGE ASUKA TURNING POINT CANYON
8	5 CHECKERS FLOWER PONY/CANYON
9	11 AYUMI NAKAMURA FAIR CHILD HUMMING BIRD
10	NEW TSUYOSHI NAGABUCHI LOVE SONGS TOSHIBA/EMI
11	6 JUNICHI INAGAKI REALISTIC FUN HOUSE
12	15 WHITNEY HOUSTON PHONOGRAM
13	8 RYUICHI SAKAMOTO MIRAIHA YAROU MIDY
14	7 ROLLING STONES DIRTY WORK CBS/SONY
15	14 TONNERUZO JIGAJISAN VICTOR
16	13 YUKI SAITO GLASS NO KODOU CANYON
17	10 YOKO OGINOME RAZUBERI NO KAZE VICTOR
18	NEW CULTURE CLUB LUXURY TO HEARTACHE TOSHIBA/EMI
19	18 MISATO WATANABE EYES EPIC/SONY
20	NEW SEIKIMATSU THE END OF THE CENTURY CBS/SONY

ITALY (Courtesy Germano Ruscitto) As of 4/30/86

SINGLES	
1	4 YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI
2	3 RUSSIANS STING CBS
3	2 ONE STEP KISSING THE PINK RCA
4	14 A DIFFERENT CORNER GEORGE MICHAEL CBS
5	4 ADESSO TU EROS RAMAZZOTTI DDD
6	NEW WE NEED PROTECTION PICNIC IN THE WHITEHOUSE CBS
7	9 LEI VERRA' MANGO FONIT/CETRA
8	NEW CHARLESTON DAN HARROW BABY RECORDS/CGD
9	NEW MOVE AWAY CULTURE CLUB VIRGIN
10	6 I DO WHAT I DO JOHN TAYLOR EMI
11	NEW LIVE TO TELL MADONNA WEA
12	NEW KISS PRINCE & THE REVOLUTION WEA
13	11 LIVING IN AMERICA JACKSON BROWN CBS
14	NEW NO ONE IS TO BLAME HOWARD JONES WEA
15	5 THE CAPTAIN OF HER HEART DOUBLE POLYGRAM
16	7 ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
17	8 BROKEN WINGS MR. MISTER RCA
18	NEW ONCE MORE TAFFY CBS
19	15 IO NASCERO' LORETTA GOGGI FONIT/CETRA
20	18 KISS ME LICIA CRISTINA D'AVENA FIVE RECORDS/CGD MM

MALL RETAIL



RETAILING AMERICA'S NEWEST ENTERTAINMENT CENTERS

Are American consumers being mauled by malls?

One person who worries about what he calls the "over malling" of the U.S. is Jack Eugster. He ought to know. Eugster is president, Musicland, Minneapolis, operator of almost 500 stores, 80% in malls.

Not only are there too many malls, but it is becoming increasingly expensive to locate home entertainment software stores in them. "We pass on some deals," Eugster says. Moreover, Musicland and other mall-oriented chains are looking eagerly at other configurations, from free standing to strip center sites.

BASIC DEFINITIONS: Forbes' columnist Steven Bergsman classifies a "mall" as requiring at least two major department store anchors plus shop space. A "community shopping center" is considered to comprise 125,000-200,000 square feet with usually an anchoring supermarket or drugstore. Then there is the "neighborhood center" with 40,000-70,000 square feet built around a supermarket, differing yet from the "strip center." Bergsman defines the off-street grouping of stores as a strip center with usually 15,000-25,000 square feet in space, and there are still more categories. Developers are now segmenting strip centers into smaller "convenience centers," often anchored by a 7-Eleven or other convenience mart.

BY EARL PAIGE

NEW ANCHORS: One effect of the "over malling" Eugster speaks of is that malls have run out of department stores as anchors. One answer—the dramatic expansion of home entertainment stores into superstore size, as seen with Warehouse on the West Coast and Tower in Greenwich Village. Federated Group, the West Coast chain featuring software (Compact Disc and video) is an example. Federated's giant 26,000-31,000 square foot behemoths can serve as anchors, as in Houston at the new Deauville Fashion malls.

MEGA MALL: If there is seeming no end in sight for malls, (though some retailers like Eugster are forecasting fewer and fewer), there is no end to their size, according to Architecture Record author Margaret Gaskie. Sizes up to 2 million square feet are cited with the trend toward malls that resemble city-center offices, hotels, commercial buildings, recreational and educational facilities and housing as well. The mall as "city" is attracting serious architects who until recently often looked askance at designing shopping complexes.

ENCLOSED/EXPOSED: Still another trend is the not totally enclosed mall, as exemplified by Horton Plaza in San Diego, also seen by its developers as a museum. Eugster notes Horton is unique "because San Diego is the largest city in America without major department stores downtown. Horton attracted them."

RENAISSANCE MALL: Still another trend in malls is the conversion of structurally sound and

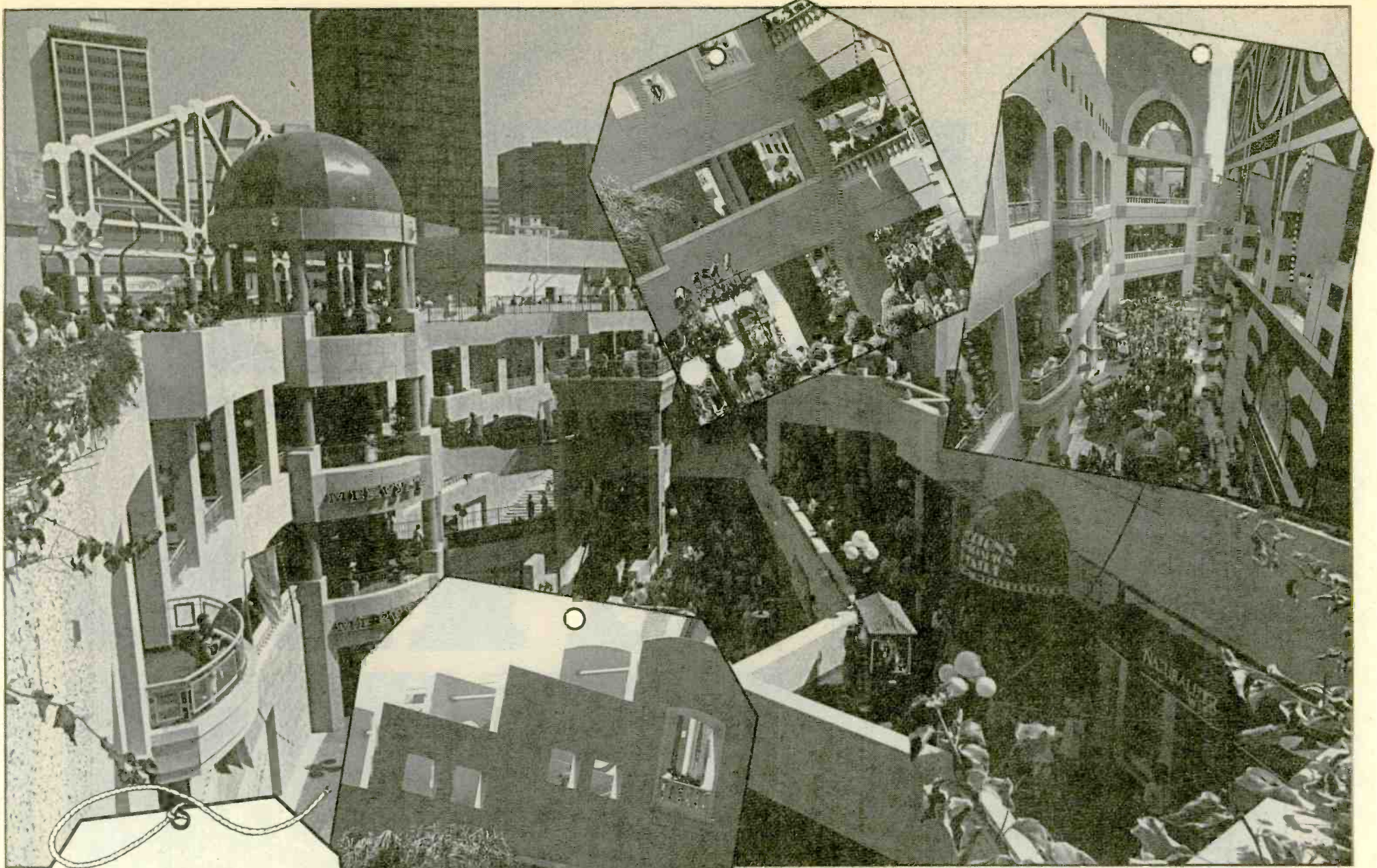
hopefully picturesque old center-city building into malls, breweries, warehouses, lofts, as Gaskie notes. Merchants obviously welcome the revitalization provided in urban center sites.

FACTORY OUTLET MALL: One of the hottest trends, according to Business Week, is the factory-direct mall with bargains as much as 50% list. In 1986, it's expected 370 will open compared to just 60 six years ago, with firms such as Memphis-based Belz Enterprises operating five such outlets in four states. A big attraction is lower rents, as much as 50% that of the usual mall because factory outlet mall are generally located in remote areas.

ONLY GAME IN TOWN: Reflecting still another trend of the past decade is the drift of malls to smaller 10,000-50,000 population communities. Chains moving beyond records/tapes to full-line video benefit enormously when nearly a whole community patronizes a mall as with Camelot Enterprises' unit in Hattiesburg, Miss. The usual caveat of video rental in malls—too inconvenient for the "dry cleaner" frequent activity of returning movies—is a moot point in community dominant malls, says Terry Woodward, president, Disc Jockey, Owensboro, Ky., another chain scoring successes with video rental in malls.

RENTAL TRENDS: With the diverse activity in shopping centers, the action seems currently aimed at smaller convenience centers and strip

(Continued on page M-4)



Horton Plaza, San Diego, Calif., opens to the Galleria courtyard. Palazzo Tower and historic Jessop's clock, among other features, add carnival touch to unique mall environment.

**MALL
RETAIL**

MALL DEVELOPERS MAINTAIN SELLING MUSIC'S A MUST

By ELISABETH STAGG

A music store is an integral part of our business," says Keith MacRae, manager of Beverly Center, a Beverly Hills, Calif. mall whose 183 stores include a Musicland.

"It's important to any mall, but to us especially because so many of our customers are involved in the music business."

Whether the mall is on the West Coast, East Coast or smack in middle America, mall developers agree with Mac-

Rae—selling music is a must.

"We always try to include one record and tape store in every mall," says Lonnie Underhill, a leasing representative with General Growth Companies of Des Moines, Iowa. "We try to appeal to a mass market and a record/tape store rounds out our tenant mix."

While many developers include records and tapes under home entertainment, General Growth prefers a separate "music and records" category

for its malls, 29 of which are dotted across the country and on both coasts. One is in San Juan, Puerto Rico. Their tenants include Record Bar, Disc Jockey, Camelot, Hastings, Musicland, and Warehouse.

Music and records, which includes keyboard and organ stores, account for about 5% of the GLP, or gross leasable area of General Growth's malls, excluding its department stores. With those stores figured in, the space drops to 2.5% of the mall's total square footage.

Just as important as including a record and tape store is choosing the right retail chain, say developers. While a record and tape store is "one of the tenants we always have blocked in," says Ken Herman of the Charlotte, N.C. based Faison Associates, "we seek out people we know put in a
(Continued on page M-4)

MALL RECORD STORES: HOW MANY MEAN TOO MUCH?

A mall record store frequently faces competition from a second record/tape chain around the corner or upstairs, and sometimes a third. Often there's added competition from rack sales by the large department stores that anchor the mall.

How do developers decide when they've got just enough, but not too much, of a good thing?

Generally they use a mall's total square footage to determine the number of record and tape outlets. General Growth of Des Moines, Iowa, adds a second record store once the mall exceeds 500,000 square feet, but a spokesman says, "If there's a lot of youth in the

market it's possible to have two in a smaller mall." They stop short of a third, however, even in their largest malls, which reach a million square feet.

Price Development of Salt Lake City, Utah, adds a second outlet when a mall reaches the 700,000 to 800,000 square feet range, and acknowledges concern about the effect of competition from other tenants within the mall.

"We can't limit the amount of records and tapes sold by department stores, but we do restrict those sales by other specialty tenants," says vice president Steve Bogden. "We won't let them prostitute the market for our primary dealers."
ELISABETH STAGG

SPEC'S SIEGER ON AWARD-WINNING ARCHITECTURE: 'WE CONSIDERED HOW EXCITING THE MUSIC IS NOW'

If one were to inquire of architects' roles in designing mall stores it might be difficult to find a better source than Charles Sieger Architects, Miami. Indeed, a decade ago the firm was taking architectural awards for its Spec's Music Dadeland Mall unit. Now the firm has a wall full of awards. In this interview, Charles Sieger talks about successes with Spec's stores.

BB: Dadeland sort of stood the trade on its head 10 years ago with the idea of this huge entrance in the shape of an arrowhead or ace of spades. Was it that much ahead of its time?

CS: The design was so progressive that recently when the lease hold contract called for tearing it all down and doing a new store we only had to modify it.

BB: So you broke some rules back in 1978?

CS: We broke all the rules—no exposed neon, no exposed air conditioning ducts, no exposed florescent, no free hanging signs. We got lucky. The owner's son was in charge and he was young and understood where we were coming from.

BB: What was your thinking in the recent renovation? You used four-inch black, glossy tile around the entrance and did the AC ducts in red instead of yellow.

CS: The design was so successful in terms of shape. We considered how exciting the music is now, how daring. So the newer colors worked and we enhanced the material by going with tile. The back wall is black, too. And we re-carpeted.

BB: You mentioned the Dadeland Mall manager was young. You were, too, since you say you're now 39. Have you specialized in store design in your 15 years as an architect?

CS: We got into it as a favor to Martin Spector and the family, Ann Lieff [president] and everyone. It's continued over

Entrance and counter of Spec's store at 163rd Street Mall, Miami, designed by Charles Sieger Architects.

the years. Now, we do mainly high-rise buildings. We don't care about doing tacky dress shops. We would consider stores if we can exercise our own creativity.

BB: What was your approach in 1983 when you did what Spec's calls its Gazebo store in the Mall At 163rd? Your firm won an award from the Society of Illuminating Engineers for the lighting and a Florida Chapter award from the American Institute of Architects for overall design.

CS: Again, it was the music at that time. There was so much vibrancy, so much change. We considered neon in bands that ascend. Curiously, it was an idea that grew from the style of '50s steakhouses. We used bright blue and red neon because they clash interestingly. Otherwise, the entire store is black, very radical.

BB: Indeed, speaking of radical it has this cash wrap cubicle, or gazebo that gives the store its name and it has no ceiling. You painted the AC ducts black and unless you look carefully, it does appear as a black ceiling.

CS: We were able to convince Martin and Ann that all black can be as effective as all white. There's red neon around the perimeter of the ceiling.

BB: Martin says the mall management was so pleased it wanted Spec's to open this second outlet on the ground level. Did you finally out-do yourself with Spec's Metro—a store designed as a New York subway station complete with a constantly opening and closing front entrance?

CS: The idea was as if patrons entering the store were getting off a subway car. The *(Continued on page M-4)*



MUSICLAND'S RETAIL INVENTORY MANAGEMENT (RIM) KEEPS MALL STORES FROM COOKIE-CUTTER SAMENESS

Mall stores may suffer from a bum rap in that they are often described as "cookie cutter" copies of one another. This criticism is something executives are acutely aware of at the largest mall-oriented record/tape chain in the world—Musicland.

According to Arnie Bernstein, senior vice president/operations at the chain's headquarters in Minneapolis, Musicland is busily redesigning its mall sites in terms of any ambience or cookie-cutter sameness, but that's just one part of the story.

To get away from the sameness of look around the country in its mall sites, Musicland, says Bernstein, "has realized we might be a little too much white bread, a little too much vanilla. That's why we've added light boxes and so forth."

But the big factor in stores not being Xerox copies of one another is in the bottom line—inventory.

Through development of RIM (Retail Inventory Management), a project Musicland president Jack Eugster made his priority after coming aboard in 1980 to head the chain, all 458 stores can be

differentiated through 235 subgroups of SKUs.

Proprietary considerations prevent Bernstein from completely spelling out how finite RIM is, but he will say that in a category such as rock "there are many subgroupings, heavy metal, new wave, soft rock and so on." Such nearly infinite subcategorization extends beyond prerecorded music to everything in the stores except singles and certain specialized genres that are bought locally.

"Because of the size of our mall stores, we can't carry everything so we more or less *(Continued on page M-4)*

DISCOUNT CHAIN FINALLY ACCEPTS MALL CHALLENGE

By JOHN SIPPEL

Ten years and 26 stores—all in strip centers—after its beginning, Kemp Mill Records & Tapes is opening its first two mall-oriented locations by early summer.

Marketing vice president Howard Applebaum attributes the delayed mall penetration by the Washington D.C.-based discount chain simply to lack of necessary fiscal liquidity till now. "Rents are higher. The landlord takes a bigger cut. We couldn't afford it up to now. In addition, finding available suitable space is not easy," Applebaum says.

The 3,500 square foot store in Potomac Mills in suburban northern Virginia was an easier lease than Iverson Mall in Prince George County, Md., Applebaum says. Potomac Mills is an outlet mall, one featuring discount outlets exclusively. Kemp Mill has built its chain on a philosophy of low prices encouraging more volume thereby maintaining essential profit levels.

Though the 2,400 square foot store in Virginia opens earlier, sometime in late May, the planning board on the Potomac Mills' store is further ahead. That store competes with a Waxie Maxie's and a Record World outlet already established there, while Kemp Mill will be sole record store in the other mall.

Both mall projects outdistance the average 1,500 square feet in the strip center stores. "We require the greater space in order to stock a larger spread of LP, cassette and CD titles. We'll carry around 4,500 cassette titles in new customized open-display wall racks. We always bought used fixtures before. LP titles will be dropped from 5,000 from a year ago to perhaps 4,000," Applebaum says.

"CDs are busting out. We'll start with 700 to 800 titles in regular new LP browser fixtures. We see a transparent-walled separate 1,200 square-foot room for CDs. We have tried isolating CDs in just one store that had room and it worked very well. That room will have a super sound system. We find that cross-merchandising gets us good playback equipment," Applebaum adds.

"I want more space for a flow of bulk promos with midline. For example, we did a four-

week with WEA \$6.98. I can put in from 30,000 to 50,000 pieces chainwide depending upon the strength of a vendor's catalog. In that instance, I charged \$4.99 for the four weeks, then dropped it \$1 and our selloff was 80% to 90%. It costs us too much to return albums and it's costly too for the vendor," Applebaum says.

The move into malls coincides with a program to extend the demographic appeal of

COOKIE

(Continued from page M-3)

have to tailor the inventory for the clientele of a particular mall and store. I would say," Bernstein continues, "that there are no more than two-three stores that have the same inventory mix."

More significantly, RIM allows management in Minneapolis to know in 72 hours or less what's selling and not selling. In this sense, a mall appearance by an act that might reasonably spike sales momentarily can be anticipated at Minneapolis and monitored.

Yet an additional way mall stores can be as different as any free standing store compared to another in terms of product mix is in how RIM allows for the enormous demographics spread in any mall.

In regard to RIM and tailoring malls, Bernstein is realistic. "Malls, it's pretty safe to say, are shopped by only around half the population either side of 50%. The other 50% prefer to shop in free standing or strip stores. RIM is not "a super advantage" if

CENTERS

(Continued from page M-1)

centers, sometimes facing off a mall, as with the newest unit of Licorice Pizza in South Bay near Los Angeles. The consolidation in gas stations has provided many corner strip sites. Many of the burgeoning 24,000 video specialty stores prefer such sites. Prices reflect this, says Bergsman in Forbes quoting Coldwell Banker studies. Comparisons in New Jersey show strip rates are up 19% from \$13.50 to \$16 while neighborhood and community center rates rose 17% (\$15 to \$17) and regional malls even less at 15% (\$26 to \$30).

MALL CREDIT CARDS: As malls respond to the competition of surrounding strip centers and wrestle with the need to provide parking space near enough the malls' often increasingly spacious interiors,

Kemp Mill up to a 45-50 year-old, Applebaum and his partners Stanley Wahler, Darryl Sherman and Joel Goldberg say. The broader album inventory is a basic in that change.

Choice of store managers has not been finalized but Applebaum wants a veteran because he sees the malls as a major challenge. Open display of tapes is subject to change once the stores are open and a pattern of shrinkage is noted.

viewed specifically in terms of an independent store. Any indie store will know its clientele and be able to track sales. But the payoff for Musicland is that RIM "is invaluable for tracking 10,000-15,000 SKUs and comparing them to model inventories."

In general, malls themselves are becoming more distinctive, Bernstein says. Musicland is in many cutting edge malls, among them the unique Horton Plaza in downtown San Diego (even the store name there is unique, titled Sam Goody's Musicland). Bernstein sees no inherent contradiction in malls becoming more fun places to shop while still offering that bottom line every merchant looks for, cash rings.

"If they can find ways to attract the consumers in that area, it's all to the better. Look at the development and changes occurring in downtown areas of markets. People used to go downtown for a lot of reasons, for recreation, movies, and so forth, and shopped before and after," he says in terms of malls providing a total fun experience. **EARL PAIGE**

many like South Bay Galleria in the L.A. suburb of Torrance issue their own credit cards.

COOKIE CUTTER SAME-NESS: One criticism of entertainment software stores in malls is that they tend to look all alike and often lack the excitement of other stores, even nearby. Macey Lipman enlivened a recent session at the NARM convention when he said he would be more apt to buy records at a clothing store in Beverly Center (Beverly Hills) than at Musicland next door. The feisty head of Macey Lipman Communications, Los Angeles, said, "The clothing store had video in the window showing contemporary lifestyle." There's a "cookie cutter" sterility in many stores, he says. Arnie Bernstein, senior vice president/operations at Musicland, acknowledges such criticism and vows the giant chain is moving toward light boxes, bright fixturing to provide more excitement.

DEVELOPERS

(Continued from page M-2)

quality look. There are record stores that don't offer that quality, but we avoid them."

Faison, whose five malls are in North Carolina and Virginia, has found that Record Bar and Camelot provide the quality it seeks and also "appeals to a broad spectrum of shoppers, not just the youth market," says Herman.

As concerned about the product inside as store design is Price Development Co., based in Salt Lake City, Utah. Price has 12 regional malls and 25 neighborhood malls, or strip centers, throughout the West.

Because Price builds malls in smaller, mid-market, cities, "It's critical that the chain give its store manager the license to buy product based on the local market," says Steve Bogden, leasing vice president.

"We're generally the dominant mall in a market, and the musical taste might be very different than in other cities where the chain's based," says Bogden, who's been pleased with the Record Bar, Hastings (including Eli's) and Record Shop chains. "The manager's got to know what's moving locally and have the autonomy to get it."

"When we get a good chain, they appeal to all ages," says Howard "Sonny" Hall, vice president in charge of leasing for David Hocker & Assoc. "Chains like Disc Jockey, Record Bar and Camelot attract the kids and the middle-aged crazies like myself."

Based in Owensboro, Ken., Hocker & Assoc. owns 10 regional malls, most of them in the Southeast. Unlike most developers, who restrict record store noise levels in their lease, Hocker & Assoc. has never done so.

"The chains we have dealt with have stores that are professionally run," says Hall. "We've never had any problem with noise."

Other than the potential for noise complaints, none of the developers cited any drawbacks to record and tape stores. They view large crowds of autograph-seeking fans at artist in-stores as a plus, not a negative.

"The bigger the crowds, the better we like it," says Bogden of Price Development, whose sister company, Price Broadcasting, owns Salt Lake's top rock station, KCPX-FM. "We think that kind of promotion is terrific."

Although he acknowledges that many cities are "Over-

malled, which is a lose-lose situation for everyone," Bogden is confident there's a bright future for both malls and their record store tenants. He sees the greatest potential in rehabilitating older shopping centers as malls, particularly in mid-market areas. "You just have to make certain you know your market," he says. "We analyze ours very thoroughly."

Admitting that he doesn't have a crystal ball, Faison Associates' Ken Herman says he can't imagine a day that "we wouldn't want record and tape stores as part of our malls."

"In the last three to four years we've seen the introduction of video by Record Bar and Camelot and we're very happy with what it's done, both to increase traffic and build revenues. We're always happy to see stores' revenues going up."

SPEC'S

(Continued from page M-3)

door was probably a mistake on my part. It spooked people, particularly older people.

BB: Even with the door open now, the basic idea is preserved, the feeling inside of a subway station, with rails and ticket window, the convex white tile ceiling. Did this present interesting construction challenges?

CS: The contractors had a hard time hanging all that tile.

BB: You can take solace that the design was as ahead of its time as the merchandising concept. Joe Andrules [vice president/general manager] hoped to stock no black vinyl, just Compact Discs, prerecorded audio cassettes and video. But because customers have LPs and singles upstairs they expect them downstairs, too.

CS: The main idea for an architect is to sell merchandise. Architecture can either compete with that objective or enhance the product.

BB: You've won the most awards with the free standing Spec's flagship store on Dixie Highway, the concept of clouds, a Lighting Design award, a National Interior Design award and another Florida Chapter Institute award. Do mall stores present more challenge? Do you feel constrained by the basic architecture of the mall itself, the restraints, stores right next door, so on?

CS: No. We do what we feel we have to do. If it means arguing with the mall management, then we negotiate. **EARL PAIGE**

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Buddy Can You Spare \$1 Billion?

Experts Speculate On Value Of Major Labels

BY FRED GOODMAN

NEW YORK If you had the opportunity to buy an established, major record company, what would it cost you?

That question was recently raised by speculation that two majors, RCA and CBS, were up for grabs.

General Electric's pending acquisition of RCA Corp. has prompted questions as to whether the company has any real interest in being in the record business. Label officials say they have had no indications that GE plans to sell off the division (Billboard, May 10), and executives at GE have called questions about the division's fate "premature." And up the block at Black Rock, published reports have CBS majority owner/white knight Lawrence Tisch pushing for a spin-off of CBS Records, although the company denies it has any such intentions.

Financial analysts who watch the entertainment industry say that they expect the more successful record divisions of CBS and Warner Communications Inc. to set the price ceiling at roughly \$1 billion.

"The general feeling is that they could go for seven to eight times cash flow," says Fred Anshel, a vice president of research for Dean Witter.

"Even CBS and Warner Bros. have had their ups and downs."

Noting that he expects CBS Records to achieve operating profits of more than \$125 million this year, Mark Reilly of F. Eberstadt & Co. also estimates a CBS price tag of \$1

'You have to ask who wants into that market'

billion. But he adds that the price could be impacted by a limited number of potential buyers. "We haven't had any record company transactions," he says. "You have to ask who wants to get into that particular market."

At Merrill Lynch, vice president of research Harold Vogel also predicts that the price will be influenced by "a limited number of buyers," and what he terms "a lack of familiarity. The record industry is very much like the casino and gaming business," he says. "People on the inside understand it and don't know why people on the outside don't."

Although Warner Bros. and CBS would be expected to set the dollar-ceiling price for a record company

purchase, the other majors could conceivably fetch greater proportional prices based on operating earning multiples.

Eberstadt's Reilly notes that RCA does not break out its record division's performance in corporate financial reports, but estimates that last year's combined operating profits for the division were in the neighborhood of \$30 million. "Will those kinds of figures get you more than \$500 million if you want to sell the division?" he asks. "Probably, yes."

While observers agree on the prices these record operations could command, they are split as to whether spinning off a record division is a feasible move for either company at the moment, and attach different degrees of importance to the rumors.

Dean Witter's Anshel traces the genesis of a CBS spin-off scenario back to Ted Turner's unsuccessful takeover bid, noting that Turner had pledged to sell off the record and publishing divisions to help pay the cost of his CBS buy-out. "If you look at it rationally, there's no real tie between broadcasting and records," says Anshel.

But Reilly sees it differently. "It's hard to believe CBS would sell off their record group," he says. "Records were always close to the heart of [CBS founder] William Paley. Plus, the present management seems happy with the growth of their home video business and there's an obvious synergy there for the future."

"I can see how someone dreams up a plan like this," he adds. "They look at the group's current strength and say 'Gee, wouldn't it look nice if...' And Tisch may contemplate it. But that's a long way from saying he's proposed it or that his board would seriously consider it."

Oil Price Drop: Little Effect

NEW YORK Hopes that depressed oil prices could result in a drop in the price of vinyl compounds used for the manufacture of records have not been borne out in any significant way.

Although one supplier predicted in February that April could see "some softening" of prices (Billboard, March 1), sources at WEA and CBS say they haven't felt much, if any, drop.

"We're just now beginning to feel some kind of reduced price effect," says a CBS spokesman. "But it's quite insignificant." He adds that the company is "watching [prices] very carefully."

At WEA Manufacturing's Specialty Records Corp. in Olyphant, Pa., Frank Adams says the company has seen no effect on prices from the drop in oil prices. "I guess the manufacturers are selling to a captive audience," he says, adding that record companies are also a comparatively small customer for the kind of vinyl compound used in manufacturing records.

...newsline...

VOGEL FOR MOGULS: "Entertainment Industry Economics: A Guide For Financial Analysis" is the latest addition to the entertainment investment bookshelf. Written by Harold L. Vogel, vice president and senior entertainment industry analyst for Merrill Lynch, the Cambridge University Press title includes detailed chapters on the music, broadcast, cable, and movie businesses. Vogel's conclusions concerning the music business' future manage to strike both a sweet note and a sour one: He sees revenue growth limited by home taping, "ossified and constrained radio station formats," and adverse changes in demographics, but says technological advances in home entertainment, such as CD and video, have created potential that has "never been greater" for the use and enjoyment of music.

SCHWARTZ BROS. INC., the Lanham, Md.-based record and video distributor, reports record highs for the fiscal year ended Jan. 31. Income for the year nearly quadrupled earnings in the previous year, rising to \$766,897 or 95 cents per share, compared with \$195,591 or 24 cents the preceding year. Revenues increased 52%, from \$42.4 million to \$64.5 million. The surge in sales of prerecorded videocassettes and expansion into new geographic markets were cited as chief factors in the company's improved performance. Schwartz Bros. is traded over the counter under the NASDAQ symbol SWAR.

JOHN BLAIR & CO. reports a net loss of \$23.4 million or \$3.07 per share for its first quarter ended March 31. The company posted a net loss of \$25.4 million, including an extraordinary loss of nearly \$10 million incurred through the retirement of \$62 million worth of Senior Subordinated notes that the company swapped for stocks. Total revenues for the quarter were \$149.6 million, an 8.8% increase over last year's figure of \$137.5 million for the same quarter.

FINANCIALLY SPEAKING

Choosing An Advisor

Music \$\$ Can Be A Puzzle

BY RICHARD deBLOIS

DID YOU RECENTLY LEARN from your accountant that you owed \$30,000 more in taxes than you paid—and that you had to ante it up on April 15? If so, you're not alone.

Tax problems are just one of the pieces in a frustrating financial puzzle for successful people in the music industry. And there are other pieces, like insurance, budgeting, investments, and cash control. Why is it so difficult to put them together?

To begin with, income for artists and music industry executives can gyrate wildly from year to year. And artists—like athletes—tend to have a limited number of high-income years. One result of all this is that they frequently have complex income tax situations.

Choosing a financial advisor may be the most important business decision you'll ever make. Here are a few things to look for—and a few to look out for—when you talk to people who want to manage your dollars:

- Are they selling something other than their professional services? A financial planner who tells you that you need substantially more life insurance, and then attempts to sell you that insurance, certainly can't be objec-

tive in helping you make the right decision. All too often, financial planners put their clients into real estate syndication, oil and gas deals, equipment leasing deals, and similar investments, and receive a commission (finder's fee) from the deal-maker. If the planner is truly independent, those fees should be returned directly to the client.

- Are they both licensed and qualified by experience to be your advisors? Many "financial planners" or "business managers" are neither. Look for a CPA or attorney who specializes in this work and is licensed to practice in your state. Ask for references—people like you—in your industry.

- Do they have professional liability insurance? Too many musicians and other entertainers have discovered that the people to whom their money was entrusted went south with the cash, leaving no way to recover it. But a bad business manager may not be dishonest—just inept or negligent. Professional liability insurance is designed to cover that negligence. If your financial advisor doesn't have this insurance it's worth finding out why.

- Ask to see sample financial statements, personal budgets, cash flow projections, income tax plans. Find out what reports they provide to their clients; at a minimum you should receive a complete financial statement twice each year. For many people, tax and accounting data are difficult

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MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF

PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 4/29	Close 5/5	Change
NEW YORK STOCK EXCHANGE				
John Blair & Co.	2786.5	26 3/8	26 3/8	+3/8
CBS Inc.	1981.6	133 1/8	134 1/2	+1 3/8
Cannon Group	2690	37 1/2	38 3/8	+1 1/8
Capital Cities Communications	609.3	232 1/4	222 3/4	-9 1/2
Coca-Cola	873.3	117	110 3/4	-6 5/8
Walt Disney	19741	46 7/8	45 3/4	-1 1/8
Eastman Kodak	27584.3	60 3/4	57 3/8	-3 3/8
General Electric	19350.5	82 3/8	78 1/8	-4 1/4
Gulf & Western	3752.1	58 1/2	55 1/2	-3 3/8
Handleman	905.9	37 1/4	35 1/4	-2
MCA Inc.	5325.2	54	50 3/4	-3 3/8
Orion Pictures Corp.	4994.7	13 3/4	13	-3/8
Sony Corp.	4280.9	23 1/4	22 3/4	-1/2
Taft Broadcasting	675	95	96	+1
Viacom	1675.2	64	65	+1
Vestron	1996.3	12 1/2	11 1/4	-1 3/8
Warner Communications Inc.	3876.3	48 3/4	46 3/8	-1 7/8
Westinghouse	17448.2	55 1/4	54 3/4	-3/8
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	7313.9	26 1/4	26 1/4	-1/8
New World Pictures	1102.2	20 3/4	20	-3/8
Price Communications	515.6	12 3/4	11 3/4	-1 1/8
Turner Broadcasting System	425.7	23 1/4	26 3/4	+3 3/8
Unitel Video	123.2	9 1/4	9 1/4	-1/8
Wherehouse Entertainment	522.6	24 3/4	24 3/4	-1/2

Company	Open	May 5	Close	Change
OVER THE COUNTER				
Crazy Eddie	29	29 1/2	29 1/2	+1/2
Hal Roach Studios	14 3/4	15	15	+1/4
Josephson Inc.	11 3/4	11 3/4	11 3/4	+3/8
LIN Broadcasting	42	42	42
Lieberman Enterprises	21	20 3/4	20 3/4	-1/8
Malrite Communications Group	16 3/4	15 3/4	15 3/4	-3/8
Prism Entertainment Corp.	10	10 3/4	10 3/4	+3/4
Recoton Corporation	11 1/4	11 1/2	11 1/2	+1/4
Reeves Communications	14 3/4	15 1/2	15 1/2	+1/4
Satellite Music Network, Inc.	8 1/4	8 1/4	8 1/4	+1/8
Scipps Howard Broadcasting	56	56	56
Sound Warehouse	26 1/4	25	25	-1 1/4
Specs Music	9	8 3/4	8 3/4	-1/8
Tri-Star Pictures Inc. Communications	19	22	22	+3
United Artists	33 1/2	34	34	+1/2
Westwood One	25 1/2	26	26	+1/2

HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	7	8	GREATEST LOVE OF ALL M.MASSER (M.MASSER, L.CREED)	1 week at No. One ◆ WHITNEY HOUSTON ARISTA 1-9466
2	1	2	12	WEST END GIRLS S.HAGUE (TENNANT, LOWE)	◆ PET SHOP BOYS EMI-AMERICA 8307
3	4	4	10	WHY CAN'T THIS BE LOVE VAN HALEN, M.JONES, D.LANDEE (M.ANTHONY, S.HAGAR, A.VAN HALEN, E.VAN HALEN)	VAN HALEN WARNER BROS. 7-28740
4	5	6	13	WHAT HAVE YOU DONE FOR ME LATELY J.JAM, T.LEWIS (J.HARRIS, III, T.LEWIS, J.JACKSON)	◆ JANET JACKSON A&M 2812
5	11	14	6	LIVE TO TELL MADONNA, P.LEONARD (MADONNA, P.LEONARD)	◆ MADONNA SIRE 7-28717/WARNER BROS.
6	6	8	14	YOUR LOVE W.WITTMAN (J.SPINKS)	◆ THE OUTFIELD COLUMBIA 38-05796
7	7	9	10	TAKE ME HOME P.COLLINS, H.PADGHAM (P.COLLINS)	◆ PHIL COLLINS ATLANTIC 7-89472
8	8	11	11	BAD BOY E.ESTEFAN, JR. (L.DERMER, J.GALDO, R.VIGIL)	◆ MIAMI SOUND MACHINE EPIC 34-05805
9	10	12	11	IF YOU LEAVE O.M.D., T.LORD, ALGE (O.M.D.)	◆ ORCHESTRAL MANOEUVRES IN THE DARK A&M 2811
10	2	1	15	ADDICTED TO LOVE B.EDWARDS (R.PALMER)	◆ ROBERT PALMER ISLAND 7-99570/ATLANTIC
11	13	16	9	ON MY OWN B.BACHARACH, C.B.SAGER (B.BACHARACH, C.B.SAGER)	◆ PATTI LABELLE & MICHAEL McDONALD MCA 52770
12	14	17	11	I CAN'T WAIT J.SMITH, R.WARITZ (J.SMITH)	◆ NU SHOZ ATLANTIC 7-89446
13	15	18	14	SOMETHING ABOUT YOU W.BADAROU, LEVEL 42 (M.LINDUP, P.GOULD, R.GOULD, M.KING, W.BADAROU)	◆ LEVEL 42 POLYDOR 883 362-1/POLYGRAM
14	17	21	9	ALL I NEED IS A MIRACLE C.NEIL (M.RUTHERFORD, C.NEIL)	◆ MIKE & THE MECHANICS ATLANTIC 7-89450
15	19	23	8	IS IT LOVE MR.MISTER, P.DEVILLIERS (R.PAGE, S.GEORGE, J.LANG, P.MASTELLOTTI)	◆ MR. MISTER RCA 14313
16	20	25	6	BE GOOD TO YOURSELF S.PERRY (S.PERRY, J.CAIN, N.SCHON)	JOURNEY COLUMBIA 38-05869
17	12	3	13	KISS PRINCE & REVOLUTION (PRINCE & REVOLUTION)	◆ PRINCE & THE REVOLUTION PAISLEY PARK 7-28751/WARNER BROS.
18	21	27	7	MOVE AWAY L.HAHN, A.MARDIN (CULTURE CLUB, P.PICKETT)	◆ CULTURE CLUB VIRGIN/EPIC 34-05847/EPIC
19	9	5	10	HARLEM SHUFFLE S.LULLYWHITE, GLIMMER TWINS (RELF, NELSON)	◆ THE ROLLING STONES ROLLING STONES 38-05802/COLUMBIA
20	22	29	8	NEVER AS GOOD AS THE FIRST TIME B.ROGAN, SADE, MILLAR, PELA (ADU, A.MATTHEWMAN)	SADE PORTRAIT 37-05761/EPIC
★★★HOT MOVER/AIRPLAY★★★					
21	25	32	6	CRUSH ON YOU D.POWELL, D.RIVKIN, J.KNIGHT, A.ZIGMAN (J.KNIGHT, A.ZIGMAN)	◆ THE JETS MCA 52774
22	23	28	8	ROUGH BOY B.HAM (GIBBONS, HILL, BEARD)	◆ ZZ TOP WARNER BROS. 7-28733
23	28	37	5	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) B.EASTMOND, W.BRATHWAITE (W.BRATHWAITE, B.EASTMOND, B.OCEAN)	◆ BILLY OCEAN JIVE 1-9465/ARISTA
24	16	13	10	AMERICAN STORM B.SEGER, PUNCH (B.SEGER)	◆ BOB SEGER & THE SILVER BULLET BAND CAPITOL 5532
25	33	40	5	NOTHIN' AT ALL R.NEVISON (M.MUELLER)	◆ HEART CAPITOL 5572
★★★HOT MOVER/SALES★★★					
26	37	44	4	A DIFFERENT CORNER G.MICHAEL (G.MICHAEL)	◆ GEORGE MICHAEL COLUMBIA 38-05888
27	31	36	6	NO ONE IS TO BLAME P.COLLINS, H.PADGHAM (H.JONES)	◆ HOWARD JONES ELEKTRA 7-69549
28	30	34	7	TOMORROW DOESN'T MATTER TONIGHT P.WOLF, J.SMITH (S.CRISTOL, R.RANDALL)	◆ STARSHIP GRUNT 14332/RCA
29	18	10	17	MANIC MONDAY D.KAHNE (CHRISTOPHER)	◆ BANGLES COLUMBIA 38-05757
30	35	38	6	MOTHERS TALK C.HUGHES (ORZABAL, STANLEY)	◆ TEARS FOR FEARS MERCURY 884638-7/POLYGRAM
31	36	39	7	ALL THE THINGS SHE SAID J.IOVINE, B.CLEARMOUNTAIN (SIMPLE MINDS)	◆ SIMPLE MINDS A&M/VIRGIN 2828/A&M
32	40	50	7	HOLDING BACK THE YEARS S.LEVINE (HUCKNALL, MOSS)	◆ SIMPLY RED ELEKTRA 7-69564
33	42	49	7	I WANNA BE A COWBOY BOYS DON'T CRY (CHATTON, RAMSDEN, RICHARDS, SEOPARDI)	◆ BOYS DON'T CRY PROFILE 5084
34	32	33	9	STICK AROUND PRAMONE (J.LENNON)	◆ JULIAN LENNON ATLANTIC 7-89437
35	27	19	21	LET'S GO ALL THE WAY T.CURRIER, D.SPRADLEY (G.COOPER)	◆ SLY FOX CAPITOL 5552
36	24	15	15	ROCK ME AMADEUS R.BOLLAND, F.BOLLAND (R.BOLLAND, F.BOLLAND, FALCO)	◆ FALCO A&M 2821
37	45	51	4	RAIN ON THE SCARECROW LITTLE BASTARD, D.GEHRMAN (J.MELLENCAMP, G.M.GREEN)	◆ JOHN COUGAR MELLENCAMP RIVA 884 635-7/POLYGRAM
38	47	57	4	VIENNA CALLING R.BOLLAND, F.BOLLAND (R.BOLLAND, F.BOLLAND, FALCO)	◆ FALCO A&M 2832
39	26	20	18	WHAT YOU NEED C.THOMAS (A.FARRISS, M.HUTCHENCE)	◆ INXS ATLANTIC 7-89460
40	50	59	4	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) P.WOLF (P.WOLF, I.WOLF)	◆ EL DEBARGE GORDY 1842/MOTOWN
41	44	48	7	WHERE DO THE CHILDREN GO R.CHERTOFF (R.HYMAN, E.BAZILIAN)	◆ THE HOOTERS COLUMBIA 38-05854
42	34	35	11	FEEL IT AGAIN B.FAIRBAIRN (R.COBURN)	◆ HONEYMOON SUITE WARNER BROS. 7-28779
43	43	45	10	RIGHT BETWEEN THE EYES P.THORNALLEY (A.GOLD, G.GOULDMAN)	◆ WAX RCA 14306
44	53	63	5	TUFF ENUFF D.EDMUNDS (K.WILSON)	◆ THE FABULOUS THUNDERBIRDS CBS ASSOCIATED 4-05838/EPIC
45	49	54	6	PRETTY IN PINK PSYCHEDELIC FURS, C.HARROWELL (MORRIS, ASHTON, KILBURN, ELY, BUTLER, BUTLER)	◆ PSYCHEDELIC FURS A&M 2826
46	56	75	3	LIKE NO OTHER NIGHT K.OLSEN (D.BARNES, J.BETTIS, J.VALLANCE, J.CARLISI)	◆ 38 SPECIAL A&M 2831
47	38	24	16	TENDER LOVE T.LEWIS, J.JAM (J.HARRIS, III, T.LEWIS)	◆ FORCE M.D.'S WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.
48	54	60	5	THE LOVE PARADE A.TARNEY (LAIRD-CLOWES, GABRIEL)	◆ THE DREAM ACADEMY REPRISE 7-28750/WARNER BROS.
49	57	67	5	YOUR WILDEST DREAMS T.VISCONTI (J.HAYWARD)	◆ THE MOODY BLUES POLYDOR 883 906-7/POLYGRAM
50	29	22	13	I THINK IT'S LOVE M.OMARTIAN (J.JACKSON, M.OMARTIAN, S.WONDER)	◆ JERMAINE JACKSON ARISTA 1-9444

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	46	31	14	SATURDAY LOVE J.JAM, T.LEWIS (J.HARRIS, III, T.LEWIS)	◆ CHERRELLE WITH ALEXANDER O'NEAL TABU 4-05767/EPIC
52	48	42	21	SECRET LOVERS D.LEWIS, W.LEWIS (D.LEWIS, W.LEWIS)	◆ ATLANTIC STARR A&M 2788
53	74	—	2	WHEN THE HEART RULES THE MIND G.DOWNES (HACKETT, HOWE)	◆ GTR ARISTA 1-9470
54	65	79	4	OUT OF MIND OUT OF SIGHT M.OPIZ (J.FREUD)	◆ MODELS Geffen 7-28762/WARNER BROS.
55	52	46	9	RESTLESS K.DIAMOND, L.JOB (E.PHILLIPS, K.DIAMOND)	◆ STARPOINT ELEKTRA 7-69561
56	60	66	5	UNDER THE INFLUENCE S.DRINKWATER, T.FARAGHER (T.FARAGHER, R.NEVIL, T.HAYNES)	◆ VANITY MOTOWN 1833
57	41	30	12	SO FAR AWAY M.KNOFFLER, N.DORFSMAN (M.KNOFFLER)	◆ DIRE STRAITS WARNER BROS. 7-28789
58	61	71	5	IF YOUR HEART ISN'T IN IT D.LEWIS, W.LEWIS, C.HARRIS (H.STUART)	◆ ATLANTIC STARR A&M 2822
59	39	26	11	I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS) J.TAYLOR, J.ELIAS, J.CORSARO (J.ELIAS, TAYLOR, DES BARRES)	◆ JOHN TAYLOR CAPITOL 5551
60	85	—	2	DANGER ZONE G.MORODER (G.MORODER, T.WHITLOCK)	◆ KENNY LOGGINS COLUMBIA 38-05893
61	72	83	3	THE HEAT OF HEAT J.JAM, T.LEWIS (T.LEWIS, J.HARRIS, III)	PATTI AUSTIN QWEST 7-28788/WARNER BROS.
62	64	70	6	MUTUAL SURRENDER (WHAT A WONDERFUL WORLD) D.J.HOLMAN, B.BOURGEOIS, L.TAGG (L.TAGG)	◆ BOURGEOIS TAGG ISLAND 7-99558/ATLANTIC
63	80	—	2	IF SHE KNEW WHAT SHE WANTS D.KAHNE (J.SHEAR)	◆ BANGLES COLUMBIA 38-05886
64	81	89	3	DIGGING YOUR SCENE P.WILSON (DR.ROBERT)	◆ THE BLOW MONKEYS RCA 14325
65	69	69	6	HANDS ACROSS AMERICA H.GATICA, R.LOOK, M.BLATTE (M.BLATTE, J.CARNEY, L.GOTTLIEB)	◆ VOICES OF AMERICA EMI-AMERICA 8319
66	59	53	8	ABSOLUTE BEGINNERS D.BOWIE, C.LANGER, A.WINSTANLEY (D.BOWIE)	◆ DAVID BOWIE EMI-AMERICA 8308
67	75	88	7	CHAIN REACTION B.GIBB, K.RICHARDSON, A.GALUTEN (B.GIBB, R.GIBB, M.GIBB)	◆ DIANA ROSS RCA 14244
68	76	85	4	LEAD A DOUBLE LIFE T.ALLOM, P.DEAN (D.JOHNSON, T.JOHNSON, P.DEAN, D.SIGERSON, B.WRAY, M.RENO)	◆ LOVERBOY COLUMBIA 38-05867
69	79	84	3	I MUST BE DREAMING G.GIUFFRIA, D.G.EISELY (M.DEVILLE)	◆ GIUFFRIA CAMEL/MCA 52794/MCA
70	62	58	10	CALL ME D.DEYOUNG (D.DEYOUNG)	◆ DENNIS DE YOUNG A&M 2816
★★★HOT SHOT DEBUT★★★					
71	NEW	—	—	ONE HIT (TO THE BODY) S.LULLYWHITE, GLIMMER TWINS (M.JAGGER, RICHARDS, R.WOOD)	◆ THE ROLLING STONES ROLLING STONES 38-05906/COLUMBIA
72	73	81	4	SAIT, SAY IT JELLYBEAN (E.G.DAILY, S.BRAY, TONI C.)	◆ E.G. DAILY A&M 2825
73	51	41	16	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) LITTLE BASTARD, D.GEHRMAN (J.MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP RIVA 884 455-7/POLYGRAM
74	NEW	—	—	NASTY J.JAM, T.LEWIS (J.HARRIS, III, T.LEWIS, J.JACKSON)	◆ JANET JACKSON A&M 2830
75	82	—	2	DON QUICHOTTE J.L.DRION (J.L.DRION, D.REGIACORTE)	MAGAZINE 60 BAJA 001/TSR
76	89	—	2	SLEDGEHAMMER D.LANOIS, P.GABRIEL (P.GABRIEL)	◆ PETER GABRIEL Geffen 7-28718/WARNER BROS.
77	58	47	18	THESE DREAMS R.NEVISON (B.TAUPIN, M.PAGE)	◆ HEART CAPITOL 5541
78	92	—	2	LISTEN LIKE THIEVES C.THOMAS (INXS)	◆ INXS ATLANTIC 7-89429
79	90	—	2	LIVING ON VIDEO D.BERNIER (P.LANGUIRAN)	◆ TRANS-X ATCO 7-99534/ATLANTIC
80	NEW	—	—	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU R.NOWELS (S.NICKS, R.OLSEN)	◆ STEVIE NICKS MODERN 7-99532/ATLANTIC
81	70	72	7	IS THAT IT? KATRINA & WAVES, P.COLLIER, S.LITT (K.REW)	◆ KATRINA AND THE WAVES CAPITOL 5566
82	NEW	—	—	THE FINEST J.JAM, T.LEWIS (T.LEWIS, J.HARRIS, III)	◆ THE S.O.S. BAND TABU 4-05848/EPIC
83	63	61	13	A LITTLE BIT OF LOVE (IS ALL IT TAKES) R.RUDOLPH, M.SEMBELLO (R.WYATT, JR., C.PERREN)	◆ NEW EDITION MCA 52768
84	86	87	4	INNOCENT EYES C.DOERGE, S.JOHNSON, G.NASH (P.BLISS)	◆ GRAHAM NASH ATLANTIC 7-89434
85	88	—	2	DON'T WALK AWAY J.CHICARELLI (R.TEPPER)	◆ ROBERT TEPPER SCOTTI BROS. 4-05879/EPIC
86	NEW	—	—	MAD ABOUT YOU M.LLOYD (P.BROWN, J.WHELAN, M.Y.EVANS)	◆ BELINDA CARLISLE I.R.S. 52815/MCA
87	NEW	—	—	I WANT YOU R.ZITO (B.WADHAMS, R.NEIGHER)	◆ ANIMOTION CASABLANCA 884 729-7/POLYGRAM
88	NEW	—	—	PETER GUNN THE ART OF NOISE (H.MANCINI)	◆ THE ART OF NOISE FEATURING DUANE EDDY CHINA 4-42986/CHRYSALIS
89	NEW	—	—	FIRE WITH FIRE C.SANDFORD (C.SANDFORD)	◆ WILD BLUE CHRYSALIS 4-42985
90	NEW	—	—	WE DON'T HAVE TO TAKE OUR CLOTHES OFF N.M.WALDEN (P.GLASS, N.M.WALDEN)	◆ JERMAINE STEWART ARISTA 1-9424
91	77	62	18	THIS COULD BE THE NIGHT T.ALLOM, P.DEAN (P.DEAN, J.CAIN, M.RENO, B.WRAY)	◆ LOVERBOY COLUMBIA 38-05765
92	NEW	—	—	VANITY KILLS M.FRY, M.WHITE (M.FRY, M.WHITE)	◆ ABC MERCURY 884 714-7/POLYGRAM
93	87	86	18	NIGHT MOVES J.ASTLEY, P.CHAPMAN (M.MARTIN, J.PARR, J.ASTLEY)	◆ MARILYN MARTIN ATLANTIC 7-89465
94	55	43	13	I CAN'T WAIT R.NOWELS, J.IOVINE (S.NICKS, R.NOWELS, E.PRESSLY)	◆ STEVIE NICKS MODERN 7-99565/ATLANTIC
95	93	93	12	WHERE ARE YOU NOW? B.KELLY, J.G.HLUDZIK (J.HARNEN, R.CONGDON)	◆ SYNCH COLUMBIA 38-05788
96	83	77	6	IF YOU WERE A WOMAN (AND I WAS A MAN) J.STEINMAN (D.CHILD)	◆ BONNIE TYLER COLUMBIA 38-05839
97	71	73	9	SHOT IN THE DARK R.NEVISON (O.OSBOURNE, P.SOUSSAN)	◆ OZZY OSBOURNE CBS ASSOCIATED 4-05810/EPIC
98	66	55	12	FOR AMERICA J.BROWNE (J.BROWNE)	◆ JACKSON BROWNE ASYLUM 7-69566/ELEKTRA
99	67	56	18	NIKITA G.DUDGEON (E.JOHN, B.TAUPIN)	◆ ELTON JOHN Geffen 7-28800/WARNER BROS.
100	68	52	13	OVERJOYED S.WONDER (S.WONDER)	◆ STEVIE WONDER TAMLA 1832/MOTOWN

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



•
pet shop boys

west end girls #1 from the gold album 'please'
opportunities the second single shipping this week

produced by stephen hague
•

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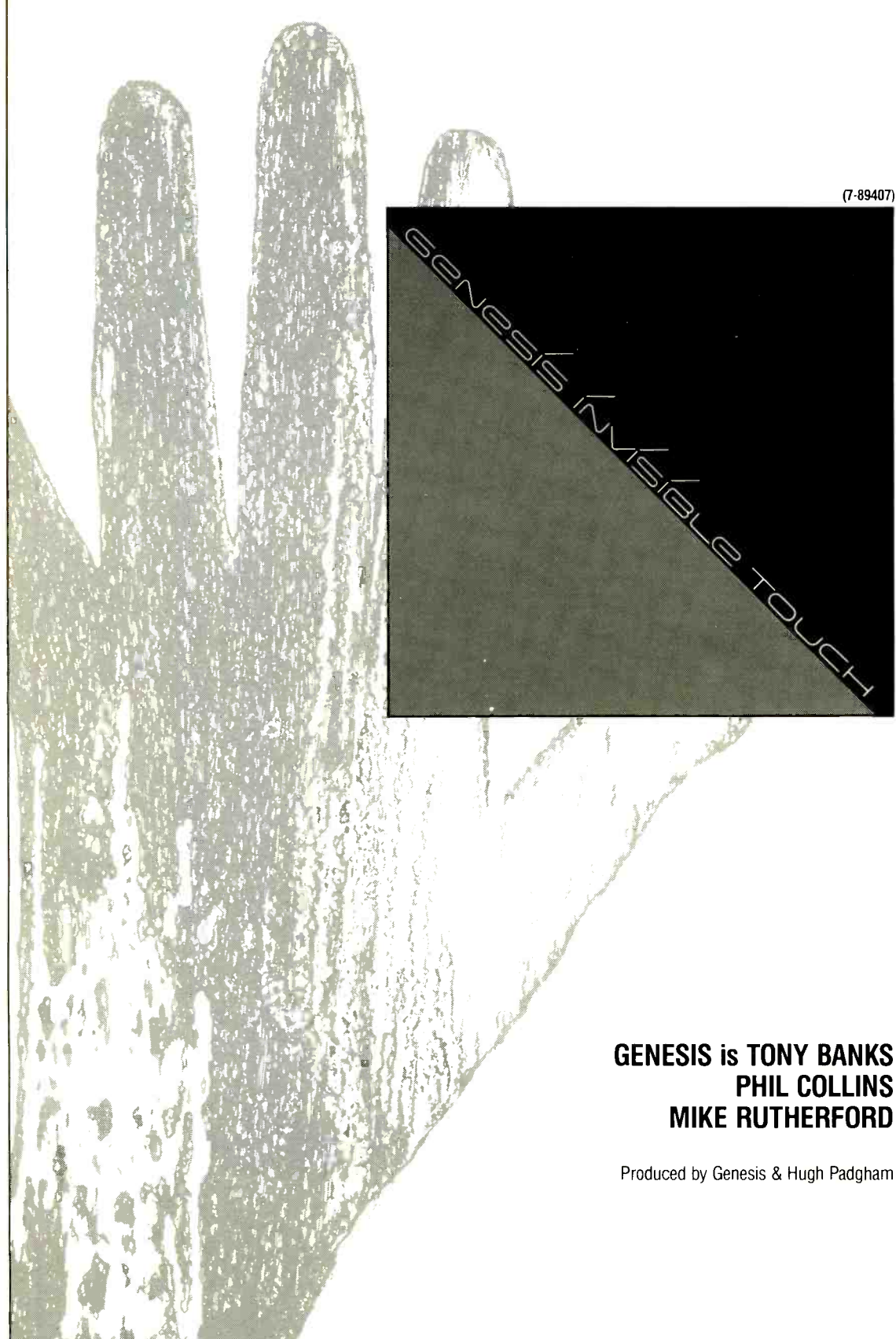
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THE RELEASE OF THE NEW

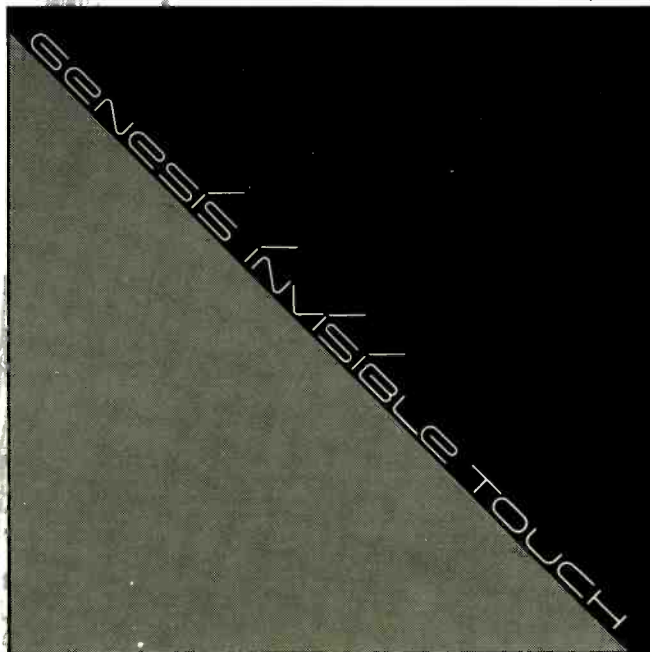
GENESIS

SINGLE

"INVISIBLE TOUCH"



(7-89407)



**GENESIS is TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD**

Produced by Genesis & Hugh Padgham



ON ATLANTIC RECORDS

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON climbs to the top of the singles chart for the third time as "Greatest Love Of All" (Arista) nudges out **Pet Shop Boys**. Houston's large margin in radio points overcame the Boys' small lead in sales. There were only four bullets in the top 10; **Van Halen's** "Why Can't This Be Love" (Warner Bros.) and **Janet Jackson's** "What Have You Done For Me Lately" (A&M) each moved up a position without bullets. The next contender for the No. 1 slot—but still far behind Houston—appears to be **Madonna's** "Live To Tell" (Sire), which made huge gains in sales and airplay to jump from No. 11 to No. 5.

A NEW TABULATION shows that 92% of all the Hot Movers since the feature was introduced last year have gone top 10, and no Hot Mover has peaked lower than No. 14. A Billboard Hot Mover, even if it is in the 30s or lower, is thus as close to a guaranteed future top 10 hit as you can get. "A Different Corner" by **George Michael** (Columbia) explodes in sales this week to become Hot Mover/Sales after being Hot Mover/Airplay last week. It's No. 26 nationally, but already top 5 at 93-Q in Houston, I-95 in Miami, and Z-100 in Portland, Ore. Last week's Hot Mover/Sales, "Crush On You" by the **Jets** (MCA), is this week's Hot Mover/Airplay, fueled by top 10 reports from stations in Buffalo, Mobile, San Antonio, El Paso, Sacramento, and elsewhere.

THERE ARE SEVERAL other records with outstanding gains in radio. "Danger Zone" by **Kenny Loggins** (Columbia) and "When The Heart Rules The Mind" by **GTR** (Arista) each picked up another one-fourth of the panel to jump 25 and 21 places, respectively. The runner-up for Hot Mover/Sales, **Heart's** "Nothin' At All" (Capitol), is also hot at radio, including a jump from 15 to 10 at WKDD Akron, and top 15 reports from stations in Atlanta, Norfolk, Charlotte, and Seattle.

THE HOT SHOT Debut, "One Hit (To The Body)" by the **Rolling Stones** (Rolling Stones), comes in at No. 71 with more than one-quarter of the panel already on the record. **Janet Jackson's** "Nasty" (A&M) jumped on the chart at No. 74. With the first single from her current album still moving up, "Nasty" hits the top 20 in several West Coast markets.

HERE'S AN UPDATE on some hot new artists: The **Models** (Geffen) from Australia, up 11 places to No. 54 with a bullet, making nice moves at RI-104 Providence and WLRS and WDJX in Louisville. **Simply Red** (Elektra) from England, bulleted at No. 32, already top 10 at five stations in California. The **Blow Monkeys** (RCA), also from the U.K., up 17 places to No. 64 with a bullet. It's No. 14 at WNKS Columbus, Ga., after **PD David Lee Michaels** had a Blow Monkeys Weekend and gave out inflatable monkeys along with the LP. New European artist **Trans-X** (Atco) is already No. 1 in Phoenix at KZZP, up to No. 79 with a bullet nationally. **El DeBarge** of DeBarge (Gordy) hits the top 40 for the first time as a solo artist with "Who's Johnny," assisted by an early top 15 report from Y-100 Miami.

FOR WEEK ENDING MAY 17, 1986

Billboard
HOT 100 SINGLES ACTION

RADIO MOST ADDED			NEW	TOTAL
228 REPORTERS			ADDS	ON
THE ROLLING STONES	ONE HIT (TO THE BODY)	ROLLING STONES	58	59
KENNY LOGGINS	DANGER ZONE	COLUMBIA	55	91
GTR	WHEN THE HEART RULES THE MIND	ARISTA	52	107
SIMPLY RED	HOLDING BACK THE YEARS	ELEKTRA	43	163
STEVIE NICKS	HAS ANYONE EVER WRITTEN ...	MODERN	38	38

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

RETAIL BREAKOUTS			NUMBER
202 REPORTERS			REPORTING
FALCO	VIENNA CALLING	A&M	35
GEORGE MICHAEL	A DIFFERENT CORNER	COLUMBIA	29
THE MOODY BLUES	YOUR WILDEST DREAMS	POLYDOR	29
EL DEBARGE	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	GORDY	28
BOYS DON'T CRY	I WANNA BE A COWBOY	PROFILE	23

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Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, 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	WEST END GIRLS	PET SHOP BOYS	2
2	3	GREATEST LOVE OF ALL	WHITNEY HOUSTON	1
3	4	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	4
4	8	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	11
5	2	ADDICTED TO LOVE	ROBERT PALMER	10
6	6	YOUR LOVE	THE OUTFIELD	6
7	11	BAD BOY	MIAMI SOUND MACHINE	8
8	12	LIVE TO TELL	MADONNA	5
9	7	WHY CAN'T THIS BE LOVE	VAN HALEN	3
10	13	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	9
11	15	I CAN'T WAIT	NU SHOOZ	12
12	14	TAKE ME HOME	PHIL COLLINS	7
13	16	SOMETHING ABOUT YOU	LEVEL 42	13
14	9	KISS	PRINCE & THE REVOLUTION	17
15	19	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	14
16	20	BE GOOD TO YOURSELF	JOURNEY	16
17	21	MOVE AWAY	CULTURE CLUB	18
18	5	HARLEM SHUFFLE	THE ROLLING STONES	19
19	10	AMERICAN STORM	BOB SEGER & THE SILVER BULLET BAND	24
20	22	IS IT LOVE	MR. MISTER	15
21	23	CRUSH ON YOU	THE JETS	21
22	24	NEVER AS GOOD AS THE FIRST TIME	SADE	20
23	30	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	23
24	17	MANIC MONDAY	BANGLES	29
25	—	NOTHIN' AT ALL	HEART	25
26	26	ROUGH BOY	ZZ TOP	22
27	18	ROCK ME AMADEUS	FALCO	36
28	—	A DIFFERENT CORNER	GEORGE MICHAEL	26
29	—	TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	28
30	—	NO ONE IS TO BLAME	HOWARD JONES	27

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	3	GREATEST LOVE OF ALL	WHITNEY HOUSTON	1
2	2	WHY CAN'T THIS BE LOVE	VAN HALEN	3
3	1	WEST END GIRLS	PET SHOP BOYS	2
4	4	TAKE ME HOME	PHIL COLLINS	7
5	10	LIVE TO TELL	MADONNA	5
6	7	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	9
7	6	YOUR LOVE	THE OUTFIELD	6
8	8	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	4
9	9	BAD BOY	MIAMI SOUND MACHINE	8
10	12	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	14
11	5	ADDICTED TO LOVE	ROBERT PALMER	10
12	14	I CAN'T WAIT	NU SHOOZ	12
13	16	IS IT LOVE	MR. MISTER	15
14	15	SOMETHING ABOUT YOU	LEVEL 42	13
15	17	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	11
16	18	BE GOOD TO YOURSELF	JOURNEY	16
17	19	ROUGH BOY	ZZ TOP	22
18	20	MOVE AWAY	CULTURE CLUB	18
19	11	KISS	PRINCE & THE REVOLUTION	17
20	22	NEVER AS GOOD AS THE FIRST TIME	SADE	20
21	29	A DIFFERENT CORNER	GEORGE MICHAEL	26
22	25	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	23
23	26	NO ONE IS TO BLAME	HOWARD JONES	27
24	13	HARLEM SHUFFLE	THE ROLLING STONES	19
25	27	NOTHIN' AT ALL	HEART	25
26	—	CRUSH ON YOU	THE JETS	21
27	28	TOMORROW DOESN'T MATTER TONIGHT	STARSHIP	28
28	—	MOTHERS TALK	TEARS FOR FEARS	30
29	—	ALL THE THINGS SHE SAID	SIMPLE MINDS	31
30	—	I WANNA BE A COWBOY	BOYS DON'T CRY	33

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (8)	13
Island (2)	
Modern (2)	
Atco (1)	
COLUMBIA (11)	13
Rolling Stones (2)	
A&M (11)	12
A&M/Virgin (1)	
WARNER BROS. (4)	12
Geffen (3)	
Paisley Park (1)	
Qwest (1)	
Reprise (1)	
Sire (1)	
Warner Bros./Tommy Boy (1)	
EPIC (1)	8
CBS Associated (2)	
Tabu (2)	
Portrait (1)	
Scotti Bros. (1)	
Virgin/Epic (1)	
POLYGRAM	7
Mercury (2)	
Polydor (2)	
Riva (2)	
Casablanca (1)	
CAPITOL	6
ARISTA (4)	5
Jive (1)	
MCA (3)	5
Camel/MCA (1)	
I.R.S. (1)	
RCA (4)	5
Grunt (1)	
ELEKTRA (3)	4
Asylum (1)	
EMI-AMERICA	3
MOTOWN (1)	3
Gordy (1)	
Tamla (1)	
CHRYSALIS (1)	2
China (1)	
PROFILE	1
TSR	1
Baja (1)	

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TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

66 ABSOLUTE BEGINNERS (Jones, ASCAP) HL	32 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP	5 LIVE TO TELL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	36 ROCK ME AMADEUS (Nada, ASCAP/Almo, ASCAP/Manuskript) CPP/ALM	4 WHAT HAVE YOU DONE FOR ME LATELY (Flyte Tyme, ASCAP)
10 ADDICTED TO LOVE (Bungelow, ASCAP/Ackee, ASCAP) WBM	12 I CAN'T WAIT (Poolside, BMI)	79 LIVING ON VIDEO (Larry Spier, ASCAP/New Image, CAPAC)	22 ROUGH BOY (Hamstein, BMI) WBM	39 WHAT YOU NEED (MCA, ASCAP) HL/MCA
14 ALL I NEED IS A MIRACLE (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	94 I CAN'T WAIT (Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM	48 THE LOVE PARADE (Warner-Tamerlane, BMI) WBM	51 SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	53 WHEN THE HEART RULES THE MIND (Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM
31 ALL THE THINGS SHE SAID (Colgems-EMI, ASCAP) WBM	59 I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS) (Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL	86 MAD ABOUT YOU (x)	72 SAY IT, SAY IT (Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)	95 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
24 AMERICAN STORM (Gear, ASCAP) WBM	69 I MUST BE DREAMING (Sanpan, ASCAP)	29 MANIC MONDAY (Controversy, ASCAP)	52 SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	41 WHERE DO THE CHILDREN GO (Dub Notes, ASCAP/Human Boy, ASCAP)
8 BAD BOY (Foreign Imported, BMI) CPP	50 I THINK IT'S LOVE (Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP	30 MOTHERS TALK (Virgin Music/10 Music/Nymph, BMI) CPP	97 SHOT IN THE DARK (Virgin, ASCAP) CPP	40 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL
16 BE GOOD TO YOURSELF (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM	33 I WANNA BE A COWBOY (Protoons, ASCAP/Terrace, ASCAP)	18 MOVE AWAY (Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM	76 SLEDGEHAMMER (Clofine, BMI/Hidden Pun, BMI) WBM	3 WHY CAN'T THIS BE LOVE (Yessup, ASCAP) WBM
70 CALL ME (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	87 I WANT YOU (Big Wad, ASCAP/Famous, ASCAP/Vogue, BMI/Welk, BMI)	62 MUTUAL SURRENDER (WHAT A WONDERFUL WORLD) (Ackee, ASCAP/Life Size, ASCAP) WBM	57 SO FAR AWAY (Chariscourt, BMI/Almo, ASCAP) CPP/ALM	6 YOUR LOVE (Warning Tracks, ASCAP)
67 CHAIN REACTION (Gibb Brothers, BMI/Unichappell, BMI) CHA/HL	63 IF SHE KNEW WHAT SHE WANTS (Funzalo, BMI/Juters, BMI)	74 NASTY (Flyte Tyme, ASCAP)	13 SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL	49 YOUR WILDEST DREAMS (WB, ASCAP/Bright Music, PRS) WBM
21 CRUSH ON YOU (Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	9 IF YOU LEAVE (Virgin, ASCAP/Famous, ASCAP) CPP/WBM	20 NEVER AS GOOD AS THE FIRST TIME (Silver Angel, ASCAP) CPP	34 STICK AROUND (Charisma, ASCAP/Pun, ASCAP) WBM	
60 DANGER ZONE (Famous, ASCAP)	96 IF YOU WERE A WOMAN (AND I WAS A MAN) (April, ASCAP/Desmobile, ASCAP) CPP/ABP	93 NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	7 TAKE ME HOME (Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM	
26 A DIFFERENT CORNER (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	58 IF YOUR HEART ISN'T IN IT (Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM	99 NIKITA (Intersong, ASCAP) CHA/HL	47 TENDER LOVE (Flyte Tyme, ASCAP)	
64 DIGGING YOUR SCENE (Blue Network, ASCAP)	84 INNOCENT EYES (April, ASCAP) CPP/ABP	27 NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM	23 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL	
75 DON QUICHOTTE (RKM, ASCAP)	15 IS IT LOVE (Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM	25 NOTHIN' AT ALL (Music Corp. Of America, BMI) HL/MCA	77 THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	
85 DON'T WALK AWAY (Flowering Stone, ASCAP/Heavy Breather, ASCAP)	81 IS THAT IT? (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	11 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	91 THIS COULD BE THE NIGHT (Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	
42 FEEL IT AGAIN (Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	17 KISS (Controversy, ASCAP)	71 ONE HIT (TO THE BODY) (Promopub B.V., PRS)	28 TOMORROW DOESN'T MATTER TONIGHT (Trademarc, ASCAP) HL	
82 THE FINEST (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	68 LEAD A DOUBLE LIFE (Handsone Two, BMI/Dean Of Music, BMI/Great Theatre Of Oklahoma, ASCAP/Almo, ASCAP/Mel-Dave, ASCAP/Duke Reno, ASCAP) CPP/ABP	54 OUT OF MIND OUT OF SIGHT (Mushroom, APRA)	44 TUFF ENUFF (Fab Bird, BMI/Bug, BMI) CPP	
89 FIRE WITH FIRE (Fallwater, ASCAP)	35 LET'S GO ALL THE WAY (Lifo, BMI)	100 OVERJOYED (Jobete, ASCAP/Blackbull, ASCAP) CPP	56 UNDER THE INFLUENCE (MCA, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI/Warner Bros., ASCAP/Erteljay Musique, ASCAP) HL/MCA	
98 FOR AMERICA (Swallow Turn, ASCAP)	46 LIKE NO OTHER NIGHT (Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calyso Toonz, PROCC) WBM/ALM	88 PETER GUNN (Northridge, ASCAP/Arista, ASCAP)	92 VANITY KILLS (Neutron, BMI/10, BMI/Nymph, BMI)	
1 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP	78 LISTEN LIKE THIEVES (MCA, ASCAP) MCA/HL	45 PRETTY IN PINK (Blackwood, BMI) CPP/ABP	38 VIENNA CALLING (Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA) CPP/ALM	
65 HANDS ACROSS AMERICA (Hannah Heartie, ASCAP/Southern, ASCAP/Julann, ASCAP) CPP	83 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	37 RAIN ON THE SCARECROW (Riva, ASCAP) WBM	90 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (Bellboy, BMI/Chappell, ASCAP)	
19 HARLEM SHUFFLE (Marc-Jean, BMI/Bug, BMI/Keymen, BMI) CPP		55 RESTLESS (Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrndur, BMI) CPP	2 WEST END GIRLS	
80 HAS ANYONE EVER WRITTEN ANYTHING FOR YOU (Welsh Witch, BMI/Pogologo, ASCAP)		43 RIGHT BETWEEN THE EYES (Sluggo Songs, BMI/Man-Ken, BMI) HL		
61 THE HEAT OF HEAT		73 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)		

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 and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
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Beverly Hills, Calif. 90210

or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Ed Morris, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

GTR
PRODUCER: Geoffrey Downes
Arista AL8-8400

On the surface, the band seems a natural for superstardom, boasting the double guitar threat of Steve Howe (formerly of Yes) and Steve Hackett (ex-Genesis). Yet the debut album's whole is decidedly less than the sum of the group's parts, although the band finally gets up a good head of steam on "You Can Still Get Through" and "Reach Out (Never Say No)."

NEIL DIAMOND
Headed For The Future
PRODUCERS: Various
Columbia OC 40368

Diamond enlists a battalion of producers, including David Foster, Maurice White, Burt Bacharach/Carole Bayer, Sager and Stevie Wonder, for this splashy, wide-ranging pop set, which couples typically emotive Diamond ballads with several high-tech electronic pop confections. AC and mainstream options are strong.

LOUDNESS
Lightning Strikes
PRODUCER: Max Norman
Atco 90512

Japanese heavy metal quartet has been building a dedicated grass-roots following in this country, and the presence here of a strong lead single, "Let It Go," augurs well for expanding that audience. The rest of the album makes enough concessions to mainstream rock to gain radio play without refining the group's jagged edge.

THE POGUES
Rum, Sodomy & The Lash
PRODUCER: Elvis Costello
MCA/Stiff MCA-5744

Poguetry In Motion
PRODUCER: Elvis Costello
MCA/Stiff MCA-36015 (EP)

Their notoriety in the U.K. stems in part from a post-punk frankness in their choice of Anglo-Saxon epithets, but this septet's real power lies in traditional Irish and Scottish folk accents that soften the angry punch

of Shane MacGowan's rheumy vocals. By turns bawdy and wistful, this is folk-rock with a new slant.

BLACK UHURU
Brutal
PRODUCERS: Black Uhuru, Doctor Dread
RAS 3015

New vocalist Junior Reed has replaced original frontman Michael Rose, and Ras Records is the band's new label, but the group's sound—courtesy of rhythm battery Sly Dunbar and Robbie Shakespeare—remains intact. Remix by Arthur Baker on "Brutal" reinforces the band's signature urban/reggae sound, and the rest of the outing is equally impressive.

JAMES BROWN
Solid Gold: 30 Golden Hits
PRODUCER: James Brown
Polydor 829 254-1 Y-2

The market has been rife with James Brown reissues for the last couple of years, but this two-record set is one of the best. Material spans 20 years, from "Please Please Please" to "Get Up Offa That Thing." The backbone of a record collection.

BLACK

PICKS

MIDNIGHT STAR
Headlines
PRODUCERS: Reggie Calloway, Midnight Star
Elektra 60454

The Calloway brothers and company have been riding a long string of hits throughout the '80s, so perhaps they'll be forgiven if "Headlines" isn't as chock full of singles as we've come to expect. The album does manage more than a modicum of success, though, with "Midas Touch," "Engine No. 9," and the title track most satisfying.

NU SHOOZ
Poolside
PRODUCERS: John Smith, Rick Waritz
Atlantic 81647

Band's debut single, "I Can't Wait," has been an unqualified success at black radio, and "Poolside" boasts plenty of promising followup cuts. Best: "Don't Let Me Be The One," "Lost Your Number," and "Don't You Be Afraid."

WHODINI
Back In Black
PRODUCER: Larry Smith
Jive/Arista JL8-8407

Rap trio's debut album was one of last year's most surprising successes, and a best seller that managed to cross beyond the hip-hop set. The same can't be said for this album, which has more than enough grit but lacks imagination.

ANGELA BOFILL
The Best Of Angela Bofill
PRODUCERS: Various
Arista AL8-8425

The new single "Still In Love" plus 11 previously released tracks covering Bofill's career from its start on the GRP imprint.

JAZZ/FUSION

PICKS

RICK WAKEMAN
Country Airs: Piano Solos
PRODUCER: Rick Wakeman
Coda Landscape/Jem NAGE-10

Keyboard superstar takes the plunge into hot tub music via this solo album. Name recognition and a satisfying collection of performances should combine to make this one of the genre's best sellers.

SPOTLIGHT



BILLY OCEAN
Love Zone
PRODUCERS: Barry J. Eastmond & Wayne Braithwaite
Jive/Arista JL8-8409

Britain's Jive imprint has been a hot operation, and vocalist Ocean is its hottest artist. Considering the success of Ocean's uptempo singles "Caribbean Queen" and "When The Going Gets Tough, The Tough Get Going" (included here), it's surprising that "Love Zone" focuses almost exclusively on Ocean's abilities as a balladeer. Of course, the "quiet storm" format and AC have embraced Ocean, and this outing positions him as something of an exotic Luther Vandross. Which ain't a bad place to be.



PHILIP BAILEY
Inside Out
PRODUCERS: Nile Rodgers, Philip Bailey
Columbia FC 40209

Bailey's lissome tenor and blue-chip taste in musicians yield another satisfying solo project melding his sinuous r&b instincts with pop, rock, gospel, and dance accents. With a session crew weighted with star players, including Jeff Beck, Phil Collins, George Duke, Ray Parker Jr., and other peers, producer Rodgers forges a typically lively, lush framework. Material is split between romantic ballads and urgent, uptempo workouts ("Welcome To The Club," "Back It Up"), auguring airplay options for a wide array of formats.

POP

RECOMMENDED

THE STYLE COUNCIL
Home & Abroad
PRODUCER: Peter Wilson
Geffen GHS 24103

Paul Weller's pop/soul ensemble in a live set that proves oddly faceless, hardly helped by the lack of any liner credits; 12-piece stage lineup does sketch a splashy, brassy style.

CRAFT
PRODUCER: Peter Hauke
Epic BFE 40290

German rock trio gets industrial-strength production from producer Hauke; material is hard but melodic AOR fare, led by the set's opener, "Breakin' Walls Ain't Easy."

ANNABELLA
Fever
PRODUCERS: Various
RCA NFL1-8061

Punk songstress on her own as a dance pop stylist; battery of producers, including John Robie, the System, and Greg Walsh, can't compensate for singer's slim musical gifts.

IAN MESSENGER
Hands Across The Night
PRODUCERS: Ian Messenger, Robert Alpert
Qwest 25041

Moody pop/rock with sweeping electronic textures that reach for an ambitious scale; vocals don't quite cover the distance, but there's some promise here.

CJSS
World Gone Mad
PRODUCER: David T. Chastain
Leviathan LA 861

Midwestern metal band has an ace-in-the-hole in guitarist/producer David T. Chastain, who ably combines flash and substance for the kind of attention-grabbing, ear-splitting sound of which few bands are capable. A good bet.

RED MATH
PRODUCERS: Steve Schulte, Mike Davis
Triboo Records TR-001

Cincinnati quartet with a moody, eerie, compelling sound that manages to meld a broad range of influences from country to dance to hard rock. Keyboardist Steve Schulte and guitarist Michael Davis have to be considered comers. Contact: P.O. Box 19492, Cincinnati, Ohio.

FLOAT UP CP
Kill Me In The Morning
PRODUCERS: Gareth Sager, Sean Oliver
Upside UP 60002

Restructured version of the experimental band Rip Rig & Panic featuring vocalist Neneh Cherry. The new band evinces the same unpredictability as its forerunner, which should appeal to fans of the experimental British scene.

THE WOODENTOPS
Well Well Well
PRODUCERS: Various
Upside UPX 60003

Album, licensed from Rough Trade Records, presents a rough-hewn quintet with the ability to work both out-and-out rockers and more introspective fare. Band is said to be signed to CBS for future releases. Best tracks: "Well Well Well" and "Do It Anyway."

ROB JUNGKLAS
Closer To The Flame
PRODUCERS: William Wittman, Jack Holder
Manhattan ST-53017

Earnest rocker Jungklas walks a familiar thematic beat, drawing the subject matter of his songs from the world of girls, cars, and rock'n'roll. It may all seem a bit too familiar, but there's an energy and drive here that makes up for a lot of sins.

BLACK

RECOMMENDED

VARIOUS ARTISTS
Midnight In The Ghetto
PRODUCERS: Various
High Power Records 1001

Collection of urban-oriented tunes by young, unknown New York artists. Most noteworthy are songwriters Tony Garcia and Elvin Molina, whose instrumental "The Groove" is the album's most satisfying cut. Contact: (212) 674-5092.

COUNTRY

RECOMMENDED

THE GIRLS NEXT DOOR
PRODUCER: Tommy West
MTM ST-71053

This quartet sings pleasingly enough, and its debut single, "Love Will Get You Through Times With No Money," cracked the top 20. But the material here is so contrived and emotionally lightweight that the group's considerable vocal potential is frittered away.

NICK SEEGER
PRODUCERS: Elliot Rothpearl, Chris Cassione
Rumpelstiltskin RRCT 1:03A-B

Seeger's delivery is more comfortable pop than tortured country, but the instrumentation, lyrical literacy, and sentiments put this project clearly into the country bin. Besides Seeger's estimable original material, there are welcome covers of the standards "Don't Get Around Much Anymore" and "Ragtime Cowboy Joe."

JAZZ/FUSION

RECOMMENDED

CROSSING POINT
Listener Friendly
PRODUCER: Richard Reiter
City Pigeon CP-1027

Multireedman Richard Reiter leads a fine fusion quintet out of New Jersey, with results that compare favorably with any band in the style. Definitely worth a tumble for an established label. Contact: (201) 857-2935.

GOSPEL

RECOMMENDED

VARIOUS ARTISTS
Gospel Gold
PRODUCER: James Perry
Savoy SGL 7091

This double album, consisting of live recordings of a number of black gospel choirs, serves as both a sampler and "Greatest hits" package for Savoy, which shows off its finest. The album provides a spectrum of the black choirs, their different sounds and styles.

CLASSICAL

RECOMMENDED

BEETHOVEN: SYMPHONY NO. 3; 'EGMONT' OVERTURE
Berlin Philharmonic, Karajan
Deutsche Grammophon 415 506

A supercharged performance, with the orchestra responding to every Karajan cue with absolute dedication and discipline. Sound is impressively weighty, if marginally coarse. With a companion recording of the Eighth, this completes the conductor's latest (now digital) cycle of the symphonies. Must merchandise.

MOZART: HAFNER SERENADE
Academy of St. Martin-in-the-Fields, Marriner
Philips 416 154

Beautifully played and supported by state-of-the-art engineering. Iona Brown is sweetly persuasive in the internal violin "concerto," and one of Mozart's bright marches serves as an appropriate walk-on. A winner.

SINGLES

PICKS *New releases with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

ROLLING STONES

One Hit (To The Body) (timing not listed)
PRODUCERS: Steve Lillywhite, Glimmer Twins
WRITERS: Jagger, Richards, Wood
PUBLISHER: Promopub, PRS
Rolling Stones 38-05906 (c/o CBS)

The back-to-basics approach again, this time with original material; hard rock 'n' blues in a clangorous arrangement.

DAVID FOSTER AND OLIVIA NEWTON-JOHN

The Best Of Me (4:04)
PRODUCERS: David Foster, Humberto Gatica
WRITERS: David Foster, Jeremy Lubbock, Richard Mars
PUBLISHERS: Air Bear/Neropub/Hollysongs, BMI/Richard Marx
Atlantic 7-89420

Producer-writer of "St. Elmo's Fire" fame unveils a new love theme; stately duet previews his solo LP.

SLY FOX

Stay True (3:40)
PRODUCER: Ted Currier
WRITER: Michael Comacho
PUBLISHER: Lito, BMI
Capitol B-5581

Spirited but gentle pop/soul blend; after the year-long rise of the punk/funk "Let's Go All The Way," the duo can expect an easier road for this followup.

JEFFREY OSBORNE

You Should Be Mine (The Woo Woo Song) (4:11)
PRODUCER: Richard Perry
WRITERS: Andy Goldmark, Bruce Roberts
PUBLISHERS: Nonpareil, ASCAP/Broozertones, BMI
A&M AM-2814

Welcome return of an r&b baritone whose very "woo woo woo's" carry conviction; easy, swaying dance ballad precedes his new LP, "Emotional."

BLACK

PICKS

RICK JAMES

Sweet And Sexy Thing (4:05)
PRODUCER: Rick James
WRITER: Rick James
PUBLISHER: Stone City, ASCAP
Gordy 1844GF

Familiar Jamesian theme and sound, though the semi-buried vocal calls up shades of Clinton, and the implications of monogamy are unusually romantic.

RUN-D.M.C.

My Adidas (2:47)
PRODUCERS: Russell Simmons, Rick Rubin
WRITERS: J. Simmons, D. McDaniels, R. Rubin
PUBLISHERS: Protoons/Rush Groove, ASCAP
Profile PRO-7102 (12-inch single)

No metal guitars this time, but lots of explosive sonic effects in a singular tribute to sneakers. Label based in New York.

MICKI DEE AND THE TRU-CREW

Featuring Kane!
Party People (5:00)
PRODUCERS: Dennis Bell, Ollie Cotton
WRITERS: A. McDonald, K. Hawkins, D. Bell
PUBLISHERS: Mark of Aries/Danica, BMI
Reality D-260 (12-inch single)

Exuberant celebration as female MCs splice and mix hip hop and close harmony. Contact: Fantasy Records, Berkeley, Calif.

COUNTRY

PICKS

RICKY SKAGGS

I've Got A New Heartache (2:57)
PRODUCER: Ricky Skaggs
WRITERS: W. Walker, R. Price
PUBLISHERS: Cedarwood/Wayne Walker, BMI
Epic 34-05898

Ray Price took this to the top 5 in 1956, and Skaggs may do even better; walking bass, fiddle, and steel dominate the pure traditional production.

EDDY RAVEN

Sometimes A Lady (3:19)
PRODUCERS: Paul Worley, Eddy Raven
WRITERS: Eddy Raven, Frank Myers
PUBLISHERS: RavenSong/
Michael H. Goldsen/Collins Court, ASCAP
RCA PB-14319

To a racing, bounding rhythm, Raven relates the mixed blessings of maintaining a relationship with the lady of the title.

MICHAEL MARTIN MURPHEY

Rollin' Nowhere (2:54)
PRODUCER: Jim Ed Norman
WRITER: Michael Martin Murphey
PUBLISHER: Timberwolf, BMI
Warner Bros. 7-28694

There's a western swing flavor to this song about the joys of vagabond life; big dance beat and nifty backing vocals.

WHITES

Love Won't Wait (2:45)
PRODUCERS: Larry Butler, Jimmy Bowen
WRITERS: Lisa Palas, Will Robinson, Mark D. Sanders
PUBLISHERS: Alabama Band/Mid-Summer/AMR, ASCAP
MCA/Curb 52825

All that's left of the familiar Whites bluegrass sound here is the harmonies; instrumentation is modern, pacing frenzied, theme passionate.

VERN GOSDIN

Was It Just The Wine (3:03)
PRODUCERS: Vern Gosdin, Robert John Jones
WRITERS: Vern Gosdin, Buddy Cannon
PUBLISHERS: Hookit/Sabal, BMI/ASCAP
Compeat CP-155 (c/o PolyGram)

Stellar vocalizing saves this series of rhetorical questions from sinking into monotony.

VINCE GILL

With You (3:29)
PRODUCER: Emory Gordy, Jr.
WRITER: Vincent Grant Gill
PUBLISHER: Benefit, BMI
RCA PB-14371

Gill downshifts from "Oklahoma Borderline" to this slow ballad; haunting, steel-like guitar fills add the angst to his search for love.

MARTY STEWART

Honky Tonker (3:15)
PRODUCERS: Curtis Allen, Walt Aldridge, Mac McAnally
WRITER: S. Forbert
PUBLISHER: Rolling Tide, ASCAP
Columbia 38-05897

Stuart adds a touch of Bo Diddley to the instrumental attack that put "Arlene" into the top 20; better a honky tonker than a yuppie, say the lyrics.

NEW AND NOTEWORTHY

BELINDA CARLISLE

Mad About You (3:37)
PRODUCER: Michael Lloyd
WRITERS: P. Brown, J. Whelan, M.Y. Evans
PUBLISHER: not listed
I.R.S. IRS-52815 (c/o MCA) (12-inch version also available, **I.R.S. IRS-23629**)

Out of the Go-Go's and into...the Ronettes? Danceable megaproduction adapts and updates the timeless Spector sound.

JEAN BEAUVOIR

Feel The Heat (4:02)
PRODUCER: Jean Beauvoir
WRITER: J. Beauvoir
PUBLISHER: Hot Boy
Columbia 38-05904 (12-inch version also available, **Columbia 44-05387**)

Former Plasmatics bassist abandons nihilism in favor of slightly dissonant dance rock; song will be featured in the new Stallone vehicle. "Cobra."

DANCE

PICKS

ERASURE

Oh L'Amour (5:55)
PRODUCER: Flood
WRITERS: Clarke, Bell
PUBLISHER: Emile, ASCAP
Sire/Mute 0-20471 (c/o Warner Bros.) (12-inch single)

Latest Vince Clarke delicacy; synths tinkling and sparkling like fresh-poured Perrier.

BARRY MANILOW

I'm Your Man (6:10)
PRODUCERS: Howie Rice, Barry Manilow
WRITER: Barry Manilow, Howie Rice, Allan Rich
PUBLISHERS: Townsway/Nelana/
Off Backstreet/Limited Funds, BMI
RCA JD-14330 (12-inch single)

Club remix's pronounced backbeat puts a disco edge on a light rock entry from his "Manilow" album.

GEORGE CLINTON

Do Fries Go With That Shake (10:15)
PRODUCERS: George Clinton, Stephen Washington
WRITERS: S. Washington, S. Washington, G. Clinton
PUBLISHER: not listed
Capitol V-15219 (12-inch single; 7-inch reviewed Mar. 15)

SIGUE SIGUE SPUTNIK

Love Missile F1-11 (6:52)
PRODUCER: Giorgio Moroder
WRITERS: Degville, James, Whitmore
PUBLISHER: Sputnik
Manhattan V-56021 (c/o Capitol) (12-inch single)

Reputation precedes debut of U.K. quintet acclaimed more for its marketing than its music; low taste, high tech, plenty rhythm.

PETER GABRIEL

Sledgehammer (7:20)
PRODUCERS: Daniel Lanois, Peter Gabriel
WRITER: Peter Gabriel
PUBLISHERS: Clifone/Hidden Pun, BMI
Geffen 0-20456 (c/o Warner Bros.) (12-inch single; 7-inch reviewed May 10)

POP

RECOMMENDED

OPUS

Up And Down (3:50)
PRODUCER: Peter J. Muller
WRITERS: Opus, E. Pfeleger
PUBLISHERS: April/Mainhatten, ASCAP
Polydor 885 036-7

Eagles/Poco harmonies meet disco beat in Vienna.

METROS

After The Passion's Gone (4:05)
PRODUCERS: Tommy West, Warren Peterson
WRITER: Danny Mangold
PUBLISHERS: Hot Go-Go/Lawyer's Daughter, BMI
MTM B-72070 (c/o Capitol)

Mainstream hard rock by Minneapolis-based band.

STABILIZERS

Tyranny (4:15)
PRODUCER: Denny Diante
WRITERS: D. Christenson, R. Nevens
PUBLISHER: Still Life, BMI
Columbia 38-05859
Literate, Rush-like rock ballad.

AC/DC

Who Made Who (3:25)
PRODUCERS: Harry Vanda, George Young
WRITERS: Malcolm Young, Angus Young, Brian Johnson
PUBLISHER: J. Albert & Son (USA), ASCAP
Atlantic 7-89425

Throat-wrenching disco-metal from their soundtrack to the Stephen King film "Maximum Overdrive."

BLACK

RECOMMENDED

PAUL HARDCASTLE

Don't Waste My Time (3:48)
PRODUCER: Paul Hardcastle
WRITER: P. Hardcastle
PUBLISHER: Oval, ASCAP
Chrysalis VS4-42965 (c/o CBS) (12-inch reviewed Mar. 22)

LISA LISA AND CULT JAM WITH FULL FORCE

Featuring Paul Anthony And Bow Legged Lou
All Cried Out (4:49)
PRODUCER: Full Force
WRITER: Full Force
PUBLISHERS: Willesden/Myl Myl, BMI
Columbia 38-05844

Emotional duet; a first-act closer looking for a show.

SPYDER-D (FEATURING D.J. DOC)

I Can't Wait (To Rock The Mike) (6:20)
PRODUCER: Eric Matthew
WRITER: J. Smith
PUBLISHER: Poolside, BMI
Profile PRO-7103 (12-inch single)

Stylish and humorous musical track supports softspoken rap. Label based in New York.

JUST-ICE

Put That Record Back On (5:39)
PRODUCER: Mantronik
WRITERS: Justice, Mantronik
PUBLISHER: Beach House, ASCAP
Fresh FRE-003 (12-inch single)

Mantronik mix bursts into hip hop thrash; single also includes the gossipy "Latoya." Label based in New York.

MANTRONIX

Ladies (3:42)
PRODUCERS: Mantronik, M.C. Tee
WRITERS: Mantronik, M.C. Tee
PUBLISHER: Beach House, ASCAP
Sleeping Bag 7-TLX-006

NYC mixmasters superimpose tinny, car-radio sound with a confident chant and somehow, it just works. Label based in New York.

COUNTRY

RECOMMENDED

LEONA WILLIAMS

Rock Me To Sleep (2:26)
PRODUCER: Dave Kirby
WRITERS: Dave Kirby, Warren Robb
PUBLISHERS: Millstone/Almarie, ASCAP/BMI
Loveshine LS-1-NSD

Spirited dobro and fiddle licks proclaim this one solidly country; impassioned vocals convey forgivable overstatements. Contact: NSD, Nashville.

BC AND THE DARTZ

Texas (And The Boys From Tennessee) (2:46)
PRODUCER: Buzz Cason
WRITERS: B. Cason, M. Morton, J. Jones, D. Brown
PUBLISHERS: Buzz Cason/Let There Be Music, ASCAP
Track 45-104

Another tribute to Texas, launched by a stuttering guitar and cradled in sweet memories. Contact: (615) 383-8682.

MIKE FUNDERBURK

Mexican Maiden (2:44)
PRODUCER: Steve Duncan
WRITER: Tom Hunnicutt
PUBLISHER: Eagle Feathers, BMI
Western Star WS-102

Pleasant sounding singer with an obvious grasp of the Marty Robbins idiom.

DANCE

RECOMMENDED

YARBROUGH & PEOPLES

I Wouldn't Lie (6:59)
PRODUCERS: Lonnie Simmons, Jimmy Hamilton
WRITERS: L. Simmons, J. Hamilton, R. Adams
PUBLISHER: Temp, BMI
Total Experience TED1-2633 (c/o RCA) (12-inch single; 7-inch reviewed May 3)

INXS

Listen Like Thieves (5:44)
PRODUCER: Chris Thomas
WRITER: INXS
PUBLISHER: MCA, ASCAP
Atlantic 0-86818 (12-inch single; 7-inch reviewed May 3)

YANG

Power's In Your Mind (7:56)
PRODUCER: Greg Riles
WRITERS: Greg Riles, Leslie plus 3
PUBLISHER: Manjac, ASCAP
Jump Street JS 1003 (12-inch single)

Spare, gospel-inflected r&b; unusual overlapping textures. Contact: (212) 873-1248.

WILLIE COLON

Set Fire To Me (7:29)
PRODUCER: Willie Colon
WRITERS: Ralph Rolle, Lenny Underwood
PUBLISHER: Keykid, ASCAP
A&M SP-12181 (12-inch single)

Soul ballad, Latin rhythms.

DESHAWN

Get A Real Job (5:15)
PRODUCER: Deshawn
WRITER: Deshawn
PUBLISHER: Deshawn, ASCAP
Amazon AR 712 (12-inch single)

Strong techno-disco track with piquant lyric. Contact: (415) 952-9192.

MIQUEL BROWN

One Hundred Percent (6:34)
PRODUCERS: Ian Levine, Fiachra Trench
WRITERS: Ian Levine, Fiachra Trench
PUBLISHER: not listed
Record Shack RSD-6956 (12-inch single)

Hi-NRG pop. Contact: Mega Records, New York.

AC

RECOMMENDED

JOHN DENVER

Flying For Me (5:37)
PRODUCER: Roger Nichols
WRITER: John Denver
PUBLISHER: Cherry Mountain, ASCAP
RCA PB-14366

Graceful, tasteful tribute to the Challenger crew.

MICHAEL TOMLINSON

No Bad Dreams (3:58)
PRODUCER: not listed
WRITER: M. Tomlinson
PUBLISHER: Canadian Train, BMI
Desert Rain DR 3203

Jazz-inclined pop vocal, like a lower-register Michael Franks. Contact: (818) 500-7677.

EDWIN DROOD

Don't Quit While You're Ahead (3:54)
PRODUCER: Rupert Holmes
WRITER: Rupert Holmes
PUBLISHER: Holmes Line Of Music, ASCAP
Polydor 885 008-7

Excerpt from the hit musical has a high-stepping Broadway flavor similar to the "Chorus Line" favorite "One."

CHRISTOPHER CROSS

Love Is Love (In Any Language) (4:09)
PRODUCER: Michael Omartian
WRITERS: Christopher Cross, Michael Omartian, John Bettis
PUBLISHERS: Pop 'n' Roll/See This House/
John Bettis, ASCAP
Warner Bros. 7-28761

Frothy, danceable.

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	2	2	60	WHITNEY HOUSTON ▲ ⁵ ARISTA AL8-8212 (8.98) (CD) 8 weeks at No. One	WHITNEY HOUSTON
2	1	1	6	VAN HALEN WARNER BROS. 25394 (8.98)	5150
3	3	3	5	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98)	PARADE
4	6	6	5	BOB SEGER & THE SILVER BULLET BAND CAPITOL PT 12398 (8.98)	LIKE A ROCK
5	5	5	12	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
6	4	4	6	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
7	11	12	11	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
8	9	9	26	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
9	23	—	2	JOURNEY COLUMBIA OC 39936 (CD)	RAISED ON RADIO
10	10	14	24	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
11	7	8	45	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
12	12	16	5	PET SHOP BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
13	8	7	12	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
14	13	10	22	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
15	15	19	50	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
16	18	13	36	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
17	14	11	14	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
18	19	17	6	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
19	16	15	16	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
20	17	18	63	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
21	20	20	38	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
22	22	22	27	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
23	24	27	26	MIAMI SOUND MACHINE ● EPIC BFC 40131	PRIMITIVE LOVE
24	25	34	10	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
25	21	21	29	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
26	28	29	26	MIKE & THE MECHANICS ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
27	30	28	52	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
28	34	26	12	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
29	29	30	8	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
30	26	23	33	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
31	31	37	12	SLY FOX CAPITOL ST-12367 (8.98) (CD)	LET'S GO ALL THE WAY
32	35	43	9	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
33	27	24	53	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
34	43	51	7	THE JETS MCA 5667 (8.98)	THE JETS
35	36	42	4	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC	FROM LUXURY TO HEARTACHE
36	37	40	5	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
37	32	32	6	JULIAN LENNON ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
38	33	31	9	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
39	NEW ▶	NEW ▶	NEW ▶	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98)	THE OTHER SIDE OF LIFE
40	41	36	28	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
41	47	49	23	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
42	39	25	26	BARBRA STREISAND ▲ ³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
43	40	41	60	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
44	44	39	24	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
45	42	35	31	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
46	38	33	25	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
47	56	78	5	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
48	NEW ▶	NEW ▶	NEW ▶	BILLY OCEAN JIVE JL8-8409/ARISTA (8.98)	LOVE ZONE
49	49	50	6	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
50	50	54	17	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
51	46	46	9	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
52	53	62	8	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
53	65	89	3	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
54	54	56	6	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
55	NEW ▶	NEW ▶	NEW ▶	.38 SPECIAL A&M SP-5115 (8.98)	STRENGTH IN NUMBERS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	48	44	100	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
57	60	66	5	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
58	45	45	9	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
59	52	48	16	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
60	69	107	3	KROKUS ARISTA AL8-8402 (8.98)	CHANGE OF ADDRESS
61	51	38	16	SOUNDTRACK MCA 6158 (9.98) (CD)	OUT OF AFRICA
62	62	64	6	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
63	77	117	3	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98)	RENDEZ-VOUS
64	55	47	19	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
65	72	99	3	THE ART OF NOISE CHRYSALIS BFV41528	IN VISIBLE SILENCE
66	66	71	9	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
67	61	61	10	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
68	57	55	36	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
69	64	52	33	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
70	70	80	28	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
71	58	58	9	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
72	76	82	27	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
73	68	57	13	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
74	NEW ▶	NEW ▶	NEW ▶	GTR ARISTA AL8-8400 (8.98)	GTR
75	71	73	65	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
76	67	63	15	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
77	80	105	5	ANITA BAKER ELEKTRA 60444 (8.98)	RAPTURE
78	89	110	5	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS
79	73	69	13	FORCE M.D.'S WARNER BROS./TOMMY BOY TNL1 1010/WARNER BROS. (8.98)	CHILLIN'
80	59	59	8	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
81	81	81	35	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
82	74	65	43	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
83	75	74	46	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
84	63	53	9	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
85	85	91	11	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
86	90	111	5	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
87	78	70	28	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
88	109	—	2	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS
89	82	72	45	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
90	93	96	4	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
91	91	97	6	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
92	79	75	52	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
93	94	94	43	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
94	97	87	21	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
95	86	79	46	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
96	96	100	13	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
97	84	67	12	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
98	100	113	4	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
99	83	86	33	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
100	88	88	14	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
101	NEW ▶	NEW ▶	NEW ▶	WHODINI JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
102	98	93	22	DOKKEN ● ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
103	92	92	9	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
104	112	134	4	WAX RCA AFL1-9546 (8.98)	MAGNETIC HEAVEN
105	105	108	8	VARIOUS ARTISTS WINDHAM HILL WH 1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
106	108	121	4	BONNIE TYLER COLUMBIA OC 40312 (CD)	SECRET DREAMS & FORBIDDEN FIRE
107	107	115	26	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
108	87	77	22	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
109	95	85	12	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
110	99	90	26	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS

○ 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.

Breakout And Beyond

Starpoint



Elektra

Restless. Over 600,000 sold worldwide.



TIMMER HAILS POLYGRAM'S 'TURNAROUND'

(Continued from page 1)

reorganization, rationalization, and divestment of unprofitable businesses," he said. "And it includes, of course, the rewards for the early recognition of the enormous potential of the Compact Disc."

Timmer emphasized that no company could live and prosper by technology alone, and he stressed that the continuing development of a broad roster of high-quality artists was the ultimate key to success.

He said that, because of the Philips-Du Pont joint venture, PolyGram's financial resources no longer need to be directed toward the establishment of capital-intensive manufacturing plants for CD. This means additional funding is now available for repertoire investments.

Said Timmer: "The company's new-found self-confidence and financial strength will be put to good use in placing ever-greater emphasis on talent. Great care will be taken to preserve PolyGram's unique strength as the record company with the best mix of popular and classical music."

Another source of gratification for the group, Timmer said, was the return to profitability and stability of PolyGram Records Inc., which, he said, would lead to a powerful reinforcement of the group's U.S. repertoire base. He also referred to the

impressive performance of the U.K. companies in the group—a performance that he expects to see further enhanced this year.

"The London-based international pop division will amplify the U.K. and U.S. efforts and will facilitate the development of successful acts from other territories," he said.

Timmer outlined a policy of aggressive marketing, into which substantial financial and manpower resources will be directed in order to reinforce the group's reputation as a major force in the record industry. "The bulk of the effort will be directed toward increasing the acceptance level of CD, but other existing carriers will receive adequate attention," he said.

Timmer is convinced that the optical disk will become the preferred carrier of the future and sees the creation and exploitation of software that combine the highest quality of sound and vision as the natural course of future expansion.

"This also holds true for the so-called 'interactive' application of the Compact Disc," Timmer said. "The recently created CD interactive world standard will open up entirely new software possibilities on a scale hitherto unknown and will significantly widen PolyGram's base as an entertainment company."

New Companies

Wet Records, an independent label, formed by Don V. Poole and Don G. Poole II. First release is the album "Wild Weekend" by L.A. Ray & the Shades. P.O. Box 2203, Englewood, Colo. 80150; (303) 771-1362.

Z-Zone Records, an independent label, formed by George Peck. First signing is Bambi Salzberg & Z-Zone. First release is the single "Attractive Nuisance," distributed by Kiderian Records. P.O. Box 256577, Chicago, Ill. 60625; (312) 764-1144.

Windflower Productions, a video production company, formed by Pamela T. Dedrick. Company produces entertainment programs for the home viewing market. 201 W. Burnsville Pkwy., Suite 130, Burnsville, Minn. 55337; (612) 894-9308.

M&E Advertising & Promotions, an agency, formed by Mike Thompson and Earl "The Pearl" Averett. Company will handle advertising of South Georgia concerts and other entertainment events. P.O. Box 193, Vidalia, Ga. 30474; (912) 526-8122.

The Law Office of Graham Carlton, formed by Graham Carlton. A full-service entertainment law firm offering contract counseling, tax planning, personal and financial management, and other legal services. 1320 Sherman, Evanston, Ill. 60204; (312) 328-0400.

Stars Productions Inc., an independent record production company, formed by Mark Wuilleumier and Peter Granet. P.O. Box 2528, Los Angeles, Calif. 90051; (213) 259-3472.

Donald S. Gordon & Associates, a sales training company, formed by Donald S. Gordon. Company will conduct in-station training as well as on-site training of radio salespeople. 845 Via de la Paz, Suite A443, Pacific Palisades, Calif. 90272; (213) 471-3444.

Allegiance Entertainment, formed by Tony Donahue. Company will specialize in talent management, record production, and publishing. First release is the single "Nasty To Ya," featuring Dale Sanders and Starr Burgess. P.O. Box 370386, Atlanta, Ga. 30037; (404) 373-7000.

New York Video Distributors, formed by Lou Guadagni, Bob LaFerriere, and Ceil Quattrocchi to handle distribution of major video releases. Company will be managed by Bob Sallese, Stu Tarragano, and Steve Feldman, all formerly of Win Records & Video. 7212 New Utrecht Ave., Brooklyn, N.Y. 11228; (718) 256-2400.

JBX Records, formed by James Bajor and Wolf Tytchowski. Label will record new age and acoustic music. P.O. Box 92273, Warren, Mich. 48092; (313) 853-7628.

...newslines...

PATTI LA BELLE & LOU RAWLS will be honored by the music and performing arts unit of B'nai B'rith at its 22nd annual awards dinner, June 25, at the Sheraton Centre in New York. La Belle will receive the unit's "Creative Achievement Award," while Rawls earns the "Humanitarian Award" particularly for his efforts on behalf of The United Negro College Fund. Dinner chairman is Norby Walters.

NATIONAL MARCH? Some folks hope that a lot of folks will think that John Philip Sousa's "The Stars And Stripes Forever" ought to be designated by Congress as the nation's official national march. A petition drive has been organized by a group calling itself the "Tribute To Sousa Committee," located in Carlsbad, Calif. Special promotional kits are available at \$10, as is a concert videotape at \$25. The phone number is (619) 438-8001.

A CRISIS SONG: Songwriter/producer Joseph Nicoletti of Newport Beach, Calif. has penned "Freedom (The Anti-Terrorist Song)." It's being released on California International Records this Saturday (17) to coincide with Armed Forces Day. The artist is H.R. Wren.

GOODWILL MUSIC: The Goodwill Games, the international sports competition to be held in Moscow July 5-20, now has original music. Penned and orchestrated by Michel Camilo, the theme will serve as a logo for telecasts and promotions of the event. The Goodwill Games is organized by the Turner Broadcasting System, the U.S.S.R. State Committee for Television & Radio, and the U.S.S.R. State Committee for Physical Culture and Sport. Variations of the theme are being sent to U.S. adult contemporary, classical, and jazz stations, as well as to syndicated radio programs.

CAJUN MUSIC: "South To Louisiana: The Music of the Cajun Bayous," by John Broven, has been published by Pelican Publishing Co. of Gretna, La. The book, at \$19.95, includes a roster of bands, a list of popular singles and albums, and a number of photos. Broven is an authority on Cajun music who regularly contributes to Blues Unlimited and to a new publication, Juke Blues. Both are published in his native England.

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.

MAY

May 17-18, **Cameo's Music Technology Expo**, Hollywood Roosevelt Hotel, Los Angeles. (213) 822-5774.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

June 6-8, **Music Expo '86**, Los Angeles Convention Center. (213) 539-7034.

June 6-7, **Spring Music Fest**, Sheraton Music City Hotel, Nashville. (615) 256-6553.

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

June 18, **BMI TV/Film Dinner**, Beverly Wilshire Hotel, Los Angeles. (212) 586-2000.

June 20-21, **Texas Music Assn. Convention**, Hyatt Hotel, Fort Worth. (512) 447-2744.

June 25-27, **Assn. of Professional Recording Studios (APRS)**, Olympia II, Kensington, London. (STD 0923)772907.

June 27-29, **First San Francisco Music Fair**, presented by the San Francisco Chapter of the National Academy of Recording Arts & Sciences, The Concourse at Showplace Square, San Francisco. (415) 383-9378.

AUGUST

Aug. 24-28, **Video Software Dealers Assn. Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

Lifelines

DEATHS

Robert F. McKee Jr., after a lengthy illness April 30 in Atlanta. An air personality since 1951 at such Atlanta stations as WQXI, WAKE, and, more recently, WAOK, McKee opened Atlanta's first teenage nightclub, McKee's Beat. He is survived by his wife, Elsie; two sons; one daughter; three daughters-in-law; and three grandchildren. In lieu of flowers, family

members have asked that contributions be made to the Bob McKee Educational Grant Fund, c/o NARAS, P.O. Box 77287, Atlanta, Ga. 30357.

Hugo Peretti, 68, after a long illness May 1 in Englewood, N.J. Peretti and Luigi Creatore were responsible for many hit recordings and songs. (See separate story, page 6.)

EXECUTIVE TURNTABLE

(Continued from page 4)

and marketing for the Playboy Video Co.

PUBLISHING. **Victoria Clare** is appointed creative director of ATV Music, CBS Songs in Los Angeles. She joins from Chrysalis Music, where she was West Coast professional manager. **Seline Armbeck** is promoted to West creative manager for CBS Songs. She was creative coordinator.

Joan Thayer Yazmire resigns as vice president of public relations and advertising at BMI in New York. She will continue to act as a consultant to the licensing organization.

PRO AUDIO/VIDEO. **Michael Wuellner** is named product specialist for Nakamichi USA Corp.'s professional audio division in Torrance, Calif. He was an audio engineer at Hollywood Sound Recorders.

BASF Corp. Information Systems in Bedford, Mass., makes the following appointments: **John Schattin** as national account manager for superstores and buying groups; **George Dzan**, national accounts manager for mass merchants, catalog showrooms, and drug chains; **David Rosato**, Eastern regional manager; **Don Sebusch**, Southern regional manager; and **Stephen Pegg**, Midwestern regional manager.

Sheldon Brown joins Grace & Wild Studios in Farmington Hills, Mich., as technical operations supervisor. He was videotape editor for WDIV-TV.

Clarion Corp. of America appoints **Michael Cresci** product manager in Lawndale, Calif. He was technical applications engineer for Sony Corp.'s Autosound Division.

RELATED FIELDS. MTV Networks in New York makes the following appointments: **Steve Seidmon** as vice president of research for MTVN; **Judith McHale**, vice president of law, MTVN; **Jock McLean**, director of acquisitions, MTV; **Jim Del Balzo**, director of talent relations, MTV; **Jessica Falcon**, director of talent relations, VH-1; and **Jeffrey Manoff**, national sales manager/director of advertising sales, MTVN.

Randall Davis is named president of the Creative Service Co., a public relations firm in La Crescenta, Calif. He was vice president of operations at Jensen Communications.

Brian Laczko becomes general manager of the Starwood Amphitheatre in Nashville. He will continue as assistant managing director for the Tennessee Performing Arts Center.

Billboard TOP POP ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	117	153	4	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
112	111	104	77	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
113	114	114	14	VIOLENT FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
114	106	106	7	UFO CHRYSALIS BFV 41518	MISDEMEANOR
115	110	84	9	JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK
116	102	76	25	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
117	104	103	45	MOTLEY CRUE ▲ ² ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
118	123	118	33	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
119	120	123	134	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
120	128	132	161	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
121	160	180	3	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
122	113	95	25	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
123	125	131	87	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
124	103	83	31	THOMPSON TWINS ● ARISTA ALB-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
125	132	136	52	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
126	126	126	128	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
127	121	116	15	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
128	101	60	27	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
129	124	102	10	ANIMATION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
130	116	101	25	PETE TOWNSHEND ▲ ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
131	135	165	6	STAN RIDGEWAY I.R.S. 5637/MCA (8.98)	THE BIG HEAT
132	138	183	3	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
133	136	151	5	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
134	129	133	624	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
135	137	143	8	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
136	NEW			ACCEPT PORTRAIT BFR 40354/EPIC	RUSSIAN ROULETTE
137	115	120	9	MARILLION CAPITOL MLP 15023 (6.98)	BRIEF ENCOUNTER
138	118	112	16	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
139	133	119	78	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
140	155	167	4	GRAHAM NASH ATLANTIC 81633 (8.98)	INNOCENT EYES
141	174	—	2	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
142	145	145	5	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
143	151	157	122	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
144	144	149	5	ROBERT TEPPER SCOTTI BROS. BFZ 40126/EPIC	NO EASY WAY OUT
145	150	173	4	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
146	147	152	26	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
147	162	—	2	KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
148	142	129	11	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98) (CD)	THE COLOR PURPLE
149	119	109	11	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
150	172	185	3	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
151	159	164	83	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
152	152	158	32	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
153	153	192	101	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
154	143	147	9	CLANNAD RCA NFL-1-8063 (8.98)	MACALLA
155	148	148	8	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	167	196	3	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
157	161	159	132	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
158	131	124	44	A-HA ▲ WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
159	177	191	3	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
160	171	176	11	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
161	122	68	7	SOUNDTRACK MCA 6160 (9.98)	DOWN AND OUT IN BEVERLY HILLS
162	130	98	11	FEARGAL SHARKEY A&M SP6-5108 (6.98)	FEARGAL SHARKEY
163	163	146	15	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
164	127	125	13	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
165	134	128	25	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
166	175	182	131	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
167	168	172	150	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
168	157	156	14	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
169	149	122	8	DENNIS DE YOUNG A&M SP-5109 (8.98) (CD)	BACK TO THE WORLD
170	146	150	44	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
171	NEW			SOUNDTRACK MCA 6165 (9.98)	LEGEND
172	NEW			DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
173	139	137	11	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
174	173	135	48	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
175	NEW			JOHN WILLIAMS AND THE BOSTON POPS PHILIPS 412626-1 (8.98)	SWING, SWING, SWING
176	184	175	7	SAM COOKE RCA CPL-2-7127 (11.98) (CD)	THE MAN & HIS MUSIC
177	NEW			GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
178	178	188	24	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
179	179	177	142	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
180	141	141	7	THE ROBERT CRAY BAND HIGHTONE 8005 (8.98) (CD)	FALSE ACCUSATIONS
181	140	140	6	HUSKER DU WARNER BROS. 25385 (8.98)	CANDY APPLE GREY
182	185	138	23	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
183	189	155	7	METALLICA MEGAFORCE 069 (8.98)	KILL EM ALL
184	NEW			THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
185	165	160	14	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
186	154	154	7	MODERN ENGLISH SIRE 25343/WARNER BROS. (8.98)	STOP START
187	156	127	28	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
188	166	166	10	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
189	RE-ENTRY			LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
190	158	130	32	SOUNDTRACK ▲ ⁴ MCA 6150 (9.98) (CD)	MIAMI VICE
191	194	195	3	GREEN ON RED MERCURY 826346-1/POLYGRAM (6.98)	NO FREE LUNCH
192	195	—	2	HOODOO GURUS ELEKTRA/BIG TIME 60485/ELEKTRA (8.98)	MARS NEEDS GUITARS
193	180	190	28	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
194	198	187	43	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
195	196	198	78	SOUNDTRACK ● FANTASY WAM-1791 (2LPS) (19.98) (CD)	AMADEUS
196	190	171	80	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
197	164	163	30	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
198	187	162	26	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV
199	176	181	135	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
200	182	161	31	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 55	L.L. Cool J 64	Heart 11	Julian Lennon 37	Billy Ocean 48	Simply Red 47	Tina Turner 153
A-Ha 158	Elvis Costello & The Attractions 84	Hiroshima 122	Let's Active 111	Opus 109	Sly Fox 31	Bonnie Tyler 106
ABC 69	The Robert Cray Band 180	HoneyMoon Suite 67	Level 42 32	Orchestral Manoeuvres In The Dark 93	SOUNDTRACKS	U2 126, 151, 167
Colonel Abrams 78	The Cult 94	Hoodoo Gurus 192	Lisa Lisa/Cult Jam With Full Force 189	Ozzy Osbourne 17	9 1/2 Weeks 80	Ufo 114
Accept 136	Culture Club 35	The Hooters 27		The Outfield 10	Absolute Beginners 62	
Bryan Adams 139	The Cure 118	Whitney Houston 1	Madonna 112, 179	Robert Palmer 8	Amadeus 195	Van Halen 2
Aerosmith 98, 165	Morris Day 200	George Howard 142	Marillion 137	The Alan Parsons Project 138	The Big Chill 199	Vanity 66
Alabama 28	Dennis De Young 169	Husker Du 181	Mazarati 133	Teddy Pendergrass 96	The Color Purple 148	VARIOUS ARTISTS
The Alarm 70	The Oel Fuegos 197	INXS 25	John Cougar Mellencamp 16	Pet Shop Boys 12	Crossroads 88	Television's Greatest Hits 193
Laurie Anderson 145	Depeche Mode 90	Joe Jackson 36	Metallica 183, 29, 170	Tom Petty And The Heartbreakers 182	Down And Out In Beverly Hills 161	Windham Hill Records Sampler
Animation 129	Dire Straits 15	Janet Jackson 7	Miami Sound Machine 23	Pink Floyd 134	Legend 171	'86 105
Atlantic Starr 33	Dokken 102	Jermaine Jackson 51	Mike & The Mechanics 26	Prince & The New Power Generation 3	Miami Vice 190	Stevie Ray Vaughan 152
Anita Baker 77	The Oream Academy 87	Freddie Jackson 92	Stephanie Mills 52	Public Image Ltd 173	Out Of Africa 61	Violent Femmes 113
Bangles 19	Electric Light Orchestra 97	Jean-Michel Jarre 63	Ronnie Milsap 150	Rainbow 188	Pretty In Pink 5	
Jimmy Barnes 149	Everly Brothers 127	The Jets 34	Models 132	Ready For The World 174	Rocky IV 128	Cionne Warwick 108
Big Audio Dynamite 107	The Fabulous Thunderbirds 24	Elton John 116	Modern English 186	Rene & Angela 83	Bruce Springsteen 56	Wax 104
Blue Oyster Cult 164	Falco 13	Howard Jones 53	The Monkees 121	Lionel Richie 157	Starpoint 99	Wham! 196
Jackson Browne 38	Fine Young Cannibals 50	Stanley Jordan 125	The Moody Blues 39	Stan Ridgeway 131	Starship 30	Whodini 101
The Call 85	The Firm 73	Journey 9	00002	The Rolling Stones 6	Sting 89	John Williams And The Boston
The Cars 110	Five Star 81	Judas Priest 18	Melissa Morgan 76	Oiana Ross & The Supremes 172	Barbra Streisand 42	Pops 175
Ca\$hflow 159	Force M.D.'s 79	The Judds 72	Motley Crue 117	Rush 187	Talk Talk 71	George Winston 194, 166, 178
Cherelle 59	Aretha Franklin 82	Katrina And The Waves 49	Mr. Mister 21	Sade 75, 14	Talking Heads 95, 123	Paul Winter 156
Clannad 154	Green On Red 191	Keel 57	Anne Murray 100	Oan Seals 163	James Taylor 146	Stevie Wonder 45
Joe Cocker 54	GTR 74	Tommy Keene 155	Graham Nash 140	Bob Seger & The Silver Bullet Band 4	Tears For Fears 43	Dwight Yoakam 86
Phil Collins 119, 143, 20	Philip Glass 91	Kitaro 147	New Edition 44	Brian Setzer 58	The Temptations 184	ZZ Top 22, 120
Albert Collins, Robert Cray, Johnny	Grandmaster Flash 177	Krokus 60	Stevie Nicks 41	Charlie Sexton 46	Robert Tepper 144	Pia Zadora 160
Copeland 168	Sam Harris 185	John Lennon 115	Ted Nugent 103	Feargal Sharkey 162	The Art Of Noise 65	Zapp 198
Sam Cooke 176			The Nylons 135	Simple Minds 40	Thompson Twins 124	Zeno 141

IM&MC LOOKS AT HOME ENTERTAINMENT

(Continued from page 1)

nels, representing some 1,000 program hours per day. The problem is clearly going to be supplying enough suitable material for the increasing demand.

Delegates were told that the media and the methods of delivery and dissemination of program material are expanding, particularly in Europe, at a rate that is already outstripping by far the capacity of the program makers to supply the software.

The dilemma was looked at from all angles during IM&MC, which was produced by Music & Media and Billboard in conjunction with the Montreux Golden Rose Festival.

Another estimate made at the conference was that 50,000 feature films have been produced since sound motion pictures began, of which only 15,000 are available. Bearing in mind the escalating demand, that supply could soon run out.

Also discussed was the problem

of the ultimate overkill of music videos and the possible consumer backlash to them.

IM&MC opened with a keynote address by Les Garland, senior vice president of MTV Networks Inc. A plenary session on the topic "Who's Serving Whom?" explored the relationship between the broadcasting media and the music industry. Among panelists handling this controversy were Tony Hale, head of music for London's Capital Radio, and Charles Levison, chief executive of the U.K.'s Music Channel Ltd.

Other debates centered on "Are Clips Killing Music?" and "The Pros & Cons of Format Radio." There was also an in-depth session on pirate stations. Among the panelists were David Ciclitira, assistant managing director of SATV, the operating company of Sky Channel; Doreen Davies, head of BBC Radio One; Bud Prager, president of ESP Management, U.S.; and Geoff Kem-

pin, managing director of Picture Music International.

The first day included a special presentation, "TV 2000," dealing with the impact of new technology on entertainment. Marcus Bicknell, commercial director of Soci t  Europ e de Satellites (SES), served as moderator.

Second-day IM&MC action opened with Michael Hurl, executive producer/director of BBC-TV's "Top Of The Pops," fronting a panel of artists that pondered the question: "How Well Is Our Music Handled By The Media?" Later panels were titled "Is There Life On TV?," "The Role Of Music Video In The Media Landscape," and "How Can National Repertoire Survive The Threat Of Anglo/U.S. Domination?"

The value of the first IM&MC was underlined by the intensity and provocative depth of the debates.

More detailed coverage will appear in next week's Billboard.

NAIRD MEET DRAWS NEWCOMERS AND VETERANS

(Continued from page 3)

returns will be astronomical in the next year or two," said Pasternack, citing the growing popularity of the CD format. "We're seeing back-up on some catalog product. Stores are starting to be more selective."

Other panels covered specific issues, including artist development, promotion, music publishing, publicity, and the making of a record.

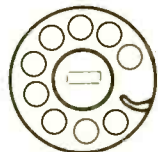
Convention highlights included the NAIRD members' trade show and the indie awards banquet, which featured jazz pianist Art Hodes. During the awards ceremony, Richman Bros. Records chairman and NAIRD board of trustees member Jerry Richman honored veteran Billboard editor John Sippel for his "dedication to the organization and independent labels."

Lin Brehmer, music director for Chicago radio station WXRT, acted as the dinner's master of ceremonies. The winners, who were determined by NAIRD members, included the following:

- **Album Design:** Sugar Hill for Hot Rize's "Traditional Ties," jacket design by Willie Matthews.
- **Bluegrass:** Sugar Hill for Jonathan Edwards & the Seldom Scene's "Blue Ridge."
- **Blues:** Hightone for Robert Cray's "False Accusations."
- **Celtic/British Isles:** Green Linnet for Relativity's self-titled release.
- **Children's Music:** Rounder for Riders In The Sky's "Saddlepals."
- **Country:** Rounder for Skeeter Davis & NRBQ's "She Sings, They Play."
- **Folk:** Redwood for Harp's (Holly, Arlo, Ronnie, Pete) "Harp."
- **Gospel:** Flying Fish for Sweet

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Honey In The Rock's "Feel Something Drawing Me On."

- **Historical:** Rounder for Roy Acuff's "Steamboat Whistle Blues."

- **Jazz:** Kaleidoscope for Darol Anger's "Jazz Violin Celebration."

- **New Age:** Redwood for Inti-Illmani's "Imagination."

- **Reggae:** Flying Fish for Blue Riddim Band's "Alive In Jamaica."

- **Rock:** Kaleidoscope for Zasu Pitts Memorial Orchestra's "The Pitts Bear Down."

- **Soundtrack:** GNP for "Star Trek—Original TV Soundtrack."

- **String Music:** Flying Fish for Doc & Merle Watson's "Pickin' The Blues."

- **Women's Music:** Flying Fish for Sweet Honey In The Rock's "The Other Side."

- **World/Ethnic:** GNP for Queen Ida's "Caught In The Act."

MCA BUYS AZOFF-RELATED OPERATIONS

(Continued from page 1)

competing record companies. Retaining the top slot as president is Howard Kaufman, who is slated to enter into his own long-term contract with Front Line's new owners.

A possible conflict of interest in MCA's new management wing was reportedly screened through pre-purchase discussions with the anti-trust wing of the Justice Department. An apparent green light thus reverses the 1962 consent decree that compelled MCA to abandon the talent agency business on which it was founded.

MCA legal counsel argues that present trade practice of contract negotiations via separate attorneys resolves any potential clash.

The pact makes MCA the latest major to branch directly into merchandising. The others are CBS Records and, overseas, Virgin Records.

Facility Merchandising, previously partnered with MCA for vending rights to the 1984 Los Angeles Olympic Games, handles vending rights in more than 25 venues nationwide.

Judge To TV Stations: Pay BMI Within 10 Days

BY IS HOROWITZ

NEW YORK A federal court here has ordered television stations across the country to satisfy delinquent obligations due BMI as a result of a fee rollback during appeal of the Buffalo Broadcasting case.

Although the original agreement called for payment of retroactive fees by Jan. 31, 1986, about 25% of the stations have failed to complete their payments. In all, the monies due the licensing organization are estimated to total more than \$25 million. The 22-month rollback period ran from Feb. 1, 1983, to Nov. 16, 1984.

BMI has so far refrained from making a special distribution of retroactive royalties due its writer and publisher affiliates for the affected period. This will be done as

soon as most of the funds have been received from the TV stations, says BMI president Ed Cramer.

The "pay-up" order issued by Judge Lee P. Gagliardi May 6 requires stations that have not yet submitted the necessary billing data to BMI to do so within 30 days so that they can be invoiced for amounts due. They must pay up 10 days after receiving their invoices.

All stations that did not clear their accounts with BMI by the Jan. 31 deadline will be subject to a 9% per annum interest penalty.

The Buffalo Broadcasting case involved a failed attempt by local TV to outlaw the blanket license as a mechanism to collect music performance royalties from non-network stations.

Links With Mitsubishi For U.S. Deal ElectroSound Into CDs

NEW YORK The ElectroSound Group, a major independent record pressing and tape duplicating complex, is joining with Mitsubishi of Japan to build a Compact Disc pressing operation in the U.S.

The joint venture, which awaits formal approval by the boards of both companies, is expected to be located in the Southwest. Target date for initial production is mid-1987, with early output projected at the rate of 12 million a year. Provision for expansion will be made, says Ronald Hoffman, ElectroSound's vice president of finance.

News of the proposed CD facility comes at a time when trade reports suggest that ElectroSound is cutting back or eliminating record pressing at its plant in California. ElectroSound executives would nei-

ther confirm nor deny the report, but it's known that the company, in common with other disk pressers, is shifting priorities under the the impact of reduced consumption of LPs.

ElectroSound's Hauppauge, N.Y., plant concentrates on cassette duplication. If the California report is true, only the company's Shelbyville, Ind., plant would continue to press LPs and singles.

Structure of the joint CD venture is said to be in the final stages of negotiation, with approval deemed assured. Investment is thought to be in the \$20 million range. Mitsubishi, which operates a CD plant in Japan, will provide the technical expertise; ElectroSound will provide the marketing and fulfillment know-how.

IS HOROWITZ

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'HANDS' FINGERS LAST-MINUTE PROMOS

(Continued from page 1)

substantial amount of money for America's hungry and homeless. At presstime, Kragen said pledges and corporate support totaled between \$18 million and \$20 million.

The media campaign is hard to miss:

- Citibank and American Express have included pitches for the campaign in monthly account statements.

- Several television newscasts are closing with bits of the Hands videoclip.

- Coca-Cola is running its supporting TV campaign full-steam ahead.

- The United Stations Programming Network has stepped up its stream of celebrity PSAs to radio.

- Ticket Master/Ticket World will be distributing sign-up sheets at cities along the route through May 25.

Special events—including marriages, "aerobithons," and other attention grabbers along the route—should guarantee additional local media coverage.

Kragen admits that there are still some hurdles to be jumped. One is filling the low-population areas in the chain. Kragen has assigned many celebrities to these areas to help draw attention and participants.

One of the most visible Hands supporters, Kenny Rogers, will be straddling a point on the border of Texas and New Mexico, a portion of the route that has already been purchased by American Express.

In addition to a long list of superstars who have bought Hands

miles, Kragen says recreational-vehicle and motorcycle clubs will be stretching across many of the difficult-to-fill locations.

Radio station KLUC Lincoln, Neb., has adopted a Sonora Desert segment of the route in Arizona, and WCZY Detroit is running a promotion that will send listeners to four different route spots.

Hands staffers applaud radio for its involvement so far, but Kragen issues a plea for more airplay on the charity's theme song, "Hands Across America." Only 41 Hot 100 radio reporters out of 230 panel stations were reporting the record last

week.

Kragen says stations are playing but not reporting the song, predicting that "you're going to see tons of airplay on it in the next two weeks."

Ken Benson of EMI-America, the label that has released and is voluntarily promoting the single, says the company is not asking stations to report the song. But he says the record is still "a No. 1 priority for us. If we can't promote them on it, we're going to go for the guilt," he says. "We know they're playing it because the single is showing up consistently in our sales reports." Proceeds from single sales will be do-

nated to Hands.

EMI's promotion representatives are taking the Hands video along on their radio rounds. Benson says there was some initial resistance from programmers, who said they would deal with the song as the date approached. "We won't be happy with it until we bring it up to being the most-played record on the radio on the 25th," says Benson.

To programmers who might argue that "Hands Across America" doesn't fit their format, Kragen says, "I don't care if it fits your format or not. Hunger doesn't fit America's format."

Opryland USA Links With Toyota

NASHVILLE Opryland USA has signed a three-year agreement with Toyota under which the car and truck manufacturer will sponsor seven major musical events at the theme park, as well as all Grand Ole Opry matinee performances. Neither party would disclose the financial terms of the agreement.

In addition to country concerts, the Opryland/Toyota Music series will feature traditional Southern gospel, contemporary Christian music, and nostalgic rock'n'roll.

The two-hour Opry matinees, which are not broadcast, are held on Tuesdays, Thursdays, Saturdays, and Sundays during the

park's peak season.

At the matinees, Toyota's sponsorship is announced at the beginning of the program, and the company's banner is displayed as a stage backdrop. All promotion of the concert series refers to Toyota's sponsorship, and the company signage is also on stage.

In addition, Toyota vehicles will be on exhibit in the park and at the Opryland Hotel's Presidential Lobby for the duration of the contract.

The Opry matinee tie-in has already begun, and the music series was set to debut Sunday (11) with two concerts by Gary Morris. Subsequent country shows will feature Ronnie Milsap, Aug. 4, and

Reba McEntire, Sept. 21. A fourth country act is being selected for a July concert.

Other events this year will include the Opryland Gospel Jubilee, May 23-25, starring the Cathedral Quartet, the Lewis Family, the Rex Nelson Singers, and the Talleys; SpiritAmerica, July 2-4, with Larnelle Harris, DeGarmo & Key, Phil Driscoll, Nancy Honeytree, Truth, and other Benson Records artists; and the Opryland Rock'n' Roll Revival, Labor Day weekend, with the acts to be announced.

All advertising for the Toyota sponsorship is being handled by Opryland.

ISGRO SUES MAJOR LABELS, RIAA

(Continued from page 1)

of similar actions from other indies.

Defendant labels charged in the action include MCA Records, RCA Records, Arista Records, Capitol Records, Warner Bros. Records, Atlantic Records, Elektra Records, Motown Records, PolyGram Records, A&M Records, Chrysalis Records, and Geffen Records. The suit lists Isgro personally, Isgro Enterprises and his wholly owned Quickcross Promotions Inc. as plaintiffs.

The only major label not listed as a defendant is CBS Records. Isgro reportedly does not see CBS as contributing to the alleged antitrust violations.

The suit accuses the RIAA and defendant member labels with conspiring to restrain and monopolize indie promotion trade, starting "at least as early as 1985."

The labels' subsequent February boycott of independent promoters is characterized in the suit as a "collective refusal" spurred by the defendants' intention to eliminate competition for indie promotion services and the spiraling fees that competition produced.

In so doing, it's alleged, record companies conspired to fix prices for promotion services, limiting freedom of choice among labels in determining their own means of product promotion. The federal scope of the complaint is justified by the plaintiff through the industry's interstate and international commercial transactions.

Those allegations are cited in the complaint as comprising violations of sections 1 and 2 of the Sherman Antitrust Act, and sections 4 and 16 of the Clayton Antitrust Act. Is-

gro's complaint estimates lost profits arising from the defendant labels' actions at more than \$25 million, asking recovery of treble damages.

The 12-page complaint, filed by attorneys Steven Cannata and Lawrence Papale of Cannata, Genovese & Papale, San Francisco, also invokes California law covering un-

fair trade practices. A separate claim of breach of contract is made against MCA Records, citing a Jan. 1, 1986, agreement between Isgro and the label as being breached when MCA terminated its indie ties.

Damages to Isgro and Quickcross arising from the alleged MCA breach are listed as \$153,000 and \$143,000, respectively. The suit also

seeks debts of \$243,000 allegedly owed by MCA to Isgro and Quickcross.

A spokesman for the RIAA said last Wednesday (7) that the trade group had yet to be served with Isgro's complaint, and could not comment on the charges.

SAM SUTHERLAND

THREE LABELS SUE MIAMI STORE

(Continued from page 4)

He says the titles listed in the Santana suit, and most of RIAA's other pending investigations, are available for sale in the U.S., but dealers are buying product intended for sale in Mexico. D'Onofrio says the price differential between Mexican and U.S. releases allows offending stores to compete "very unfairly" with those that buy their product through proper channels.

Eric B. Meyers, an attorney for the Miami law firm Shutts & Bowen, which represents the labels in the Santana trial, confirms that the infringing titles were available domestically, and says they were brought into Santana's store "without the authorization or permission of the copyright owners."

RIAA general counsel Joel Schoenfeld says the association sent a cease-and-desist order to Santana, dated Dec. 12. Following that warning, the suit says that on Jan. 7 and 8, RIAA Southwest representative Donald Valdez purchased infringing parallel imports from the store.

Most of the titles are by Latin art-

ists and were also listed in the action filed against Crystal Promotions, including releases by José Luis Rodriguez, Elio Roca, Emmanuel and Maria Conchita. Michael Jackson's "Thriller" and Placido Domingo's "Always In My Heart" were also named in the trial.

Santana declined to comment on

FINANCIALLY SPEAKING

(Continued from page 71)

to understand. Make sure that your financial advisor can communicate with you so that you do understand it, and, using it, can make informed decisions on courses of action to take.

- Visit their offices. Meet their people. Do they know the business of music? Do they have tax, business, and insurance expertise? Meet the people who would be working directly with you and ask them about their experience and specialties. Can they help you refinance your house or get a better deal on a new car? Do they have a

full-time staff dedicated to tax planning and compliance work?

Finally, spend some time learning more about the things which affect your financial life. During the coming weeks, Billboard will feature a series of articles on this page that will help you do that.

Richard deBlois, CPA, is a partner in Ernst & Whinney's Century City, Ca. office. The firm specializes in services for the entertainment industry, including business management for entertainers and executives.

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New York Promoters Rally To Save Beacon Theatre

BY LINDA MOLESKI

NEW YORK Two top area concert promoters are joining forces with a community organization to help fight plans to convert Manhattan's Beacon Theatre into a disco/restaurant.

Ron Delsener of Ron Delsener Enterprises, Julie Lokin of New Audiences, and the Save The Beacon Theatre Committee have hired an attorney to advise them in their last-ditch attempt to save the landmark Upper West Side venue, which is slated to close its doors to live talent on June 30. The committee has been leading community protests against the proposed Beacon conversion for several months.

The city's Landmark Preservations Commission is expected to rule on the conversion plans Tuesday (13).

Delsener, who handles some 40 shows per year at the Beacon, says the theater "represents about 30% of my business," and adds that if it closes he'll lose roughly \$100,000 this year. To deal with that loss, he says, "I may have to cut salaries."

Lokin promotes between 30 and 40 shows per year at the venue.

The 2,700-seat Beacon was completed in 1929 and is one of New York's last surviving movie palaces. Designated a city landmark in 1979, it has in recent years been Manhattan's only mid-sized pop and rock concert venue.

Among New York's other pop concert venues, Town Hall and the Apollo seat 1,500; the Ritz has a capacity of 1,500, but little seating; Radio City Music Hall seats 6,000; and Madison Square Garden seats 20,000. The Palladium offered similar seating to the Beacon, but was closed to concerts in 1982, and is now a successful dance club.

If the Beacon closes to concerts, says Delsener, "The only alternative is Radio City Music Hall, but they promote themselves. They'll now have a monopoly [on area shows] except for the ones that go to Madison Square Garden or the Ritz."

"It's a shame that New York may

lose a theater that is of landmark stature and the size of the Beacon," says Scott Sanders, vice president of talent booking at Radio City. "But if an act can play two or more dates there, then it's far more prestigious to play at Radio City."

Because rental of the Beacon is relatively inexpensive, Delsener says its closing will also "have an effect on black and Hispanic promoters who can't rent Radio City because of limited budgets." Rent for the Beacon is \$8,000 to \$8,500, he

One of New York's last movie palaces is a rock haven

says, and includes staffing, security, and other costs that often are itemized at other halls.

The Beacon's closing will also effect the midline and less established artists that have typically played there. According to Premier Talent booking agent Ken Kohberger, "When you're building an act . . . you go to the Ritz, then to the Beacon, then to Radio City. This may be a stumbling block in [new artists'] careers."

An alternative is to play multiple dates at the Ritz or a number of other small ballrooms around Manhattan. Other area choices are the Felt Forum in Manhattan and the Capitol Theater in Passaic, N.J., both of which one top promoter described as being in poor condition.

Promoter John Scher recently sold the Capitol, but a spokesman for the facility says live shows are scheduled to go on for at least another year.

Beacway Corp., which owns the Beacon, has granted disco operator Oliver Coquelin a seven-year lease, with a three-year option to renew. Coquelin has a \$3 million plan to convert the Beacon into a supper club and disco. Conversion opponents dispute his claim that the disco design will not alter the landmark interior of the theater.

INSIDE TRACK

SALVATORE PISELLO, the suspected Mafia figure whose role in several MCA Records business deals captured headlines last year, was sentenced on May 2 to a two-year prison sentence for tax evasion stemming from his 1984 trial. That penalty, imposed by a federal judge in Los Angeles, orders Pisello to surrender to authorities on May 23, despite urgings from prosecutors that Pisello be jailed immediately to prevent him from fleeing the country. Prompting those fears, they say, is new evidence garnered from Pisello's publicized music biz dealings, including negotiations with MCA, Morris Levy, and Sugar Hill Records for the Sugar Hill and Checker/Chess/Cadet catalogs. According to the Los Angeles Times, the court record has expanded with the filing of a 39-page profile of Pisello assembled by the federal Drug Enforcement Agency, which suspects the defendant of complicity in narcotics trafficking for the Carlo Gambino family. Pisello continues to proclaim his innocence, saying that he talked his way into MCA to launch his music career via deals he still insists are "1,000% legitimate."

TAKING CARE OF OUR OWN is the way veteran musician-turned-executive Al Kooper characterized his plea for the creation of a permanent facility to rehabilitate industry drug abusers. Kooper made his case during a brief but impassioned speech during the opening session of last week's Music Business Symposium at Los Angeles' Ambassador Hotel. Noting the number of casualties inducted into the Rock And Roll Hall of Fame, Kooper admitted that he's "stared drugs, death, and failure in the face" himself. Now he envisions an annual pledge of a week's worth of concerts by major talents to raise the funds for such a treatment center . . . While Kooper and Arista chief Clive Davis (see story, pg. 3) brought drama to the MBS, the three-day huddle, this year reaching for a national prominence after its launch a year ago, suffered several setbacks. A widely publicized session on independent promotion intended to air the indie's position on this controversy was undermined by last-minute cancellations from panelists. The May 4 panel wound up offering album rock pluggers Lenny Bronstein and Artie Kornfeld, along with album rock program director Sky Daniels of KMET-FM, who all stressed that album stations haven't been prominently linked to any allegations of renewed payola. Although conference planners were still tallying the turnout, there was little evidence of the 1,000-plus crowd promised; traffic at the various panels and exhibitions seldom crested beyond a few hundred, prompting some grumbling among participants.

HOW MUCH was Michael Jackson's megabucks Pepsi deal worth to manager Frank DiLeo? Beyond the former CBS executive's normal share of the Gloved Wonder's income, the pact reportedly brought a new set of wheels: a Rolls Royce, given by a grateful Jackson as a gift . . . Bob Reitman leaves his post as A&M's vice president of creative marketing next month to take a new position with Robert Redford's production combine, possibly to help launch a Redford-owned record label. No replacement has been named, although label sources confirm a reorganization is being considered in the wake of Reitman's departure . . . Look for Elektra/Asylum singles promo ace Dave Urso to head East in an expanded role for the label in its home office. Move is said to be designed to enable E/A promotion chief Mike Bone to further diversify beyond his promotion base . . . Hy Weiss, the veteran music man/label owner/wholesaler, says he's becoming associated with Nestor International's proposed Long Island, N.Y., Compact Disc

plant and is already lining up label accounts for the company . . . MTV adds a male and female VJ by June, ending a two-year search. The vidclip channel will then have seven VJs.

LOOK FOR a new midline product program to emanate from WEA, possibly this week . . . Little Richard Pennington has settled his suit against Specialty Records and founder Art Rupe in Los Angeles' Superior Court. Label is now remixing "Lucille" and "Heebie Jeebie Love" for release as a 12-inch single, with Lee Silver supervising the project . . . Yesterday it was Margaritas, today it's Mexican beer for Jimmy Buffett, now plugging Corona Extra in a new radio spot. The brew, distributed stateside through Barton Beers, is also acting as sponsor for the affable troubadour's upcoming tour . . . Larry Rosenbaum, head of the nine-unit Flipside chain in Chicago, has severed ties with Ticketron. No reason was given for termination of the 15-year relationship, one of the longest ever between the automated ticketing service and record/tape dealers . . . QBB Entertainment is the new shingle displayed by veteran agent Dennis Arfa, who has left the William Morris Agency to open his own firm. With the move, said to be amicable, Arfa takes clients Billy Joel, Rodney Dangerfield, Ted Nugent, John Cafferty, the Beach Boys, and Joe Cocker.

GOOD TIMING: PolyGram's salute to "The Mystery Of Edwin Drood," the musical and the cast album, at producer Joe Papp's Public Theater May 5 followed confirmation from the Tony Award folks that the show has garnered 11 nominations, including those for best score and book. When the awards are nationally televised on June 1, composer and scenarist Rupert Holmes could thus walk away with two Tonys for his first Broadway venture. Partygoers were treated to a "Drood" vidclip in which Holmes is done away with and, in a special promotion, VH1 viewers are asked to determine who did it . . . Hal David, in one of his last official acts as outgoing ASCAP president, hosted a 75th birthday party for music publishing great Lou Levy. During the April 28 soiree, held at the performing rights organization's Big Apple headquarters, David reminded Levy that he had published David's first song, a risqué but long-forgotten item titled "Horizontal." When composer Burton Lane asked what happened to "Vertical," one wag replied, "It also went 'Horizontal!'"

WILLIE NELSON predicts that 85,000 concertgoers will pay \$20 per ticket for the second FarmAid benefit bash, scheduled for July 4 at Austin Memorial Stadium. This promises a substantially larger take than the \$9 million raised at the first farmer relief concert last year. Nelson also claims that John Cougar Mellencamp, Neil Young, and Huey Lewis have already accepted invitations to return as performers . . . Will Musicland dump some of the stores just acquired from the Record Bar? As Track went to press, word was that some of the 26 Western units purchased from the Bergman clan may already be on the block . . . Add General Video of Arizona to the list of video dealers targeted in porno prosecutions. That firm, headed by VSDA director Linda Lauer (who also helped organize the Arizona Videocassette Rights Coalition), was raided May 3 in a sweep that also snared R&L Distributors . . . G. Schirmer, the old line classically-oriented music-print publisher has been sold by MacMillan to Music Sales, based in the U.K., for a reported \$7 million.

Edited by SAM SUTHERLAND and IRV LICHTMAN

They'll Be Rockin' In Cleveland Hall Of Fame Selects Site

NEW YORK After several months of lobbying for the distinction, Cleveland has been selected as the home for the Rock and Roll Hall of Fame.

"We're confident that we have made the best possible selection," says Ahmet Ertegun, chairman of Atlantic Records and of the Hall of Fame foundation. (Cleveland radio reacts. See Vox Jox, page 14.)

Ertegun says the foundation's decision to place the hall in Cleveland was "fairly unanimous." Other cities considered include Chicago and Philadelphia.

"As we all know, rock'n'roll did not emerge in just one place at one time, and Cleveland has played as significant a role as many other

cities in the development of this music," says Ertegun.

The selection of Cleveland remains conditional, however, upon an acceptable site being found. Also, commitments to cover construction costs and an endowment for the Hall of Fame must be secured.

Ertegun says the foundation hopes to find a site within six months. The estimated cost of the project is \$20 million.

Cleveland mayor George V. Voinovich says the Hall of Fame—which will house a library, a museum, and an auditorium for concerts, films, and lectures—is expected to boost the city's tourist trade.

STEVE GETT

Volvo Pulls 'Stones' Ad

NEW YORK Volvo and its ad agency have pulled a television commercial following charges it made unauthorized use of a Mick Jagger-Keith Richards copyright.

ABKCO Music, the music publisher, and a sister label, ABKCO Records, dropped their demand for a preliminary injunction in U.S. district court here May 2, when, prior to a scheduled hearing, the auto manufacturer and its ad agency, Scali, McCabe, Sloves Inc., agreed not to televise or use in any manner the commercial using the melody in

question.

The plaintiffs had charged in an action filed April 21 that the defendants infringed on the "opening and distinctive choral portions" of the Rolling Stones song "You Can't Always Get What You Want" (Billboard, May 10).

A new commercial with a new melody line is already being broadcast, according to Martin London, an attorney with the New York law firm of Paul, Weiss, Rifkind, Wharton & Garrison, attorneys for the ad agency. London adds that the agen-

cy—believing the matter to be of "small consequence," and holding to its claim that it did not infringe on the copyright—agreed to incorporate a new melody in the commercial a few days before the suit was filed.

Plaintiffs ABKCO Music and ABKCO Records will continue their copyright infringement suit against Volvo and the ad agency, according to Allen Klein, chief of ABKCO Industries Inc.

IRV LICHTMAN

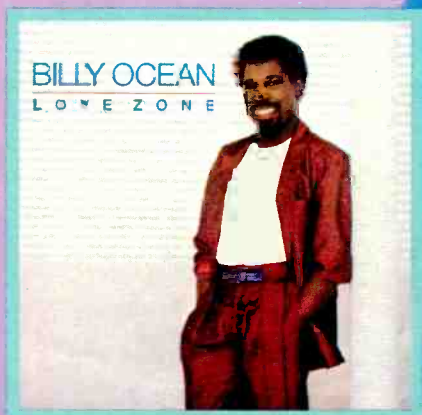
BILLY OCEAN'S **LOVE ZONE**

THE SKY'S THE LIMIT

It isn't easy to follow up a double-platinum, Grammy-winning album that had four chart-topping singles, but Billy Ocean surpasses the achievement of Suddenly with Love Zone.

It features the #1 hit "When The Going Gets Tough, The Tough Get Going," the fast-rising new single "There'll be Sad Songs (To Make You Cry)," and more songs that are destined to enter the "hit zone."

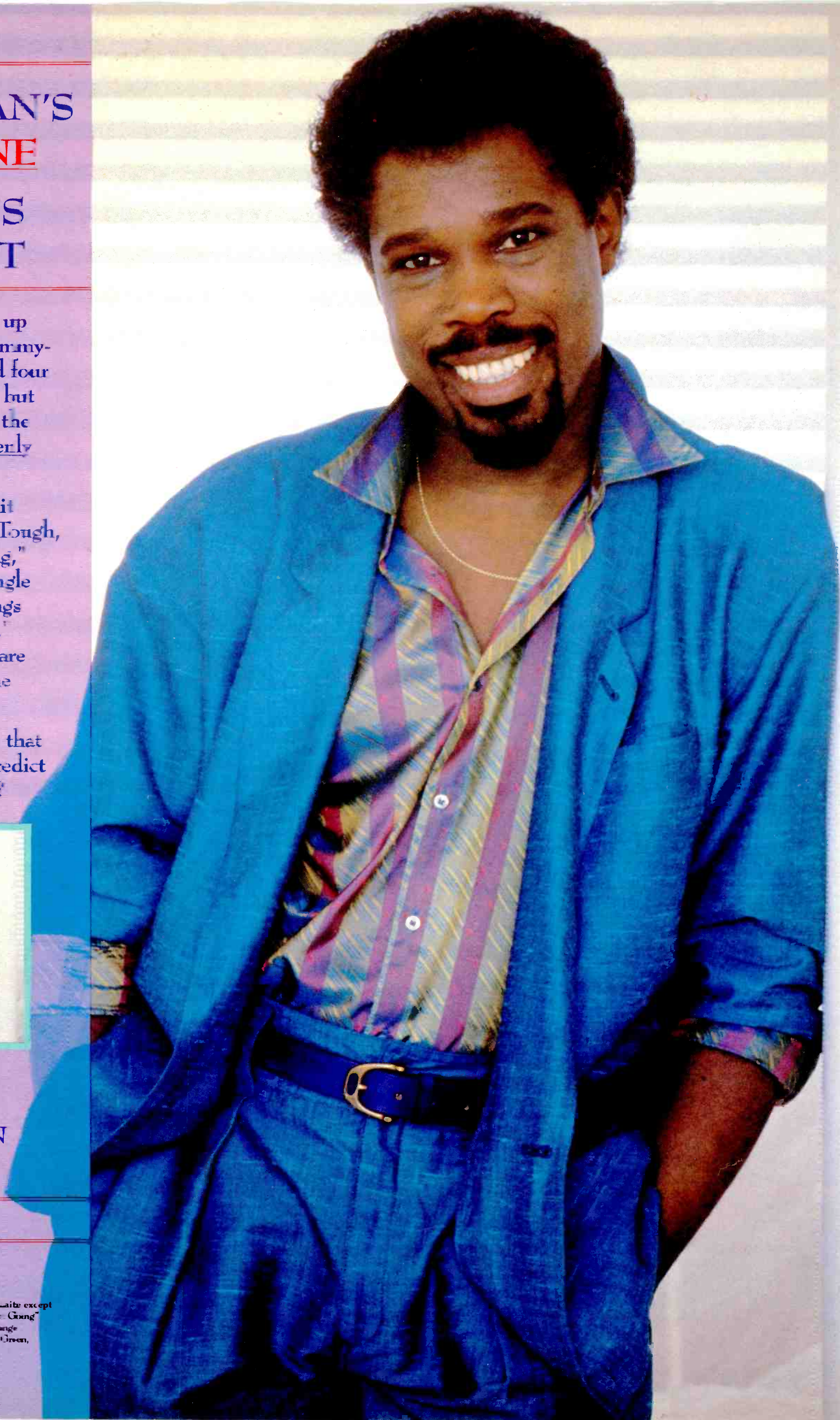
When an album has all that going for it, who can predict how high it'll soar?



LOVE ZONE.
THE NEW
BILLY OCEAN
ALBUM.



Produced by Barry J. Eastmond and Wayne Brahaite except
"When The Going Gets Tough, The Tough Get Going"
Executive Producer-Robert John "Mutt" Lange
Engineered and Mixed by Steve Power, Nigel Green,
and Bryan "Chuck" New
Management: Laurie Jay



jane siberry

the speckless sky

"WHO WANTS TO...?" *I wasn't really listening but put up my hand anyways*

"...WRITE THESE SONGS?" *I looked up, everyone else had gone home...*

MORE SKY TOUR '86

May 26 • Baltimore, MD
May 27 • Washington, DC
May 28 • Philadelphia, PA
May 29 • Boston, MA
May 31 • New York City, NY
June 2/3 • Toronto, ONTARIO
June 5 • Buffalo, NY
June 6 • Detroit, MI
June 7 • Chicago, IL
June 8 • Minneapolis, MN
June 9 • Denver, CO
June 12 • Vancouver, BC
June 13 • Seattle, WA
June 14 • Portland, OR
June 16 • Cotati, CA
June 17 • San Francisco, CA
June 20 • Los Angeles, CA
June 21 • San Diego, CA

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OA 6-0305

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