

Billboard

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NEWSPAPER

CBS data: Music industry flat in '85; slight upturn seen for '86
See page 3

Billboard captures the complete NARM scene
See pages 3, 4, 29, 35 and 81

Zappa zaps ratings tags on new video release
See page 46

VOLUME 98 NO. 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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

Major Labels Sue Tower Over Parallel Imports

BY FRED GOODMAN

NEW YORK Leading U.S. record companies last week opened a new front in their battle against parallel imports by suing a major retail chain.

A complaint filed in New York federal court last Monday (10) charges the California-based Tower Records and New York-based importer Caroline Records with unauthorized import, purchase, and sale of foreign-manufactured recordings on which the labels own the U.S. copyrights.

Tower president Russ Solomon says his company hopes to settle the complaint before it goes to trial.

Plaintiffs in the action are the

WEA labels, CBS, Chrysalis, RCA/Ariola International, and Sire.

Among the copyrighted recordings on which infringement is alleged are "No Jacket Required," Phil Collins; "The Stranger," Billy Joel; "The Best Of Blondie," Blondie; "You Gotta Say Yes To Another Excess," Yello; "Diamond Dogs," David Bowie; "Little Creatures," Talking Heads; and "Minute By Minute," the Doobie Brothers.

The complaint, which claims Tower bought "substantial quantities of infringing phonorecords" from Caroline and others, seeks to have Tower and Caroline pay over profits derived from all infringing sales or \$50,000 for each willful
(Continued on page 85)

Blasts Industry at NARM Convention AZOFF TAKES NO PRISONERS

LOS ANGELES Irving Azoff rocked the National Assn. of Recording Merchandisers (NARM) convention here March 8 with the most hard-hitting keynote speech in memory.

Terming the record business "an industry under seige," Azoff, president of MCA Records & Music Group, called for greater retail cooperation with labels on issues like home taping, antipiracy, counterfeiting, parallel imports, and returns.

Charging that retailers "generally treat record companies like they are a major enemy," Azoff also had harsh words for radio, the Recording Industry Assn. of America (RIAA), the Grammy Awards show, NARM, and record labels. (Com-

plete text of speech, page 81.)

Azoff seemed to set the tone for his fellow label executives. During their product presentations, each of the major labels made an impassioned plea for retailer support of the proposed levy on blank audio

tape. Azoff's speech contained a thinly veiled threat that the labels might boycott future NARM meets because of the group's lack of support on this and other issues.

NARM officials later denied sev-
(Continued on page 82)

Warning on Digital Tape Timmer Speaks Out at NARM

BY MIKE HENNESSEY

LOS ANGELES Premature acceptance by the record and retailing industries of the digital cassette could have adverse economic consequences. This was the clear warning

delivered by Jan Timmer, president of PolyGram International, in his address on the opening day of the National Assn. of Recording Merchandisers (NARM) convention here, March 8.

In a sustained and forcefully articulated argument in favor of the optical disk as the ultimate, all-purpose sound and vision carrier, Timmer told the audience, "We should consider very carefully on which
(Continued on page 82)

PDs on Indies: Phones Have Gone Quiet

NEW YORK Radio felt the full impact of labels' cutbacks in independent promotion last week.

"It's totally gone," says KKRZ Portland, Ore., program director Gary Bryan. Top 40 programmers who have been called upon by indies in the past offered similar comments.

As of last week, Capitol-EMI, WEA, and RCA/Ariola International had announced a complete withdrawal from the use of indies. MCA, CBS, PolyGram, A&M, and Chrysalis have selectively cut back.

Programmers continue to express anger that the "legitimate" indies with whom they have dealt are apparently suffering as a result of la-
(Continued on page 85)

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The international excitement for Austrian band **OPUS** hasn't peaked yet. Their Polydor album "UP AND DOWN" (827 9524), BB 90*, has nowhere to go but up! Their infectious single "LIVE IS LIFE," BB 35*, has sold two million copies worldwide and hit #1 in ten countries. Now they are conquering America with sales and chart success. "LIVE IS LIFE" has life! (883 7307).

Confidence at Country Seminar

BY KIM FREEMAN

NASHVILLE "I left here feeling like ... there should have been a 'Country Aid,'" said CBS Nashville's Joe Casey of last year's Country Radio Seminar. By contrast, Casey and most other attendees of this year's seminar here, March 6-8, debated old issues with a renewed faith in the viability of country radio and country music.

The 17th annual seminar drew a record attendance of 802, with 1,500 present at the closing banquet and
(Continued on page 85)



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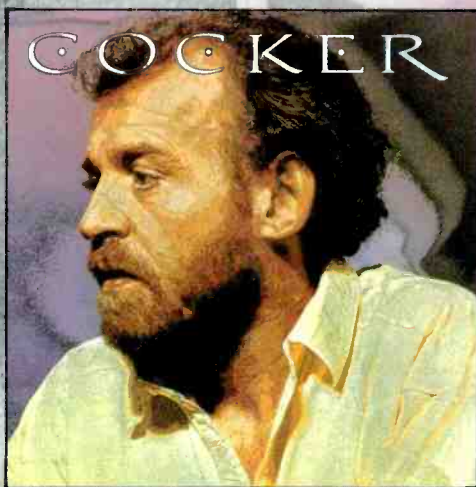
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IN THIS ISSUE

VOLUME 98 NO. 12

MARCH 22, 1986

1 NEWS ▶MCA Records chief Irving Azoff rocked the recent NARM convention with an unusually hard-hitting keynote speech. ▶A number of leading U.S. record companies have joined forces to sue the Tower Records chain over parallel imports. ▶PolyGram's Jan Timmer warns against premature acceptance of the digital cassette. ▶This year's Country Radio Seminar reflected a renewed faith in the format's viability. ▶Radio felt the full impact of labels' independent promotion cutbacks last week. ▶3/CBS Records projects that total U.S. retail sales will rise 3.5% this year. ▶Bruce Springsteen's "Born In The U.S.A." was named the best-selling album of the year at the NARM Best-Seller Awards Banquet. ▶4/A jury has ruled in favor of Tower Records in a long-standing antitrust action. ▶6/Paramount Home Video has resumed shipping product to Canada after two provincial governments put stickering plans on hold.

4 Executive Turntable	68 Classical
24, 72 Newsmakers	68 Latin
59 Dance Trax	78 Album & Singles Reviews
60 Gospel	86 Inside Track
60 Jazz	

9 INTERNATIONAL ▶Video piracy is seen staging an unwelcome comeback in the U.K. ▶Newsline: Poland.

10 COMMENTARY ▶Guest Column: For a strong black music trade organization. ▶Letters.

12 RADIO ▶The Country Radio Seminar got off to a lively start with a panel on research. ▶Out of the Box. ▶Newsline. ▶15/Washington Roundup. ▶17/Yesterhits. ▶18/Promotions. ▶23/Featured Programming. ▶26/Vox Jox.

29 RETAILING ▶A NARM panel focused on vendors' and dealers' conflicting views on merchandising. ▶30/Audio Plus. ▶32/New Releases.

35 VIDEO RETAILING ▶Mall-oriented record/tape chains are stepping up their involvement in both sales and rental.

39 HOME VIDEO ▶WEA has launched a special campaign for its music titles. ▶43/Fast Forward. ▶45/Newsline.

46 VIDEO MUSIC ▶Frank Zappa has balked at Sony's plan to distribute his new concert video with a ratings sticker. ▶Video Track. ▶New Video Clips. ▶47/MTV Programming.

48 PRO AUDIO/VIDEO ▶The transfer of "Monterey Pop" from film to videocassette was plagued by technical problems. ▶Sound Investment. ▶Audio Track.

50 TALENT ▶Prince is ignoring conventional industry wisdom by releasing his third album in less than two years. ▶51/Talent in Action. ▶Boxscore.

53 COUNTRY ▶The final nominees have been chosen for the Academy of Country Music's 21st annual awards. ▶Nashville Scene.

61 BLACK ▶Klymaxx's "Meeting In The Ladies Room" has proven to be the album that wouldn't die. ▶The Rhythm & the Blues.

66 CLASSIFIED ACTIONMART

71 CANADA ▶AM dominates the airways, according to the latest data from the Bureau of Broadcast Measurement.

76 UPDATE ▶Newsline. ▶Calendar. ▶Lifelines. ▶New Companies.

CHARTS ▶6/Chartbeat: Diana Ross and Frank Sinatra are this week's big stories in the U.K.

Top Albums

26 Rock Tracks
30 Compact Discs
56 Country
66 Black
68 Latin
73 Hits of the World
80 Top Pop

Top Video/Computer

34 Computer Software
35 Kid Video
36 Videocassette Rentals
39 Videodisks
45 Videocassette Sales

Hot Singles

27 Adult Contemporary
53 Country Singles Action
54 Country
58 Dance/Disco
61 Black Singles Action
64 Black
73 Hits of the World
74 Hot 100
75 Hot 100 Singles Action

CBS Predicts Modest '86 Industry Upturn

Retail Sales Seen Rising 3.5% Over Last Year

BY FRED GOODMAN

NEW YORK CBS Records projects that total retail sales for the U.S. recording industry will top the \$4.52 billion mark in 1986, a hike of 3.5% over 1985's estimated \$4.37 billion.

The projections, released here last Thursday (13) at CBS's annual financial analysts meeting, also included estimated figures on 1985 dollar and unit volume for the industry. In the past, CBS estimates have closely foretold official industrywide figures released by the Recording Industry Assn. of America (RIAA).

For 1985, CBS estimates that to-

tal retail sales showed no increase over the preceding year, holding at \$4.37 billion. However, estimated total units sold declined by 5.4% to 643 million units from the 680 million sold in 1984.

In configurations, Compact Discs were estimated at a total of 21 million units shipped, an industrywide hike of 250% over 1984's six million units. Conversely, LPs showed the greatest decline, plummeting to an estimated 161 million units from 204 million in the preceding year, a decrease of 21%.

Cassette shipments remained relatively stable, posting a slight estimated gain to 335 million units over 1984's 332 million, an increase

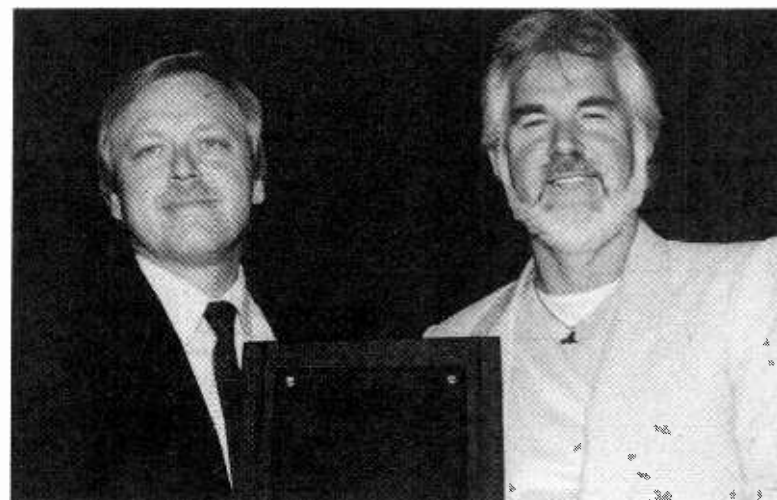
of just under 1%. Singles also showed a decline, with an estimated 123 million units sold as compared with 132 million in 1984, a drop of 6.8%.

Internationally, CBS estimates that wholesale shipments for the entire industry in the markets it serves declined to \$3.7 billion last year, a dip of nearly 3% from 1984's \$3.8 billion. However, the company projects a return to the figure in 1986.

Sales of recorded music by direct mail rose to an estimated \$503 million in 1985 from the preceding year's \$463 million, a hike of 8.6%. A more modest hike of 2% is forecast for 1986.



Hands Across NARM. Attendees at the National Assn. of Recording Merchandisers (NARM) convention conclude the March 8 morning business session by singing "We Are The World" as a tribute to the upcoming "Hands Across America" project. Above, from left: Special Olympics representative Michael Weiss; Kenny Rogers, co-chairman of "Hands Across America;" Mickey Granberg, NARM executive vice president; Jan Timmer, president of PolyGram International; and Camie Eugster, wife of Musicland president Jack Eugster. Right: Eugster presents the association's "Harry Chapin Humanitarian Award" to Kenny Rogers.



Bruce Tops NARM Best-Seller Awards

'Born In The U.S.A.' Wins; Lost to Prince in '84

BY PAUL GREIN

LOS ANGELES Bruce Springsteen's "Born In The U.S.A." was named the best-selling album of 1985 at the NARM Best-Seller Awards banquet on March 10. The album, which has sold more than 10 million copies in the U.S. since its release in June 1984, was one of NARM's finalists as the best-selling album of 1984, but was edged out by Prince's "Purple Rain."

The NARM awards for best-selling single and best-selling 12-inch single both went to USA for Africa's "We Are The World." Last year, Prince swept both awards, with "When Doves Cry" and "Let's Go Crazy," respectively.

Next to Springsteen, Madonna was the big winner in this year's balloting, which is meant to reflect

actual over-the-counter sales during the calendar year. Her six-million-unit-selling album "Like A Virgin" was cited as best-selling album by a female artist, and her "Madonna" video was named best-selling videocassette merchandised as music video.

Arista labelmates Whitney Houston and Billy Ocean were the key winners in the black music field. The triple-platinum "Whitney Houston" was named best-selling black music album by a female artist, while Ocean's double-platinum "Suddenly" (on Arista-distributed Jive) was judged best-selling black music album by a male artist. It was a surprise winner in that category, topping two other double-platinum albums: Prince's "Around The World In A Day" and Stevie Won-

der's "In Square Circle."

Alabama won the NARM Award for best-selling country album by a group for the fifth consecutive year with "40 Hour Week." And Anne Murray won for best-selling country album by a female artist for the fifth time in the past eight years with "Heart Over Mind."

The dominance of a few blockbuster titles in their respective genres was seen in the fact that George Winston's "December" was named best-selling jazz album for the third straight year, "Cats" was cited as best-selling original cast album for the third consecutive year, and the "Amadeus" soundtrack was voted the best-selling classical album for the second straight year.

New-age music superstar Win-

(Continued on page 82)

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Rival Retailer Loses 6-Year-Old Action Tower Not Guilty in Antitrust Case

BY GEOFF MAYFIELD

NEW YORK A San Francisco Superior Court jury decided last Monday (10) in favor of Tower Records, naming as a defendant in a long-standing antitrust action filed by a local music dealer.

The legal battle began in 1976, when Gramophone, the dealer, sued major label distributors in Federal Court claiming they conspired to offer favorable terms not available to the plaintiffs to Tower, Record Factory, and Wherehouse. Those distributors settled with Gramophone individually.

In 1980, Gramophone filed state court action against Tower, Record Factory, and Wherehouse, charging those dealers with actions aimed at damaging and injuring the plaintiffs' business. In addition to Gramophone and Dean Stamatopoulos, that case named sister and co-owner Artemis Stamatopoulos and California corporation GHII as plaintiffs.

Lawrence Alioto, attorney for Gramophone, says he is unsure if last week's decision favoring Tower Records will be appealed.

"At this point we haven't really made up our minds on that," says Alioto. "This and a related case

have been going on for 10 years, and we have 60 days to decide whether we want to appeal."

But Dean Stamatopoulos, co-owner of Gramophone, says he'll "go by the jury's decision" and doesn't plan an appeal. "No, I'm pretty tired after all these years," he says.

Gramophone currently operates one store in San Francisco County. From 1966-70 the company had five stores. Gramophone, opened in 1965, filed for bankruptcy in 1969. Stamatopoulos says the market conditions that closed his additional stores were the basis for the suit.

"We couldn't get the rack price," he says. "Wherehouse, Record Factory, and Tower were getting the distributor price, but we couldn't, even though we qualified."

With regard to the original 1980 action, Jack Londen of Morrison & Foerster, attorneys for Tower, says, "Trial court threw all of those claims out. The plaintiffs appealed, and part of the suit was brought back before the court."

Alioto recalls, "The Court of Appeals said we did have a right—that if we could prove what we had alleged we could sue."

The subsequent amended complaint charged five causes of action against Tower and Wherehouse: violations of the Cartwright Act, which protects retailers from anti-competitive conspiracy; negotiating and receiving "secret rebates" from distributors; locality discriminations in pricing; selling goods below cost, claiming goods were sold below invoice costs plus business costs; and "diverting trade and causing injury to plaintiffs and to other independent retailers" with loss leader prices.



Outstanding Achievements. Pianist Rudolf Serkin is congratulated on being named Artist Laureate by CBS Masterworks following a concert with the New York Philharmonic (see Keeping Score, page 60). Enjoying the occasion are Maestro Zubin Mehta, left, Masterworks' vice president and general manager Joseph F. Dash, Serkin and vice president of a&r Christine Reed.

RIAA Rep Picks Zappa to Fight Pomo Bill, But It's News to Assn.

BY BILL HOLLAND

WASHINGTON The Annapolis lobbyist hired last month by the Recording Industry Assn. of America (RIAA) to work against passage of a Maryland album-lyrics obscenity bill has invited artist Frank Zappa, whose views on record labeling and other issues differ from industry stances, to testify at a hearing Tuesday (18) before a Maryland State Senate committee.

An RIAA spokesperson expressed surprise at and extreme concern with reports that Bruce Bereano, the lobbyist, had invited Zappa to appear as an industry spokesman and that RIAA was picking up the artist's travel and hotel expenses. The spokesperson said the trade group would "decline" to pay such expenses.

"We like Mr. Zappa," said RIAA executive director Jim Fischel, "and we find him both an intelligent and amusing gentleman, but no, we haven't authorized anything—[Zappa] wasn't exactly in our corner the last time around."

In peppery testimony before the U.S. Senate's Commerce Committee on Sept. 19, Zappa was critical of the RIAA stance in dealing with the demands of the Parents Music Resource Coalition (PMRC) for written ratings and warnings on records and tapes with controversial lyrics. He said several times that the industry had brought up the dirty lyrics issue to draw attention away from the home taping royalty bills now pending on Capitol Hill. (Zappa stops Sony's plans to sticker his new video. See story, page 46.)

(Continued on page 84)

Executive Turntable

RECORD COMPANIES. Jeffrey Gold is promoted to vice president of creative services at A&M Records in Los Angeles. He was executive director of that area. Also, Audrey Strahl joins the label as co-director of national publicity in New York. She served in a similar capacity at Chrysalis.

MCA Records appoints Carol Fenelon associate director of business and legal affairs in Universal City, Calif. She was an associate at the law firm of Orrick, Herrington & Sutcliffe.

Industry veteran Jack Gold is appointed to the newly created post of song consultant to Manhattan Records in New York. He was vice president of a&r for Columbia until his retirement from CBS in 1982.

Kathryn King joins ECM Records as director of publicity and promotion



GOLD



STRAHL



FENELON



GOLD

in New York. She was an independent producer for Sesame Street Records and New World Records.

Sutra Records promotes Joanne Cordero to national promotion director in New York. She was an assistant in that department.

CBS Records International promotes Linda Todd to manager of a&r administration in New York. She was a&r administrator.

Tony Pellegrino is elevated from national singles sales manager to East Coast regional marketing manager for Elektra Records in New York. He will be succeeded by Peter Steinberg, who was upped from assistant to the



WANDER



LEVINE



ROE



O'HARA

vice president of sales.

CBS Masterworks in New York elevates Monique Smolonsky to foreign language editor, and names Barbara Rose Aglietti and Roy Coates product coordinators. Smolonsky was editorial assistant. Aglietti is a recent graduate of the Aaron Copland School of Music, Queens College. Coates was with CBS Music Theatre International.

Atlantic Records promotes Rachel Levine to administrative assistant to Sheldon Vogel, vice chairman of the label, in New York. She was an executive secretary.

Warner Bros. Records names Richard Holmes records comptroller in Burbank, Calif. He was director of accounting for the label.

HOME VIDEO. Ellen Wander is promoted to vice president of ancillary sales for RKO Pictures in Los Angeles. She was director of marketing for RKO Home Video.

Sydney Levine is named director of acquisitions at Karl-Lorimar Home Video in Los Angeles. She was director of acquisitions of U.S. TV product for foreign distribution at Fremantle International.

Pacific Arts Video appoints Peter Kleiner director of acquisitions in Los Angeles. He was media coordinator for Pro-Peace.

(Continued on page 84)

NARM Notes

JET PLANE CHATTER and corridor comment were rife with the saga of independent promoters, and moves by all major labels to limit fully or partially their indie roles. But, Irv Azoff's keynoter (see page 1) and some references to a "besieged" industry aside, there was little official dialog on the issue at NARM '86. Clearly, however, smaller labels that either fend for themselves or are part of a larger label setup contend that some accommodation with indie promoters is essential. Several label execs and indie promoters used the word "retainer" as an approach that might be used more often (see Inside Track, pg. 86).

INDIE PROMOTION was subject to its share of one-liners—an industry staple that seems to blossom with particular color at NARM conventions. Marv Schlachter, who runs the modest-

size Prelude dance label, was asked if he would continue to use indies. "No, I just fired myself," he retorted.

CONVENTION CHAIRMAN Sterling Lanier of Record Factory was more than just Sterling as a lead-in to the NARM theme of "Music: A New Look—A New Listen" at Monday's opening business session. Dressed as an outrageous Hollywood hippie, Sterling told the audience of fellow merchandisers to "listen, laugh, learn, love, and leave." Sterling used the word "leave," he said, because there were already too many retailers in the Los Angeles area.

THE UNIV. OF Southern California marching band and the James Cleveland gospel singers kept things on a decidedly stirring upbeat note. One wag said he expected four of the solo Cleveland singers to have label contracts by the end of the morning.

MERRILL ROSE, the retired Chicago retail pioneer, gets off at least one good line at NARM conventions. While handing out a NARM Scholarship Saturday, he told of a former recipient who became a dentist and invited Merrill to use his services at no cost. Unfortunately, his practice was many miles away. Merrill solved the

(Continued on page 84)

'87 NARM Meet Scheduled for Miami

LOS ANGELES Attendees at the 1987 convention of the National Assn. of Recording Merchandisers will celebrate Valentine's Day in Miami, Fla. The trade group will gather there Feb. 14-17.

Insiders say the selection of the Fontainebleau Hilton as the site for the meeting fulfills NARM's obligations to the hotel chain incurred

when it cancelled reservations at a Hawaii site in 1983.

As for this year's meeting here at the Century Plaza Hotel, final tabulations put the number of registrants at more than 1,700, making the convention NARM's biggest since 1980, when 1,900 registered for the Florida meeting.

PAUL DREW has words of wisdom for program directors — see page 22

XXX

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Video Stickers on Hold in Canada

Paramount Protest of Provincial Rules Pays Off

BY KIRK LAPOINTE

TORONTO Paramount Home Video has resumed shipping product to Canada, after government agencies in Ontario and Nova Scotia put on hold regulations requiring the placement of stickers on videocassettes warning that the product should not be sold or rented to minors.

The home video manufacturer had previously said that it would stop exporting product to the Canadian marketplace the week of March 3.

Paramount said the rating system, which was to have taken effect

Feb. 1 but was delayed, was confusing, inefficient, and unnecessarily expensive. The video retailers had complained that the cost of affixing a sticker amounted to as much as \$1.50 per video. Given that videos already face hefty duties when they are imported, retailers maintained that the sticker system was just another nail in their coffin.

Releasing video product has become increasingly complex in Canada as the industry has grown, with every province having its own regulations and screening system. As enacted, the Ontario and Nova Scotia regulations required retailers to go back and sticker all titles in their

libraries, as well as future product releases. The rules were never fully enforced.

The Ontario system had review boards screening all new home video programs, from entertainment to how-to. Retailers feared this would cause delays of two weeks or more in product getting to market, a major flaw in the time-intensive video business.

Monte Kwinter, Ontario minister for consumer and commercial relations, who a few months ago was hailing the system as a first step toward a national classification method, says the government will appoint a consultant to recommend ways to classify videos without add-

(Continued on page 81)



All in the Family. RCA recording family Five Star and RCA/Ariola International chief Elliot Goldman give thumbs up on plans for the group's U.S. promotional tour supporting their album "Luxury Of Life." With Goldman are, from left, Stedman, Lorraine, Deniece, Doris, and Delroy Pearson.

Company's Scope Broadens

Island Music Raising L.A. Profile

LOS ANGELES Island Music's publishing and production operations here are broadening in line with present diversification in founder Chris Blackwell's overall organization (Billboard, March 15).

According to Lionel Conway, president of Island Music here, the sister label operation has not maintained a West Coast office since 1979, when Blackwell relocated Island Records' U.S. label to New York. Island Music has meanwhile expanded via the newly formed Island Visual Arts arm, targeted to film, video, and TV soundtracks. Last week's coverage of staff changes at the label

prompted a misleading headline suggesting Island's entire West Coast office might close.

Blackwell and Conway both reaffirm Island's music operations as the ongoing core for the newly diversified Island, which now includes motion picture, video, and merchandising operations in addition to the two original divisions. Blackwell also notes that financing for Island's new movie ventures has been structured independently from the company's other projects.

Billboard regrets any misunderstandings generated by that earlier report.

Encouraging Signs for 8mm

ITA Poll Disclosed at Meet

BY JIM McCULLAUGH

PALM SPRINGS There is no "inherent bias at the consumer level" against 8mm video, which is regarded as an encouraging signal for the new format.

According to Fairfield Group chairman Stephen L. Wilson, who presented highlights of his company's research here last week at the International Tape/Disc Assn.'s 16th annual seminar, some 55% of consumers polled said they would be either likely or somewhat likely to purchase 8mm given an "all-things-being-equal scenario."

This was ITA's largest seminar, with over 500 people attending.

The study was conducted last month via telephone surveys of 1,000 randomly selected U.S. households.

As might be expected, 8mm consumer awareness was very high among VCR owners; but overall, awareness is still relatively low, some 62%, according to the sample.

To that end, Sony Consumer Video products division vice president Michael Meltzer indicated that Sony plans a "very heavy investment" during the second half of this year promoting and advertising 8mm to consumers.

Meltzer also revealed that Sony is currently negotiating with a major studio, and expects to have a significant 8mm software announcement within 45 to 60 days. Word here is that Paramount Home Video and RCA/Columbia Pictures Home Video are reportedly the two studios most likely to cut a deal.

Meltzer also told attendees that Sony expects a "dramatic sales shift" towards 8mm as a consumer video medium with Beta continuing to drop. Sony intends to remain committed to Beta, but earlier during the seminar, Akio Morita, Sony chairman, suggested that the format's real future now lies in the broadcast/industrial market.

Complete details of the Fairfield Group Study and in-depth coverage of the ITA convention will appear in next week's issue.

CHART BEAT



by Paul Grein

DIANA ROSS' "Chain Reaction" holds at No. 1 in the U.K. for the second straight week, despite the fact that it bombed when it was released in the U.S. last December, peaking at No. 95. It's not the first time that there's been transatlantic disagreement on a Ross single. In fact, Ross' only previous post-Supremes No. 1 hit in Britain, "I'm Still Waiting," was also a dud in the U.S., peaking at No. 63 here in 1971.

But all of this could change. RCA announced last week that it is re-releasing "Chain Reaction" in the U.S. to capitalize on its U.K. success, and on the fact that it's a local hit in such markets as Boston and Cleveland.

This is the second year in a row that a Ross single has come out at year's end and gotten lost in the shuffle, only to earn a renewed push. It happened last year with "Missing You," which peaked at No. 46 in January and started dropping on the chart, only to turn around and climb into the top 10 in April.

Ross isn't the only big story on this week's British charts. Frank Sinatra cracks the top five in the U.K. for the first time in 17 years as his "Theme From New York, New York" leaps from No. 10 to No. 4. It's been a real sleeper: the record peaked at No. 59 in Britain when it was first released in 1980.

Sinatra's last top five hit in the U.K. was "My Way" in 1969, which set a British chart record which still stands by logging 122 weeks on the chart in nine separate runs.

Before we leave the British chart, let's note that Huey Lewis & the News' "The Power Of Love" climbs to No. 9, becoming the third different song with that title to crack the top 10 in just more than a year. Both of the others reached No. 1: Frankie Goes to Hollywood's in December 1984; Jennifer Rush's last October.

WHITNEY HOUSTON's self-titled debut album winds up a full year on Billboard's Top Pop Albums chart by holding at No. 1 for the third week. It's the first album to celebrate its one-year chart anniversary in the No. 1 position since Michael Jackson's "Thriller" in December 1983.

Ross isn't the only big story on the British charts; Sinatra cracks the top five for first time in 17 years

The "Whitney Houston" album originally peaked at No. 2 last October, and dropped as low as No. 15 in January before rallying to No. 1. David Rosoff of St. Paul, Minn. points out that it's only the fourth album in the past 20 years to crack the top 10, drop out, and then rebound to the top spot.

The others: Herb Alpert & the Tijuana Brass' "Whipped Cream And Other Delights," which climbed to No. 8 in July 1965, dropped as low as No. 31 and then hit No. 1 in November of that year; "Fleetwood Mac," which peaked at No. 9 in October 1975, bottomed out at No. 44 and then finally reached No. 1 in September 1976; and Bryan Adams' "Reckless," which climbed to No. 6 in January 1985, dropped to No. 15 and rallied to No. 1 last August.

JANET JACKSON climbs to No. 1 on this week's Hot Black Singles chart with "What Have You Done For Me Lately," which also strides to the top of the 12-inch sales chart. Janet is the fourth act in the Jackson family to hit No. 1 on the

black chart. The Jackson Five scored six times in the '70s, Michael has done it five times in the '70s and '80s, and Jermaine scored in 1980 with "Let's Get Serious."

Several other Jackson family members have climbed high on the black chart, notably Rebbie, who got as high as No. 4 in 1984 with "Centipede," and LaToya, who reached No. 22 in 1983 with "Bet'cha Gonna Need My Lovin'."

FAST FACTS: Heart lands its first No. 1 pop single this week with "These Dreams," nearly 10 years after first cracking the Hot 100 with "Crazy On You." The song's multi-format appeal is seen in the fact that it also holds at No. 1 on the adult contemporary chart, and drops from its No. 2 peak on the Top Rock Tracks chart.

"These Dreams" was produced by Ron Nevison, who also did the honors on Ozzy Osbourne's "Shot In The Dark," which enters the Hot 100 at No. 95. It's Osbourne's first single to hit the pop chart since he went solo in 1981. With Black Sabbath, the rocker cracked the Hot 100 twice in the early '70s, with "Paranoid" and "Iron Man." Also, Osbourne's "The Ultimate Sin" climbs to No. 8 on this week's Top Pop Albums chart, which matches the peak position of Black Sabbath's highest-charting album, 1971's "Master Of Reality." Osbourne had never before cracked the top 10 as a solo artist.

The Rolling Stones crack the top 40 this week with their debut Columbia single, "Harlem Shuffle," 21 years and seven months after they first cracked the top 40 with "Tell Me." Watermark's Matt Wilson notes that only one group in the rock era has had a longer span of top 40 hits: the Beach Boys, whose hits have spanned 21 years and nine months, from 1962's "Surfin' Safari" to last year's "Getcha Back."

WE GET LETTERS: John Farkas of Cleveland notes that two weeks ago, both of the top two singles on the Hot 100 were pressed as collector's editions on colored vinyl. Mr. Mister's "Kyrie" was originally released on purple vinyl; Starship's "Sara," on blue vinyl. Both are distributed by RCA. Farkas suggests that this represented a chart first. Readers?

TO OUR READERS

In response to subscriber requests for earlier delivery of Billboard, we are moving up our production cycle by 24 hours, effective immediately.

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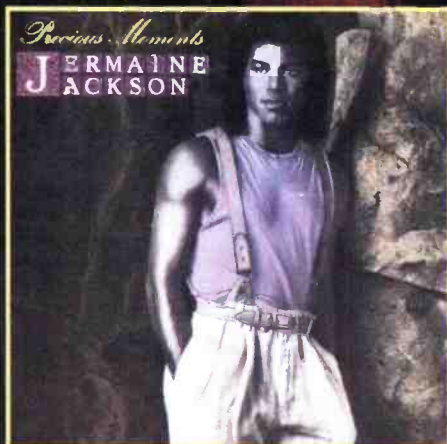
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THE MASS CIRCULATION WEEKLY Panorama recently conducted a poll to determine the most popular pop/rock artists in Poland in 1985. The results were as follows: top singer, Shakin' Stevens; top record, Dire Straits' "Brothers In Arms"; top video, Austrian singer Falco's "Rock Me Amadeus"; top male and female talents, Jesse Cole and Sandra respectively; top group, Norway's A-Ha; and hit of the year, "We Are The World."

YOKO ONO, backed by her own group, gave a concert in Warsaw on March 4. Only 2,000 tickets were sold for the 6,000-seat venue, but many radio stations devoted whole programs to Ono and John Lennon.

RICK WAKEMAN, the British rock keyboardist, has recorded an album in Poland with classical pianist Janusz Olejniczak, featuring interpretations of pieces by Chopin and Ravel. An accompanying video was also shot here. The album was produced by the British firm Leastrom, which has an office in Warsaw, and will be promoted via an international tour by the piano men.

THE JURY FOR the Sopot International Song Festival, set for Aug. 20-23, will include WEA International president Nesuhi Ertegun, Montreux Festival director Claude Nobs, Frank Yandolino of the New York-based National Exchange Productions Corp., and Tokugen Yamamoto of WEA Japan.

POLISH ARTISTS were notably successful internationally in 1985. Edyta Geppert took first prize at the Valetta Festival in Malta and won the FIDOF award, as well as the top prize at the Bratislava Lyre Festival. Major awards at other festivals were taken by arranger Wojciech Trzcinski, Hanna Banaszak, Elzbieta Wojnowska, and the group Lombard.

ROMAN WASCHKO

Top-Quality Pirate Tapes Flood U.K. Market Control Tactics Meeting Resistance

LONDON Video piracy is staging an unwelcome comeback in the U.K., according to industry watchdog group Federation Against Copyright Theft (FACT). From a high of 60% three years ago, the pirates' share of the market had fallen to 10%-15% but is starting to climb again. Many major movies are now available on pirated videocassettes before their U.K. theatrical launch.

Among video retailers there has been a feeling for some time that FACT's progress reports on the struggle to curb video piracy were overly optimistic. Now the federation's director general, Peter Duffy, has conceded that a new pirate "boom" could be on the way if the pressure of the industry-funded campaign is not maintained.

Demand is rising and the quality of the pirate copies is high, Duffy says. Back-room copiers remain a serious threat, but piracy has assumed an increasingly international dimension, with many copies of major movies coming into the country from the U.S., the Middle East, and the Far East.

Virtually every top-line feature film released during 1985 can be found as an imported pirate cas-

sette. The spread of cable and other new media will undoubtedly exacerbate the problem.

FACT's difficulties have been compounded by judicial criticism of its methods. In recent months, judges have more than once refused to grant the Anton Piller "search and seize" orders, which have proven an effective weapon against video piracy, and the close collaboration between police and FACT in-

vestigators critical to the success of the antipiracy campaign has also come under scrutiny.

As far as international piracy is concerned, Duffy says the industry effort is handicapped by the lack of a universal copyright law applying in all countries. Sources of illicit videotape imports have to be identified, he says, and national antipiracy groups must collaborate closely whenever possible.

Japanese Predict Growing And Changing VCR Usage

BY SHIG FUJITA

TOKYO The Electronic Industries Assn. of Japan (EIAJ) has drafted a report which predicts that the household penetration rate for VCRs here will rise to 70% in six years.

This report was compiled from research gained by quizzing 1,000 consumers and 90 industrial experts nationwide. It suggests use of the VCR will switch from time-shift recording of television programs to the playing of video software, shooting and editing—and that there will be serious competition from the videodisk player after 1990.

According to the report's analysis, penetration will be up from its present 33% to 50% in 1988, 65% in 1990 and to 70% in 1992. While a third of households have VCRs right now, the percentage would actually be around 70% if those who say they definitely intend to invest in video hardware were in-

cluded.

On VCR usage, the experts say the biggest increase will be in video shooting and editing. More than 90% of them foresee consistent increase in this sector over the next three years.

Among VCR owners, the report found that 74.8% had recently purchased their equipment, while 14% had bought a second VCR, and 3.7% had bought a replacement.

The 8mm video format is expected to account for 20% of all VCRs in three years and 40% in five years. Among camcorders, 8mm is anticipated to carry 60% in three years and 80% in five years.

Penetration rate of videodisk players is expected to reach 7% in 1988 and move up to 40% in 1995. The report claims that until 1990 the videodisk player will not have much impact on VCR expansion, but that it will provide stiff competition in the last decade of the century.

Motivated by Parent Company's Microprinter Technology DOCdisc to Open Holland's First CD Plant

BY WILLEM HOOS

AMSTERDAM The first Dutch Compact Disc manufacturing plant, DOCdisc, goes on stream in the second half of this year. According to Joseph Beaujean, managing director, about 500,000 software units will be produced this year and annual totals will eventually reach five million.

The DOCdisc CD system is based on the DOCdata microprinter, a rotary machine. It can manufacture one CD per second, whereas the conventional CD manufacturing process requires a 25-

second pressing time, according to Beaujean. Thus, Beaujean claims, the DOCdisc production technology is unique in the world. First details of the system were unveiled in the summer of 1984 (Billboard, July 15, 1984). "Though conventional producers reckon they can cut their speed to 12 seconds, our rotary system will still be unbeatable," he says.

He adds that the DOCdisc system also involves lower investment costs to CD manufacturers. "That's mainly due to the fact that it doesn't require a dust-free environment. And that makes the work

climate much more pleasant for the machine operators."

Beaujean says that leading multinational record companies, including CBS, EMI, and Warner Bros., have shown "great interest" in this new CD production technique. "And Philips in Holland and Sony in Japan, the two multinational electronics firms which invented the Compact Disc, are also showing keen interest in what we're doing."

The progress thus far means that from the second half of 1986, DOCdisc will manufacture CD software for record companies on a custom pressing basis, and companies will be able to lease DOCdisc machines from 1987. Says Beaujean: "It's quite possible that five DOCdisc machines will be operational from the start of 1987, each with a capacity of five million units per year."

DOCdisc is an affiliate company of DOCdata, which specializes in optical recording. The CD expansion was announced shortly after the parent company was floated on the Amsterdam stock market.

Since the announcement of the Compact Disc production plan, the shares of DOCdata have gone up by \$42, with 300,000 shares bought in just one month. That, says Beaujean, is evidence of the wide interest shown.

When the new technology was first revealed, Beaujean said that it was not DOCdata's intention to start manufacture of CDs on its own account, but rather to sell the technology or enter licensing deals with companies dealing with CD manufacture.

Welch Operation to Begin Production by August Nimbus Building Second CD Facility

LONDON Nimbus Records, currently Britain's only manufacturer of Compact Discs, is to open a second CD production facility in Wales at a cost of some \$11.5 million.

The 24,000 square foot location being prepared at Cwmbran will employ about 300 workers, and should be on stream by August this year, according to Nimbus chairman Jim Drennan. Capacity will begin at 20 million disks within 18 months, building a combined output for the two plants of up to 50 million CDs annually.

Nimbus had earlier planned to construct a second plant alongside its existing facility at Wyastone Leys, near the Welsh border. But this plan has now been dropped and the original plant, opened in fall 1984, will continue at its pre-

sent capacity of 6-10 million disks a year, with additional space being given for research and development projects.

Nimbus pressing clients include WEA, Virgin, EMI, and K-Tel. In the past, heavy demand for CD custom pressing has prevented the independently owned company from meeting the needs of its own audiophile classical label—and even with the new site on stream, output is likely to remain heavily oversubscribed.

Drennan says: "Our order book has been five times our capacity. The new plant should give us the opportunity to satisfy more effectively the confidence expressed in us to cope with the unprecedented worldwide demand that is arising in this rapidly expanding new market."

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A Rallying Cry FOR A STRONG BLACK MUSIC ASSOCIATION

BY GEORGE WARE

Seven years after it was formed, the Black Music Assn. (BMA) is as far away from achieving success as the day it began.

Its current involvement with African antipiracy efforts and record company divestiture in South Africa are far removed from the legitimate concerns of a trade association, even a black music trade association.

The work of a black music trade association is to organize broad support among artists, disk jockeys, record executives, retailers and others involved in the business of black music. And it organizes by developing programs to serve the needs and interests of its members.

BMA has allowed itself to be diverted from its original concept and structure. It suffers from not playing by the rules followed by any successful organization. And it's plagued by a developing schizophrenia as to its purpose.

The BMA was born out of the conflicts and chaos of the Federal payola investigations in Newark, N.J., in the mid-'70s. The probe focused on black radio and black music leadership. It was unfair and racially oriented.

At a Jack the Rapper conference and later at a meeting of the National Assn. of Radio & Television Announcers (NATRA), special committees were formed to explore the problems of black radio and black music. After a series of meetings in '78-'79, the committee, in which Kenny Gamble and Ed Wright played active roles, decided to disband NATRA and form a broad-based association that would involve everyone in the black music business—black and white.

Gamble and Wright did a good job. With the assistance of Jules Malamud, the former executive director of the National Assn. of Recording Merchandisers (NARM), they raised more than \$600,000,

mostly from record companies, and attracted a representative cross-section of the music industry to BMA's founding meeting at La Costa, Calif., in the fall of '78.

BMA, however, could never generate effective participation from the black radio community. Having ceded NATRA to BMA, black radio was not convinced that that its legit-

ating budget was around \$500,000 annually, while its income was nearer \$250,000. It didn't take long for this arithmetic to yield a financial crisis.

An attempt to address this problem was made when I became executive director of BMA in the fall of 1980. We tried to resolve some of the differences between black radio

also introduced the African antipiracy program, more properly the purview of IFPI, the international association of record manufacturers.

By the time of the 1984 Washington BMA conference, the situation had noticeably improved. More than 600 people attended that meeting. Congress held an historic ad hoc committee hearing on the "status and problems of black music in America," and it promised to set up a permanent watchdog committee to help black artists gain access to radio on the basis of their sound, irrespective of color.

All participants in a session devoted to the concert promoter issue agreed to seek a solution under the direction of the association. BMA decided to hold a conference in Africa to help stimulate the African market and to aid in the antipiracy effort there. And chapter development was encouraged.

On returning to the national office after the Washington conference, I felt 1985 could well become a watershed year, a time when all the elements to make BMA work could come together. One week later, I was fired. I stepped aside quietly to allow the "bosses" to carry forth their ideals and methods.

I decided to say nothing for a while as I observed BMA. A little more than a year later it is in chaos. Nothing has worked and the behavior of BMA's leadership reflects no acknowledgement of its situation.

BMA must continue to exist. But it won't if it continues to be in the wrong place at the wrong time doing the wrong thing.

Let's see if something can be done. Those who feel the need for an organization to help the black music market grow—retailers, artists, radio personalities and owners, and black and white record company executives—should join together. No longer in a "Committee to Save NATRA," but now in a committee to "Save the BMA."



'BMA has allowed itself to be diverted from its original concept & structure'

George Ware, former executive director of BMA, is president of Universal World Management Corp. in Philadelphia.

imate needs would be met by an organization increasingly dominated by black record company executives. Black radio gave its full support to Jack Gibson's and Sidney Miller's annual conferences, and little to BMA.

Nor were black retailers convinced that record company executives could respond with the necessary sensitivity to their problems. Further, BMA lost much artist support in its abortive effort to ease the friction between top black artists and black concert promoters at its inaugural conference in Philadelphia.

BMA's response was to alter its bylaws, breaking down its divisional structure (performing arts, record companies, marketing & merchandising, and radio) so that it would no longer be compelled to provide for equal representation among its constituent groups.

During this period, BMA's oper-

and the association. Local chapters were established and a program to aid black retailers launched.

In a broader context, efforts were made to redirect BMA away from advocacy and toward programs that would advance the position and economics of black music. It was difficult work considering the organization's financial condition, coupled with a board of directors and officers whose makeup changed so frequently that continuity was impossible.

Each administrator seemed to view BMA as a vehicle for the advancement of his own narrow objectives, rather than for the welfare of the general membership.

Despite these problems, some progress was made. Dick Griffey helped reduce the financial deficit by collecting corporate dues and by personal contributions. He helped BMA begin work on the *Black Music is Universal* campaign. But he

Letters to the Editor

WELCOME SUPPORT

Thanks to Donna Halper for her Commentary, "Defusing a Witch-Hunt: In Defense of Independent Promotion" (March 15). We resoundingly applaud her response to Billboard's editorial of March 8. Her timely observations and opinions about the independent promotion community have drawn attention to an easily misunderstood yet essential service to our record and radio industries.

Halper's statements, in addition to those of Gavin Report publisher Ron Fell and of many of our friends in radio, have truly come to our defense. In our radio promotion calls throughout the U.S. this week, the heartfelt support expressed by virtually every music or program director was likewise overwhelming.

At a time like this, we are thankful to people like Donna for acknowledging our positive contributions.

Cliff Gorov & Ben Brooks
DGO, Los Angeles

BREAKING NEW ACTS

I was amused at some of things said by MCA Records Group president Irv Azoff at the recent NARM convention (see story, page 1).

In his keynote address he commented, "MTV seems to be the only broadcast format broadening its guidelines with a commitment toward artist development." Since our inception here at U68, the New York metropolitan area's only stereo music video broadcast outlet, we have been in the vanguard of supporting, developing, and breaking new music of all genres.

While MTV failed initially to acknowledge the commercial appeal of A-Ha, we emphasized "Take On Me" from day one. It surprises me that Mr. Azoff would make such a sweeping—and inaccurate—generalization, when numerous developing MCA acts, such as the Damned, Space Monkey, Bronski Beat, Headpins, and the Untouchables enjoy first exposure on U68.

Perhaps Mr. Azoff should have done more homework on who really is committed to artist development in the broadcast music video field.

Steven Leeds
Program Director, U68
Newark, N.J.

HEEDING TEEN EARS

I am 16 years old and not connected to the music industry beyond the 500 albums I own. But I'm concerned about how small a part the record-buying public plays in the choice of singles from an album.

Here's a case in point: Pat Benatar's "Seven The Hard Way," which peaked at No. 26 long ago, by far her slowest selling album. The first single from the album, "Sex As A Weapon," petered out at No. 28; "Le Bel Age," the followup, has yet to crack the top 50.

Yet "Seven The Hard Way" contains two tracks, "Run Between The Raindrops" and "The Art Of Letting Go," which are among Ben-

atar's best songs. To my teen ears—the very ears which make or break a record—these songs are far superior to the album's singles.

If I were the average buyer and had heard only the two singles released, I probably would have passed on the album. Perhaps record companies should give a sample of the public a taste of an album and ask which songs they feel are most commercial. Otherwise a lot of good songs and albums may needlessly remain unheard.

Darren W. Stuart
Nashville

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

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STARSHIP MR. MISTER

On Wednesday, March 26, the Westwood One Radio Networks join MTV to present the *MTV/Miller High Life Spring Break Concert*, an exclusive 90-minute stereo simulcast starring The Starship and Mr. Mister in concert from Daytona Beach, Florida. This very special event, scheduled to begin at 10 p.m. (EST), captures the flavor and enthusiasm of this perennial pilgrimage of vacationing college students with a performance showcasing two of rock 'n' roll's brightest attractions. The Starship, the very successful continuation of a musical legacy that began in the 1960s with the Jefferson Airplane, broke through big again in 1985 with *Knee Deep In The Hoopla*, which features the top-selling singles "We Built This City" and "Sara." Mr. Mister hit the charts in 1983 with their debut LP, *I Wear The Face*, and have continued that momentum with their *Welcome To The Real World* LP, which includes the chart topping singles "Broken Wings" and "Kyrie." It's a rock 'n' roll party you won't forget — The Starship and Mr. Mister at Spring Break in Daytona Beach, presented exclusively by MTV and the Westwood One Radio Networks.

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FOLLOW THE LEADER

Miller
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THE AMERICAN WAY

Continuum Getting in Way of Currents' IDs? Heated Debates Warm Up Country Meet

KIM FREEMAN

NASHVILLE The Country Radio Seminar got off to a lively start with an opening "Research: Gospel or Guide" panel. A healthy exchange between all facets of the industry, the CMA-sponsored MIPS panel touched on most of the topics explored later in the meet. (For more coverage, see pages 1 and 26.)

"Are we overplaying the controversy [between traditional and contemporary?]," asked CBS Nashville's Rick Blackburn as a kickoff. "Why do we need the titles," asked Ricky Skaggs. "It's guilt by association." According to RCA Nashville head Joe Galante, "We've segmented this business beyond belief, but consumers don't perceive any of this." Galante added, "Only 'twang' is marked as traditional."

"You can play anything you want as long as you balance it right," stressed WUBE Cincinnati PD Mike Chapman.

The subject of oldies and the spaces they pinch from new product generated hot debate. "Could a country format without oldies succeed?" queried Warner Bros. Jim Ed Norman. Responding, KNIX Phoenix PD Larry Daniels said, "The only reason we play more oldies than currents is because listeners demand it." Daniels defined an oldie as "anything the listeners think it is." He added, "Oldies mean memories. Country is in a transitory stage now. If we play too many cur-



Power in Progress. Motown recording artist Lushus Daim investigates the street buzz behind new Los Angeles outlet KPWR, better known as Power 106. Pictured, from left, are Motown's Joe Morrow, Daim, KPWR's music director Al Tavera and director of research Joel Salkowitz.

rents we'll drive the older demos away."

Countered Norman, "A good bit of the memories you're talking about came because radio in the '50s played so many currents. I'm afraid today's audience won't have any memories at all."

Claiming that he wants every add "to be there in five years," WUBE's Chapman said, "I have trouble finding 30 to 40 good currents a week. Nashville is not making enough good records."

Labels then asked what program-

mers were looking for. "Simplicity in arrangements," said Daniels, while others reiterated that there was plenty of room on their playlists for "good" songs.

The popular "continuous country" approach had many panelists fretting over the lack of record IDs on air, with CBS's Blackburn half-joking, "If a record buyer can't hum [the song to retail clerks], we can't make sales." KNIX's Daniels said the lack of on-air talk about artists was a problem. "Our research shows a demand for no interruptions," he noted, "but it has gotten out of hand."

Mark Tudor, PD of WBOS Boston, said the station gives intro-IDs on all currents. Comparing it to advertising messages, Tudor stressed, "You have to keep the titles up front. You have to bang them over the head to get the message across." Listener confusion on song titles bothered Galante, who asked whether that confusion carries over into music research at stations. "That's where your gut has to come in," noted Tudor.

To those who promoted uninterrupted music sweeps, Jack Walz of the advertising firm BDA-BBDO Inc. had the following warning: "You better be careful about what you're saying to advertisers. In effect, it's 'If you stick with us for 10 minutes, we won't bother you with that thing that allows us to be on the air.'"

Retail was not exempt from this radio session, as Ricky Skaggs asked whether the success of K-Mart and other budget department stores might be attributable to their lack of "pink-haired, pin-through-the-nose" sales clerks. All panelists agreed that the environment at many stores was intimidating to the country demographic.

As a closing note, moderator Blackburn asked speakers for final

(Continued on page 16)

PAUL DREW has words of wisdom for program directors — see page 22

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

The song sharing between pop and urban outlets continues, as WTIC Hartford, Conn., program director Garry Wall starts his picks with two records launched on urban charts: Nu Shooz' "I Can't Wait" (Atlantic) and Starpoint's "Restless" (Elektra). Meanwhile, Wall says his audience shows no signs of losing its fanatical interest in Whitney Houston. Her fourth single, "Greatest Love Of All" (Arista), cropped up as a request before it was issued as a single. The quality of the ballad is as much of a demand creator as Houston's appearance on the Grammy Awards telecast, says Wall. And the same can be noted for requests on Phil Collins' "Take Me Home" (Atlantic). From similar rocky terrain, Wall says Robert Palmer's "Addicted To Love" (Island) is doing well. "It's a real danceable record," he notes, "and Palmer always maintains that r&b feel."

BLACK/URBAN

As "the legend lives on" at WPDQ Jacksonville, Fla., PD Marc Little goes after those older women with Freddie Jackson's "Love Is Just a Touch Away" (Capitol). As Little explains it, the song is more upbeat than Jackson's past two hits and has a great musical hook. Also luring the older end of Little's 25-49 demo is Colonel Abrams' "I'm Not Gonna Let" (MCA). Vocally, Little compares the artist to "Teddy Pendergrass of the past." Musically, the song is a strong dance record, Little says. "Very few can do a ballad better than Stephanie Mills," says Little of the singer's "I've Learned To Respect The Power Of Love" (MCA). "This really breaks down into a song everybody can relate to."

AOR

"Is it too obvious to talk about the Van Halen record?" asks WNEW-FM New York music director Mark Chernoff. Well, it's never too obvious to talk about a record that, according to Chernoff, has led requests by a 20-1 margin since it was released two weeks ago. The single, "Why Can't This Be Love" (Warner Bros.), is Van Halen's first effort without David Lee Roth. With Sammy Hagar singing, Chernoff says his listeners seem to have "no problem at all" with Roth's absence. Nighttime WNEW warriors are demanding a strong dose of Judas Priest's "Locked In" (Columbia), Chernoff says. "This one even has something of a melody," he notes. "And you know how those Priest fans are." Chernoff gives a tip to pop programmers in citing Greg Kihn's "Lovin' Rock'n'Roll" (EMI America). "It's a very pop-sounding track that ought to cross over." The same tip applies to Queen's "Princes Of The Universe" (Capitol). The song is off the "Highlander" soundtrack, and Chernoff says it reminds him "of the old Queen ... Lots of energy. I think the harder top 40s could get into this." From newer ranks, Chernoff calls attention to the Models' "Out Of Sight, Out Of Mind" (Geffen) and Wax's "Right Between Your Eyes" (RCA).

COUNTRY

At the top 40 station that plays country music, WUBE Cincinnati PD Mike Chapman adds the Oak Ridge Boys' "Juliet" (MCA) to his balanced mix. "It's an 'Elvira' type thing," says Chapman, who is particularly amused by the lyric "Romeo'd what Juliet." On returning from the Country Radio Seminar, Chapman made an immediate add out of the Forester Sisters' latest, "Mama's Never Seen Those Eyes" (Warner Bros.). The siblings had previewed the single at the seminar's New Faces Show, and Chapman says he continues to be very impressed by the foursome. Meanwhile, Chapman says Keith Whitley's "Miami, My Amy" (RCA) is "going great guns for us." The PD notes that Chapman has stepped away from his traditional style to issue a very contemporary-sounding record. Finally, Chapman is psyched about "Love Will Get Us Through Times Of No Money" (MTM) by the Girls Next Door. Citing the group's "fresh harmonies," Chapman first described them as female Oak Ridge Boys, then settled on calling them "country's Pointer Sisters."

KIM FREEMAN

...newslines...

KRIS O'KELLY is appointed vice president of programming for SunGroup Inc. Based in Birmingham, Ala., O'Kelly will directly oversee operations at WKXX-FM there in addition to his new group responsibilities. SunGroup's properties are WERC/WKXX Birmingham; KEAN-AM-FM Abilene, Texas; and KYKX-FM Longview, Texas. The group is awaiting FCC approval on its KAFE/KKSS Santa Fe/Albuquerque and KKQV-FM Wichita Falls acquisitions.



O'KELLY

WESTWOOD ONE and Sun Country Wine Cooler will sponsor Stevie Nicks' 1986 tour, which begins April 11 in Houston. The arrangement marks WWI's third precedent-setting tour co-sponsorship. The first was a joint venture with Coca-Cola USA of the Foreigner tour, followed by a deal with Chewels Sugarless Gum on Rick Springfield. Nicks maintains an agreement with WWI for exclusive concert broadcasts.

GROUP W RADIO, New York, appoints Mirta A. Jara research manager. Jara joined Group W in 1975 and was most recently the firm's research analyst.

FRANK BOYLE forms his own brokerage firm, Frank Boyle & Co., in Greenwich, Conn. A 27-year Eastman Radio veteran, Boyle will specialize in radio, cable, and executive placement.

ROBERT EVANS is appointed executive vice president/chief operations for Richmond, Va.-based Resort Broadcasters Inc. The group owns 12 AM and 12 FM stations in the Southeast. Evans joined the company in August 1985 as vice president of sales. Previously, he had run his own consulting firm, Bob Evans Services. In addition, Howard Keller is named VP/administration for Resort. Most recently, he was station manager of the company's WLNB-AM-FM Charleston, S.C., outlets.

BINGHAM BROADCASTING sells KBRO Bremerton, Ore., to Everest Broadcasting for \$1.4 million. Bingham holds on to KHIT-FM there.



WESTWOOD ONE
PRESENTS

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in concert



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★ **Tina Turner**
Best Rock Vocal Solo Performance, Female

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Washington Roundup

BY BILL HOLLAND

PONY UP, BROADCASTERS: FCC chairman Mark Fowler told a House appropriations subcommittee that he expects to get quite a bit of revenue from the private sector if his planned Administrative Fee Collection Program goes through as part of the Budget Reconciliation Bill.

How much revenue? Why, \$30 million a year—but, don't worry, broadcasters will only have to pitch in part of that, although the FCC isn't sure what the percentage will be. Still, if you want a renewal hearing, no problem—and a bargain at \$6,000. Major changes to stations? Try \$2,250. Minor changes? A mere \$500. Nevertheless, Fowler asked Congress for \$96.4 million for fiscal year 1987, a \$1.9 million increase over 1986.

NAB'S EXECUTIVE committee has requested a legal review of the Congressional smokeless tobacco ad ban as it relates to the First Amendment. The committee also gave the okay to two studies for AM improvement: the effects of over-modulation and the relationship of signal strength to listenership. NAB has already begun a fight against cheesy AM receivers, and is making headway.

THANKS BUT NO THANKS: The NAB executive committee has also gone on record opposing a Census Bureau proposal to survey stations for financial data, saying such a survey is duplicative and also burdensome to broadcasters.

"CONSTITUTIONALLY suspect": Those were the words 12 broadcast organizations used to ask the U.S. Court of Appeals to direct the FCC to stop enforcing the Fairness Doctrine. The doctrine, which took a government-overseer role in past years, is unneeded now, say the NAB, the NRBA, CBS, Multimedia Inc., and others, and because of "unprecedented technological development and growth in the information marketplace," diversity is no longer a problem. The FCC more or less agrees with the broadcasters that the old Doctrine is "suspect," but is bound by law to continue enforcing it.

REFUNDS AND rate reductions: That's what the NAB wants from Ma Bell, who, they say, has charged "unreasonably high and unjustly discriminatory" rates for program audio services, used by radio stations to link studios with transmitters and to provide remote broadcasts. As a result, much local and public service programming has been curtailed, and the NAB wants the Commission to order immediate reductions and establish refunds for broadcasters who were overcharged.

MORE IS LESS: The Senate Commerce Committee was planning last week to mark up legislation that
(Continued on next page)

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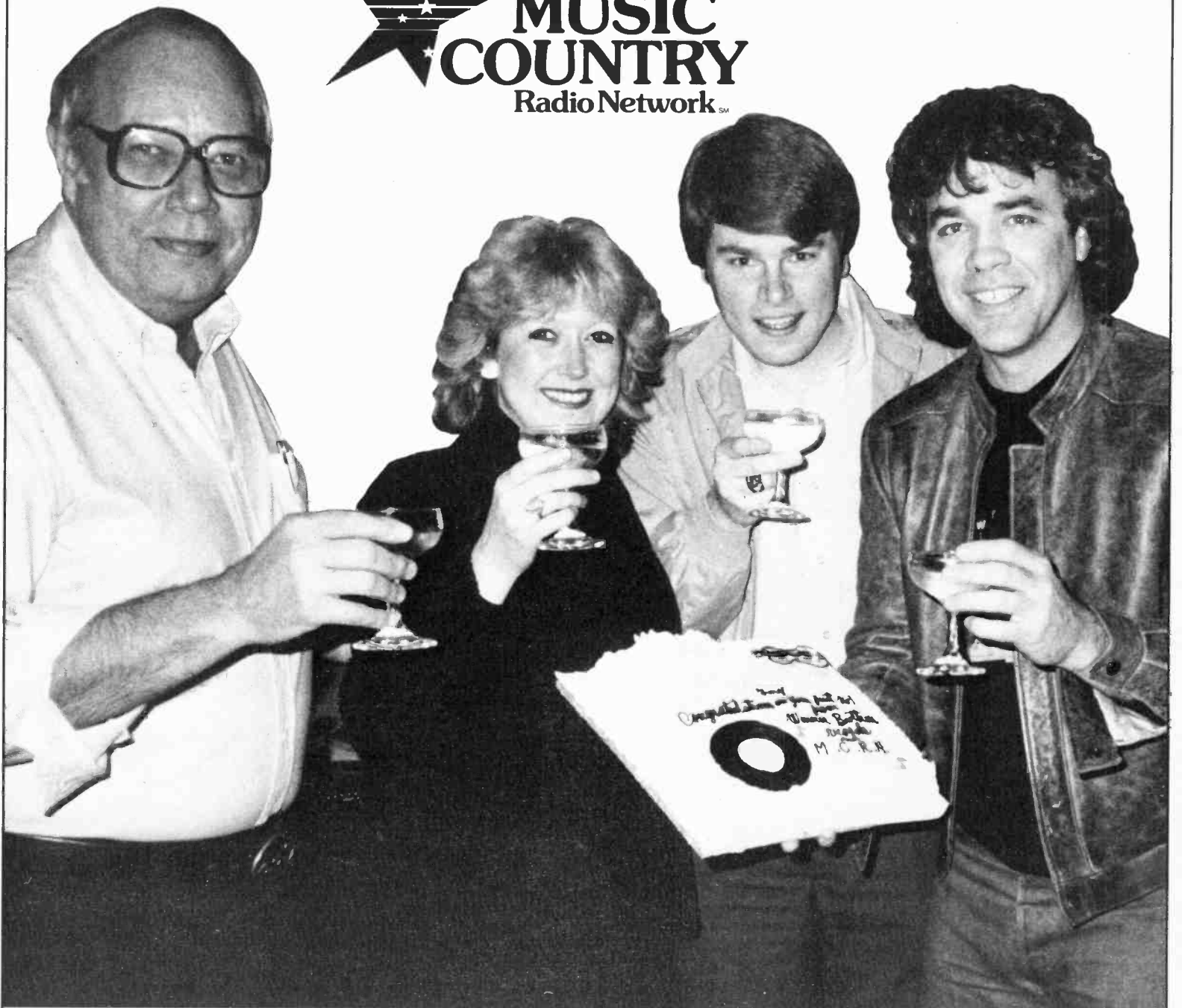
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Come see us at the Country Radio Seminar XVII, March 6-8 in Suite #3331 at the Opryland Hotel, or at the Associated Press Booth in the exhibit area.

For additional information call Jim Williams at (202) 955-7214 or Jeff Lyman at (615) 885-6789.

 **MUSIC COUNTRY**
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MCRN gave Gary Morris a congratulatory party for his first number one single "Baby Bye Bye." Shown toasting Morris from left to right are: Charlie Douglas, Talent Co-ordinator Trisha Walker, Kyle Cantrell & Gary Morris.

March Update:

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COUNTRY RADIO DEBATES

(Continued from page 12)

notes. Walz said, "There's 37 million people sampling your format. The audience is there. But, the major concern is whether you can crack that 25-34 audience." Noting that country listeners generally skew above that, Walz urged attendees to "break that stigmatism that makes people ashamed to admit they like country."

RCA's Galante said, "This is a period of research and development. Try to take risks. What we're asking for is a chance for the audience to decide what the hits are." CBS's Blackburn urged collective support in generating new superstars for the format. "Our biggest competition is not MCA or RCA, it's Lionel Richie, Tina Turner, etc.," said Blackburn, while KNIX's Daniels pushed programmers to make their stations market superstars via high visibility campaigns and "fore-front" presentations.

On a lighter note, WB's Norman said he'd be busy "making currents sound like oldies."

WASHINGTON ROUNDUP

(Continued from preceding page)

would reduce the terms of FCC commissioners from seven to five years. The proposal is a few years old and has the okay of Republicans and Democrats. Some adjusting would be necessary, but the change would be in effect for FCC chairman Mark Fowler's successor—if there is one—with a term beginning this June and ending in 1990.

DEADLINE DELIBERATIONS:

Last April, the FCC refused broadcaster Louis Foreman Allen a waiver of the cut-off rules when he'd applied for a license for an AM station in Falcon, Colo. The deadline was Aug. 27, but Allen said that there had been a bomb threat at FCC offices that day, that a "substitute courier" neglected to drop off the application promptly, and that since the FCC's offices had closed before 5:30 p.m., "the day should have been declared a holiday." The Commission this month looked over Allen's case, and a similar one in which a waiver had been approved because another applicant had been held up by "bad weather at an airport," and decided to accept his application after all because of "extenuating circumstances." But the FCC pointed out that future deadlines "will continue to be strictly observed."

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **December 1963 (Oh What A Night)**, Four Seasons, WARNER BROS./CURB
2. **All By Myself**, Eric Carmen, ARISTA
3. **Love Machine Pt. 1**, Miracles, TAMLA
4. **Take It To The Limit**, Eagles, ASYLUM
5. **Dream Weaver**, Gary Wright, WARNER BROS.
6. **Lonely Night (Angel Face)**, Captain & Tennille, A&M
7. **Theme From S.W.A.T.**, Rhythm Heritage, ABC
8. **Love Hurts**, Nazareth, A&M
9. **Sweet Thing**, Rufus Featuring Chaka Khan, ABC
10. **Junk Food Junkie**, Larry Groce, WARNER BROS./CURB

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. **Their Greatest Hits**, Eagles, ASYLUM
2. **Frampton Comes Alive**, Peter Frampton, A&M
3. **Desire**, Bob Dylan, COLUMBIA
4. **Fleetwood Mac**, WARNER BROS.
5. **Station To Station**, David Bowie, RCA
6. **Thoroughbred**, Carole King, A&M
7. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
8. **Rufus Featuring Chaka Khan**, ABC
9. **Run With The Pack**, Bad Company, SWAN SONG
10. **History—America's Greatest Hits**, America, WARNER BROS.

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. **Disco Lady**, Johnny Taylor, COLUMBIA
2. **Boogie Fever**, Sylvers, CAPITOL
3. **Keep Holding On**, Temptations, GORDY
4. **He's A Friend**, Eddie Kendricks, TAMLA
5. **New Orleans**, Staple Singers, CURTOM
6. **Sweet Thing**, Rufus, ABC
7. **Sweet Love**, Commodores, MOTOWN
8. **Let The Music Play**, Barry White, 20TH CENTURY
9. **Misty Blue**, Dorothy Moore, MALACO
10. **From Us To You**, Stairsteps, DARKHORSE

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Promotions

YOU BETTER SHOP AROUND

WMGK Philadelphia (adult contemporary)

Contact: Mark Lipsky/Marjorie Glass

Tired of the singles bars, the personals, the health clubs? A lot of singles will tell you the best place to run into love is at the supermarket. WMGK (Magic FM 103) Philadelphia has picked up on that belief by initiating its "Magic Singles Shopping Nights."

On March 4, WMGK moved into the Cherry Hill Shop'n'Bag Supermarket to host a weekly crusade to get Philly singles together. Magic personality Chris McCoy, an eligible bachelor himself, acts as on-site host for the evenings. His chores include distributing "Single Shopper" name tags to interested consumers, as well as station sweatshirts, mugs, and "Lover's Magic" candles.

During the 7 p.m. to 11 p.m. promotion, the station will pre-empt the supermarket's muzak with its own "Magic music" programming.

STILL ON the supermarket theme, KOKZ Waterloo, Iowa, has teamed up with 12-store Hy Vee grocery chain to plaster its logo on 200,000 shopping bags. Used in place of the supermarket's regular brown bags while supplies last, each KOKZ container includes 15 coupons with bargains from other local retailers as well.

Washington, D.C., residents are currently preparing for Trumball & Core's fourth annual "Gross National Parade." That's WMAL afternoon men Bill Trumball and Chris Core, who plan on bringing out D.C.'s most demented for their traditional fund raiser for the Police Boys & Girls Clubs there. Slated for April 20, the parade already boasts participation of the Freudian Slips, CIA mascot "Ivan the Mole," the Thin Mints (Girl Scout Troop 1871) and the Treasured Outhouses of New Britain.

IF LATE NIGHT television host David Letterman ever needs an ego boost, he'll probably turn to the Houston section in his scrapbook. There, rock outlet KLOL has etched itself indelibly into his support network. Upset over a rescheduling of "Late Night With David Letterman" on KPRC-TV Houston, KLOL personality Dr. K. and station staffers recently ran a "Dave Aid" campaign to get the show back to its normal 11:30 time slot.

With the help of his Dead Air Band, Dr. K recorded the tune "Dave Aid," and used it as a theme song for the recent "Texans For Letterman" rally at Houston's Club Soda. At the gathering, KLOL staged a Paul Shaffer look-alike contest and presented a special buffet of Letterman favorites like "toast on a stick" and "Spam on a rope."

The outcome of that campaign is still unknown, but the station has already moved on to more serious matters with preparations for its annual rock'n'roll auction. Now in its third year, the 1986 auction, held Saturday (15), raised money for the Ronnie Lane Foundation for multiple sclerosis.

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

Washington AM Outlet Sought For Gay Format

BY LINDA MOLESKI

NEW YORK Listeners in the Washington, D.C., area may be in for a surprise this spring when they skim through their AM dials and come across the nation's first 24-hour gay radio station—courtesy of attorney Nick Addams and his partner Casey DeMinico.

According to Addams, there are certain programs across the country that target the gay community, but this is the first time it will be used as a format itself.

To carry out their "experiment," Addams and DeMinico are currently shopping for the right local AM station. Although alternative programming is traditionally associated with FM radio, the duo chose to go with AM because it is cheaper to come by. "If it works we'll upgrade to FM," Addams notes.

They determined there was a market for this format through an area survey they conducted in *The Blade*, a gay-oriented newspaper.

The survey drew positive responses, says Addams, and indicated that gays would listen to the station if it existed. Statistics compiled by the paper show that the demographics are "young and upscale, 20-44 years old, 70% college educated, 80% professionals, almost half with more than \$30,000 salaries and high disposable income."

To generate revenue, Addams says he's "trying to find gay-owned and gay-supportive advertisers" and is turning to Washington's 300-member gay business organization for starters.

"The market is there," says Addams, who notes that Washington's gay population is some 250,000. He contends, however, that the outlet's success will "depend on the loyalty factor."

As for the station's format, it will consist of gay-related issues, news, music, talk shows, and panel discussions. Though the programming will target the gay community, Addams says there will be a "couple of special features that I think will draw the straight audience as well."

Report Disputes Country Listener Stereotype

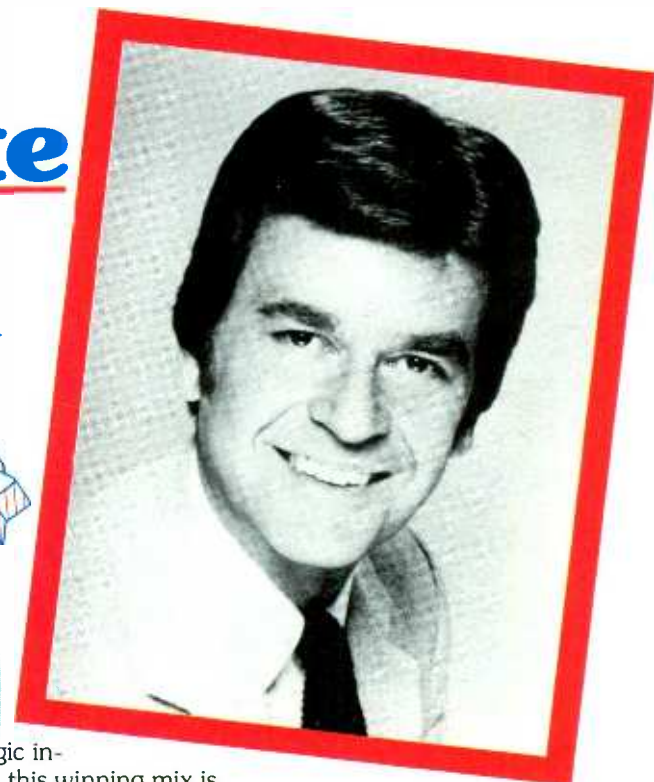
NEW YORK Country radio is the second most popular radio format in the U.S., says a just-published report developed by Landsman-Webster Communications and commissioned by the Academy of Country Music. The report was presented to attendees at the recent Country Radio Seminar in Nashville (see story, page 1), and knocked stereotypes plaguing the format, its suppliers, and its fans.

Part of the report was executed by Birch Research, using data collected in calls to more than 1,000
(Continued on next page)

Play Favorites!

America's favorite hits,

America's favorite host!



Sure things? There aren't many. But, play the proven winners, and you can definitely stack the odds in your favor. That's what United Stations Radio Networks has done with its hit four-hour weekly program **COUNTDOWN AMERICA** starring Dick Clark. Just try finding any long-form program that comes close to this combination:

- The CHR Top 40—the tunes your listeners have made the hottest on the charts today.
- The tremendous appeal of the best-known personality in radio, Dick Clark.
- Exclusive guest interviews with the artists at the top of the charts.
- The unmatched drawing power of the countdown format.

It all adds up to make **COUNTDOWN AMERICA** as close to a sure thing as anyone is ever likely to get.

The magic ingredient in this winning mix is Dick Clark, himself. No other personality is as instantly familiar or as warmly received. No other personality has the clout to ensure interviews with the chart-

topping artists, week after week. Nobody else has Clark's phenomenal track record in the entertainment industry.

Next time you want to try your luck, buy a lottery ticket. But, if you're playing to win, play the favorites. **COUNTDOWN AMERICA** starring Dick Clark.

COUNTDOWN AMERICA is co-produced by Dick Clark

Productions and is transmitted via satellite or disc. The program is available on a barter basis to radio stations.

COUNTDOWN AMERICA!
starring **DICK CLARK**



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

For national sales information call (212) 575-6133.
For clearance information call (212) 575-6100.

Programmers Must Know the Business, as Well as the Music

Take Time to Arm Yourself for Dealings with the GM

A FEW WEEKS ago we commented on program directors and sales managers coming from two different worlds. This is also true for program directors and general managers. Let's take a closer look.

Some of what appears here comes from our seminars presented to radio broadcasters from Maine to Miami to Tulsa to Hawaii. As the day-long seminar began, I promised, "most of what you'll hear today works . . . better than it should." Ask someone who attended to confirm how it's working for them. I wish someone had passed on some of this information to me 30 years ago.

Ninety-five percent of the PDs in America and Canada come from working-class families. That is, their parents don't own and run a business. Does it make a difference? You bet it does!

The general manager of a radio station is running a business. Sure, you hear it said today that more PDs are becoming GMs, but where's the proof? I don't believe it. And, look at who makes the statements.

How can an owner entrust the top spot, the position of running the business, to someone coming from a working-class family with a philosophical programming background?

It's no accident most general manager positions are filled by those who were sales managers or former general managers. These people have the everyday scars earned at "making money."

A businessman knows that in business you don't get anything you don't ask for. Some sales courses

teach that the sale begins when the customer says "no."

As PD how do you handle a "no" from the GM? Do you accept it as final? Do you take it personally? How do you hide rejection? I'm not limiting the PDs asking the boss for things related to the programming. I'm including your compensation, what you get in exchange for your professional services to the business.

General managers know from experience how to ask for more and get more. They know from experience that those who aim higher come away with more. They know when they get a "no" to do more homework and go to bat again.

Of those attending the seminars, no one lost a job because of asking—or asking for more. When you don't ask, you send a signal to the general manager. The general manager knows happy people are productive people. (The PD knows it too!) The owner knows the station's most valuable assets are the people.

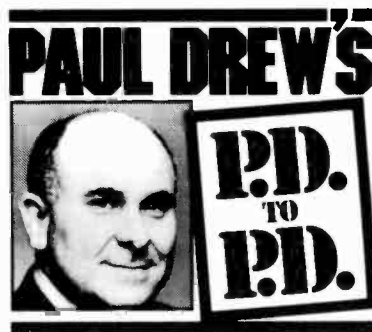
Parents condition children not to ask. The first thing babies do when they begin talking is a lot of asking. School conditions us not to ask until we raise our hand and are recognized. We enter the business world after 20 years of being taught not to ask, and being taught when to ask.

Those sales courses given to salespeople at the station teach them to ask, how to ask, and not to take "no" personally.

Now comes the first radio job. Most of us are too thrilled with just getting the first paying radio job. After having done this and that for free, and hanging out at a station, we take what's offered. Do you

know what kind of signal this sends to the businessman hiring you?

What about the next job? The one after that? Did you ask for more than was offered? Or in your eagerness to get these jobs did you take what the businessman was offering? How do you look by not asking about medical benefits? What about reimbursement of expenses? Attending out-of-town conferences? Vacation? Moving expenses? Will you be able to examine your department's budget? There's a long list of things to ask for and many are on



the lists handed to those attending the seminars.

Just the other day, Gary Berkowitz, WJR/WHYT operations director, called me on his "Cap Cities car phone." Many, not all, but a very large percentage of PDs started in radio as on-air performers, eager to get better jobs, promotions, rarely asking for much in exchange for their services to be rendered. THE VALUE OF YOUR SERVICES TO BE RENDERED IS GREATER THAN THE SERVICES RENDERED.

In most stations, isn't the PD tied for the No. 2 ranking with the sales

manager? Imagine, the No. 2 person in this business is the program director, a former on-air talent. Entering the profession as air talent, were you required to have a college degree or a high school diploma? (Ever hear a GM say to the PD, "fantastic pipes, he'd be a great morning man, but we'll have to pass because he didn't graduate from high school?") How many white-collar jobs can you get in America today without a high school diploma? And one day, maybe this air talent could become the program director.

How does a PD become a PD? You're tired of being told what to do. You want to pick the music. You lobby the GM for the job. Maybe the GM comes to you. The GM says the current PD is leaving to go on to bigger things, or "he's burned out, hasn't had an original idea in six months. I've had my eye on you. You've got ideas like watermelon seeds. I'm going to let him go and make you my PD. And, oh, I can't give you a raise right now. But, in six months, after you've been doing a great job, and I know you'll do GREAT things, I'll see to it you're taken care of."

Do you know how often grown men and women in that situation buy this? Do you know what sort of signal this sends to the businessman making the presentation? Do you know how often the GM says to himself or herself, "Why isn't he or she asking me for something"? Do you know that most wish you would?

Then, there's the problem of how one learns the program director's job. No training programs exist. They have them for sales, engineer-

ing, general managers, ownership. You learn programming from watching, hearing, and reading about what others are doing. The general manager knows what you don't know.

It's not the general manager's fault that at too many stations the relationship between the GM and the PD is one where the PD is at a distinct disadvantage. The GM is experienced at selling himself/herself, ideas, spots, whatever.

The GM knows business and what's good for business. (People from working class backgrounds often are more concerned with what's right.)

By the time the GM becomes a GM, this selling pro has had many successes and is armed with high self-confidence, not to mention the power of position. What about the PD who doesn't ask or asks for crumbs or comes in asking without having done any homework? (Just like in school, in business you've got to do your homework to pass.)

Well, it's a mismatch between GM and PD. It's a heavyweight champion against someone without business experience.

You can turn the tide for yourself, your general manager, your station—your career.

Study sales techniques and strategies. (You're selling yourself, your ideas.) Learn about negotiation and practice it EVERY DAY. Negotiation is "egotiation" with no "N." Radio certainly is an ego business, isn't it?

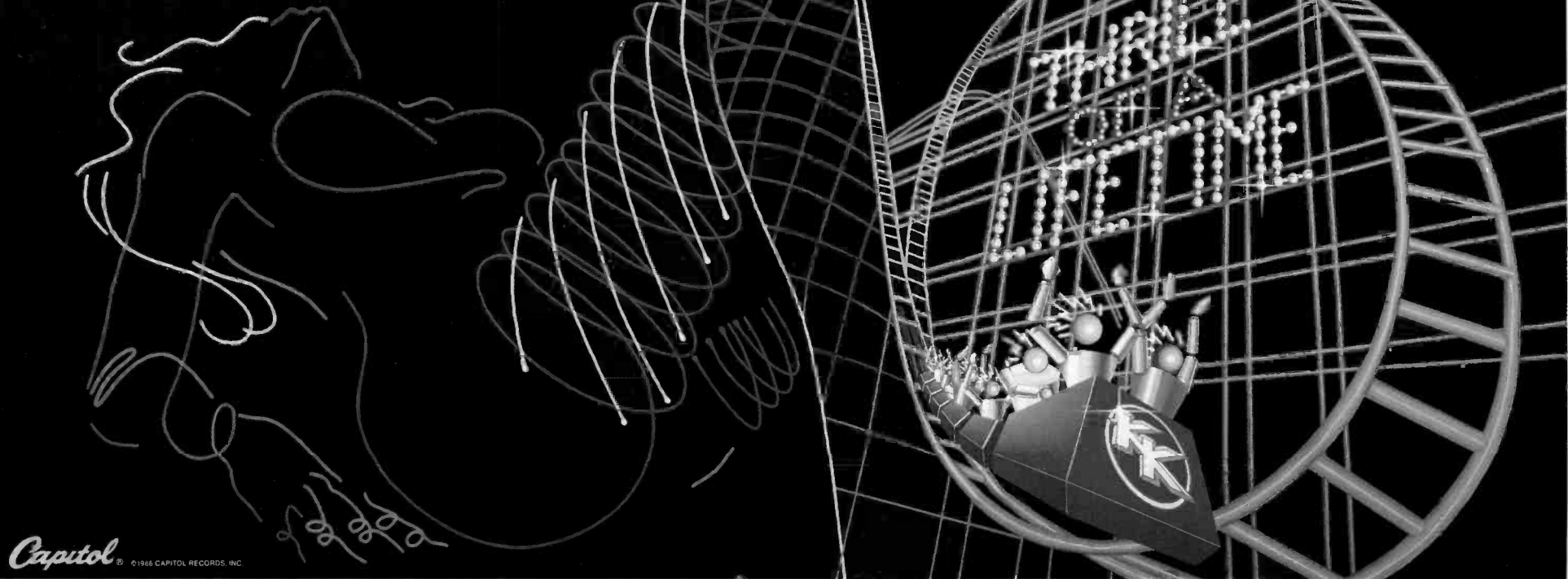
Take the basic accounting course at a local college. Study and know what's in the NAB's "Buying or
(Continued on next page)

KING KOBRA THRILL OF A LIFETIME

THE SECOND ALBUM

Featuring **IRON EAGLE (NEVER SAY DIE)**, the title track from the Tri-Star motion picture

Produced by Carmine Appice and Duane Hitchings with Spencer Praffer for **EPIC** Management: Alan Miller for Miller Management



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Featured Programming

NBC RADIO ENTERTAINMENT pursues the trivia market with what is believed to be the first long-form quiz show available. Dubbed the "National Rock Test," the 90-minute show debuts March 25, airing live at 10 p.m. EST. Early affiliates include **WNEW-FM** New York, **KFOG** San Francisco, **KYYS** Kansas City, **WLAV** Grand Rapids, and **WMMR** Philadelphia. The latter is not surprising, as **WMMR's** morning man **John DeBella** is hosting the program with comic **Joe Piscopo**.

"It's designed as interactive radio," explains NBC's director of programming **Frank Cody**. To interact, listeners will be able to follow the quiz via a questionnaire in that day's U.S.A. Today. Boulder listeners can vie for a variety of prizes by dialing (800) 635-LIVE with their answers. Prizes range from NBC peacock sweatshirts to CD players and, possibly, a car. U.S.A. Today readers can go for the gifts too by sending their entries into NBC.

According to Cody, "National Rock Test" will include 50% music, and many of the artists involved will be posing questions concerning their own careers. The lineup of rockers includes **Pete Townshend**, **Grace Slick**, and **Brian Setzer**.

Those of you already studying up for the program may want to ponder these two questions: "What was the Beatles' biggest selling album?" and "How many No. 1 singles did the Who have?"

If the program is successful, Cody says NBC will offer new versions of it throughout the year. NBC is producing the show in association with **Denny Somach Productions**.

THE WORLD SPACE REPORT of Houston is offering a series of five 90-second Halley's Comet reports free to interested outlets. The bits are available for airing through
(Continued on page 25)

PAUL DREW'S P.D. TO P.D.

(Continued from preceding page)

Building a Broadcast Station." I guarantee you, with these basics and your programming experience, you can not only become a general manager, but you'll be prepared to run any small business.

THIRTEEN years ago, I was new as vice president of programming with **RKO Radio**, learning how to handle the job and the politics, insecure . . . failing to recognize bright young programmers like **Abrams** and **Pittman** would make me look good. Having been the **RKO** program director in four cities, I was also fearful these 20-year-olds would be overwhelmed with the corporate gobbledygook, diverting their attention from their programming magic.

Who is the most powerful person at the radio station? Next time.

Rock Roll & Ratings

How to cultivate a loyal audience:

Start with the most popular hits ever recorded.

Add a radio personality who's legendary . . .

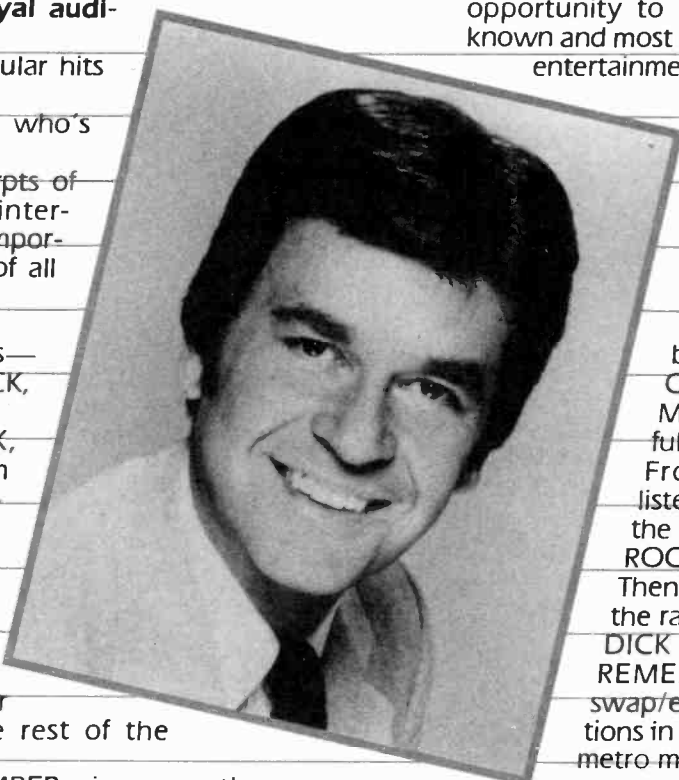
Sprinkle with brief excerpts of rare, exclusive taped interviews with the most important artists and groups of all time.

And then . . .

Simply rake in the ratings— with **DICK CLARK'S ROCK, ROLL & REMEMBER**.

DICK CLARK'S ROCK, ROLL & REMEMBER from **United Stations Programming Network**. The hit 4-hour weekly program that adds the necessary excitement to your weekend programming to keep your listeners rooted to your station throughout the rest of the week.

ROCK, ROLL & REMEMBER gives you the



opportunity to feature one of the best-known and most popular personalities in the entertainment industry, **Dick Clark**, in a proven format. **Dick** plays

all the greatest hits from the greatest artists—**Elvis** to **Elton** . . . **The Beatles** to **The Beach Boys**—plus rare taped interviews from **Dick's** own archives.

It's an unbeatable combination that's made **DICK CLARK'S ROCK, ROLL & REMEMBER** the most successful program of its kind.

From now on, give your listeners something special on the weekends. **DICK CLARK'S ROCK, ROLL & REMEMBER**.

Then sit back. Relax. And watch the ratings grow.

DICK CLARK'S ROCK, ROLL & REMEMBER is available on a swap/exchange basis to radio stations in the top 170 Arbitron rated metro markets.

D I C K C L A R K ' S

Rock Roll & Remember

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

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



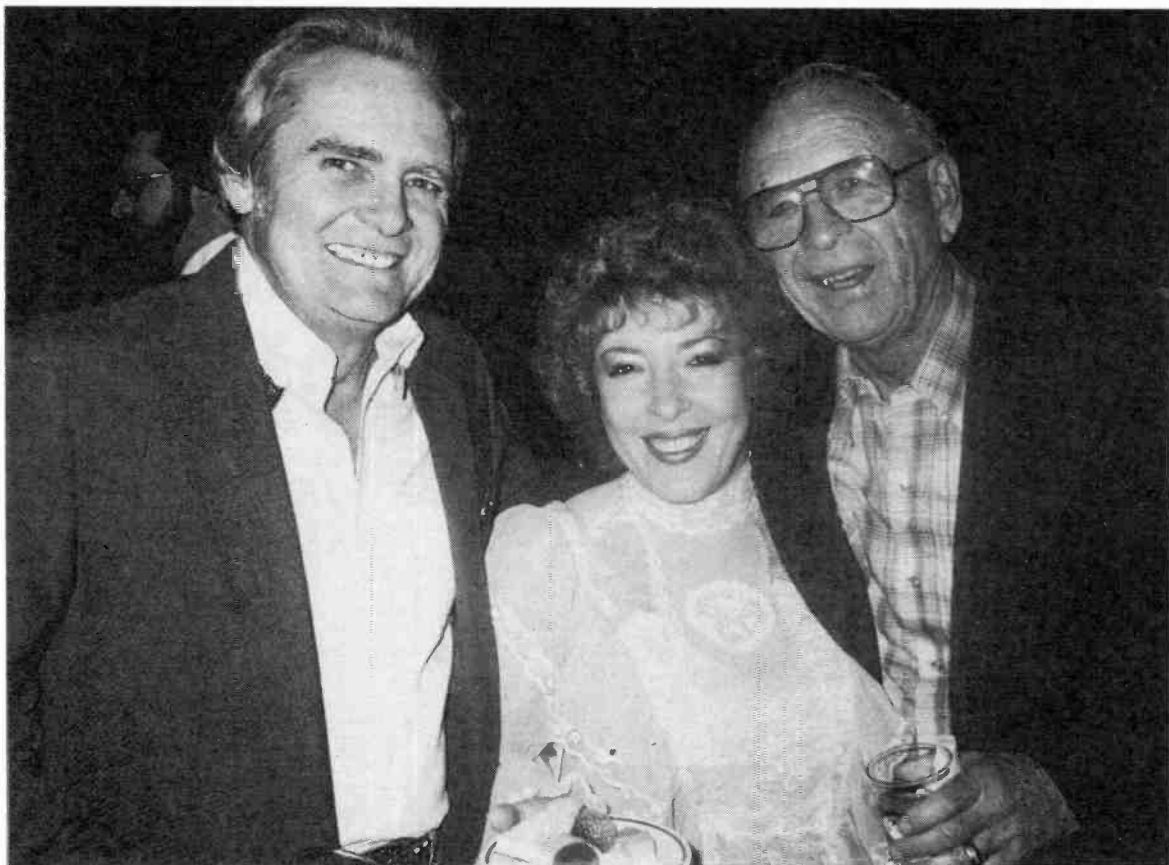
New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

COUNTRY CONCLAVE

Programmers meet new and old faces at the 17th annual Country Radio Seminar, held in Nashville March 6-8



Sam's Gospel. Sun Records founder Sam Phillips releases a little steam while delivering his fiery keynote address.



Country VOO-doo. Billy Parker, left, and Jack Cresse of KVOO Tulsa woo recently signed Capitol artist Barbara Fairchild.



Honky Tonk Habits. Warner Bros. artist Dwight Yoakam, right, swaps style tips with format fashion plate Coyote Calhoun of WAMZ Louisville.



Live or Memorex? Programmers take home station IDs voiced by Mercury/PolyGram signees Kathy Mattea and Lloyd Maines of the Maines Brothers Band at the seminar's artist taping booths. The latter act opened the seminar's New Faces show.



Rap Attack. KPLX Dallas' Dan Halyburton, right, leads intrigued programmers through a rap refrain for future release on PLEX Records. The chorus, from left, is Norm Schruttt of WKHX Atlanta, Don Langford of KRAK Sacramento, Warner Bros.' Bob Saporiti and consultant/Billboard contributor Pat Martin.



Madison Madmen. New RCA artist Michael Johnson gets a good introduction to country radio by meeting the crew from WTSO Madison, Wis. Standing from left at the opening cocktail party are WTSO's Pat Martin, Johnson, WTSO's Andy Witt, RCA's promotion manager Carson Schreiber, and Chuck Morkri.



Personalities Plus. KRAK Sacramento morning man Joey Mitchell, left, ponders a point made by O'Liners' Dan O'Day during a session on nurturing air talent. Meanwhile, WHN New York PD Neal Mullins ponders whether he should re-adopt his "Moon" nickname.

FEATURED PROGRAMMING

(Continued from page 23)

April 7, to correspond with a collection of scientific information the Space Report expects to get from sources in the U.S., Japan, the Soviet Union, and Europe.

According to the Space Report, Halley's Comet has traditionally been associated with "bad news on earth." In light of the Space Shuttle Challenger's disastrous fate, the Report is making this offer to radio in hopes that affiliate listeners will be inspired to contribute to the Space Shuttle Children's Fund.

The gratis package includes 30-second promos. The five segments are titled "An Introduction To The Comet's 1986 Flyby," "The Comet Stirs Fear In The Minds Of Millions," "Astronomer Edmund Halley Changes Life On Earth," "Man Catches Up With The Comet For The First Time," and "From Hype To Hope, From Here On Out."

For more information, call Michael Pellicchia at (817) 738-5649.

THE UNITED STATIONS, New York, is helping speed summer's arrival with a rescheduling of its "Hot Rocks" series. In the past, the 90-minute show had run from Memorial Day through Labor Day. As of April 5, the program will debut as a regular weekly feature, with John Cougar Mellencamp headlining the Spring kickoff.

Rufus of WAPP New York is hosting the series. The United Stations' programming vice president

Ed Salamon is producing.

RADIO INTERNATIONAL conquers yet another nation with its "Rock Over London" program, which will be carried in Canada via Creative Broadcast Programs. In addition to more than 200 domestic affiliates, the program is heard in Thailand, Taiwan, Hong Kong, Guam, the Solomon Islands, Australia, and New Zealand.

Hosted by British DJ **Graham Dene**, (reportedly Princess Diana's favorite spinner), "Rock Over London" has earned a name for itself by showcasing music by British artists on their way up. **KIM FREEMAN**

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

March 20, **Julian Lennon**, Live Album Party, NBC Radio Entertainment, one hour.

March 21, **The Beatles vs. the Rolling Stones**, Scott Muni's Ticket to Ride, DIR Broadcasting, one hour.

March 21, **Julian Lennon**, Stars of Rock & Roll, DIR Broadcasting, 60 minutes.

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



Made in the Shades. After getting his picture on the cover of Rolling Stone, Chicago Bears quarterback Jim McMahon scored a second coup by appearing on WHTZ (Z-100) New York for an interview with the Z Morning Zoo. Passing the praises are, from left, Z-100's Captain Kevin, Jack Murphy, and Jonathan B. Bell; McMahon; and Z-100 program director/Zoo leader Scott Shannon.

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

March 21-23, **Queen, Elvis Costello**, Rock Chronicles, Westwood One, one hour.

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

March 21-23, **Hiroshima**, The Jazz Show with David Sanborn,

NBC Radio Entertainment, two hours.

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

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

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

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

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

March 22, **Hank Williams Jr.**, The American Eagle, DIR Broadcasting, 90 minutes.

March 22-23, **Golden Oldies of the 70's**, Gary Owens Supertracks, Creative Radio Network, three hours.

March 22-23, **Broadway Songs**, Sinatra Special of the Week, Creative Radio Network, one hour.

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

March 23, **Metal Mania** with Gene Simmons, King Biscuit Flower Hour, DIR Broadcasting, one hour.

March 23-29, **Electric Light Orchestra, Part I**, Rock Over London, Radio International, one hour.

March 24, **Rock & Roll Hall Of Fame**, Pioneers in Music, DIR Broadcasting, 60 minutes.

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

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

March 24-30, **Jerry Lee Lewis**, Live From Gilley's, Westwood One, one hour.

March 24-30, **Ozzy Osbourne**, Off the Record Specials with Mary Turner, Westwood One, one hour.

March 24-30, **Anne Murray**, Pop Concert Series, Westwood One, one hour.

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

(Continued on page 27)

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

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

Radio



WUSL Philadelphia launches yet another PD into the top two markets as **Tony Gray** preps for his move to **WRKS** New York in April. Less than two months ago, **WUSL** lost **Jeff Wyatt** to **KPWR** Los Angeles, and Gray was immediately upped to fill his shoes.

WUSL general manager **Bruce Holberg** apparently did a lot of wooing to keep Gray, but the New York "Kiss" post is somewhat irresistible. "It was the hardest decision I've ever made," says Gray. Holberg might do well to start a PD training school, but instead he and Gray are setting about the task of finding a new programmer for the "Power 99."

At **RKO's WRKS**, Gray is replacing **Tony Quartarone**, who's been out with an illness for quite some time. Get-well wishes should be sent via the station. **WRKS** vice president/general manager **Barry**

Gray exits WUSL after two months

Mayo says he's known Gray for three years and became intimately acquainted with his programming skills when both were competitors in Detroit. "He's a person who is heavily research-oriented and has his ears to the street," Mayo says. "That's a rare breed of programmer," he continues, "and that's what Kiss is all about."

JOEY REYNOLDS has found a place for himself at **WNBC** New York, where he fills the long-vacant afternoon post **Howard Stern** made such a big deal about leaving. Most recently, Reynolds was morning man at **WFIL-AM** Philadelphia. He arrives at the AMer with the notion that NBC's calls stand for "nothing but comedy" and terms the gig "my lifetime goal." His start time has not been announced yet.

When Reynolds begins, **Gary Bridges** will return to part-timing and chairing **WNBC's** "Sports Nights" on Saturday.

FROM THE WINDY CITY arrives word that living legend **John Landecker** has returned to **WLS-AM** Chicago. After leaving the outlet in 1981, Landecker worked at crosstown rocker **WLUP** and **CFTR** Toronto. He slips into the **WLS** evening shift from the morning show at nearby **WCKG-FM**.

Also making a major move is **Chuck Buell**, who's left **KRXY** Denver for the early shift at **KHTR** St. Louis. Sorting through the singles for Buell will be **Tony Davis**, who drops the "assistant" from his assistant managing direc-

tor title... At soft-rockin' **KINK-FM** Portland, **Les Sarnoff** returns to the morning microphone. He was there five years ago and most recently worked at **KGON/KSGO** Portland.

Back in Gotham, **Quincy McCoy** segues from promotion director to program director at **WNEW-AM**. There, another former-**WKTU**-turned-**WXRK**-staffer joins him as **Mimi Mazzarella** leaves **K-Rock** for a promotional post at **WNEW-AM**.

JOHN SEBASTIAN changes the name of his Scottsdale, Ariz., firm from **EOR Inc.** to **John Sebastian Inc.** He's also dropped the "eclectic-oriented rock" term for "The New AC" to simplify matters. According to Sebastian, **EOR/New AC's** six affiliates have the highest time-spent-listening numbers in their markets. Two of those affiliates are **KKJR** Anchorage, Alaska, and **KESI** San Antonio.

SEMINAR SEEN: Excuse us if we begin with what was *not* seen at last week's **Country Radio Seminar** in Nashville. Most conspicuous in their absence were the following items: **Stetsons**, **Tony Lama boots**, and belly-obscuring silver buckles. The observation is our contribution to stereotype smashing now so popular in the country field.

Our extremely informal survey showed that less than two percent of the seminar's 802 attendees were adorned in such garb. Of those "traditional" dressers, **WAMZ** Louisville's **Coyote Calhoun** continued to stand out in the **Opryland** halls with his knack for mixing stereotype with Hollywood style. Of the "contemporary" dressers, independent radio producer **Tom Roland** was rivaled only by the ever-flashy artist **T. Graham Brown**.

While the aforementioned tangible country cliches were happily not present, there was still a whole lot of pickin' goin' on whenever **CBS' Joe Casey** entered a room. **Casey** and **RCA's Joe Galante** and **Jack Weston** bravely represented the label camp in the revived Friday night rap room. With beer and chips provided by **ABC/Watermark**, **KPLX** Dallas' **Dan Halyburton** led the rappers through some provocative refrains.

"If we got the rotation on currents that the old Eagles stuff gets, we'd be in a lot better shape," **Galante** noted. To that, **KCBQ** San Diego **GM Charlie Ochs** remarked, "I'd love to play 50% currents, but I'd get my &*! kicked. As the product gets better, we'll play more of it." But the speakeasy was not the site of acerbic exchange, as was reported locally.

Convention **KRAK**-pot award goes to the **Don Langford**-led crew from Sacramento, which included morning man **Joey Mitchell** and **MD Rick Stewart**. The trio closed a few hospitality suites with us and engaged in an intellectual debate with **Norm Schrutt** of **WKHX** Atlanta and **KPLX** Dallas' **Vicki Knight** on the merits of blunt honesty as an effective debate starter. **Norm** had illustrated his point earlier in the rap room

with several deft prods.

Missing was the "Old Faces" underground showcase. Protesters wore "I'd rather be at the Old Faces show" buttons to express their disgruntlement. At least there was some solace in the fact that **Billy Joe Royal**, who previewed his single "Burned Like a Rocket" as an Old Face last year, cropped up singing the same song this year as a New Face.

The hot spot suite-wise was the **United Stations** room. A generous and enjoyable gesture, but weren't they a little peeved to see competitor reps using the site to pitch their own products?

The **Billboard Information Network** suite was well attended—for the one night it was open.

Also popular was **RCA's** "secret suite," open after the **New Faces** show. A big thanks to **WSIX** Nashville morning man **Eddie Edwards** for broadcasting the **RCA** room number so discreetly in the lobby. **Edwards** was on thin ice just being in the hotel, as **Opryland** owners also own **WSM-AM-FM** Nashville. That's why **Opryland** lodgers only had access to **WSM** on room radios. Luckily, the stations sound great under **PD Gregg Lindahl's** reign.

Happy belated birthday to **KNIX** Phoenix **GM Michael Owens**, who celebrated by sitting in on the "Winners Only" panel. And yes, **KNIX** does play an occasional

Seminar bucks stereotypes

track by **Michael's** father, **Buck**, when research warrants it.

Highly invisible at the meet was the infamous retail clerk of alternating hair colors who's "chasing country buyers out of the stores." Anyone locating this person should refer him to the **CRB's** new agenda chairman, **Rusty Reynolds**, so he can defend himself on a panel next year.

Speaking of new chairpersons, here are the results of the **CRB's** annual elections. **Mike Oatman** of **Great Empire Broadcasting** was re-elected president; **Joe Polidor** of **PolyGram** Nashville was elected vice president; **Beverlee Bleisch** of **KJYY** Des Moines was elected secretary; and **Jeff Walker** of **Aristo Music Assn.** was re-elected treasurer.

New **CRB** board members include **Bob Saporiti** of **Warner Bros.**, Nashville; **Patsy Bruce** of **Ed Bruce Enterprises**; **Ed Benson** of the **Country Music Assn.**; **Bob Abernathy** of **WBOS** Boston; **Charlie Cook** of **McVay Media**; **Paul Lovelace** of **Capitol/EMI** America, Nashville; and **Tom Phifer** of **KNSS** Reno.

MEANWHILE, IN **LOS ANGELES**, much of the music industry gathered for the **NARM** convention, a highlight of which was **PolyGram's** filmed product presentation, hosted by **WPIX** New York talent **Tim Byrd**. In the role of "Rick Shaw," **Byrd** portrayed a DJ at "**WKRAMM**," a fictitious outlet of ever-changing formats to accommodate **PolyGram's** varied roster.

HOT ADULT CONTEMPORARY



K-Rock Chaos. WXRK New York morning man Howard Stern (with saw) applies his typically subtle style to keep his cohorts in line. Compatriots are, from left, newswoman Robin Quivers, assistant Boy Gary, and engineer Fred Norris.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				1	2	
1	1	2	8	THESE DREAMS	CAPITOL 5541	2 weeks at No. One ◆ HEART
2	4	5	8	SECRET LOVERS	A&M 2788	◆ ATLANTIC STARR
3	3	3	9	NIKITA	GEFFEN 7-28873/WARNER BROS.	◆ ELTON JOHN
4	2	1	10	SARA	GRUNT 14253/RCA	◆ STARSHIP
5	9	14	4	OVERJOYED	TAMLA 1832/MOTOWN	◆ STEVIE WONDER
6	7	9	8	ONLY ONE	COLUMBIA 38-05785	◆ JAMES TAYLOR
7	8	10	8	SILENT RUNNING	ATLANTIC 7-89488	◆ MIKE & THE MECHANICS
8	6	6	15	HOW WILL I KNOW	ARISTA 1-9434	◆ WHITNEY HOUSTON
9	16	21	5	TENDER LOVE	WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.	◆ FORCE M.D.'S
10	12	12	8	NOW AND FOREVER (YOU & ME)	CAPITOL 5547	◆ ANNE MURRAY
11	15	16	7	BOP	EMI-AMERICA 8289	◆ DAN SEALS
12	5	4	14	LIFE IN A NORTHERN TOWN	WARNER BROS. 7-28841	◆ THE DREAM ACADEMY
13	14	15	8	KING FOR A DAY	ARISTA 1-9450	◆ THOMPSON TWINS
14	11	11	9	KYRIE	RCA 14258	◆ MR. MISTER
15	13	8	17	THE SWEETEST TABOO	PORTRAIT 37-05713/EPIC	◆ SADE
16	25	32	3	I THINK IT'S LOVE	ARISTA 1-9444	◆ JERMAINE JACKSON
17	17	19	6	BORN YESTERDAY	MERCURY 884428-7/POLYGRAM	◆ EVERLY BROTHERS
18	18	20	5	HOLD ON TO YOUR LOVE	TAMLA 1828/MOTOWN	SMOKEY ROBINSON
19	20	24	5	LOVE CAN TAKE US ALL THE WAY	QWEST 7-28790/WARNER BROS.	JACK WAGNER WITH VALERIE CARTER
20	10	7	15	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE 1-9432/ARISTA	◆ BILLY OCEAN
21	21	22	7	ANOTHER NIGHT	ARISTA 1-9453	◆ ARETHA FRANKLIN
22	26	35	3	WHISPER IN THE DARK	ARISTA 1-9460	DIONNE WARWICK
23	28	33	3	THE MUSIC OF GOODBYE (LOVE THEME FROM OUT OF AFRICA)	MCA 52784	◆ MELISSA MANCHESTER AND AL JARREAU
24	24	27	5	I'M NOT THE ONE	ELEKTRA 7-69569	◆ THE CARS
25	27	31	4	I FOUND SOMEONE	ATLANTIC 7-89451	LAURA BRANIGAN
26	33	—	2	SO FAR AWAY	WARNER BROS. 7-28789	◆ DIRE STRAITS
27	29	34	4	CALLING AMERICA	CBS ASSOCIATED 4-05766/EPIC	◆ ELECTRIC LIGHT ORCHESTRA
28	19	13	20	THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422	◆ DIONNE & FRIENDS
29	32	39	3	SEND IN THE CLOWNS (FROM 'A LITTLE NIGHT MUSIC')	COLUMBIA 38-05837	BARBRA STREISAND
30	22	17	17	SOMEWHERE (FROM 'WEST SIDE STORY')	COLUMBIA 38-05680	◆ BARBRA STREISAND
31	39	—	2	THIS COULD BE THE NIGHT	COLUMBIA 38-05765	◆ LOVERBOY
32	NEW	▶		FOR AMERICA	ASYLUM 7-69566/ELEKTRA	◆ JACKSON BROWNE
33	NEW	▶		MANIC MONDAY	COLUMBIA 38-05757	◆ BANGLES
34	NEW	▶		CALL ME	A&M 2816	◆ DENNIS DEYOUNG
35	23	18	15	MY HOMETOWN	COLUMBIA 38-05728	◆ BRUCE SPRINGSTEEN
36	38	—	2	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	RIVA 884455-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
37	NEW	▶		HOLD ON	COLUMBIA 38-05794	ROSANNE CASH
38	NEW	▶		BAD BOY	EPIC 34-05805	◆ MIAMI SOUND MACHINE
39	37	29	20	SAY YOU, SAY ME	MOTOWN 1819	◆ LIONEL RICHIE
40	31	30	13	CARAVAN OF LOVE	CBS ASSOCIATED 4-05611/EPIC	◆ ISLEY/JASPER/ISLEY

○ 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.

FEATURED PROGRAMMING

(Continued from page 25)

March 24-30, **The Temptations (Part II)**, Special Edition, Westwood One, one hour.
 March 24-30, **Sade**, Special Edition, Westwood One, one hour.
 March 25, **Various Artists**, National Rock Test, NBC Radio Entertainment, 90 minutes.
 March 26, **Spring Break 1986: Mr. Mister, the Starship** (simulcast with MTV), Westwood One, two hours.
 March 28, **Pete Townshend**, Scott Muni's Ticket to Ride, DIR Broadcasting, one hour.
 March 28-30, **Bryan Adams**, Profile '86, NBC Radio Entertainment, 90 minutes.
 March 28-30, **Four Freshman**, The Great Sounds, United Stations, four hours.
 March 28-30, **ABC**, Countdown

America, United Stations, four hours.
 March 28-30, **Loverboy**, Superstar Concert Series, Westwood One, 90 minutes.
 March 28-30, **Herman's Hermits**, Dick Clark's Rock Roll & Remember, United Stations, four hours.
 March 28-30, **Ozzy Osbourne, Robert Palmer, the Firm**, Rock Chronicles, Westwood One, one hour.
 March 29, **Carl Perkins, Jerry Lee Lewis, the Crickets, The American Eagle**, DIR Broadcasting, 90 minutes.
 March 29-30, **Ronnie McDowell**, Weekly Country Music Countdown, United Stations, three hours.
 March 29-30, **Ready for the World**, On the Radio, NSBA, one hour.
 March 30-April 5, **Electric Light Orchestra**, Rock Over London, Radio International, one hour.
 March 31, **Julian Lennon**, Rockline, Global Satellite Network/ABC, 90 minutes.
 March 31-April 6, **Sade**, Special Edition, Westwood One, one hour.

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91 REPORTERS	NEW ADDS	TOTAL ON
PHIL COLLINS TAKE ME HOME ATLANTIC	19	19
DENNIS DEYOUNG CALL ME A&M	19	33
DIRE STRAITS SO FAR AWAY WARNER BROS.	18	49
JERMAINE JACKSON I THINK IT'S LOVE ARISTA	14	60
BARRY MANILOW HE DOESN'T CARE (BUT I DO) RCA	13	17

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Merchandising Conflict Comes Into Focus Dealers, Vendors Face Off at NARM Panel

BY EARL PAIGE

LOS ANGELES At a time when their record/tape accounts are feeling the space squeeze as never before, vendors are pushing to snare even greater visibility for their display and merchandising aids.

This conflict was spotlighted at a Monday (10) panel at the National Assn. of Recording Merchandisers (NARM) convention here titled "Getting Your Art ... And Music Together."

At one point during the discussion, a label marketer dismissed Musicland stores' unified display style as devoid of excitement, characterizing it as "cookie cutter." A spirited discussion ensued when Macey Lipman of Macey Lipman Marketing responded from the audience to what panelist Jim Wagner of Warner Bros. Records called the "slick, clean look" of malls—which, Lipman countered, are "sterile" and "frightening" to him.

Lipman cited a Musicland unit in the Beverly Center here as an example of the "cookie cutter" syndrome. He said a clothing store next door, equipped with video monitors, was so exciting that "I wanted to go in there and buy records instead."

Mall standardization was cited by panel moderator Bill Rees of North

accounts are gradually allowing more merchandising excitement. Salsberg admitted that there is some sterility in certain of the huge firm's 6,000 accounts, but added, "They're starting to let us hang things; it's a trend."

Pagano identified the need to get Compact Disc exposure, using end caps if necessary. "We need new design" in fixturing, he said.

A significant factor in the store space squeeze is the addition of video departments, pointed out Randy Gerston of Los Angeles-based Licorice Pizza. "I don't blame it entirely on video," he said, but he added that all specially displayed prerecorded audio product will now be on sale. "We've never done this before."

That some labels are aggressively assisting stores in merchandising was pointed out by panelist Barry Levine of CBS Records, who claimed that his company employs 37 account service reps.

Much of the far-ranging discussion centered on new configurations and packaging. Considerable content also related to a video prepared by the NARM merchandising committee that led off the afternoon session and will be made available to stores.

Finally, panelist Ronna Hoffberg of Rose Records in Chicago brought the entire merchandising dilemma back to square one with a concluding question to Wagner: "Do you consider the 4-by-12 [cassette box] part of the store space you see shrinking?"

Wagner just nodded.

'Many malls are into image ... we have to fall in line'

Canton, Ohio-based Camelot Enterprises as another factor influencing dealers' display options. "Many malls are into image and fashion," he said. "We're having to fall in line. It's something we've been wrestling with the past two months."

The issue of video monitors as the new wave of in-store promotion sparked an additional, excited interchange between the panel and members of audience. Wagner asserted, "Our research shows people don't watch television standing up and don't buy records sitting down."

While Lipman stressed TV monitors, delegate Van Webster of DSR Productions told the audience at the Century Plaza that "negative programming" is essential. "You need [an image] that is not intriguing to watch followed by longer buying footage that is audio only."

Both rack panelists, Joe Pagano of Lieberman Enterprises and Steve Salsberg of Handleman, said racked

Warner Leads the Way More Spoken-Word Cassettes Due

BY JOHN SIPPEL

LOS ANGELES A steady flow of spoken-word cassettes, ranging from best-selling novels to a wide range of how-to and self-improvement titles, can be expected once again from Warner Audio Products and major book publishers through 1986.

In support of its resurgent line, WEA-distributed Warner Audio Products has been field testing a variety of self-merchandising fixtures in hundreds of industry retail outlets since October.

WEA is selling an opening inventory 168-title program, complete with a floor merchandiser.

Alan Perper of WEA says the exhaustive field tests indicated that the floor-standing fixtured prepack selections contained too many titles. The customer can select from a preferred best-selling selection of fiction, self-help, business, workout, health, hypnosis, foreign language instruction, old-time radio, and humor. Approximately 150 other titles are also available.

Six more selections will be released bi-monthly, Perper says—a release schedule that others in the genre are generally following.

Normal WEA sales and returns policy applies to all Warner Audio product.

A number of retailers, including Music Plus, Musicland and Lechmere, were used to test the program.

Rackjobbers and one-stops will now be explored. Minneapolis-based Lieberman will experiment with the spoken-word cassettes from WEA in between 80 and 100 of its accounts, according to Perper.

(Continued on page 67)



Pavarotti Held Over at Tower. In support of his London release "Passione," Luciano Pavarotti, left, scheduled a two-hour autograph session for Tower Records' Lincoln Center store in New York City, but with 1,500 fans on hand, the opera star stayed an extra four hours, until the store's midnight closing. Seated to the tenor's right is Mario Mazza, program director for radio station WNCN, which offered two hours of live coverage of the event.

An Independent Rep for Independent Product Crockett Broadens 'Limited-Interest' Field

BY JEFF HANNUSCH

AUSTIN Independent record distribution is in good shape in the Southwest, largely due to the efforts of Michael Crockett.

Although he wears a number of different hats, "field representative" might best describe Crockett's position—since he works in that ca-

'Major distributors just concentrated on big pop hits'

capacity for a number of distributors, including House, Floyd's Street Level, Intercon, Caedmon Arabesque, International Books & Records, and Sonido Latino. And if that's not enough, he also maintains his own mail order/distribution concern, Caravan Music, which specializes in international music.

While Crockett all but blankets Texas, he also maintains accounts as far away as Denver and New Orleans. In just three years he has expanded from 20 small accounts, to well over 200, including some major chains.

Crockett, who comes from a performing and retailing background, got into the distribution end of the business via his extensive knowledge of international music and through a recommendation from another representative of the House line.

"I worked in record stores around Austin for over 10 years," says Crockett, relaxing in a converted garage which serves as his office behind his home. "I realized that the major distributors were really just concentrating on the big pop hits, and didn't care about the music I enjoyed like jazz and reggae. They were missing a lot of sales because people were constantly coming in

and asking for records we couldn't get through regular channels. I could see room for improvement and a way to help out the music I enjoyed.

"I sent out a bunch of resumes and finally got a call from House in May 1982 to say, 'Lets try it,'" he recalls.

"Luckily, House carries a lot of labels—like Alligator, Fantasy, Arhoolie, Flying Fish, and Rounder—that the major distributors took for granted. Things started slowly because I was just getting my feet wet—meeting new people and convincing stores that they really could sell these kind of records."

Business began mushrooming for Crockett about a year later when he began tapping previously uncharted territory. "Initially I just concentrated on Texas," he details. "I had to make regular calls in Dallas because that's where the central buying office for Sound Warehouse is. But I also began to strengthen my position in Houston and San Antonio. There was really a lot of area in the state that had good markets for independent product, but they hadn't been developed," he says.

"In Texas we're fortunate because there's a lot of national public radio and community radio stations that program independent releases. There's also a lot of support for regional and ethnic music in the clubs and in the record shops. I just love it when I can get my hands on a good Texas record."

As Crockett's territory for House expanded he began to get calls from other independent labels and distributors wanting him to represent their lines. "My first allegiance is always to House," maintains Crockett. "If there's no conflict with them, and I see a demand for the music, I don't mind the extra work—or commissions! There's a lot of competition here in Texas because I carry a lot of the same la-

bels the major distributors do. I want to look as good as I can to my accounts."

As Crockett began developing accounts outside of Texas, he continued to discover previously undeveloped markets. "It really surprised me that so many record shops didn't have a good source for independent labels," says Crockett. "I was interested in expanding and everything just worked out. Now I try to get over to Louisiana every couple of months and up to Colorado twice a year. Even though I do most of my business over the phone it's good to make as many appearances as possible. I still load the back of the station wagon up with records and call on accounts."

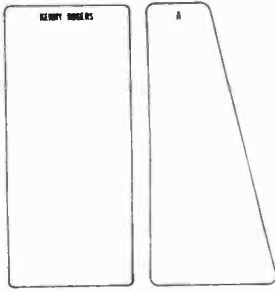
From Crockett's point of view, he maintains that independent labels would do well to de-emphasize their involvement with distributors and

(Continued on page 32)



Lovin' It at Sound Warehouse. Columbia's Loverboy makes a stop at one of Houston's Sound Warehouse stores during the band's national tour in support of its platinum release "Lovin' Every Minute Of It." Radio station 93Q (KKBQ-FM) sponsored the in-store. Pictured from left are Loverboy's Paul Dean, 93Q morning announcer Jackie Robbin, and band members Mike Reno and Matthew Frenette.

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BY EDWARD MORRIS

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DENON AMERICA (201-575-7810) has premiered a new audio/video control center, Model AVC-500II, that offers Dolby stereo surround

sound, as well as Denon's own ambient effect created by using the phase information in a stereo recording. The model also simulates stereo from mono programming. The unit's built-in amplifier can amplify the audio portion of video programs. Suggested retail: \$380.

From **Numark** (201-255-3222) comes the PM200 100/100-watt power mixer. Features of the \$689 device are a two-channel mixer with two phono and two line inputs (one high and one low impedance); built-

in five-band program-equalizer with EQ defeat switch; and integral 2x100-watt stereo amplifier with DC speaker-protection circuitry; A/B speaker selection; a processor loop in/out switch; standard 19" rack-mount chassis; and a rear-panel phone jack for remote talkover.

Numark touts the unit for mobile DJs, restaurants, and small clubs.

Meteor Light & Sound (205-772-9626) has introduced two lighting controllers: the LVX-4SP powered version (professional net price of \$359) and the LVX-4SU (\$279). Features include variable chase rate; audio chase; 16 internal chase programs with LED chase indicators;

automatic or manual program advance; variable program time; adjustable audio; all-on and standby switches; and 19" rack mounting.

Case Logic (303-444-4706) has debuted four audio tape carrying cases. The CL-3 (retail: \$7) holds three cassettes in boxes, six without boxes, or a personal stereo and one cassette. The CL-60 (retail: \$36) has a shoulder strap and two 30-tape capacity plastic trays. The company's L-15 and L-30 models (retail: \$36 and \$75 respectively) are made of leather in black, gray, brown, or burgundy. The leather is padded to protect and insulate the tapes in their trays. Both have leather handles.

FOR WEEK ENDING MARCH 22, 1986

Billboard

TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP	
				ARTIST	TITLE
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	42	DIRE STRAITS WARNER BROS. 2-25264	27 weeks at No. One BROTHERS IN ARMS
2	2	2	11	SADE PORTRAIT RK 40263/EPIC	PROMISE
3	3	3	13	BARBRA STREISAND CDLUMBIA CK40092	THE BROADWAY ALBUM
4	4	4	27	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
5	5	5	43	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
6	7	9	22	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
7	6	8	43	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
8	8	6	11	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD
9	9	7	7	HEART CAPITOL 46157	HEART
10	11	15	10	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
11	10	10	16	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
12	12	11	34	STING A&M CD-3750	DREAM OF THE BLUE TURTLES
13	13	16	30	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
14	15	13	43	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
15	14	12	18	SOUNDTRACK MCA 2-6150	MIAMI VICE
16	21	20	43	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
17	19	19	6	STEVIE NICKS MODERN 2-90479/ATLANTIC	ROCK A LITTLE
18	20	22	18	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA
19	23	21	20	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
20	17	17	6	PETE TOWNSHEND ATLANTIC 2-904736	WHITE CITY A NOVEL
21	16	14	32	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
22	28	29	3	ELVIS COSTELLO COLUMBIA CK 40101	THE BEST OF ELVIS COSTELLO
23	18	18	5	THE ALAN PARSONS PROJECT ARISTA ARCD 8384	STEREOTOMY
24	22	23	11	SIMPLE MINDS A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME
25	NEW			INXS ATLANTIC 2-81277	LISTEN LIKE THIEVES
26	29	24	8	JAMES TAYLOR COLUMBIA CK 40052	THAT'S WHY I'M HERE
27	25	27	28	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
28	26	25	9	BOB DYLAN COLUMBIA CK 3830	BIOGRAPH
29	24	26	43	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
30	30		2	DIONNE WARWICK ARISTA ARCD 8398	FRIENDS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL	
				TITLE	ARTIST
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	43	AMADEUS SOUNDTRACK FANTASY WAM 1791	18 weeks at No. One NEVILLE MARRINER
2	2	2	43	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	4	4	43	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
4	3	3	21	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
5	5	5	43	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
6	6	6	43	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
7	7	8	43	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
8	8	7	43	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
9	10	12	7	BACHBUSTERS TELARC 80123	DON DORSEY
10	9	9	43	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
11	11	10	43	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
12	12	11	9	PASSIONE LONDON 417-117	LUCIANO PAVAROTTI
13	13	13	32	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
14	14	14	43	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
15	15	15	43	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
16	17	18	8	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
17	16	16	14	BARTOK: MIRACULOUS MANDARIN LONDON 411-894	DETROIT SYMPHONY (DORATI)
18	18	17	43	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
19	20	21	43	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
20	19	19	43	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
21	21	22	6	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER
22	22	20	43	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)
23	24	25	33	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)
24	25	24	22	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
25	23	23	43	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
26	29		2	VIVALDI: THE FOUR SEASONS ANGEL CDC 47319	ITZHAK PERLMAN
27	27	28	9	GERSHWIN: RHAPSODY IN BLUE PHILIPS 411-123	DICHTER (MARRINER)
28	26	26	10	OUT OF THIS WORLD PHILIPS 411-185	BOSTON POPS (WILLIAMS)
29	NEW			BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
30	30	30	5	GLASSWORKS CBS MK-37265	PHILIP GLASS ENSEMBLE

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Retailing

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

AMERICAN GIRLS

LP IRS IRS-5702/MCA/NA
CA IRSC-5702/NA

RUEFLEX

Flowers For All Occasions

LP MCA MCA-5733/NA
CA MCAC-5733/NA

VARIOUS ARTISTS

Star Search—The Winners Album

LP MCA/Camel MCA-5732/NA
CA MCAC-5732/NA

BLACK

BERRY, CHUCK

Rock'n'Roll Rarities—20 Magic Tracks
From The Golden Era Of Chess Records

LP MCA CH2-92521/NA
CA CH2C-92521/NA

SKYWALK

The Bohemians

LP MCA/Zebra ZEB-5715/NA
CA ZEB-5715/NA

COUNTRY

EARLE, STEVE

Guitar Town

LP MCA MCA-5713/NA
CA MCAC-5713/NA

JENNINGS, WAYLON

Will The Wolf Survive

LP MCA MCA-5688/NA
CA MCAC-5688/NA

SOUNDTRACK

VARIOUS ARTISTS

Just Between Friends

Original Soundtrack

LP Warner Bros. 1-25391/WEA/\$9.98
CA 4-25391/\$9.98

VARIOUS ARTISTS

Letter To Brezhnev

Music From The Motion Picture

Soundtrack

LP MCA MCA-6162/NA
CA MCAC-6162/NA

MICHAEL CROCKETT

(Continued from page 29)

sie record that will sell, I can tell them. In most cases a distributor can't do that. The record business is tough; retailers appreciate good advice."

Crockett would also like to see some of the major independents working closer together to help make his job easier. "I don't think there's enough communication between the labels," he says. "Sometimes an artist will have two or three different releases during the same month. That doesn't make sense, it just hurts sales all around. I'd also like to see more conglomerates like Fantasy/Stax/Prestige—working together would help every facet of the business."

Crockett also has another interesting tip for the indies. "Get into CDs as fast as possible. People with CD players are desperate for material. They'll buy an independent release on Compact Disc that they wouldn't ordinarily pick up in album form. It's a way to get the music into new markets."

If the first two months of the

COMPACT DISC

BACH

Organ Chorals For The Liturgical Church Year

Helmuth Rilling

CD Denon C37-7809/no list

DEVienne/MOLIQUE/IBERT

The Virtuoso Flute

Orchestre Philharmonique De La Ville De Nice

CD Denon C37-7923/no list

MAHLER

Symphony No. 3

Frankfurt Radio Symphony Orchestra,

Eliahu Inbal

CD Denon C37-7828/9/no list

RAVEL/DEBUSSY

Quartets For 2 Violins

Nuovo Quartetto

CD Denon C37-7830/no list

VARIOUS ARTISTS

A Bouquet Of 18th-Century Music

Ensemble Baroque De Paris

CD Denon C37-7810/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

BARBARIAN QUEEN

Lana Clarkson, Frank Zagarino, Katt Shea

♣ Vestron Video 5132/\$79.95

CAPTAIN KANGAROO'S TALES OF MAGIC AND MYSTERY

♣ MPI Home Video MP 5059/\$39.95

THE CHISHOLMS

Robert Preston, Brian Keith, Ben Murphy

♣ USA Home Video 216-869/IVE/\$69.95

CONQUEST

♣ MPI Home Video MP 1196/\$59.95

DEATH WARMED UP

Michael Hurst, Margaret Umbers, David Letch

♣ Vestron Video 4396/\$69.95

FALLEN ANGELS

♣ Vestron Video 4383/\$69.95

FINGERS

Harvey Keitel, Tisa Farrow, Jim Brown

♣ Media Home Entertainment

M829/\$49.95

HAMMERSMITH IS OUT

Richard Burton, Elizabeth Taylor

♣ Prism Entertainment 2852/\$59.95

HOME SWEET HOME

Jake Steinfeld, Sallee Elyse, Peter de Paula

♣ Media Home Entertainment

M177/\$59.95

ICELAND RIVER CHALLENGE

Documentary

el-1 ♣ Vestron Video 1031/\$29.95

JERUSALEM: OF HEAVEN AND EARTH

♣ MPI Home Video MP 1223/\$59.95

KILLING 'EM SOFTLY

George Segal, Irene Cara

♣ Prism Entertainment 2252/\$79.95

KILLZONE

Ted Prior, David James Campbell, Richard Massery

♣ Vestron Video 4401/\$69.95

LAND OF THE TIGER

Documentary

♣ Vestron Video 1030/\$29.95

MANHUNTER

Earl Owensby, Johnny Popwell, Doug Hale

♣ Media Home Entertainment

M827/\$49.95

MASTER'S REVENGE

Sharon Mahon, Ridgely Abele, Johnny Pachivas

♣ Academy Home Entertainment

1038/\$59.95

MEMORY OF US

Ellen Geer, Jon Cypher, Robert Hogan

♣ Academy Home Entertainment

1037/\$59.95

MR. HORN

David Carradine, Richard Widmark, Karen Black

♣ USA Home Video 215-867/IVE/\$59.95

MUSSOLINI: RISE AND FALL OF A DICTATOR

♣ MPI Home Video MP 1305/\$39.95

NUTCRACKER SWEET

Joan Collins, Finola Hughes

♣ Vestron Video 4377/\$69.95

ORPHAN TRAIN

Glenn Close, Jill Eikenberry, Kevin Dobson

♣ Prism Entertainment 2052/\$59.95

PARALLEL CORPSE

Buster Larsen, Jorgen Kiil, Agneta Ekmanner

♣ Media Home Entertainment

M828/\$49.95

PROJECT: NIGHTMARE

Charles Miller, Seth Foster, Elly Koslo

♣ Academy Home Entertainment

1039/\$59.95

RAPE & MARRIAGE: THE RIDEOUT CASE

Mickey Rourke, Linda Hamilton, Rip Torn

♣ USA Home Video 214-868/IVE/\$49.95

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.

'Retailers appreciate good advice'

counts.

"I want to cover even more territory," says Crockett. "I hired someone to take care of the business here while I go out on the road to develop new accounts. My mail order business is picking up just from word of mouth and from placing ads in specialist magazines. That only proves to me that a lot of record shops aren't doing their jobs. Hell, if people like a certain type of music, even though it's a little bit out of the mainstream, they should still be able to buy it in a record store."

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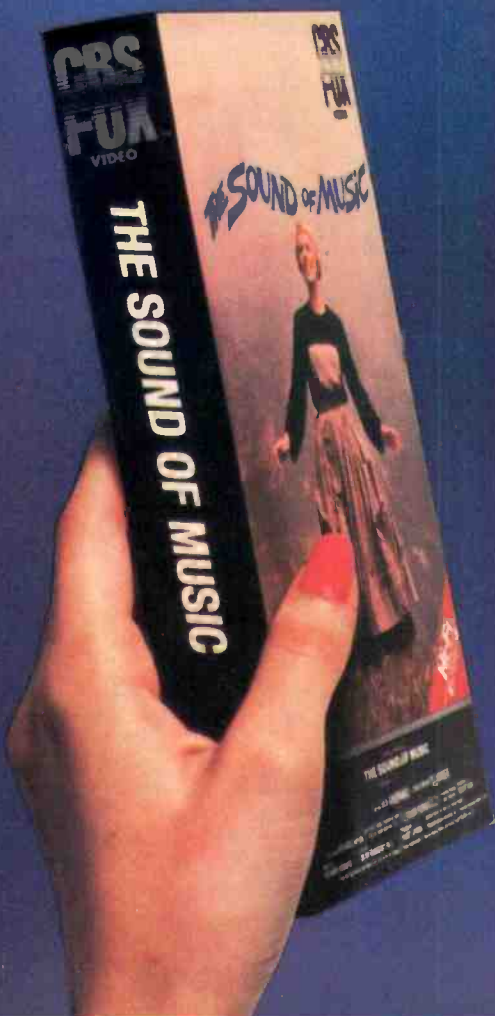
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- CHITTY CHITTY BANG BANG
- DIAMONDS ARE FOREVER
- DR. NO
- FOR YOUR EYES ONLY
- GOLDFINGER
- THE GREAT MUPPET CAPER
- THE KING AND I
- THE MAGNIFICENT SEVEN
- THE MALTESE FALCON
- M*A*S*H
- THE MUPPET MOVIE
- NINE TO FIVE
- ON GOLDEN POND
- PAPILLON
- PATTON
- ROMANCING THE STONE
- THE SOUND OF MUSIC
- SOUTH PACIFIC
- THUNDERBOLT AND LIGHTFOOT
- YENTL
- YOUNG FRANKENSTEIN
- WAR GAMES
- WEST SIDE STORY



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Express Music Catalog Making All Locale Stops

BY JIM BESSMAN

NEW YORK Telephone and mail are the traditional channels for direct-order operations, but Express Music has geared additional operations toward the new, personal computer-oriented electronic shopping technologies.

The New York-based music and video ordering service is hooked

Ordering service can be accessed through various computer links

up with the Direct Shop so that it can be accessed through Western Union's EasyLink electronic mail service, or reached via Western Union terminals and telex machines. Direct Shop is the electronic shopping network of Wescom Corp., jointly owned by Western Union Corp. and Communications Services Corp. of America.

Similarly, Express Music Catalog offerings can be computer-ordered through the CompuServe and Delphi electronic information systems.

Express Music president Byron Grant reports that the catalog will soon be available through Comp-U-Card as well. He says the company is also working with Trintex, a service jointly owned by IBM, CBS, and Sears, in developing programming and software.

The Express Music Catalog has nearly 200 pages of listings containing approximately 21,500 album, tape, CD, and video titles. It is priced at \$9.95, though Grant is giving it away to Direct Shop buyers with their initial order.

While noting that his direct mail concept is not "novel," Grant nevertheless maintains "the timing is very ripe" for his recently formed Express Music.

"Mail order has gone through a maturation process," he says. "It has reached the stage where it is an accepted marketplace, which was not the case maybe 10 years ago."

Grant credits the mid-'80s "music resurrection" with making the climate favorable for his operation, and suggests that the continuing development of the Compact Disc configuration is also advantageous. "As CDs move into the stores, they displace LPs," he says, "so we can fill in those gaps. Then there's the problem of finding CD titles because of the supply backlog. By being in New York, we have the flexibility of using a number of distributors here to satisfy the CD demand in those parts of the country which haven't been allocated product. So we're playing both ends."

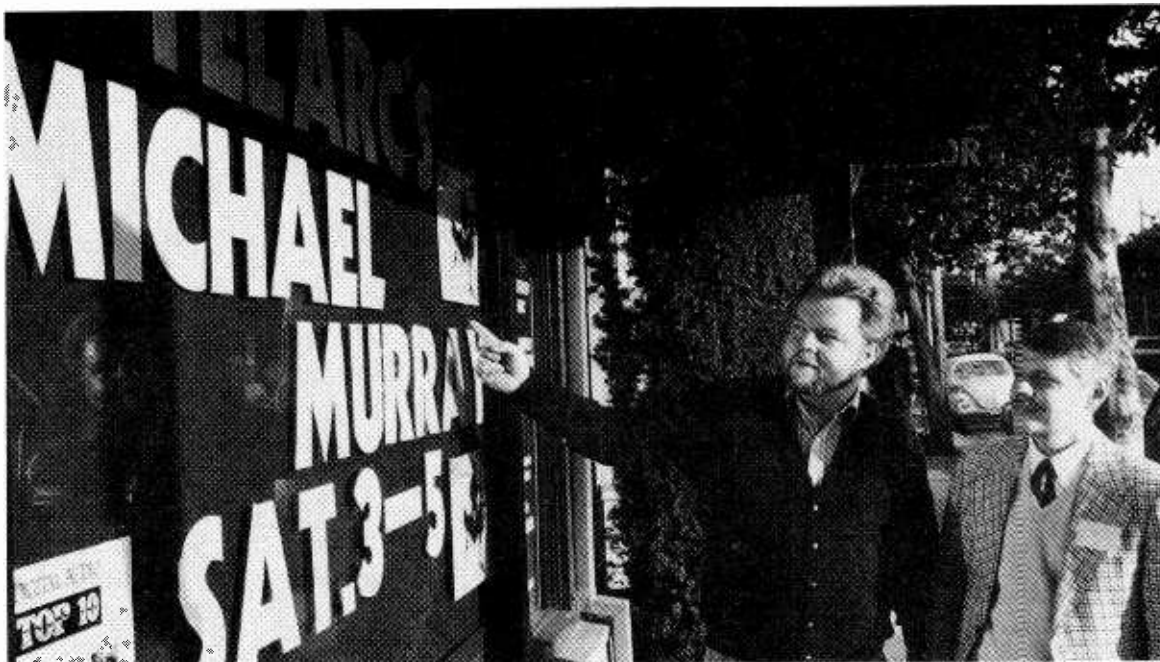
By the same token, Grant sees the proliferation of music video titles in record stores as also displacing records, and is currently offering music video in his catalog.

"Originally we just wanted to include music product in whatever format, but now we'd like to carry all available video product, though we aren't as far along in that regard as we are with music."

Grant compiled the Express Music Catalog last summer because of his belief in the existence of a "large market across the coun-
(Continued on page 37)

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jefe Serette at (800) 223-7524.



Murray Wax in San Francisco. Telarc recording artist Michael Murray, right, inspects publicity for his recent appearance at Classical Wax in Menlo Park, Calif., with store owner Duff Gainey. The organist's in-store stop was tied in with his San Francisco Orchestra concert performances.

FOR WEEK ENDING MARCH 22, 1986

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	2	112	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	77	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•		•	•	•					
	3	4	129	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•					
	4	8	5	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	•	•	•	•						
	5	5	15	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.			•							
	6	NEW ▶		FRENCH	American Educational	Can be used with any French I course.	•	•	•	•						
	7	3	108	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	8	7	5	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	6	44	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•		•	•						
	10	9	33	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•						

HOME MANAGEMENT	1	1	87	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•						
	2	2	48	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	3	3	129	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	4	5	5	SWIFT TAX	Timeworks	The program lets you compile and complete your Federal taxes. You can also print onto the required forms.	•		•	•						
	5	4	50	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•						
	6	8	5	PAPERBACK WRITER	Digital Solutions	Word Processing Program			•							
	7	7	32	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•							
	8	6	17	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•	•						
	9	RE-ENTRY		THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	•	•	•	•					•
	10	NEW ▶		SILVIA PORTER'S PERSONAL FINANCIAL PLANNER	Timeworks	Program enables you to develop comprehensive financial plans according to your personal needs.	•		•	•						

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•—DISK ◆—CARTRIDGE ★—CASSETTE

Mall-Oriented Record Chains Increase Involvement

BY EARL PAIGE

LOS ANGELES The increased presence of home video vendors at the National Assn. of Recording Merchandisers (NARM) convention fits in with the steady expansion of record/tape chains. Even mall-oriented chains are now looking at full-line video departments more than ever.

A strong factor building confidence in home video is the increasing number of titles selling for less than \$30, which is leading to a sale market as an adjunct to rental revenue. "A year ago, they were saying at NARM it would take \$300,000 to go into full-line video, at least in Southern California," says Ira Heilicher of the 16-unit, Minneapolis-based Great American Music Co.

"Today, I think it could be more like \$30,000-\$50,000 to have a decent crack at it in Minneapolis."

Typifying the daring of mall-oriented chains is Randy Davidson of 54-unit Sound Shop in Nashville, the retail arm of Central South Distribution. A totally mall-oriented chain, Sound Shop now has video rental in two sites.

Mall operators say the key is being located near the entrance, according to Jim Grimes, vice president of 75-unit National Record Mart in Pittsburgh. "Both of our [mall video] stores are near entrances."

Only a handful of prominent NARM member chains are not testing full-line video departments, offering both rental and sales. At Peaches Entertainment Corp. in Hialeah Gardens, Fla., a chain of 15 free-standing stores, executive vice president David Jackowitz says the chain is still studying video rental. A nearby chain, Q Records & Tapes, now has video rental in one of its four stores, according to vice president Ned Berndt.

Detroit-based Harmony House still hasn't taken the video plunge, according to Lloyd Welch, the 18-store chain's buyer. Also holding

out is Record Shop, the Sausalito-based chain with 30 locations, all in malls, which has just opened its first California stores. Chain president Mary Ann Levitt says limited floor space is a determining factor for Sound Shop's typically small stores.

Meanwhile, JR's Music Shop/Oranges prefers to concentrate on pre-recorded music, as do several music specialists. The Chicago-based chain occasionally offers sale-priced video, and only offers rental in one of its 20-plus stores.

Friendship Is Focus of Duo It Works for Customers & Clients

BY JOHN SIPPEL

RIVERSIDE, Calif. Video Software Dealers Assn. (VSDA) board member Joan Weisenberger and her close friend Debby Newman have spent five years maturing from local housewives and mothers to owners of several leading home video retailing outlets here.

Weisenberger's recent successful campaign to win a seat on the national board, engineered by Newman, is the latest example of the two working together.

"I lost a night's sleep working the convention so that Joan could be elected," says Newman. "I was sheepish about putting her campaign bumper stickers in front of delegates' hotel room doors. I waited until the middle of the night, then I furtively went from floor to floor with the bumper stickers under my coat."

Newman admits it was Weisenberger's advice and example that put her into her own Video World store, several miles from Weisenberger's first store here, In Home Video. Newman and her husband, Howard, visited In Home Video several months after Weisenberger, originally a clerk in a franchise video outlet, had started the 1,100-square-foot store in March 1981. Weisenberger's candid appraisal of video's possibilities in that pioneering period encouraged the Newmans to open.

Both ladies say their strong personal relationship continues to pay off in their individual businesses. Weisenberger recently moved into

2,100 square feet, and introduced self-service and protective security devising, in a location in the same neighborhood mall where Newman has a 1,200-square-foot-strip center store. Newman plans to renovate to the same mode by the end of the year.

The two concur that the five years have been difficult. They opened with 250 to 300 units of primarily movie fare and have worked six days weekly from 10 a.m. to 7 p.m. Weisenberger figures she was the third video specialty retailer in this city of 170,000—Newman says she was the fifth. Today, they estimate, there are 70 specialist retailers, excluding other retail outlets from convenience stores to supermarkets, which now rent video.

Both admit that, from time to time, they suffer from partial burn-out—but their trips together to VSDA events and other video happenings pump up their lagging spirits.

Both women say their husbands have backed them completely and given them autonomy in their retail businesses. Patrick Weisenberger is a car dealer. Newman's husband has a professional telephone consultation business. Debby figures that if and when she moves into larger quarters, she will offer a telephone communications service directed at consumers.

Neither finds that putting many hours into establishing their stores has detracted from a normal family life. The opposite has taken place—both say the break from maintain-

(Continued on next page)

FOR WEEK ENDING MARCH 22, 1986

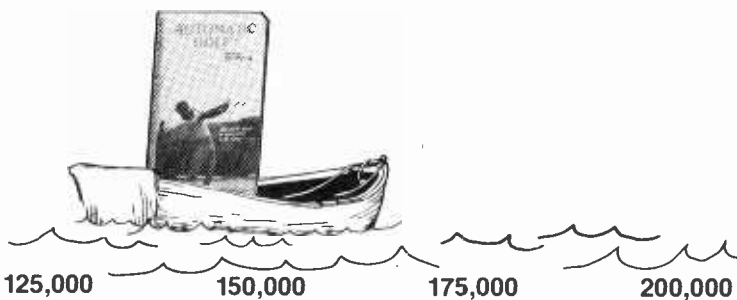
Billboard TOP KID VIDEO SALES

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Compiled from a national sample of retail store sales reports.				Year of Release	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	
1	1	25	PINOCCHIO ♦	Walt Disney Home Video 239	1940 29.95
2	2	25	DUMBO ▲ ♦	Walt Disney Home Video 24	1941 29.95
3	3	20	ROBIN HOOD ♦	Walt Disney Home Video 228	1973 29.95
4	4	16	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977 29.95
5	5	21	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985 19.98
6	8	25	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985 24.95
7	13	14	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985 59.95
8	6	25	MY LITTLE PONY ▲	Children's Video Library Vestron 1400	1984 19.95
9	9	11	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985 9.95
10	7	22	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985 19.98
11	10	25	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985 29.95
12	11	8	RAINBOW BRITE-PERIL IN THE PIT ▲	Children's Video Library Vestron 1507	1985 29.95
13	NEW ▶		VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986 14.95
14	22	25	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983 29.95
15	NEW ▶		VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986 14.95
16	12	2	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986 14.95
17	19	2	HUGGA BUNCH	Children's Video Library Vestron 1513	1985 29.95
18	21	25	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985 24.95
19	NEW ▶		RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985 29.95
20	20	2	THE BEST OF BUGS BUNNY & FRIENDS	MGM/UA Home Video 200682	1985 19.95
21	15	5	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983 29.95
22	23	21	PORKY PIG'S SCREWBALL COMEDIES ●	Warner Bros. Inc. Warner Home Video 11508	1985 19.98
23	25	4	THE TRANSFORMERS: HEAVY METAL WARS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F1163	1984 14.95
24	16	10	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985 24.95
25	14	24	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984 39.95

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

Sailing Uncharted Sees



Congratulations Bob Mann and Video Reel. Automatic Golf - Certified Platinum. **151,000 Units Sold.** (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"

Video retailing

'We'll Carry Every Title We Can Locate' Applause Gets CD Wings

BY EARL PAIGE

LOS ANGELES Add Applause Video to the growing number of video specialty retail firms adding Compact Discs to their inventories. Owner Allan Caplan boasts that the Omaha-based chain will bring in CDs with a characteristic flourish.

Caplan, who owns 28 stores and plans to add another dozen in the area, says diversification into Compact Discs offers a natural opportunity for dealers with the necessary floor space. With plans to carry hardware and software in the format, he touts a high-profile unveiling.

"We're opening what we call our superstore at 7,000 to 8,000 square feet. We'll have our usual mix of video in 6,000 of that." Then, he says, "We'll have 2,000 square feet devoted to CD, which will be well integrated with the rest of the store."

Caplan estimates the new superstore will be ready around June, and adds that he plans to carry "every title we can locate, regardless of musical genre." He expects to stock nine SKUs in his CD player lineup.

"The way I want to merchandise players is to have piles of unopened cartons," says Caplan. "We'll have a \$199 pile, a \$299 pile, and a \$399 pile. I see CD as an add-on item. What convinced me [to enter Compact Disc] was our experi-

ence as the top chain in Beta hi fi in the Midwest. What does that tell you about the consumer? It tells you that they appreciate good sound, [so] they'll purchase CD players as an add-on.

"Hell, we're already selling CD—have been for some time. The Pioneer 900 [combination video-disk player] has all the toys and bells built in, including CD, and we've become one of Pioneer's best accounts in the Midwest. We've sold other videodisk player models from Pioneer and Magnavox, so we've been slithering into CD all along, handling just enough software to be able to demonstrate systems."

Caplan says plans call for selling CD software at \$14.99. "We don't intend to give it away. Of course, there's nothing to keep us from having a special every month on a couple of titles."

Applause is set to expand further into the superstore concept, having experimented with a 7,300-square-foot store, Caplan adds.

"We call that store our warehouse," he notes. "There's no carpet, and we pile merchandise to the ceiling. Outside, the store is identified as an Applause store, just like all our others, but all our advertising adds the word 'warehouse' for that location. Our prices are no different, but people think they're getting a bargain price because of the concept."

(Continued on next page)

DUO'S FRIENDSHIP

(Continued from preceding page)

ing households has added zest to their family relationships.

Strong personal involvement with a wide range of customers is the key to competing with the larger, better-advertised chain competition, they say. Both illustrate that credo—addressing customers by first

names, continually answering questions regarding possible movies for rental, or offering assistance for patrons having mechanical troubles with their VCRs. Both feel that over the years they have verbally repaired countless VCRs and explained the mechanical procedures on how best to operate the VCR to new and old customers.

Today, Weisenberger and Newman estimate they have around 3,000 to 3,500 home video units with about 2,500 to 3,000 different titles. Weisenberger acquired a second store in Marina Valley near Palm Springs two years ago. Newman plans to concentrate on her single store, but is hoping to secure a larger location soon. Weisenberger says that opening a third store is a distant possibility right now.

Newman's oldest son, Paul, usually goes straight from high school to his mother's shop, where he helps out if necessary. Weisenberger's two children chose high school sports, rather than work in her local store, a decision with which she abides fully.

Both women are packing for a one- or two-week junket to Kona, Hawaii, before Easter. A local physician, a steady customer of Weisenberger's, decided to open a video specialty shop in a mall there and asked Weisenberger to advise him on the store, which he is calling "Dr. Video." Newman is joining her in the effort.

FOR WEEK ENDING MARCH 22, 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	6		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
2	3	8		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
3	4	6		ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
4	2	8		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
5	5	7		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
6	6	5		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
7	7	4		WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
8	28	2		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
9	8	19		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
10	9	15		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
11	10	11		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
12	14	6		MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
13	NEW ▶			SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
14	12	20		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
15	NEW ▶			PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Paul Reubens	1985	PG
16	NEW ▶			NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
17	NEW ▶			SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	PG
18	13	16		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
19	16	5		RED SONJA	CBS-Fox Video 4733	A. Schwarzenegger Brigitte Nielsen	1985	PG-13
20	11	13		FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
21	18	4		THE MAN WITH ONE RED SHOE	CBS-Fox Video 1477	Tom Hanks	1985	PG
22	17	24		THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
23	15	4		CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R
24	30	2		VOLUNTEERS	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R
25	19	13		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
26	20	24		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
27	24	9		D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG
28	NEW ▶			REAL GENIUS	Tri-Star Pictures RCA/Columbia Home Video 6-20568	Val Kilmer Gabe Jarret	1985	PG
29	23	3		THE COCA-COLA KID ●	Film Gallery Vestron 5099	Eric Roberts	1985	R
30	22	17		BREWSTER'S MILLIONS ▲ ◆	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
31	21	15		CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
32	25	9		EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
33	32	10		THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
34	38	19		LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
35	36	9		BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
36	29	16		VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
37	27	15		LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
38	26	10		LIFEFORCE ●	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
39	37	3		THE STUFF	New World Pictures New World Video 8502	Michael Moriarty Andrea Marcovicci	1985	R
40	33	21		POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13

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EXPRESS MUSIC CATALOG
(Continued from page 34)

try—and internationally—without a very wide music selection available to it.” Segments of this market, he adds, include domestic and overseas military bases, where personnel “have nice equipment but limited selection,” and prisons, where a “very targeted” group “apparently has equipment and obviously can’t get to the stores.”

But Grant says that his main customer base is located “outside major metropolitan areas, without a Tower Records,” where music is sold at “small mom-and-pops with a thousand titles, or K-Mart stores limited to high turnover items getting AM radio play.” For these consumers, he pledges to obtain “anything in print,” using his or any other catalog as a reference.

Besides sending out electronic messages to attract new customers, Grant is conventionally advertising the catalog in a variety of music, consumer, and women’s lifestyle periodicals, as well as The New Republic. He has also bought TV time on nationally syndicated music video shows and local “MTV clones.”

As for the wisdom of selling the catalog rather than giving it away, Grant says that this supports his “marketing expenses,” while at the same time “pre-qualifying” his customers. “It says that this is a customer interested in buying music,” he explains, referring to those who purchase the catalog.

The \$9.95 cost of the catalog, which is also being advertised at \$5.95 in some instances, “shouldn’t be prohibitive,” Grant says. He adds that to “satisfy our conscience,” catalog buyers receive multiple purchase discount coupons worth up to \$75.

Express Music Catalog promises a five- to 10-day turnaround following receipt of order. Grant says that he is primarily being serviced through five New York/New England record distributors and numerous video sources. He is also using the wholesale division of J&R Music for “fill-ins.”

APPLAUSE ADDS CD
(Continued from preceding page)

Caplan wants to adapt the plush design of his other stores to the larger size pioneered in his warehouse location. However, store size hasn’t inhibited Applause from offering hardware since the chain bowed in 1983. Although stores initially averaged about 4,000 square feet, the chain carried about 35 SKUs in audio and video hardware—including VCRs, projection TVs, satellite dishes and full audio/visual systems, as well as CD hardware.

Recent estimates peg store volume at 54% software and 46% in hardware and related accessories.

One factor Caplan stresses in store design is parking availability. “We’ve started setting our limit to at least 60 spaces. We have one store with only 47 spaces, and people are lined up clear out into the street. That’s no damned good. We create a lot of traffic because we’re open from 10 to 10 every day of the year.”

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April 30, 1986

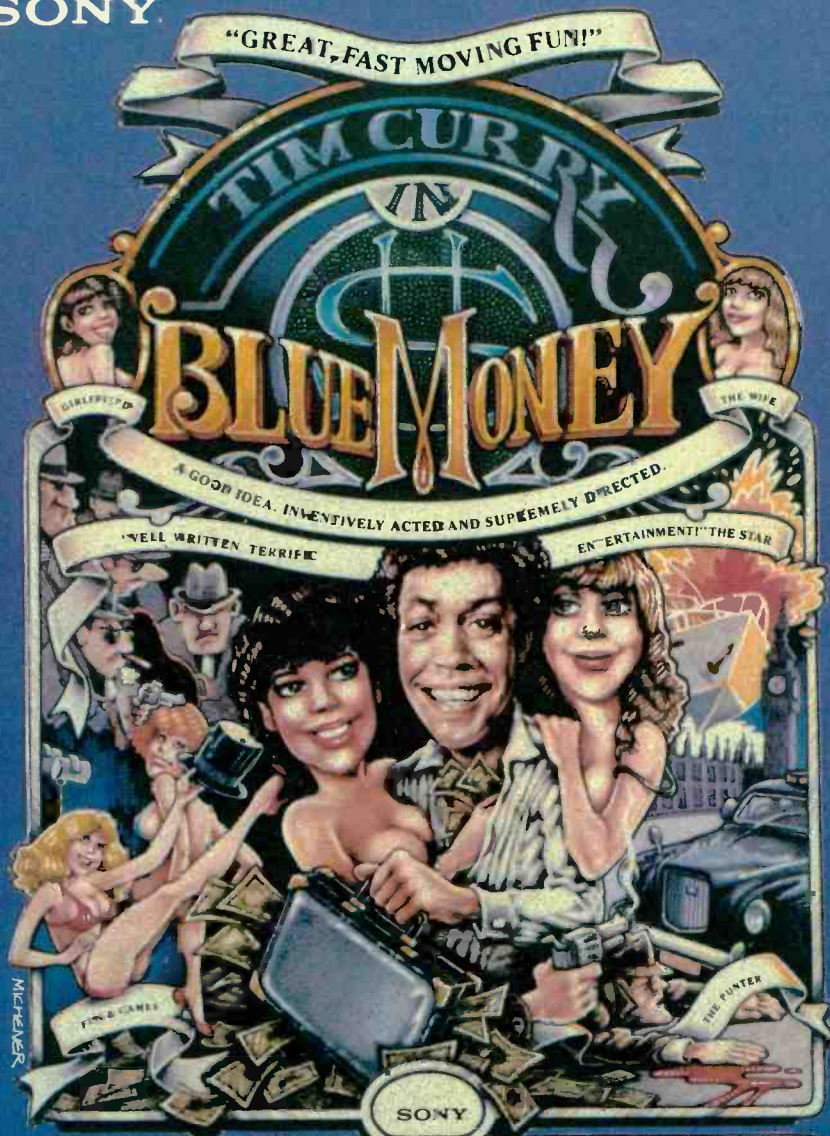
VHS: MA0750; Beta: MB0750; 21 Minutes.



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"...Great, fast-moving fun!"

The hilariously heart-stopping crime caper hailed as "A well written, inventively acted and superbly directed. Terrific entertainment!" *The Star*

Larry Gormley discovered a suitcase with half a million dollars in his cab. It was all the money a man could ever want. Except it was the mob's money. And the mob wanted it back!

Now you can discover your own big money with Blue Money! And we're putting big money behind it...with powerful consumer ads and eye-catching displays and posters for your store.

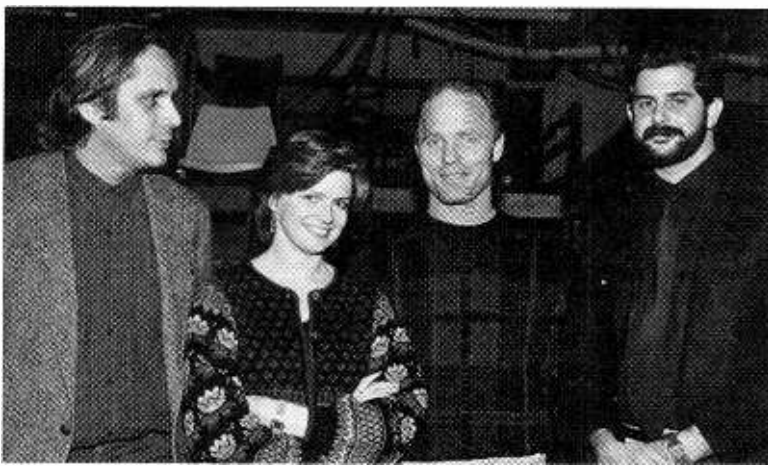
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Flashy Performance. Victor Nunez, left, director of the Media Home Entertainment release "A Flash Of Green," is shown with stars Blair Brown and Ed Harris and MHE head of publicity Jim Gullo.

Production, Licensing, Distrib Activity Esquire Expands Efforts

BY JIM BESSMAN

NEW YORK Esquire Video, the year-old division of Esquire magazine which successfully launched its line with the "Ultimate Fitness" exercise cassette and the six-part "Esquire Success" video guides, is gearing to expand its participation in the non-theatrical home video market.

Plans include continued production and marketing of original programming, licensing of familiar commercial names for its own home video development purposes, and distribution of appropriate licensed home video product throughout Esquire's 4,000-outlet retailship.

In addition, Esquire Video is considering licensing its name to other home video firms—if the involved product is up to Esquire's company standards—and has begun a linkup with low-price product specialist Kartes Video Communications.

Esquire Video's programming expansion plans result from the company's belief that in the evolving non-theatrical video marketplace, consumers are especially attentive to brand-name product. Parent company Esquire's general manager Wilma Jordan says, "There's so much bad product out there that you can make a real dent in the market by delivering consistently good quality product, and by having a name that consumers recognize."

Esquire Video's next release, "Esquire: Great Body," is "totally different" in target and design from the company's previous titles. Jordan says that the six-part series of 30-minute fitness cassettes, due in April, is aimed at a mass audience—specifically the 20-40 female demographic.

Packaged with "Miami Vice" coloring, the \$14.95 cassettes address "particular problems" of this group, as evidenced by the titles "Dynamite Legs," "Upper Body Beautiful," "Stretching For Energy," "Super Stomach," "Low Stress Aerobics," and "Total Body Tone-up." These approaches differ from "Ultimate Fitness," which was directed to both men and women interested in increasing strength and stamina, and the "Esquire Success" series, which instructed the 24- to 34-year-old "young professional" in the arts

of business and social skills.

Jordan says that with its initial titles, Esquire Video developed an "internal distribution system" made up of bookstore chains, record stores, select specialty video stores, and a number of Sears stores. With the release of its "The Esquire Great Body" series, the company is entering the mass market through a cooperative production and marketing effort with Kartes Video Communications. This union will bring the product to supermarkets, drug stores, and mass merchandisers.

"We are doing the producing," says Kartes' executive producer C.V. Wismire, though the productions are not a formal joint venture. "Esquire is substantially involved in the creative aspects," rather than as a financial backer.

Says Priscilla Parker, Esquire Video's creative director: "It is a cooperative venture. Kartes is producing the tape. We are the originators of the program, the concepts." In terms of how the company will cooperate, she says, "They're doing the retail marketing. We'll be marketing through Esquire magazine and through fitness clubs."

While the Kartes arrangement is only for these titles, Jordan says that a "handshake agreement" is in effect for future releases that similarly target mass audiences.

Meanwhile, Esquire is set to branch further into non-theatrical home video through distribution of other labels offering related product, but lacking the company's network. Jordan says that negotiations are underway between two publishers and another supplier for delivery of their product through its distribution arm. She adds that Esquire Video is also talking with two other companies to see if it can license their names in releasing Esquire-generated titles.

"One of them is an old and authoritative name in the health field," says Jordan. "We're going after it because we have an idea for creating health-related 'how-to' product, on which we don't want the Esquire name to appear. So we want to do a license deal with them, using their name on product which we create and distribute."

Finally, Jordan sees the reverse (Continued on page 44)

WEA Pushing 'The Sight of Sound' 5% Discount, Special Dating for Music Titles

BY JIM McCULLAUGH

LOS ANGELES A 5% discount, special dating, advertising funds, and merchandising/point-of-purchase support are among the elements of WEA's special "The Sight of Sound" campaign for its music video product. The campaign began last Monday (10) and ends April 18.

Details of the campaign were incorporated into WEA's overall product presentation at last week's NARM convention here, outlined by Dave Mount, vice president of sales.

Titles, from both Warner Reprise Video and Atlantic Video, include: "Madonna—The Virgin Tour," "Prince & the Revolution Live," "Ronnie James Dio," "Madonna—Like A Virgin," "Ratt: The Video," "AC/DC—Fly On The Wall," "Manhattan Transfer—Vocalese," "Al Jarreau—Live In London," "Depeche Mode—Live In Hamburg," "Phil Collins—No Jacket Required," "Yes—9012 Live," "INXS—The Swing And Other Stories," and "Twisted Sister—Come Out And Play."

Suggested list prices for the titles range from \$19.95 to \$29.95.

Mount also detailed for NARM attendees more than 10 new music video titles WEA plans to release during the balance of the year.

Upcoming are titles from Dire Straits, the Firm, a-ha, Dream

Academy, David Sanborn, Pete Townshend, Motley Crue, Howard Jones, Depeche Mode, Manhattan Transfer, the Cure, Genesis, and KidSongs.

'Lennon Live' Is the First Music Title to Ship Gold

NEW YORK Music video put on its strongest performance to date in the latest RIAA awards announcements, with Sony Video Software Co.'s "John Lennon Live In New York" becoming the first title of the genre to ship gold.

Making a potent non-theatrical showing in the RIAA certifications for February was "World Champions! The Story Of The Chicago Bears," an NFL Films Inc. release.

Theatrical videos made their strongest showing in some time, with 13 titles certified gold and 10 certified platinum. Those numbers were up from a level of eight gold and six platinum in February '85.

RCA/Columbia Pictures Home Video led the platinum and gold awards by a considerable margin. Platinum titles were "Annie," "Ghostbusters," "St. Elmo's Fire," "A Passage To India," and "Perfect." The last four also won gold.

Coming in second in the platinum category was Warner Home Video, with "National Lampoon's European Vacation" and "Pee-wee's Big Adventure." Other platinum winners were Thorn EMI/Home Box Office's "Rambo: First Blood Part II," MGM/

UA Home Video's "Missing In Action," and MCA Home Video's "Weird Science." All of the above titles also received gold certifications.

Other gold winners were RCA/Columbia's "Just One Of The Guys," Vestron's "The Coca-Cola Kid," and MGM/UA's "Mrs. Soffel" and "American Ninja."

Besides "World Champions!" "My Little Pony" from Vestron Video's Children's Library was the only title to win non-theatrical certification, taking home a platinum.

Much of the music product that won certification was targeted at older audiences. Taking home gold in February were "Frank Sinatra: Portrait Of An Album," from MGM/UA; "The Beatles Live: Ready Steady Go!" and "John Lennon—Live In New York," from Sony Video Software Company; Rush's "Exit... Stage Left," from PolyGram Musicvideo—U.S.; and Kiss' "Animalized Live Uncensored," from RCA/Columbia.

Winning platinum in the music video category was MGM/UA Home Video's "Motown 25: Yesterday, Today, Forever." TONY SEIDEMAN

FOR THE RECORD

Due to an editing error, some comments were mistakenly attributed to Schwartz Bros. Inc. general manager Don Rosenberg in an article titled "Adult Market Goes Soft" (March 8). Schwartz Bros. does not now and has never carried adult video product, and has no plans to do so.

FOR WEEK ENDING MARCH 22, 1986

Billboard

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TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	7	3	MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	13	Laser	34.98
2	NEW ▶		D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barrett Oliver Mary Beth Hurt	1985	PG	CED Laser	29.95 29.95
3	1	9	PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98
4	2	13	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
5	NEW ▶		EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG	CED Laser	29.95 29.95
6	NEW ▶		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	CED Laser	29.95 29.95
7	5	13	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
8	4	9	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	CED Laser	29.98 34.98
9	6	7	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	Laser	34.98
10	NEW ▶		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	13	Laser	34.98

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JESSICA LANGE AND

S

EXTRA:
JESSICA LANGE
NOMINATED FOR
ACADEMY AWARD:
BEST ACTRESS,
"SWEET DREAMS?"

AND ED HARRIS MAKE SWEET SALES!

JESSICA LANGE AND ED HARRIS

SWEET DREAMS



Jessica Lange is unstoppable! "Sweet Dreams" has earned her a fourth Academy Award Nomination.

Thorn EMI/HBO Video is pleased to announce the videocassette release of the film "Sweet Dreams," starring Jessica Lange. Watch it wake up your sales.

"Jessica Lange keeps on astonishing. Her triumph as Patsy Cline is a stunner." Time

The life story of country music singing legend Patsy Cline is a compelling tale of fame and love gone wrong. Patsy Cline holds nothing back. Order lots and lots of "Sweet Dreams" on videocassette. Jessica Lange is a cash register's dream.

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DEAR BILLBOARD READER:

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

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

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

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

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

We look forward to an exciting event.

Sincerely,

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

IN THIS ISSUE

SPECIAL INTEREST VIDEO:
New Sell-Through Product!

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

PLUS

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

BONUS DISTRIBUTION

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

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

Fast Forward

BY FRANK LOVECE

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

"FLAT-SCREEN TV" is another one of those evolving terms endemic to video.

In most people's minds, flat-screen TV means a vaguely futuristic, large, thin panel you hang on your wall like a framed picture. And that is, indeed, where current technology seems to be headed. In the here and now, however, flat-screen TV is actually four years old, and after some initial stumbling is finally getting ready to vault the wall.

In the strictest sense, first of all, wall-mounted, flat TV screens have long been a component of front-projection TV sets. In contrast, we're speaking here about conventional "direct view" TV that's not so much flat as very thin. And these have been around since at least 1982, when Sony came up with a flat handheld TV (the model FD-10, about \$350 at the time) that served as the marketing model for the ensuing batch of "pocket" TVs—where flat-screen technology, for better or worse, has been concentrated.

In the beginning, it was far worse. Two flat-screen processes emerged, with neither having had all its bugs worked out. Sony's method, which has since been refined somewhat, is based on conventional cathode ray tube (CRT) technology.

The other method, espoused early on primarily by Casio and Seiko, is tubeless: It involves a liquid crystal display (LCD) screen, familiar to most of us from those grey-faced, digital watches and calculators. Currently, several companies—including Casio, Citizen, Panasonic, Seiko, and Sony—have flat CRT and/or LCD TVs on the market, all "pocket" sized.

Sony and other flat-CRT marketers base their sets on existing TV technology.

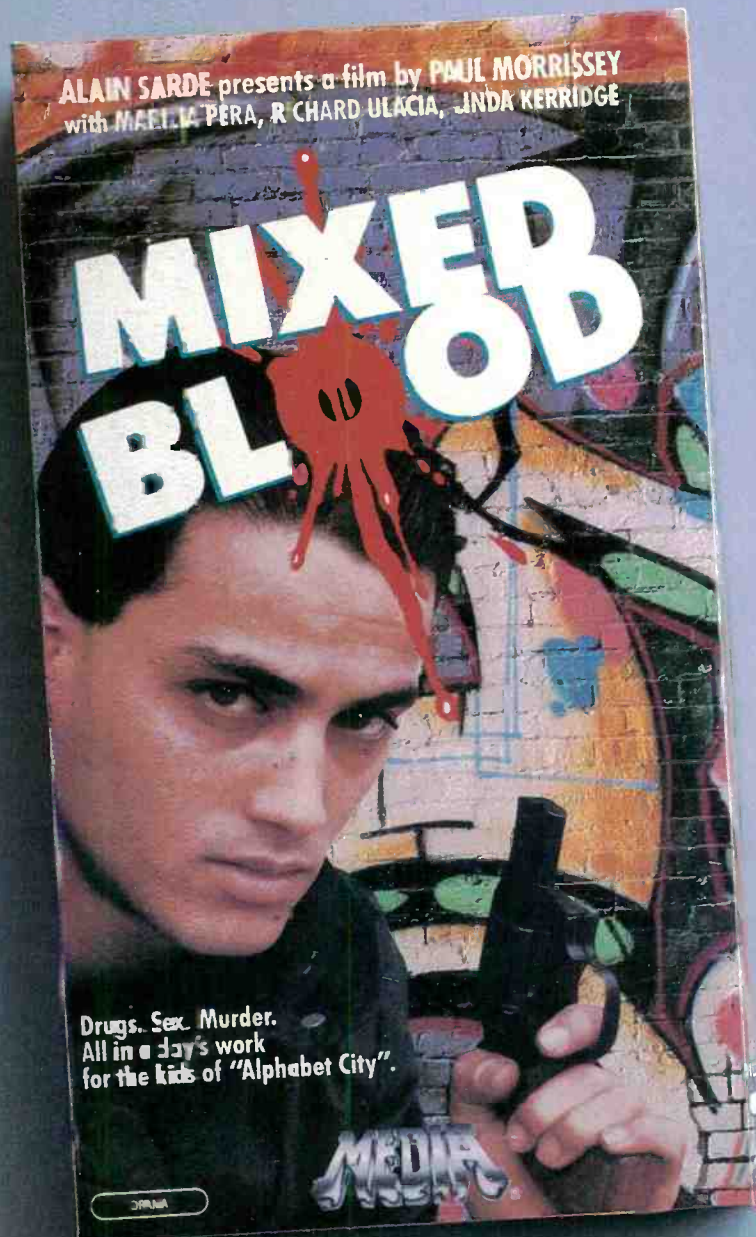
In conventional TV sets, the screen is actually the wide "front" of the CRT. An electron gun in back fires an electron beam that "draws" the TV image—line by line, top to bottom extremely rapidly—by lighting up phosphors on the inside of the screen. For technical reasons, the electron-beam path in conventional CRTs is relatively long; this, in part, is why TV sets are as deep as they are.

In flat-display (FD) TVs, the electron gun is situated below or to the side of the screen. In Sony's seminal Watchman models, for instance, the arrangement resembles a child's bubble blower held upright, with the electron gun being at the base of the handle, while the screen is in the place of the bubble ring.

LCD TVs work much differently. An LCD screen is composed of at least two layers of glass or similar transparent material. In between are liquid crystals whose molecular arrangements change when electrical current is applied; the crystals turn from their normal transparent state to opaqueness. Integrated cir-

(Continued on next page)

Drugs. Sex. Murder. All to a lively Latin beat.



It's a tale of cheap drugs, cheap lust, and cheap lives. All available over the counter. All set in motion by a hot, percolating Latin backbeat.

"A perverse combination of brutal violence and savage black comedy that blends perfectly."

— Los Angeles Times

Paul Morrissey (of Andy Warhol fame) wrote and directed this comedy about the jungles of New York's Alphabet City, and a gang of half-crazed Brazilian punks out to capture its lucrative drug trade.

"Mixed Blood." Available over the counter. Starting in April.



MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company
Los Angeles, California

Now on videocassette.

'Creepers' a Sales Sleeper for MHE

NEW YORK "Creepers," a low-budget horror film which brought in less than a million dollars at the box office, has pulled preorders of 60,000 units for Media Home Entertainment, generating about \$3.3 million in wholesale revenues at its \$79.95 list price.

The 60,000-unit figure makes "Creepers" the second-best-selling title in the history of MHE, says executive vice president Jack Bernstein. The company's top seller is "Nightmare On Elm Street," which

moved 110,000 videocassette units. "We felt this film was really made for the video market, and went out with an extensive marketing and promotion campaign that paid off," says Bernstein. The poor theatrical showing of "Creepers," he claims, had more to do with its limited distribution than its quality.

MHE's past success with chiller product helped insure success too, he says.

Adding to the campaign was Media's sales force, says Bernstein:

"Our regional salespeople really got behind it." Besides the person-to-person contact, an extensive advertising and promotional campaign helped boost awareness of the title. "We sent out a glass jar; it had candy worms in a petri dish," says Bernstein of one of the pieces.

Media also slated "a large trade ad campaign and it just clicked."

Even with heavy marketing and promotional investments, Bernstein says, "There's no rule, there's no guarantee that a title will take off. If you don't have the right piece of product, you can put all the effort you want behind it and it won't score this way."

Media has another title coming up that appears to be "right," Bernstein says, the sequel "Nightmare On Elm Street, Part II, Freddy's Revenge," which is set for release in June. Media has a major promotion and marketing campaign scheduled. "We've already sent out teasers on Freddy, we have Freddy calendars, and we'll have Freddy visiting various places," says Bernstein, referring to the evil character at the center of both "Nightmare" films.

TONY SEIDEMAN

Sponsors: 90 Firms Register Daily N.Y. Confab Drawing Well

NEW YORK Registration for the New York International Home Video market is reportedly growing rapidly, with 1,200 already signed up for the April 17-20 event, to be held at the Jacob K. Javits Convention Center in Manhattan.

"It's everybody," says Elliot Minsker, head of Knowledge Industry Publications, the company organizing the show. "There's

'It's everybody in the industry'

a lot of retailers, but there are also producers, and there are also people who are basically publishers trying to find what kind of market there is for them."

About 90 companies a day are registering for the show, Minsker says. "The seminar program alone is nearly 150 people. We'll probably wind up with 600-

700 alone in that," he says. Although consumers will be allowed into the final portion of the show, Minsker says that the registration numbers count "just the industry."

Mass merchandisers and catalog houses also make up a significant portion of the companies scheduled to be at the show. Firms registered include K-mart, Columbia House, Waldenbooks, Book Of The Month Club, Barnes & Noble Book Stores, Pathmark, R.H. Macy's, RCA Video Club, The Sharper Image, Plus, CBS Records, Abraham & Straus, F.W. Woolworth, Stop & Shop Companies, Shop Rite Video, The Videotape Catalog, and Hills Department Stores.

Among the newly registered companies are Win Records & Video, Sally Forth, Sports Legends Video, Resolutions Video Duplications, Doko Communications, Interglobal Video, Madera Cinevideo, and Mexcinema Video.

Watch for BILLBOARD SPOTLIGHTS in April and May



SPECIAL INTEREST VIDEO

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AUDIO FOR RADIO

CORPORATE SPONSORSHIP

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VIVA PUERTO RICO

RECORD MERCHANDISING

AUDIO BOOKS

DIGITAL AUDIO RECORDING

BILLBOARD COVERS IT ALL!

FAST FORWARD

(Continued from preceding page)

cuts (ICs) direct the flow of current.

Achieving a TV picture on an LCD screen requires tens of thousands of LCD picture elements (pixels). Achieving a color picture (as Seiko and its subsidiary Epson first did in the consumer realm in 1984) requires three separate color layers. Finally, since LCDs don't generate light (as CRTs do) but only reflect it (as, say, photos and paintings do), the more light available, the better.

Light, as it happens, is the biggest obstacle to both types of flat TVs. The CRT type works best in dark environments; as with regular TV sets, images wash out in bright sunlight. (Screen shades on some models help a little.) In contrast, the early LCD TVs, which had barely discernible images in the first place, were virtually useless indoors. "Backlight" switches and other improvements have arisen to counter this LCD limitation.

Light or no light, the Watchman and other CRT type, flat mini-TVs are holding their own as a novelty item. Sony has several black-and-white models in the \$200-\$270 suggested retail range; and Panasonic,

in early 1984, trailblazed with a color CRT model "boasting" a 1 1/2-inch (diagonally measured) screen—the smallest yet. It's so small, in fact, it comes with a magnifying lens to make it look bigger.

As might be apparent by now, novelty has been the biggest selling point with flat mini-TVs. One of the earliest models, Seiko's mid-'83 model TRO2 (about \$475 at the time), was a Dick Tracy-like wristwatch/TV combo that turned out to be a far better watch than it was a TV. Even with such novelty value, however, it and other early LCD sets quickly died.

Current developments indicate, in fact, that practicality rather than novelty will set the foundation for the ever-larger flat TVs being shown in prototypical form. While Casio, Citizen, Epson, Panasonic, and Seiko all showed current or imminent models of color, LCD mini-TVs at the recent Winter CES, a few larger-screen prototypes were also present for inspection. Casio had 6.7- and 10.6-inch color LCD prototypes; and Toshiba, a 10-inch model. Even flat-CRT stalwart Sony is now mulling over LCD.

Large, wall-hanging LCD video

screens exist, such as Mitsubishi's Crystal Color LCD commercial/industrial model. Getting them mass produced and cost effective enough for the home is something else. For one thing, making sufficiently flat glass panels larger than 12 inches diagonally is difficult. For another thing, the new "active" LCD technology that incorporates diode technology is still young.

Prices do seem to be coming down, however. Black-and-white, LCD mini-TVs have dropped from the original \$400-\$500 list prices of three years ago to the \$100-\$200 range. Epson and Seikos \$500-range color LCD TVs will almost certainly be reduced in the wake of Panasonic's May-scheduled model CT-301E at \$300 list.

According to the most prevalent predictions, passive LCD, mini-TVs will cost \$100 for color and \$50 for black-and-white by 1990. Citizen has already even showed a \$180 boom box with an LCD TV built-in!

If flat, mini-TVs continue to entrench themselves this way, the large, flat, wall-hung TV of science-fiction will beat high-definition TV into our living rooms by at least a couple of lengths.

ESQUIRE BROADENING ITS DISTRIBUTION ACTION

(Continued from page 39)

possibility of licensing the Esquire name to another video supplier. "One company has contacted us and asked us to consider it," she says. "In a way, that would be a much bigger step for us."

Any licensing of the Esquire name, Jordan notes, hinges on whether or not a prospective manufacturer's product is "appropriate and fits our quality standards. When people say 'Esquire,' they think of quality. They think of an

old name that's been around a long time. The magazine is recognized as a top journalistic product in a field attracting an upscale type of person, and it's identified with style. So with the type of name we have, we have to make sure we use it very carefully—not to water down its impact by choosing outside product below its quality standards."

As for future original Esquire Video label product, Jordan is looking at "lots of things on the drawing

boards which have been associated with Esquire over the years," such as the "Cheers" holiday entertaining guides.

Jordan reports that to further beef up Esquire's video division, Janet Muir, who developed the company's distribution system, has been promoted to vice president, marketing, while Priscilla Flood has been promoted to the position of creative director, responsible for executing strategy.

...newsline...

"ADVANCE '86" is the theme the National Assn. of Video Distributors has chosen for its third annual convention, scheduled for April 30-May 3 in Scottsdale, Ariz. The focus of the conference will be "effective video advertising and marketing." Paramount Home Video has been named by NAVD president Jim Schwartz to head a special committee to develop an advertising and marketing panel for the morning of Thursday, May 1. As was the case last year, long periods of time have been set aside for meetings between manufacturers and distributors—24 hours in total for this time around.

A QUICK-TURNAROUND video release is coming from Continental Home Video. On March 20 the company is releasing a videocassette of two fights that took place at Las Vegas' Caesar's Palace on March 11. Featured are bouts between Thomas (Hit Man) Hearn and John Schuler, and Marvin Hagler and John (The Beast) Mugabi. The first fight lasted 73 seconds before a first-round knockout; the second one was finished by an 11th-round knockout. Hearn and Hagler won. List price on the program is \$29.95. Continental is claiming that the 10 days between the event and its release on videocassette represent the fastest video turn-around ever for a sports event.

"VARIETY—THE CHILDREN'S CHARITY" is getting some help from home video industry executives from such companies as Video Shack, CBS/Fox Video, Paramount Home Video, MGM/UA Home Video, RCA/Columbia Home Video, Vestron Video, Thorn EMI/Home Box Office Video, and a number of other companies. They're all participating in a telethon scheduled for Sunday, April 6, from 10 a.m. to 2 p.m., to be broadcast by New York City's WNEW-TV. Among the celebrities scheduled to make an appearance are Glenn Close, Mary Beth Hurt, Mark Hamill, Henny Youngman, and Darren McGavin. Projections are that the event could raise more than \$250,000.

"A ROOM WITH A VIEW," a well-received independently produced feature film, has had its home video rights picked up by CBS/Fox Video from Cinecom International Films. CBS/Fox is acknowledged to have what is probably the highest rate of product flow in the home video business in terms of recent release feature films; the manufacturer says it is now moving into picking up indie rights as well. The move should further heat up an already competitive arena. CBS/Fox claims that it has "paid one of the highest guarantees ever advanced for a film of this genre."

THE AMERICAN FILM MARKET proved to be a hot rights-purchasing spot for Vestron Video, which struck both multi- and single-picture deals. The company picked up "My Chauffeur" and "Hot Target" from Crown International. Another single-picture deal was with Arnon Milchan and New Regency Films, N.V., for "Man On Fire." Other deals made by the company include a three-year distribution agreement with The Samuel Goldwyn Co. and a joint venture with producer Martin Ranohoff and Rank Film Distributors Inc., which financed three movies. Each of the movies in the Rank deal will be budgeted at \$15 million, with about \$8-\$10 million going for production and the rest going for marketing and distribution. In addition, the home video manufacturer purchased worldwide rights to five new movies from Omega Pictures and North American distribution rights to four other titles.

GOODTIMES VIDEO has produced its first made-for-cassette title, "The 29-Minute Workout," which has a list price of \$9.95. The cassette contains a "four-stage" routine that includes a warm-up, an aerobic segment, stomach and buttocks exercises, and a cool-down.

"CHUCK YEAGER AT THE PARIS AIR SHOW," a one-hour special, will be represented worldwide for video, international television, and cable by the IVB Entertainment Group, a division of International Video Brokers, Los Angeles.

THE SPECIAL OLYMPICS is getting videocassette exposure via Video Gems' release of "Special Olympics," a \$59.95 drama based on the event. Other Video Gems titles this month include "Forever," "Can You Hear The Laughter," and "The Clue According To Sherlock Holmes."

BIG BAD PICKUP TRUCKS get some more attention from video companies, with Scimitar Entertainment releasing "Monster Madness," a 37-minute title retailing for \$19.95. Twin Towers recently released a video dealing with the huge-tire beasts. Other non-theatrical titles released by the company include "Basics Of Pitching," with New York Mets pitching coach Mel Stottlemyre; "Basics Of Hitting," with New York Mets hitting coach Bill Robinson; "Oil Painting Technique: Featuring Diane Andre"; and "Rivera Stretch For Life." All are \$19.95.

VOLUME TWO of The Golf Digest School's Learning Library, titled "Find Your Own Fundamentals," has just been released by Gold Digest. Featured are Bob Toski and Jim Flick.

TONY SEIDEMAN

TOP VIDEOCASSETTES 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	Principal Performers	Year of Release	Rating	Price
1	1	20		JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	6	2		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
3	2	7		RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
4	3	19		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
5	4	33		PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
6	5	201		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	8	16		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
8	7	20		THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
9	13	10		MIAMI VICE ●	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip-Michael Thomas	1984	NR	29.95
10	14	68		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
11	11	8		MASK ▲	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
12	NEW ▶			SILVERADO	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13	79.95
13	9	8		PRIZZI'S HONOR ▲	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
14	18	16		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
15	22	19		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
16	16	17		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
17	10	53		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
18	23	4		JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
19	15	6		ST. ELMO'S FIRE ▲	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
20	21	5		FRANK SINATRA- PORTRAIT OF AN ALBUM ●	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	NR	39.95
21	26	11		PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
22	12	20		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
23	17	90		DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
24	20	6		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95
25	19	4		WEIRD SCIENCE ▲	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13	79.95
26	25	15		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
27	NEW ▶			PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Paul Reubens	1985	PG	79.95
28	24	4		TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG	79.95
29	RE-ENTRY			DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
30	28	25		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
31	27	16		KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
32	32	4		CLUE VCR MYSTERY GAME ▲	Parker Brothers 4100-110	Various Artists	1985	NR	No listing
33	35	13		PALE RIDER ▲	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
34	33	38		WRESTLEMANIA ●	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
35	39	103		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
36	29	6		MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	79.95
37	30	55		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
38	34	7		THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	NR	19.95
39	31	4		CREATOR	Thorn/EMI/HBO Video TVA2999	Peter O'Toole Mariel Hemingway	1985	R	79.95
40	37	2		VOLUNTEERS	Thorn/EMI/HBO Video TVA2983	Tom Hanks John Candy	1985	R	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 gross label revenue of \$1 million after returns or stock balancing.

Sony's Stickers Plans Come Unglued Zappa Calls a Halt to Warning Tags on His Release

BY JIM BESSMAN

NEW YORK Rock iconoclast Frank Zappa has balked at Sony Video Software's intention to distribute his concert video, "Does Humor Belong In Music?" with a ratings sticker.

Instead, the 57-minute, \$24.95 Picture Music International release has been issued label-free under the MPI Video distribution logo. Thus Zappa, who has become one of the most vocal opponents of record ratings legislation, has been spared the embarrassment of having his own product so rated.

According to Zappa, at the height of last fall's Parents Music Resource Center (PMRC)/U.S. Senate record ratings hearings, PMI informed him that Sony "had cold feet and wanted an X rating" on his tape.

Says Zappa, "The Sony guys were that conservative since the record industry was running scared from all the old ladies. But why should I be the only one in the market with an X rating?"

Zappa says that he talks "the way I normally talk" throughout the videocassette. He adds that the only segments that could "conceivably be questioned" are a pair of interviews about President Reagan and "Republicans in general," and newsroom interview footage where the camera pans to a window through which a young female Zappa fan is seen acting out his song "Titties And Beer."

Sony had previously stickered its Duran Duran Video 45 "Girls On Film," which contains nudity, with a sticker to that effect. But, says Zappa, his agreement did not give

Sony the right to do that with "Does Humor Belong In Music?"

The Zappa/Sony fallout, says the artist, is but the latest in a series of lapses which have held back domestic release of the videocassette. "Humor" was released in Europe three months ago, although it was originally slated for release in late 1984 to support Zappa's Capitol-distributed Barking Pumpkin album

'Why should I be the only one in the market with an X rating?'

"Them Or Us."

Outside the U.S., Zappa is an EMI recording artist. That label pact binds him to PMI, which has first refusal on longform video product, with Sony as U.S. distributor.

Zappa explains that he and PMI were partners in the production of the video, the concert portions of which were recorded at his August 1984 show at Pier 84 here. Zappa says that PMI was to release the video in the fall of that year, in order to coincide with his ongoing U.S. and European tour, as well as the album's release in both markets.

As a result of "a bunch of disasters with PMI"—including a major management change—a numbered breakdown of the 40 hours of master tapes still hadn't been completed by the time Zappa concluded his tour. So, he did the work himself last January, and the finished product appeared just at the time when

Zappa had "turned into a politician for four months" in heated opposition to the PMRC campaign.

After the Sony imbroglio, continues Zappa, PMI brought the title over to Chicago-based MPI Video, which wanted to have it out in time for Christmas. But, says Zappa, "PMI was lax in delivering the master videotape, and there was another delay in restriping the artwork of the Sony logo. See what happens when you're not Duran Duran?"

Zappa, while expressing "dismay" over the "mentality" of Sony's video distribution branch, nevertheless praises his longterm business relationship with the pro audio division of the company, whose digital recording equipment he uses and endorses.

Both Sony and PMI declined to comment on Zappa's remarks. However, Waleed Ali, president of MPI Video is happy to have the package, his third music-related videocassette (with the Beatles' feature "A Hard Day's Night" and the Chicago Bears' "Super Bowl Shuffle").

Ali says that promotion of the Zappa video will first target traditional record stores, then will tie in with a June release of the soundtrack on Compact Disc via Rykodisk. If the video is successful, Zappa hopes that MPI will consider kicking in "cutting time" expenses on other unfinished video projects. These include a Zappa "fetishist's dream" documentary of his 1982 tour of "obscure European places," with and a "comedy documentary" on the record ratings controversy, said to include "very funny stuff" from TV newscasts and out-takes. "I've got some real doozies," says Zappa.



I Gave It A Six—I Liked The Beat. Judges at a recent MTV Basement Tapes session at N.Y.'s Century Cafe include (from left) Epic Records' metal terror Ozzy Osbourne; Sharon Osbourne, his wife and manager; MTV's Roberta Cruger; Scotti Bros. recording artist Robert Tepper; Epic promotion director Harvey Leeds; and Tepper's manager Vicky Germaine.

Video Track

NEW YORK

AS SOME OF YOU may have witnessed, MTV recently telecast the Slammy Awards—wrestling's answer to the Grammys. The event, which aired live from the Baltimore Civic Center, "honored excellence" in Epic Records' "The Wrestling Album" and its video, "Land of 1000 Dances," which spotlight several of the World Wrestling Federation's members. Trophies were handed out in several categories, including "Best Performance on the Album" and "Favorite Performance in the Video." Nominees were Hillbilly Jim, Rowdy Roddy Piper, the Junk Yard Dog, and Captain Lou Albano, among others. MTV VJs Alan Hunter and Martha Quinn served as commentators.

Showtime will air an exclusive interview with Yoko Ono this month as part of its program "The Lennon Legacy: John And Julian." The special will also feature segments from "Imagine—The Film" and "The Bed-In Documentary," as well as historical footage of the Beatles. WNEW-FM New York air personality Scott Muni will narrate.

LOS ANGELES

EMI RECORDING ARTIST Greg Kihn went before the cameras recently to lens his new video for "Love & Rock'n'Roll" (bet you were expecting another "Kihn" pun) under the direction of Marius Bernard Rezyka. It was produced by Steve Golin and Joni Sighvatsson for Mark Freedman Productions. Ralf Kesterman served as director of photography. Who kihn beat that?

Actors Lou Gossett and Jason Gedricks star in Capitol recording act King Cobra's clip for "Iron Eagle (Never Say Die)," which is the title track to the motion picture. It was filmed on location at the Chino airport outside of L.A. and features the band members as fighter pilots. Jack Cole directed; Tammara Wells produced.

Director Bill Parker just wrapped Lushus Daim & the Pretty Vain's clip for "The One You

Love," the single off their recently released Conceited/Motown album, "More Than You Can Handle." Carolyn Ali produced for Bill Parker Productions.

Both ZZ Top's video "Stages" and Honeymoon Suite's "Feel It Again" were edited at the Post Group. The former employs a "space" theme and features live concert footage. Jerry Kramer directed, Michael Ader produced for Jerry Kramer & Assoc. Editors were Mike Dennis and Fred Raimondi. "Feel It Again" is described as featuring "extensive use of the Abekas Digital Disk Recorder (DDR) and Ampex ADO effects." Daniel Kleinman directed; Simon Fields produced for Limelight Productions. Editor was Steve Purcell.

OTHER CITIES

ZOMBA/ARISTA RECORDING artist Billy Ocean's hit video "When The Going Gets Tough," the theme song to Columbia Pictures' film "Jewel Of The Nile," was recently banned in the U.K. by the British Broadcasting Corp. It seems that the clip, which shows actor Danny DeVito simulating saxophone playing, ruffled a few feathers at the Musicians' Union, which put pressure on the BBC. As a result, the segment had to be re-shot—without the sax.

Dallas-based rockers Boyfriend kept fans happy by staging an open video shoot for "Frustrated," the third single from their GBARI album, "Livin' For Saturday Night." Sponsored by KTKS radio and Dave & Buster's Restaurant (where it was filmed), the clip features appearances by Playboy's Miss February, Julie McCullough, and models from the Kim Dawson and Sara Norton modeling agencies. Ken Mandel directed.

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.

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.

BLUE IN HEAVEN

I Just Wanna'

Island
The Duvet Brothers
The Duvet Brothers

BRONSKI BEAT

Hit That Perfect Beat

Truth, Dare And Double Dare/MCA
MGMM
Ralph Ziman

JONATHAN BUTLER

Baby Please Don't Take It (I Need Your Love)

Introducing Jonathan Butler/Jive/Arista
Vivid Productions
Terry Bulley

THE CALL

Everywhere I Go

Reconciled/Elektra
Juanita Diana/Video Caroline
Michael Been

CHERRELLE WITH ALEXANDER O'NEAL

Saturday Love

High Priority/Epic
BBC
BBC

THE CONTROLLERS

Stay

Stay/MCA
Tom Bull/Bull's Eye Productions
Tom Bull

DANA DANE

Nightmares

Profile
Rolando Hudson & Pamela Gibson/Hudson Video
Rolando Hudson

DERRINGER WITH HULK HOGAN

I Am A Real American

The Wrestling Album/Epic
Saturday-Sunday Productions-Titan Sports

SHEENA EASTON

Magic Of Love

Do You/EMI
Simon Field
Steven Boren

E.L.O.

Calling America

Balance Of Power/Epic
John Beug
John Beug & Jane Simpson

BRYAN FERRY

Is Your Love Strong Enough?

Legend/MCA
Ridley Scott & Jo Godman/RSA Ltd. & GLO Productions
Tim Pope

A FLOCK OF SEAGULLS

Heartbeat Like A Drum

Dream Come True/Jive/Arista
Vivian Horne/Vivian Horne Productions
Michael Geoghian

WHITNEY HOUSTON

Greatest Love Of All

Whitney Houston/Arista
John Small/Picture Vision
Peter Israelson

ISLEY-JASPER-ISLEY

Insatiable Woman

Caravan Of Love/Epic
Eric Meza
Bill Mason

KEEL

Because The Night

The Final Frontier/MCA
Curt Marvis/The Company
Peter Lippman

LUSHUS DAIM & THE PRETTY VAIN

The One You Love

More Than You Can Handle/Conceited/Motown
Carolyn Ali/Bill Parker Productions
Bill Parker

PHYLLIS NELSON

I Like You

I Like You/Carrere/CBS Associates
Yves Dessca
Yves Dessca & Bill Sisco

QINGO BOINGO

Stay

Dead Man's Party/MCA
Beth Broday/Greenbriar Productions
David Hogan

RED HOT CHILI PEPPERS

Jungle Man

Freaky Styley/EMI
Lindy Goetz
Lindy Goetz, Jim Hancock & Ron Sedgwick

EUGENE WILDE

Diana

Serenade/MCA
Avatar/Bedrock
William Sisco



PROGRAMMING

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

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION					
DAVID BOWIE ABSOLUTE BEGINNERS EMI America JACKSON BROWNE FOR AMERICA Elektra LLOYD COLE & THE COMMOTIONS BRAND NEW FRIEND Geffen THE COLOUR FIELD THINGS COULD BE BETTER Chrysalis RY COODER CROSSROADS Warner Bros. OENNIS DeYOUNG CALL ME A&M GOLDEN PALOMINOS BOY (GO) Celluloid MOVELAND POSTCARD TO NEW YORK RCA SLY FOX LET'S GO ALL THE WAY Capitol JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista TALK TALK LIVING IN ANOTHER WORLD EMI America ZZ TOP ROUGH BOY Warner Bros.	POWER POWER LIGHT NEW LIGHT BREAKOUT NEW NEW MEDIUM LIGHT LIGHT POWER	A-HA TRAIN OF THOUGHT Warner Bros. ANIMATION I ENGINEER Mercury BLUE OYSTER CULT DANCIN' IN THE RUINS Columbia OIRE STRAITS SO FAR AWAY Warner Bros. JOHN LENNON COME TOGETHER Capitol ALAN PARSONS PROJECT STEREOTOMY Arista ROLLING STONES HARLEM SHUFFLE Columbia BRIAN SETZER THE KNIFE FEELS LIKE JUSTICE EMI America TALKING HEADS THE LADY DON'T MIND Sire JOHN TAYLOR I DO WHAT I DO Capitol THOMPSON TWINS REVOLUTION Arista	9 7 10 9 5 6 13 10 9 10 6 6 10 3 10 8	*ROGER DALTRY QUICKSILVER LIGHTNING Atlantic *ELO CALLING AMERICA CBS Associated FALCO ROCK ME AMADEUS A&M *THE FIRM ALL THE KING'S HORSES Atlantic ARETHA FRANKLIN ANOTHER NIGHT Arista *HEART THESE DREAMS Capitol INXS WHAT YOU NEED Atlantic ELTON JOHN NIKITA Geffen *LOVERBOY THIS COULD BE THE NIGHT Columbia MARILYN MARTIN NIGHT MOVES Atlantic *JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA Riva/PolyGram *STEVIE NICKS I CAN'T WAIT Modern *ROBERT PALMER ADDICTED TO LOVE Island *PRINCE KISS Warner Bros. *SIMPLE MINDS SANCTIFY YOURSELF A&M ROBERT TEPPER NO EASY WAY OUT Scotti Bros./CBS	14 6 8 7 9 4 5 4 5 4 5 2 2 8 11 2	THE ALARM SPIRIT OF '76 IRS JIMMY BARNES WORKING CLASS MAN Geffen FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated LITTLE RICHARD GREAT GOSH A'MIGHTY MCA NEIL HOLE IN MY SHOE Atlantic TRIPLETS TRANSLATE Elektra	8 2 6 4 3 2	CLANNAD IN A LIFETIME RCA THE CULT RAIN Warner Bros. DEL FUEGOS I STILL WANT YOU Warner Bros. RICK DERRINGER/HULK HOGAN REAL AMERICAN Epic DIVINYLS SLEEPING BEAUTY Chrysalis FINE YOUNG CANNIBALS JOHNNY COME HOME IRS MARILLION LADY NINA Capitol MODELS OUT OF MIND, OUT OF SIGHT Geffen EDDIE MURPHY HOW COULD IT BE Columbia OMD IF YOU LEAVE A&M OPUS LIVE IS LIFE Mercury PSYCHEDELIC FURS PRETTY IN PINK A&M SCRITTI POLITTI WOOD BEEZ Warner Bros.	6 10 5 2 2 6 2 5 7 8 3 3	BLACK SABBATH NO STRANGER TO LOVE Warner Bros. GLEN BURTNICK LITTLE RED HOUSE A&M THE CHURCH TANTALIZED Warner Bros. ELVIS COSTELLO DON'T LET ME BE MISUNDERSTOOD Columbia THE CURE CLOSE TO ME Elektra SHEENA EASTON JIMMY MACK EMI America SAM HARRIS I'D DO IT ALL AGAIN Motown IN PURSUIT LOSING CONTROL MTM KING KOBRA IRON EAGLE Capitol LEVEL 42 SOMETHING ABOUT YOU Mercury GARY MOORE OUT IN THE FIELDS Atlantic PRECIOUS METAL BAD GUYS Mercury PUBLIC IMAGE LTD. RISE Elektra STAN RIDGWAY DRIVE SHE SAID IRS FEARGAL SHARKEY A GOOD HEART A&M SIMPLY RED HOLDING BACK THE YEARS Elektra 10,000 MANIACS SCORPIO RISING Elektra VIOLENT FEMMES CHILDREN OF THE REVOLUTION Warner Bros. VIRGINIA WOLF WAITING FOR YOUR LOVE Atlantic WAX RIGHT BETWEEN THE EYES RCA PAUL YOUNG TOMB OF MEMORIES Columbia	2 4 4 4 5 3 8 7 4 5 3 2 10 5 2 4 2 2 2 5
CLANNAD IN A LIFETIME RCA THE CULT RAIN Warner Bros. DEL FUEGOS I STILL WANT YOU Warner Bros. RICK DERRINGER/HULK HOGAN REAL AMERICAN Epic DIVINYLS SLEEPING BEAUTY Chrysalis FINE YOUNG CANNIBALS JOHNNY COME HOME IRS MARILLION LADY NINA Capitol MODELS OUT OF MIND, OUT OF SIGHT Geffen EDDIE MURPHY HOW COULD IT BE Columbia OMD IF YOU LEAVE A&M OPUS LIVE IS LIFE Mercury PSYCHEDELIC FURS PRETTY IN PINK A&M SCRITTI POLITTI WOOD BEEZ Warner Bros.	6 10 5 2 2 6 2 5 7 8 3 3	BLACK SABBATH NO STRANGER TO LOVE Warner Bros. GLEN BURTNICK LITTLE RED HOUSE A&M THE CHURCH TANTALIZED Warner Bros. ELVIS COSTELLO DON'T LET ME BE MISUNDERSTOOD Columbia THE CURE CLOSE TO ME Elektra SHEENA EASTON JIMMY MACK EMI America SAM HARRIS I'D DO IT ALL AGAIN Motown IN PURSUIT LOSING CONTROL MTM KING KOBRA IRON EAGLE Capitol LEVEL 42 SOMETHING ABOUT YOU Mercury GARY MOORE OUT IN THE FIELDS Atlantic PRECIOUS METAL BAD GUYS Mercury PUBLIC IMAGE LTD. RISE Elektra STAN RIDGWAY DRIVE SHE SAID IRS FEARGAL SHARKEY A GOOD HEART A&M SIMPLY RED HOLDING BACK THE YEARS Elektra 10,000 MANIACS SCORPIO RISING Elektra VIOLENT FEMMES CHILDREN OF THE REVOLUTION Warner Bros. VIRGINIA WOLF WAITING FOR YOUR LOVE Atlantic WAX RIGHT BETWEEN THE EYES RCA PAUL YOUNG TOMB OF MEMORIES Columbia	2 4 4 4 5 3 8 7 4 5 3 2 10 5 2 4 2 2 2 5								

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



Swiss, Italian, Belgian agreements reached More European Clip \$\$ Deals in Place

BY MIKE HENNESSEY

LONDON Now that agreements have been reached, or nearly concluded, on payment by television channels for use of videoclips in Italy, Switzerland, and Belgium, the only remaining major countries in which no payment is made to record labels for videoclips are the U.K., Australia, Spain, and Portugal.

The latest contracts, characterized by a total absence of uniformity, are:

• **SWITZERLAND:** Agreement has been reached between the Swiss national group of the IFPI and broadcasters under which, for the first use of a music video, TV sta-

tions will pay: 150 Swiss francs (about \$79) for the German-speaking population (1.5 million households), 150 Swiss francs for the French-speaking population (500,000 homes), and 100 francs (about \$54) for the Italian-speaking territory (94,000 households).

After the first transmission the station will have free use of the video for six weeks. This, the IFPI anticipates, will involve an average of two or three further transmissions. However, if the experience of the first half year of the agreement shows a much greater level of repeats, the clause may have to be amended. After six weeks, any further use of the clip will be paid for

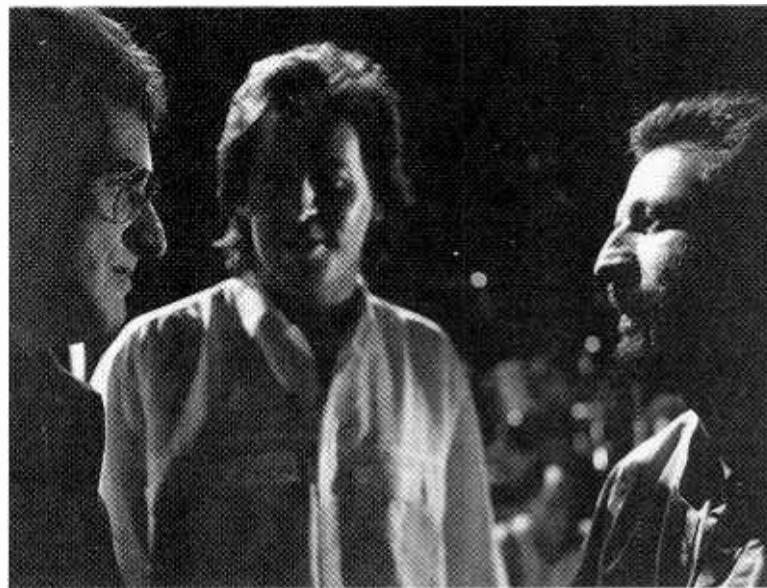
at 50% of the original rate.

• **ITALY:** The national group of the IFPI (AFI) has concluded an agreement with the 24-hour Videomusic channel. Terms stipulate the channel will pay 1.25 million lire (about \$830) for the use of a music video for two to three months. The exact time will be determined in each case by arrangement with the record company. Videomusic will also pay 2% of its income from advertising and subscriptions to the AFI for videoclips. This money will be distributed based on the number of each videoclips' transmissions.

The agreement runs for two years from Jan. 1, 1986.

• **BELGIUM:** After protracted negotiations, SIBESA, the Belgian national group of the IFPI, has reached agreement in principle with Radio Tele Luxembourg covering use of videoclips for transmission to Belgium, Luxembourg, France, and Germany.

RTL will pay fees for videoclips use direct to the producers on the basis of an average 4,500 Belgian francs (around \$97) per clip, per broadcast. The fee will vary according to the length of the clip and the area of dissemination. The fee basis is about the same as that agreed with the Belgian state TV operations, RTB and BRT.



Three on the Set. Shown during the production of Julian Lennon's "Stand By Me" long-form video are (from left): Stanley Dorfman, director of the concert sequences; Martin Lewis, producer/director; and Steve Weltman, one of the executive producers. The video premiered this month on Showtime.

PolyGram France Schedules Clip Campaign to Keep up

BY PHILIPPE CROCC

PARIS Following the initiative of EMI, Virgin, and WEA, who mounted a combined operation to promote music videos, PolyGram France has launched a music video campaign.

The promotion, which kicked off Sunday (16) and concludes a week later, offers cassettes by Dire Straits, Tears For Fears, Rod Stewart, and Eric Clapton, among others, at a retail price of less than 200 francs (\$28) for a playing time of between 75 and 110 minutes.

EMI, Virgin, and WEA are planning a joint promotion of their music videos at the Salon du Son et de l'Image (Exhibition of Sound and Image), which takes place at La Defense (16-23). The PolyGram campaign is also timed to coincide with the show, being held at one of the largest venues here.

Under the aegis of JVC, which will have a stand and a 100-seat projection room at the show, the three companies will be showing music videos by Tina Turner, Iron Maiden, Queen, David Bowie, John Lennon, Duran Duran, David Bowie, Gene-

sis, Madonna, Manhattan Transfer, Al Jarreau, and Phil Collins.

Although working together on promotion, the companies are pursuing their own pricing and sales strategies. Best-selling music videos to date, each of which has sold about 700 units in two months, are those by Tina Turner (EMI), Madonna (WEA), and Julien Clerc (Virgin).

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- ✓ Stevie Wonder "Overjoyed"
- ✓ Depeche Mode "Stripped"
- ✓ Kissing The Pink "One Step"
- ✓ John Cougar Mellencamp "Rock In The U.S.A."
- ✓ Aretha Franklin "Another Night"
- ✓ Animation "I Engineer"
- ✓ Simple Minds "Sanctify Yourself"
- ✓ Matt Bianco "I Just Can't Stand It"
- ✓ Elton John "Cry To Heaven"
- ✓ Kate Bush "Hounds Of Love"
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'Monterey Pop' Vid Transfer No Easy Job

After Post-Production Snafus, '68 Film Out on Tape

BY FRANK LOVECE

NEW YORK The technical labors involved in bringing the seminal 1968 rock documentary "Monterey Pop" to videocassette were almost as great as those encountered in making the film in the first place, says director D.A. Pennebaker.

Just a few of the extraordinary hassles encountered in getting the video to market were painstaking cleaning of the original negative, packaging foul-ups, and—most crucial—getting an acceptable audio remix put together.

Says Pennebaker: "We remixed the [film's] soundtrack and spent about six months trying to get an acceptable analog master made. Sony kind of sniffed and said, 'Is this the best you can do?' So, we went back and did a digital remix, which Sony accepted." Pennebaker Associates, which acquired the rights to "Monterey Pop" after original producer Leacock-Pennebaker folded in 1970, absorbed the additional costs.

Recalls Sony Video production manager Stephanie Shalofsky: "We checked out the analog master, re-

viewed it with Don, and he thought he could do better."

The acclaimed precursor to "Woodstock" and other concert films was originally recorded, the 61-year-old Pennebaker recalls, on a borrowed 8-track tape machine.

"We borrowed one of the Beach Boys' tape recorders," he says. "To us at the time, 8-track was some fantastic possibility."

For the movie's 1968 theatrical release, a four-channel soundtrack was used. This included a rudimentary surround channel that Pennebaker, upon reconsidering the audio capabilities of most theaters, used only for two or three minutes of the film.

Dolby encoding wasn't added until 10 years later, when fresh prints were struck. For the videocassette soundtrack, Pennebaker eliminated the surround track and mixed the center dialog track into the front left and right channels. No Dolby was used.

The cassette packaging, however, bears a curious phrase that reads in part: "This program has been enhanced with a remixed digital dolby (sic) soundtrack..." Dolby noise re-

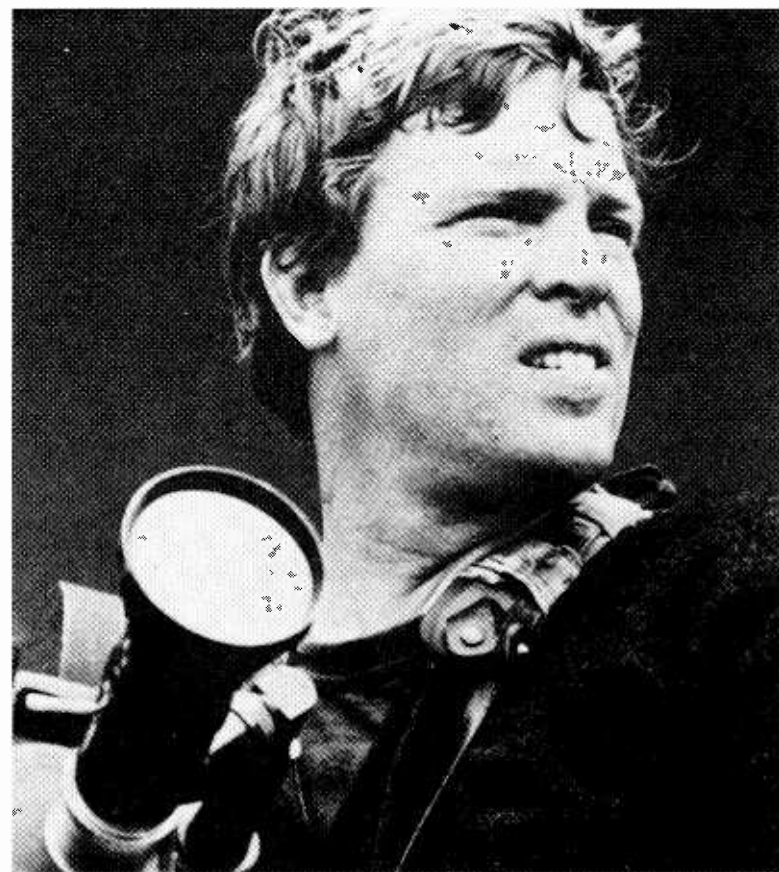
duction—spelled with a capital "D"—generally isn't used in digital recording. It also wasn't used, says Pennebaker, in 1967 when the documentary was filmed. The Sony package bears no official Dolby logo.

According to Bonnie Resnick, Sony creative services manager, the phrase was printed word for word from a letter written by Frazier Pennebaker, the director's son and collaborator on the video project. Pennebaker himself isn't sure how the term "dolby" crept in, although he says he suspects it was because "we did use Dolby noise reduction on the original analog version." In any event, says the younger Pennebaker, "We were in Europe when Bonnie sent the test packaging over for us to look at, so we didn't stay as much on top of things as we should have."

The Pennebakers are also less than happy with the fluorescent paisley cover art. "People have chided me about the cover," says Frazier Pennebaker. "For one thing, the picture of Jimi Hendrix makes him look bald." The packaging is being redone, say the Pennebakers, in preparation for a re-release later this year.

Although the film, shot in 16mm, was blown up to 35mm for theatrical release, the videocassette, like the TV version, was mastered from the original 16mm negative.

Pennebaker used an expensive technique called "wet-gating" to clean it up. This involves applying to a print or negative sponges filled with a fast-drying chemical that



"Monterey Pop" director D.A. Pennebaker was captured on location during the 1967 filming of the festival. (Photo: Jill Gibson)

fills in scratches and removes lint and other particles.

Pennebaker had three one-inch video masters struck from the wet-gated negative, he says, with Sony getting two. He also supplied Sony with a one-inch digital audio submaster. Post-production was completed at VCA Teletronics here.

Other Pennebaker films will soon be out on videocassette. Among them are "Don't Look Back," the acclaimed 1967 cinema verité documentary of Bob Dylan's 1965 British tour, on Paramount, and "Jimi," a new film based on largely unseen Hendrix footage from the Monterey festival, from Sony.

Sound Investment

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

QUAD MULTIPLIES: New York's **Quad Eight Studios** has its new Studio 6 up and running. The oversized control room with private lounge houses a new SSL 4000 Series E board with 56 inputs and all Studer tape machines. Both the studio and control room were designed by **Lou Gonzalez** and **Jerry Garszva** of N.Y.-based **Soundworks**. A heavy stock of outboard gear includes power amps by Crown, Yamaha, and MacIntosh; digital reverbs by Yamaha, Lexicon, and AMS; EMT plate reverbs; Lexicon delay lines; Pultec and API equalizers; and Kepex noise gates. Monitors are by UREI, Yamaha, and JBL. Studio 8 also offers 1/2- and 3/4-inch video playback and 3/4-inch lockup, with 48-track lockup available.

LARRABEE BUYING SPREE: Even with a now-declining dollar, Solid State Logic sales continue hot and heavy in the States. Los Angeles-based **Larrabee Sound** has just installed its second SSL 4000 Series E 56-channel model. To complement the twin SSLs, the studio reports the following acquisitions: a Mitsubishi X-80 digital two-track; two Studer 800 and two 820A recorders; three AMS digital reverbs; Lexicon 200, 224 and 224XL processors; two Yamaha REV-1 reverbs; and a number of other units.

KLARK GETS CONSOLED: **Klark-Teknik** of Kidderminster, England, has just concluded a deal making **Dearden Davies Assoc.**

Ltd. of Isleworth its wholly-owned subsidiary. DDA, a manufacturer of audio consoles seems a good investment for signal processor maker **Klark-Teknik**. As Philip Clarke, the firm's chairman and managing director, points out, the move "increases Klark-Teknik's product range and brings us into the mixing console industry, where we can use our technical expertise and distribution network to very good effect." DDA will continue to operate from its current facility under its own logo, and all existing product lines will be continued. DDA's **David Dearden** and **Gareth Davies** will work with the Klark-Teknik r&d staff on future projects, and Davies will take a seat on the K-T board of directors.

SO DOES PALTEX: **Paltex Editing & Production Systems Ltd.** of London and Tustin, Calif., has also recently gone into the console business, via its acquisition of Glendale, Calif.-based **Quantum Audio Labs Inc.** The British firm says it plans to develop the export market for the Quantum boards—and to that effect, has already begun to supply consoles to the People's Republic of China and Europe. **Roger Bailey**, chairman of Paltex, says the move into the console business is a "natural" one for the firm, as it already has "an excellent customer base" in the broadcast and post-production fields which it services with its own product.

HOUSE AFIRE: **InHouse Studio** of Cambridge, Mass., says business has been so good after its first seven months of operation, the studio has had to upgrade to meet the demands of its increasing commercial

(Continued on page 59)

Audio Track

LOS ANGELES

LUTHER VANDROSS WAS in at **The Complex** in West L.A. recently, rehearsing for his upcoming tour on Stage 1. And in Studio B, **George Massenburg** has been producing and engineering sessions for the upcoming trio project by **Linda Ronstadt**, **Dolly Parton**, and **Emmylou Harris**. **Sharon Rice** was assistant engineer. Finally, **Ry Cooder** was in Studio C mixing a single titled "Blue City" for the upcoming Paramount film of the same name. **Greg Ladanyi** engineered, Cooder produced. Second engineers were **Murray Dvorkin** and **Dwayne Seykora**.

What?/A&M recording artist **Tonio K.** has been working at **Capitol's Studio C** on a new album with producers **Rick Neigher** and **T-Bone Burnett**. **Joe Chiccarelli** is at the console.

Howard Benson is producing **T.S.O.L.'s** new album on **Enigma** at the **Sunset Sound Factory** in Hollywood. Engineer is **Woody Woodruff**.

Peter Wolf has been busy at **Image Recording** using both studios for his production of **Motown's El DeBarge's** new album. **Brian Malouf** engineering. Also there, **Henry Mancini** was recording in Studio A.

Glendale-based **The Truck** mobile recording facility recently provided a live mix to video for **KTE Korean**

Television, as well as 24-track recording interlocked to video for Australian singer **Jenifer Green**. **Bruce Black** was at the console for both projects.

At **A&M Studios**, **Michael Miller** is producing and arranging tracks for **Dionne Warwick**, **Smokey Robinson**, **Glen Campbell**, and the **Temptations** for their upcoming appearances on "Solid Gold." **Howard Wolen** is engineering, assisted by **Clyde Kaplan**.

Composer **Patrick Williams** has been working at **Group IV Recording**, conducting his score for the soundtrack to Columbia/Rastar Pictures' "Violets Are Blue." Recording and mixing are being handled by **Don Hahn**, assisted by **Andy D'Adario**.

Jazz fusion act **Slow Burn** has been in at the **Sound Chamber** in Pasadena, wrapping its debut album. Producing are **Jim Honeyman** and **Chad Edwards**, with **Randy Farrar** at the console.

Arista act **Krokus** has been mixing its upcoming album at **Cherokee Recording** with producer **Tom Werman**. The record, the band's sixth, is set for release early next month.

NEW YORK

BEAT RODEO IS recording its next album for **IRS** at **RPM Sound**

Studio. Producer/engineer is **Scott Litt**, with **Jeff Lippay** assisting. Also there, Capitol artist **Tania Maria** has been working with engineer **Dom Maita** and second **Mike Krowiak**. And **Sonny Sharrock** recently wrapped his new project with producer **Bill Laswell**. **Krowiak** engineered, assisted by **Lippay**.

ESP, a new act being handled by **Lee Hyman**, **Steve Van Zandt's** manager, recently recorded a demo at **Intergalactic Music**, produced by **Steve Holly** and engineered by **Jon Smith**. Also, original music for the NAB trade expo next month in Dallas is being written and produced for the third straight year by **Jim McAllister** and **Jan Warner**. Synth and drum machine programming was handled by **Richrad Horowitz** and **Jeff Jones**.

Broadway singer **Judy Kaye** and pianist **Peter Howard** resurrected "neglected songs by renowned composers" during recent sessions at **Master Sound Astoria** for **Premiere Recordings Inc.** Composers included **Cole Porter**, **George Gershwin**, **Leonard Bernstein**, **Jerome Kern**, **Victor Herbert**, and **Vincent Youmans**. Producer for **Premiere** was **Stuart Triff**, while **Bob Stern** was executive producer.

Congrats to **RCA Studios**, which informs **Audio Track** that six Grammys were presented for albums re-

(Continued on page 59)

ON THE ROAD

**A BILLBOARD
INTERNATIONAL REPORT:
ON THE ROAD
IN EUROPE AND THE US**

ISSUE DATE APRIL 26

AD CLOSING APRIL 1

IN THIS ISSUE

- › OVERVIEW
- › SOUND, STAGING & LIGHTING
- › TRANSPORTATION
- › TOUR COORDINATION & TALENT
- › VENUES
- › TOUR MERCHANDISING
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(See page 10 in this issue.)

**TRAVELING MUSIC HITS
A HIGH NOTE IN THE '80'S!**

Prince Ignores Industry Marketing Wisdom 'Parade: Third Album in Less than Two Years'

BY FRED GOODMAN

NEW YORK Prince, who has confounded attempts to categorize his work with hits on the pop, black, and dance charts, is also bucking the industry's prevailing marketing philosophy that superstar artists

'There is no concern from me about burn out'

should carefully space their releases to avoid consumer burnout.

"Parade," Prince's third album in just 21 months, is scheduled to hit record stores in early April. His previous album, "Around The World In A Day," was released last May, just 10 months after "Purple Rain."

While acknowledging that the nearly three million units sold domestically on "Around The World In A Day" was less than one-third the tally racked up by "Purple Rain," Lou Dennis, vice president of sales for Warner Bros., Prince's label, says there is "no concern from me about burnout."

"Every record is judged on its own," he says. "Following up a big, big record is always a problem. Who knows how long the proper amount of time to wait between superstar

releases is? In some cases, I think these artists take too long. I'd love to have a Madonna record right now."

"Kiss," the first single from "Parade," vaults five notches to No. 10 on this week's Hot 100.

Alan Leeds, a Prince management representative, eschews the notion that artists must follow a set schedule for releasing material.

"You can't make blanket rules," he says. "I think you have to approach an artist as an artist, examining their way of operating, audience demographic, music, and goals. What works for Michael Jackson doesn't work for Prince and vice versa."

"Prince isn't the kind of artist who looks at the calendar and says 'it's time to write.' He's a free-form artist and a free-form businessman. He doesn't go in the studio with preconceived notions about making hit singles, but with the idea of making music. Later he figures out how he wants to market it. He has never done anything by the rules in any area of the business."

Before "Purple Rain," Prince's albums were released at one-year intervals in the late '70s and early '80s. They were "Prince—For You" in '78, "Prince" in '79, "Dirty Mind" in '80, "Controversy" in '81, and "1999" in '82.

The latter album, which was Prince's first to crack the top 10 or generate a top 10 single, was issued

in November 1982. There was a 20-month interval before the release of "Purple Rain," the longest gap to date between any two of Prince's albums.

"Purple Rain" became Prince's first No. 1 album and yielded a pair of No. 1 singles: "When Doves Cry" and "Let's Go Crazy." The followup album, "Around The World In A Day," hit No. 1 and generated two top 10 singles: "Raspberry Beret" and "Pop Life."

Assistance in preparing this story provided by Nelson George in New York and Paul Grein in Los Angeles.



Film Hit. Al Jarreau and Melissa Manchester perform "Music Of Goodbye," their MCA single that originated in the film "The Color Purple," on a recent segment of "Solid Gold." (Photo: Ron Batzdorff)

'From Bleecker to Broadway' Opening to Benefit Homeless Peter, Paul & Mary 25 Years Later

BY JEFF TAMARKIN

NEW YORK Peter, Paul & Mary not only celebrate their 25th year in music in 1986, but an equally lengthy career as social and political activists. Just as the 1960s found Peter, Paul & Mary at rallies for civil rights or against the Vietnam War, today they fight apartheid in South Africa, homelessness in New York, and American intervention in Latin America with an equal fervor.

"We've never been more involved," says Peter Yarrow. "This is not a time for us to be doing anything but recharging our batteries, because we've got a lot of work to do."

On Tuesday (18), the group is slated to begin a six-night concert series at New York's Minskoff Theater. The trio is calling the run "From Bleecker To Broadway," marking its graduation from the Greenwich Village club, the Bitter End—where it debuted in 1961—to the Broadway stage.

The opening night is a benefit for

the New York Coalition for the Homeless, an organization dedicated to securing sufficient food and affordable housing for the city's homeless.

The trio, which also includes Noel Paul Stookey, takes action on both local and global issues. "It's all part of the same fabric," Mary Travers notes. "It's sort of like a patchwork quilt; there are different colors in the quilt but it's all sewn together."

PP&M's concern about injustices in South Africa found them being honored on Feb. 25 at a benefit fund-raiser for the Free South Africa Movement at Washington's Kennedy Center. Also participating in the event were Harry Belafonte, John Denver, Coretta Scott King, Cesar Chavez, and George McGovern.

Peter Yarrow calls that evening one of the many highlights of the trio's career, but he's equally enthusiastic about the Broadway shows. "For Peter, Paul & Mary to go to Broadway is something we've never

done," he explains. "To do that without combining it with our ethics and beliefs, without making a concrete effort on behalf of the people of New York, would have been impossible; New York was where we found each other."

Peter, Paul & Mary have pared down their annual concert schedule to about 50 dates, many of which are benefits. After spending most of the '70s separated, they reunited in 1978 and have been pursuing both individual and group careers ever since.

The group, which earned eight gold albums on Warner Bros. in the '60s and '70s, has been without a major label deal for some time, though Travers says there have been three "nibbles" of late.

Both Yarrow and Stookey continue to write new material, and Travers says that they have "an album's worth" ready to record. And although they are no longer part of the commercial mainstream, the trio was given a recent boost by the debut of a 90-minute concert broadcast on PBS.

This summer they will travel to El Salvador and Nicaragua, to view first-hand the political situation there.

"Our work today," says Travers, "is an extension, a continuation, of what we've always done, which is, basically, singing for peace, justice, and equality."

NEW ON THE CHARTS

LISA

Suite Beat Music Group's Lisa is scaling the Hot Dance/Disco chart with her recently released 12-inch single, "Tempt Me."

Lisa, a Detroit native who's now based in San Francisco, started out on the now-defunct Moby Dick label, where she enjoyed international success with her singles "Jump Shout" and "Rocket To Your Heart." After establishing a cult following in the U.K., Lisa moved to England to work with

producers Paul Parker and Ian Anthony Stephens. The resulting 12-inch dance mix, "Love Is Like An Itchin' In My Heart," drew the attention of Suite Beat's Eddie Fritz, who signed Lisa last fall to the label in the U.S.

Parker and Stephens were called upon again to produce "Tempt Me."

Lisa is managed by Robert Lee, P.O. Box 40723, San Francisco, Calif. 94140; (415) 621-0730.

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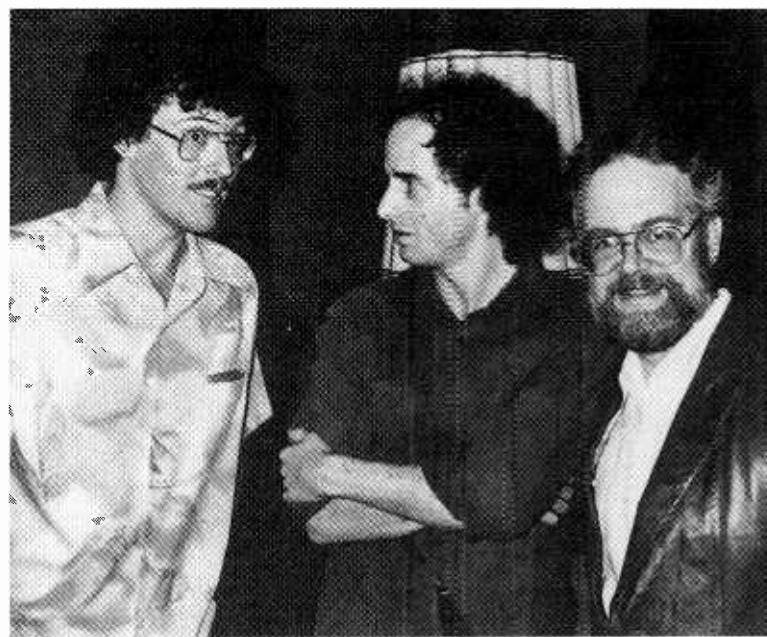
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Comedy Masters. "Weird Al" Yankovic, Steven Wright, and Dr. Demento, who have comedy albums in release on Scotti Bros., Warner Bros., and Rhino Records, respectively, gather backstage following Wright's recent concert in Los Angeles.

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Talent in Action

Laurie Anderson

Universal Amphitheatre
Universal City, Calif.
Tickets: \$17.50, \$16



Cyndi Sings. Cyndi Lauper performs during a recent show, a benefit for multiple sclerosis held at the Ritz in New York. With her is wrestler George "The Animal" Steele. (Photo: Chuck Pulin).

VIOLENT FEMMES LEO KOTTKE

Carnegie Hall, New York
Tickets: \$16.50, \$15.50, \$14.50,
\$13.50

CARNEGIE HALL had never seen anything like it. Two Christians and a Hare Krishna lookalike sang rock'n'-roll/reggae/folk songs about Jesus—and/or the usual teenage frustrations—to an unruly horde of underaged fans dancing in the aisles and on the seats. Such was the scene at the sold-out Violent Femmes show here March 7.

The Femmes offered two hours of enjoyable, if somewhat perfunctorily performed, music from their three Slash/Warner Bros. albums. They persevered despite long odds, including a too-low, albeit immaculate, sound system; the audience's constant chatter; overly harsh lighting; and seven guards patrolling in an often futile effort to keep people from leaping on stage.

Gordon Gano, the group's lead vocalist/guitarist/songwriter, frequently seemed ill at ease with all the commotion, especially when a few nubile girls ran up to kiss him. But bass player Brian Ritchie—with a shaven head and dressed in a flowing orange gown—and drummer Victor de Lorenzo, who was everywhere around his drum kit but sitting behind it, skillfully worked the large, inhospitable stage.

On songs from the trio's new album, "The Blind Leading The Naked," two multi-instrumentalist members of the Horns of Dilemma, the Femmes' sporadic backup crew, joined in. Even so, most of the new songs lacked the clout of "Add It Up" or "Gone Daddy Gone," from the band's eponymous debut album. Those songs and "Black Girls," all more psychotic than spiritual, generated the most excitement among the teenyboppers.

The Femmes seem to be aware that their recent material doesn't measure up: All four encore songs were from "Violent Femmes."

Opener Leo Kottke, who plays on the Femmes' latest album but didn't join them on stage, deserves a medal for his performance. He amiably played his two acoustic guitars for 45 minutes, seemingly oblivious to the occasional hoots and paper airplanes emanating from the half-filled hall.

Seated on a stool amid the Femmes' setup, Kottke picked and strummed his original brand of folk music, singing only twice. Though
(Continued on next page)

Amusement Business®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILL COSBY	Radio City Music Hall New York	Jan. 31-Feb. 2, Feb 7-9, March 7-9	\$2,833,690 \$35/\$30/\$25	88,110 15 sellouts	Radio City Music Hall Prods.
RUSH FM	Maple Leaf Gardens Toronto	March 6-7	\$345,461 (\$431,827 Canadian) \$19.50	22,145 24,000	Concert Prods. International
DAVID COPPERFIELD	Golden Gate Theater San Francisco	March 6-9	\$312,117 \$16/\$15	16,333 17,600	Pace Theatrical Group
ZZ TOP JIMMY BARNES	Mid-South Coliseum Memphis	March 5-6	\$306,600 \$15	20,440 two sellouts	Mid-South Concerts
FATS DOMINO, LITTLE ANTHONY, LESLEY GORE, FREDDY CANNON, COASTERS, FRANKIE FORD	Fox Theater Atlanta	Feb. 25- March 2	\$278,122 \$25.25/\$5.25	25,335 37,421 eight shows	Whiteco/Shepardson
PAT BENATAR THE ALARM	Nassau Coliseum Uniondale, N.Y.	March 7	\$248,177 \$15.50/\$13.50	17,372 17,888	Larry Vaughan Presents/ Ron Delsener Enterprises
DAVID COPPERFIELD	San Diego Civic Theater	Feb. 28, March 1-2	\$212,863 \$17/\$7	18,000 six sellouts	Space Agency
HEART AUTOGRAPH	Mid-South Coliseum Memphis	March 8	\$149,215 \$13.50	11,053 sellout	Mid-South Concerts
PAT BENATAR THE ALARM	Providence (R.I.) Civic Theater	March 5	\$145,402 \$14.50/\$13.50	10,468 sellout	Frank J. Russo
PAT BENATAR THE ALARM	Cumberland County Civic Center Portland, Me.	March 2	\$120,366 \$13.50	9,160 9,500	Larry Vaughan Presents
REVEEN THE IMPOSSIBLIST	Southern Alberta Jubilee Auditorium Calgary	Feb. 28-March 2, March 6-9	\$106,849 (\$85,479 Canadian) \$13.50/\$11.50/\$9.50	8,034 18,151	Self-promoted
RUSH FM	Ottawa (Ont.) Civic Center	March 1	\$103,893 (\$129,867 Canadian) \$17.50	7,421 8,000	Bass Clef/Concert Prods. International/Donald K. Donald
HEART AUTOGRAPH	Univ. of Tennessee Arena Chattanooga	March 1	\$101,074 \$13.50	7,866 12,000	Sound Seventy Prods.
DAVID COPPERFIELD	Tucson (Ariz.) Community Center	Feb. 24	\$100,390 \$16.50/\$15	7,200 two sellouts	Creative Entertainment
HANK WILLIAMS JR. & THE BAMA BAND LACY J. DALTON	Roberts Stadium Evansville, Ind.	Feb. 28	\$100,179 \$12.50/\$11.50	8,058 9,157	Richard Mischell
HEART AUTOGRAPH	Freedom Hall Johnson City, Tenn.	March 6	\$100,035 \$13.50	7,410 9,250	Mid-South Concerts
DAVID COPPERFIELD	Lubbock (Texas) Municipal Auditorium	Feb. 22	\$96,000 \$16.50/\$15	6,000 two sellouts	In-House
LOU RAWLS NANCY WILSON	Holiday Star Theater, Merrillville, Ind.	March 3	\$93,267 \$15	6,566 6,800 two shows	In-House
DAVID COPPERFIELD	Gammage Center, Arizona State Univ. Tempe	Feb. 27	\$90,000 \$17.50/\$15/\$12	6,000 two shows	In-House
HANK WILLIAMS JR. & THE BAMA BAND LACY J. DALTON	Louisville (Ky.) Gardens	March 1	\$81,756 \$13.50	6,056 sellout	Richard Mischell
DAVID COPPERFIELD	Popejoy Hall, Univ. of New Mexico Albuquerque	Feb. 23	\$79,800 \$25/\$15	4,200 two sellouts	In-House
CONWAY TWITTY JOHN SCHNEIDER JOHNNY RUSSELL	Knoxville (Tenn.) Civic Center	March 7	\$76,075 \$12.50	6,101 sellout	Jayson Promotions
HANK WILLIAMS JR. & THE BAMA BAND LACY J. DALTON	Hara Arena Dayton, Ohio	Feb. 27	\$73,618 \$12.75	5,774 sellout	Richard Mischell
DAVID COPPERFIELD	Sacramento (Calif.) Community Convention Center	March 5	\$67,868 \$16/\$13/\$10	4,878 two sellouts	Space Agency
SHEILA E. PETE ESCOVEDO BAND	Warfield Theater San Francisco	March 8-9	\$65,535 \$15	4,369 two sellouts	Bill Graham Presents
STEVEN WRIGHT JAMES LEE STANLEY	Westport Playhouse St. Louis	Feb. 28- March 1	\$65,097 \$15.50	4,337 four sellouts	Contemporary Prods.
DAVID COPPERFIELD	Colorado Springs Symphony	Feb. 24	\$64,700 \$17.50/\$15	3,800 two sellouts	In-House
STARSHIP OUTFIELD	Palmer Alumni Auditorium Davenport, Iowa	March 6	\$58,578 \$13	4,552 sellout	Contemporary Prods./Pace Concerts
LAURIE ANDERSON	Berkeley (Calif.) Community Theater	March 7	\$55,902 \$16.50	3,388 sellout	Bill Graham Presents
ANNE MURRAY	Chapparel Center Midland (Texas) College	Feb. 25	\$50,976 \$13.50	3,776 4,953	Frank J. Russo
JANIE FRICKE EDDIE RABBITT T.G. SHEPPARD SYLVIA	Four States Fair Entertainment Center Texarkana, Ark.	Feb. 22	\$48,388 \$13.50/\$10.50	3,794 9,703	The Concert Company
DAVID COPPERFIELD	Arlington Theater Santa Barbara, Calif.	March 3	\$47,399 \$16.50/\$15.50	3,219 4,000	Space Agency
SHEILA E. THE UNTOUCHABLES	Las Vegas Hilton Center	March 5	\$41,250 \$15	2,750 5,040	Evening Star Prods.
STRYPER AMERICAN STANDARD	San Jose (Calif.) Civic Auditorium	March 7	\$32,880 \$14/\$12.50	2,578 3,259	Bill Graham Presents
SHEILA E. THE UNTOUCHABLES	Symphony Hall Phoenix, Ariz.	March 4	\$30,442 \$13.50	2,255 2,569	Evening Star Prods.
SHEILA E. THE UNTOUCHABLES	Tucson (Ariz.) Community Center	March 3	\$29,565 \$13.50	2,109 2,349	Evening Star Prods.
RONNIE MILSAP FORESTER SISTERS	Centennial Hall Univ. of Toledo (Ohio)	March 7	\$29,227 \$13.50	2,165 6,028	JC Promotions
MARILLION	The Concert Hall Toronto, Ont.	March 1	\$20,160 (\$25,200 Canadian) \$15	1,680 1,800	Concert Prods. International/ Molson Music
STRYPER FORCED ENTRY	Bakersfield (Calif.) Civic Auditorium	March 9	\$19,969 \$11.50/\$10.50	1,833 3,000	Rock'N'Chair Prods.
DONOVAN TIM LILLY	Royal Oak (Mich.) Music Theater	March 8	\$18,036 \$13.50 1,336 1,700	Brass Ring Prods.	

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Country Duet Spawns Michael Johnson LP Release Marks Comeback After '70s Pop Success

BY EDWARD MORRIS

NASHVILLE Having edged his way into the top 10 on the country chart with "I Love You By Heart," a duet with RCA labelmate Sylvia, Michael Johnson this week releases his first solo country single for the label. The song is "Gotta Learn To Love Without You," which the pop veteran co-wrote with Music City stalwart Kent Robbins.

In late April, RCA will release Johnson's acoustically dominant album, "Wings." The project was produced by Brent Maher, who oversees the Judds and who masterminded Johnson's late-'70s pop hits on EMI America, "Bluer Than Blue," "Almost Like Being In Love," and "This Night Won't Last Forever."

"I called Brent because we had done all the other records together," says Johnson. "I wasn't aware of his being the producer for the Judds and Sylvia or that his dance card was full. He said he was interested. That's when I met with him and he began talking about doing an acoustic record—a country record—and that RCA would proba-

bly be interested."

After losing his deal with EMI America, Johnson had sought to sign with another label. "I sent a tape to Windham Hill and some other people," he says. "I had some art songs I wanted to see if there was any interest in. And there wasn't. So I just sat back and waited to see how I felt."

Johnson acknowledges that the separation from EMI was a psychological setback. "For about six months, I didn't do anything," he says. "I was scared—I wasn't bitter. I guess I was stunned. I certainly wasn't the first artist who ever lost a label, but it was the first time it ever happened to me. I actually didn't know what to do. I didn't realize how dependent I had become on the idea."

Even so, Johnson says, he didn't rush into the RCA affiliation. "We spent a year and a half looking for songs," he says. Johnson and Maher came up with selections from some of Nashville's top writers, including Mike Reid, Chick Rains, Kevin Welch, Jamie O'Hara, Dennis Linde, Jeff Bullock, and Hugh Prestwood.

"I wrote seven songs for the project," Johnson says, "and one made it." And, he adds, "We didn't even sign until we were about 80% finished with the record."

Johnson is ready to be worked as a country act, but, he says, "I wish there were no labels. I know a lot of artists who fall between the cracks and don't make it onto the formats."

A veteran of the musical classification wars, Johnson was a member of the Mitchell Trio during the same period John Denver was with the folk group. In 1971, Johnson signed with Atlantic, where he was produced by Peter Yarrow and Phil Ramone. He produced himself in the mid-'70s before connecting with Maher.

Long a college favorite, Johnson says he hopes the RCA efforts will bring him more concert bookings. To cover all the bases, he says he's working up shows for solo, trio, and band. Johnson is booked by Los Angeles-based Variety Artists.

Johnson says there will be no music video for his new release, but adds that one is planned for "Give Me Wings," a ballad from which the album takes its title.

Lyrics Issue Cited

First Lady Drops Out of Anti-Drug Concert

LOS ANGELES The Concert That Counts, the anti-drug awareness concert set for April 26 (Billboard, March 1), has switched locales from the Rose Bowl to the Coliseum, and is going forward without the involvement of First Lady Nancy Reagan.

Tony Verna and Hal Uplinger, who are producing the all-star show, say they withdrew their request for Mrs. Reagan's partici-

tion after an official on her staff sought to eliminate artists from the talent lineup on the issue of offensive lyrics.

"We respect Mrs. Reagan's concern," said Verna in a prepared statement, "but there will be no, I repeat, no prior censorship from the White House."

The talent lineup was due to be announced this week, after several delays. Among the acts reported as

likely to appear are Madonna, George Michael, Mr. Mister, the Pointer Sisters, Aretha Franklin, the Beach Boys, and Sheena Easton.

Verna noted that he and Uplinger are attempting to book only acts that don't use drugs.

"We have to the best of our ability tried to acquire talent that are drug-free," he said. "We made that request very clear to talent managers, publicists, and lawyers. We also made it clear that talent is expected to be self-policing, and we trust in their commitment."

According to Verna, more than 50 countries are already committed to carry the television broadcast of the concert, with a total of 100 countries expected eventually to sign on.

In addition to TV, the concert is expected to be carried live on radio around the world. The broadcast now includes 10 satellites in operation, covering up and down feeds from around the world, including the Soviet Union.

A special three-hour "wrap party," featuring highlights of the concert and interviews with artists, will be televised following the news on many stations on April 26.

After all the costs of the production are recouped through ticket sales and corporate sponsorship, all additional monies will be distributed by an independent advisory board to non-profit drug awareness and treatment groups. Further funds will be raised through the sale of souvenir items such as programs and T-shirts, and through the possible creation of an album and/or theatrical film.

Verna and Uplinger work through their locally based company, Global Media Ltd.



Highlander Music. Roger Taylor and Brian May of Queen unwind after recording songs for the Capitol soundtrack to "Highlander." From left are Peter Honess, film editor; Russell Mulcahy, director; Taylor; Peter Davis, the film's co-producer; May; and Kevin Cleary, music mixer.

TALENT IN ACTION

(Continued from preceding page)

pleasant enough, Kottke's vocal performances sounded a bit too much like the records used in fifth-grade gym class to teach folk dancing.

At the end of his set, Kottke bowed politely and thanked a largely indifferent audience. Ironically, his virtuosic guitar work would most likely have gotten the reception it deserved from any other Carnegie Hall audience.

JEAN ROSENBLUTH

UNTOUCHABLES BAD MANNERS

The Palladium, Los Angeles
Tickets: \$13.50

HOMEGROWN FAVORITES the Untouchables returned to Los Angeles as conquering heroes on Feb. 9, packing the Palladium and eliciting the crowd response of a Super Bowl victor. That their 80-minute set didn't live up to the fans' expectations was a function of growing pains and sloppiness: The group is caught halfway between youthful exuberance and slick professionalism, sacrificing the joys of the first while it strives for the pleasures of the next.

The Stiff/MCA rockers are the



Whipped Idol. Billy Idol works on his upcoming Chrysalis album, "Whiplash Smile," his first release since the double platinum "Rebel Yell" two years ago.

sort of act you want to root for. They sing of peace, freedom, and racial harmony rather than sex, cars, and drugs, and they leave the stage with an admonition to the fans against drinking and driving. The show, in fact, was a fund-raiser for the Safe Ride program. But good intentions don't guarantee good pacing, and every time the seven-piece band got the crowd hot to trot with a "Whiplash" or a "Wild Child," they'd lose momentum with a sluggish "Runaway Child" or "Future On My Mind."

As always, the group switch-hit on vocals, alternating Chuck Askerneese and Jerry Miller on the rap/funk/ska pieces and introducing new member Anthony Brewster on a lilting arrangement of the pop single "What's Gone Wrong." From the balcony, the swarming, surging dance-floor crowd looked like a microphotograph of a paramecium subdividing: These folks grew up with the Untouchables, and an off night wasn't about to dampen their loyalty.

First up for the night was England's Bad Manners, who—with a 60-minute set—were as much a co-headliner as an opener. The Epic ska combo proved itself more adept at working the room than the top-billed group, bringing the energy level ever upward to a climactic closer that sounded like every instrumental you've ever heard mashed together in an island-style medley.

Unlikely frontman Buster Bloodvessel and his outcast crew exemplify the connection between ska and early American top 40. They are as comfortable with "Woolly Bully" and "My Girl Lollipop" (as they performed it) as they are with originals like "This Heart Of Mine."

To close the seriously weird set, Bloodvessel doused the crowd with cold water, something the loyalists cramming the stage probably knew to expect. But one wonders if they knew that he was going to trade his usual cup in for a bucket.

ETHLIE ANN VARE

Osbourne Tour to Visit U.S.

LOS ANGELES Ozzy Osbourne, whose new album, "The Ultimate Sin," is in the top 10, is due to kick off the North American leg of his tour on Friday (28) in Amarillo, Texas.

Osbourne's elaborate stage set was designed for TASCO by Ian Knight and reportedly includes the second-largest lighting rig ever built—only the one used on the

Jacksons' 1984 "Victory" tour was larger. The stage set also features a full camera crew filming live onto four video screens.

Osbourne will be backed on the tour by guitarist Jake E. Lee, drummer Randy Castillo, and bassist Phil Soussan. The new album was produced by Ron Nevison, who also did the honors on recent hits by Heart, Survivor, and Starship.

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Van Halen to Tour in Support of New LP

LOS ANGELES Van Halen is set to begin an eight-month world tour on Thursday (27) in support of its new album, "5150." The tour is slated to kick off at Hirsch Memorial Coliseum in Shreveport, La.

"5150," the band's seventh album for Warner Bros., is due in stores the same day the tour begins. The album was co-produced by the group, longtime engineer Donn Landee, and Foreigner's Mick Jones.

Nominees Chosen for Music Academy's Annual Awards Show

BY KIP KIRBY

NASHVILLE Final nominees have been chosen for the upcoming 21st annual Academy of Country Music Awards. This week, the organization will mail out more than 2,800 ballots to its members to determine the winners in 10 categories. Deadline for all voting is March 28.

Winners will be announced Monday, April 14, during the live two-hour NBC telecast from Knott's Berry Farm in Buena Park, Calif., hosted by John Schneider, Reba McEntire and Mac Davis.

Nominees are:

• Entertainer of the Year: Ala-

bama, Lee Greenwood, Ricky Skaggs, George Strait, Hank Williams Jr.

• Male Vocalist: Earl Thomas

A country video will be honored

Conley, Gary Morris, Ricky Skaggs, George Strait, Hank Williams Jr.

• Female Vocalist: Rosanne Cash, Crystal Gayle, Reba McEntire, Anne Murray, Juice Newton.

• Top Vocal Duet: Bellamy Brothers, Ray Charles & Willie Nelson, Crystal Gayle & Gary Morris, Marie

Osmond & Dan Seals, the Judds.

• Top Vocal Group: Alabama, Exile, the Forester Sisters, Sawyer Brown, Oak Ridge Boys.

• Top New Male Vocalist: T. Graham Brown, Billy Burnette, Marty Stuart, Randy Travis, Keith Whitley.

• Top New Female Vocalist: Liz Boardo, Tari Hensley, Robin Lee, Patty Loveless, Judy Rodman.

• Single Record of the Year (awards presented to artist, producer and record label): "Baby's Got Her Blue Jeans On," by Mel McDaniel, produced by Jerry Kennedy, Capitol; "Dixie Road," by Lee Greenwood, produced by Jerry

Crutchfield, MCA; "Highwayman," by Willie Nelson/Johnny Cash/Waylon Jennings/Kris Kristofferson, produced by Chips Moman, Columbia; "I'm For Love," by Hank Williams Jr., produced by Jimmy Bowen and Hank Williams Jr., Warner/Curb; "Love Is Alive," by the Judds, produced by Brent Maher, RCA.

• Song of the Year (awards presented to artist, composer and publisher): "Baby's Got Her Blue Jeans On," by Mel McDaniel, written by Bob McDill, published by Hall-Clement; "I'll Never Stop Loving You," by Gary Morris, written by Dave Loggins and J.D. Martin, published by Music Corp. of America/Leeds/Patchwork; "Lost In The Fifties (In The Still Of The Night)," by Ronnie Milsap, written by Mike Reid, Troy Seals and Fred Parrish, published by Lodge Hall/Two Sons/Warner Bros./Lee Music; "Seven Spanish Angels," by Willie Nelson & Ray Charles, written by Troy Seals and Eddie Setser, published by Warner-Tamerlane/Warner Bros./Two Sons; "Some Fools Never Learn," by Steve Wariner, written by John Scott Sherrill, published by Sweet Baby Music.

• Album of the Year (awards presented to artist, producer and record label): "Does Fort Worth Ever Cross Your Mind," George Strait, produced by Jimmy Bowen and

George Strait, MCA; "Five-O," Hank Williams Jr., produced by Jimmy Bowen and Hank Williams Jr., Warner/Curb; "40 Hour Week," Alabama, produced by Harold Shedd and Alabama, RCA; "Highwayman," Willie Nelson/Johnny Cash/Waylon Jennings/Kris Kristofferson, produced by Chips Moman, Columbia; "Why Not Me," the Judds, produced by Brent Maher, RCA.

Also presented during the 21st annual Academy of Country Music "Hat" awards will be a trophy for country video of the year. This category is voted on by the ACM's board of directors, and awards go to artist, producer and director.

Country video nominees are:

• "Country Boy," by Ricky Skaggs, produced by Bob Jason, directed by Martin Kahan; "Who's Gonna Fill Their Shoes," by George Jones, produced by Kitty Moon, directed by Marc Bell; "Highwayman," Willie Nelson/Johnny Cash/Waylon Jennings/Kris Kristofferson, produced by Jon Small, directed by Peter Israelson; "40 Hour Week," Alabama, produced by Steve Beswick, directed by David Hogan; "Lost In The Fifties (In The Still Of The Night)," Ronnie Milsap, produced by David Naylor, directed by David Hogan.

Finalists in the nine instrumentalist/band categories will be announced next week.

NASHVILLE SCENE

by Kip Kirby



AS HANDS ACROSS AMERICA continues to pick up steam, Nashville artists are responding to the challenge. So far, more than a dozen country acts have said they'll participate in the nationwide chain of humanity May 25.

Among those pledged to join hands in the line are **Hank Williams Jr.**, the **Oak Ridge Boys**, **Sylvia, Lee Greenwood**, **Johnny Rodriguez**, **Earl Thomas Conley**, **Brenda Lee**, the **Bellamy Brothers**, **Billy Joe Royal**, **Terri Gibbs**, and **Karen Taylor-Good**.

Preliminary plans call for celebrity buses to leave Music Row early that morning with artists using their own cars following. The scheduled link-up with the rest of the national chain is set for 2 p.m. in a stretch of western Tennessee.

Approximately 165,000 people are needed to complete this section of the chain, according to Hands Across America organizers. Anyone interested in participating in the history-making event can call the toll-free 1-800-USA-9000 number to make a pledge and reserve a spot in the chain.

COUNTRY RADIO SEMINAR AFTERTHOUGHT: The overwhelming response given newcomer **Randy Travis** by programmers at the **New Faces Show** leaves little doubt about traditional country music's validity. Despite much-ballyhooed verbiage on the battle between "contemporary vs. traditional," Travis stood out as the surprise hit of the night. And he was unquestionably the most traditional act on the whole show.

Our favorite quote of the Seminar comes from singer **Billy Joe Royal**, whose top-10 country hit, "Burned Like A Rocket," came exactly 21 years after "Down In The Boondocks" and "I Knew You When."

"I love this business. Last year, I was an old face on the W.O.R.S.T. Show and this year I'm a new face on the New Faces Show," said Royal.

There were plenty of road signs throughout the three-day confab that 1986 will be a big year for new talent. Long lines at the artist/DJ tape sessions for **Restless Heart**, **Dwight Yoakam**, **Michael Johnson**, and others showed radio's eagerness to meet these fast-rising performers, while snatches of overheard conversation more often than not focused on the excitement felt by radio and labels alike for breaking new acts. It's readily apparent that country is turning its reverses around these days—and one reason is the success it's having with new talent.

Alabama has won **Playboy's** annual reader poll as best country group. Alabama also earned rabbit kudos by magazine readers for having the best country album of 1985.

CONCERT SPECIALS are becoming an integral segment of TNN's programming. The network's April schedule lists specials by **Hank Williams Jr.**, the **Oaks**,

Willie Nelson with **Ray Charles**, **Rosanne Cash** and **George Strait**.

Specials were taped by The Nashville Network at a variety of locations, including Madison Square Garden, the Houston Livestock Show and Rodeo, the Austin City Opera House, the Pine Bluff (Ark.) Convention Center, and—of course—the Grand Ole Opry. This proliferation of concerts comes as TNN celebrates its third anniversary on the air.

TNN concert specials highlight its anniversary

And in addition to its star hosts, the specials also feature a powerful line-up of support acts. **Hank Jr.'s** April 16 concert showcases the **Forester Sisters**, **Pam Tillis** and **Randy Travis**; the Madison Square Garden show features **Alabama**, **Larry Gatlin & the Gatlin Brothers**, **Janie Fricke**, **Terri Gibbs** and **Johnny Rodriguez**; and the Pine Bluff concert headlines the **Oaks**, **Charlie Daniels** and **Rosanne Cash**.

Jerry Lee Lewis will perform May 18 at a benefit for St. Jude's Children's Hospital at the new Cajundome in Lafayette, La. The Cajundome (what a great monicker) seats 14,000 and was built in Lafayette because it's considered the "cradle of Cajun." Assisting Lewis with his responsibilities on the benefit will be **Jimmy C. Newman** and **Cajun Country**.

Look for PolyGram Records to sign **Johnny Paycheck** along with **Donna Fargo**. That was the unofficial word at the recent Country Radio Seminar... And **Jeannie C. Riley** has rejoined Top Billing.

AND NOW, an on-the-spot report from our **Scene Spy**, who managed to pry himself away from the scenic Opryland Hotel and Seminar hospitality suites long enough to cover the **Waylon Jennings/Sue Brewer Showcase** sponsored by the Songwriters Guild Foundation:

"It was just the kind of happy long-shot that struggling songwriters need to keep their dreams polished up. Sitting in on the first showcase for the Sue Brewer Fund grant recipients, **Waylon Jennings** heard **Allen Estes** debut his sardonic "No News Is Good News."

"Jennings was so taken by the song that he announced to the audience at the end of the show that he wants to cut it for his next album.

"The showcase also featured songs by **Gary Gray**, **Don Manning**, **John Anthony Campbell**, **Steven Farmer**, **Betsy Jackson**, **Lanny Smith**, and **Steve Bivins**. Veteran writers **Rick & Janis Carnes**, **Lisa Silver** and **Chick Rains** performed samples of their own hits before introducing the newcomers, each of whom is part of the Guild's Sue Brewer Fund program."

Murphy to Run Seminar

NASHVILLE The Songwriters Guild Foundation will begin a five-week "Listen And Learn" workshop April 1, designed to increase songwriter awareness of the elements of contemporary songs. The workshop also aims to help participants understand how the public hears songs.

Instructor for the once-a-week classes is **Ralph Murphy**, song-

writer and co-chairman of the Picaic Music Group. Fees are \$35 for Guild members and \$80 for non-members.

Classes will be held each Tuesday from 6 to 8 p.m. at the Guild offices in suite 207, 50 Music Square W. Applications are available from the Guild, and students will be admitted on a first-come first-served basis.

FOR WEEK ENDING MARCH 22, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS		NEW	TOTAL
		ADDS	ON
EDDIE RABBITT	REPETITIVE REGRETS RCA	61	62
THE OAK RIDGE BOYS	JULIET MCA	53	58
FORESTER SISTERS	MAMA'S NEVER SEEN THOSE EYES WB	40	91
J. ANDERSON	YOU CAN'T KEEP A GOOD MEMORY DOWN WB	36	38
STEVE WARINER	LIFE'S HIGHWAY MCA	29	99

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
WAYLON JENNINGS	WORKING WITHOUT A NET MCA	16
HANK WILLIAMS, JR.	AIN'T MISBEHAVIN' WARNER/CURB	13
MICHAEL MARTIN MURPHEY	TONIGHT WE RIDE WARNER BROS.	11
JANIE FRICKE	EASY TO PLEASE COLUMBIA	11
THE JUDDS	GRANDPA RCA/CURB	9

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HOT COUNTRY SINGLES

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Chart table for the week ending March 22, 1986. Columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)' and 'EVERY NIGHT'.

Chart table for the week ending March 22, 1986. Columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I THINK I'M IN LOVE' and 'REPETITIVE REGRETS'.

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	1
2	4			YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	5
3	6			100% CHANCE OF RAIN	GARY MORRIS	3
4	5			DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	2
5	8			SHE AND I	ALABAMA	4
6	7			CAJUN MOON	RICKY SKAGGS	6
7	10			1982	RANDY TRAVIS	10
8	9			IN OVER MY HEART	T.G. SHEPPARD	9
9	12			YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	8
10	11			SWEETER AND SWEETER	THE STATLER BROTHERS	11
11	13			WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	7
12	15			NOW AND FOREVER (YOU & ME)	ANNE MURRAY	12
13	14			ARLENE	MARTY STUART	19
14	17			ONCE IN A BLUE MOON	EARL THOMAS CONLEY	14
15	1			I COULD GET USED TO YOU	EXILE	18
16	19			I HAD A BEAUTIFUL TIME	MERLE HAGGARD	16
17	3			YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	13
18	18			NOTHING BUT YOUR LOVE MATTERS	LARRY GATLIN	15
19	21			EVERY NIGHT	PAKE MCENTIRE	23
20	23			FEELIN' THE FEELIN'	THE BELLAMY BROTHERS	17
21	30			HEART DON'T FALL NOW	SAWYER BROWN	20
22	25			THE ONE I LOVED BACK THEN	GEORGE JONES	44
23	27			AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	24
24	—			GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	21
25	20			DREAMLAND EXPRESS	JOHN DENVER	26
26	—			EASY TO PLEASE	JANIE FRICKE	22
27	22			FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	38
28	—			SHOE STRING	MEL MCDANIEL	25
29	—			TONIGHT WE RIDE	MICHAEL MARTIN MURPHEY	29
30	—			WORKING WITHOUT A NET	WAYLON JENNINGS	27

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

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (15)	17
MCA/Curb (2)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (14)	16
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	12
EPIC	12
CAPITOL (6)	10
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	4
Mercury (3)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA	2
NSD	2
LUV (2)	
STEP ONE	2
BENCH MARK	1
BERMUDA DUNES	1
DOOR KNOB	1
F&L	1
NFD	1
Avista (1)	

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

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

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

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

'Young Turks' Gather in Nashville to Go Over Song Plugging

BY KIP KIRBY

NASHVILLE There's a new catch phrase on the streets here these days: the Young Turks. No need to take out an insurance policy on your hubcaps, though—far from a black-leather motorcycle gang, the Young Turks are actually a loosely knit group of up-and-coming song pluggers and publishers who have banded together for education and friendship.

In eight months, the Young Turks have caught the fancy of Nashville's music establishment, not to mention the community's top executives, who are willingly shar-

ing their time and insight with the group's members in weekly meetings.

The Young Turks were formed by Chuck Bedwell of Sheddhouse Music and Brian Rawlings of Milsap Music. Bedwell and Rawlings sensed an energy and eagerness among their Music Row counterparts, who sometimes found themselves frustrated at not being able to penetrate the mainstream.

The Turks' meetings started out as casual get-togethers, with members trying to help each other with song-pitch suggestions and shared contacts. But as word spread, Rawlings and Bedwell found themselves

approached by other young song pluggers anxious to get involved.

The name "Young Turks" came later, almost as a tongue-in-cheek afterthought. Members insist that their goals are support and sharing, not shutting out.

"We're trying to learn how to get songs cut and how to work together in this town," explains Bedwell, who works for producer Harold Shedd's publishing companies. "In the next five or 10 years, we're going to be the ones who are moving up throughout the ranks, so we figured, 'Why not learn to work together now and become friends at the same time?'"

The group has grown to about 20 members. They include Bedwell and Rawlings; Rich Alves of Tom Collins Music; Schanda Butler of Larry Butler Music; Doug Casmus of Sound 70; Bobby Cottle of Bruce Enterprises; Ree and Katy Geyer of

Wrensong; Pat Halper and Mark Brown of Silverline/Goldline Music; Doug Howard of Welk Music Group; Glen Middleworth of Forest Hills Music; Tommy Polk of Picalic; Sam Ramage of CBS Songs; Brian

(Continued on next page)

NEA Sponsors 'New Ideas' Meet

NASHVILLE The Nashville Entertainment Assn. will hold a forum on "New Ideas And Opportunities," at the Music Row Club, Wednesday (19) at 6 p.m.

Panelists are Jeffrey Beals, William Morris & Associates; and John

Schneider, MCA recording artist. Air personality and newspaper columnist Ruth Ann Leach will be moderator.

Sponsored by Third National Bank, the forum is free to NEA members; \$3 for everyone else.

FOR WEEK ENDING MARCH 22, 1986

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	2	4	21	EARL THOMAS CONLEY	RCA AHL1-7032 (8.98) (CD)	1 week at No. One GREATEST HITS
2	3	5	18	RICKY SKAGGS	EPIC FE-40103	LIVE IN LONDON
3	7	8	4	ALABAMA	RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
4	8	11	7	JOHN SCHNEIDER	MCA 5668 (8.98)	A MEMORY LIKE YOU
5	6	6	23	SAWYER BROWN	CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
6	1	2	23	RAY STEVENS	MCA 5635 (8.98)	I HAVE RETURNED
7	4	1	25	DAN SEALS	EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
8	5	3	18	THE JUDDS	RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
9	9	9	28	GEORGE JONES	EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
10	14	17	43	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
11	18	29	43	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
12	12	12	23	LEE GREENWOOD	MCA 5622 (8.98)	STREAMLINE
13	15	14	17	JUICE NEWTON	RCA 5493 (8.98) (CD)	OLD FLAME
14	19	28	4	ANNE MURRAY	CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
15	16	16	25	GEORGE STRAIT	MCA 5605 (8.98)	SOMETHING SPECIAL
16	13	13	27	EXILE	EPIC FE40000	HANG ON TO YOUR HEART
17	10	7	18	HANK WILLIAMS, JR.	WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
18	11	10	23	WILLIE NELSON	COLUMBIA FC 39990	HALF NELSON
19	17	15	20	KENNY ROGERS	RCA AJL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
20	21	21	29	MARIE OSMOND	CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
21	22	22	44	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
22	24	19	32	GARY MORRIS	WARNER BROS. 25279 (8.98)	ANYTHING GOES
23	20	20	38	ROSANNE CASH	COLUMBIA FC 39463	RHYTHM AND ROMANCE
24	25	24	52	GEORGE STRAIT	MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
25	32	—	2	EMMYLOU HARRIS	WARNER BROS. 25352 (8.98)	THIRTEEN
26	23	18	20	SOUNDTRACK	MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
27	26	23	57	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
28	28	30	35	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA	HOWARD & DAVID
29	30	33	17	THE CHARLIE DANIELS BAND	EPIC 39878	ME & THE BOYS
30	45	62	3	REBA MCENTIRE	MCA 5691 (8.98)	WHOEVER'S IN NEW ENGLAND
31	31	26	24	BARBARA MANDRELL	MCA 5619 (8.98)	GET TO THE HEART
32	29	27	45	LEE GREENWOOD	MCA 5582 (8.98) (CD)	GREATEST HITS
33	27	25	27	THE FORESTER SISTERS	WARNER BROS. 25314	THE FORESTER SISTERS
34	36	31	70	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
35	37	34	45	RONNIE MILSAP	RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
36	34	35	13	THE BELLAMY BROTHERS	MCA/CURB 1462 (8.98)	GREATEST HITS
37	35	37	16	JIMMY BUFFETT	MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
38	53	—	2	JOHN CONLEE	COLUMBIA FC-40257	HARMONY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	39	41	14	STEVE WARINER	MCA 5672 (8.98)	LIFE'S HIGHWAY
40	40	47	22	MICKEY GILLEY	EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
41	38	32	10	GLEN CAMPBELL	ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
42	33	36	17	MERLE HAGGARD	EPIC 40224	AMBER WAVES OF GRAIN
43	44	39	16	CHARLY MCCLAIN	EPIC FE 40186	BIGGEST HITS
44	43	45	15	LARRY GATLIN AND THE GATLIN BROTHERS	COLUMBIA FC 40195	SMILE
45	48	46	21	JANIE FRICKE	COLUMBIA FC 40165	THE VERY BEST OF JANIE
46	46	63	3	DON WILLIAMS	CAPITOL ST-12440 (8.98)	NEW MOVES
47	52	42	101	ALABAMA	RCA AHL1-4939 (8.98) (CD)	ROLL ON
48	42	44	31	GENE WATSON	EPIC FE-40076	MEMORIES TO BURN
49	50	48	42	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE
50	64	—	2	EVERLY BROTHERS	MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
51	51	56	235	WILLIE NELSON	COLUMBIA KC 237542 (CD)	GREATEST HITS
52	49	43	36	JIMMY BUFFETT	MCA 5600 (8.98)	THE LAST MANGO IN PARIS
53	41	40	36	JANIE FRICKE	COLUMBIA 39975	SOMEBODY ELSE'S FIRE
54	61	49	210	ALABAMA	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
55	47	38	23	MEL MCDANIEL	CAPITOL ST-12437 (8.98)	STAND UP
56	57	52	35	NITTY GRITTY DIRT BAND	WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
57	59	57	97	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
58	60	50	157	ALABAMA	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
59	55	55	14	ORIGINAL BROADWAY CAST	MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
60	54	54	411	WILLIE NELSON	COLUMBIA FC 35305 (CD)	STARDUST
61	62	—	2	MARK GRAY	COLUMBIA FC-40126	THAT FEELING INSIDE
62	58	53	209	WILLIE NELSON	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
63	63	70	49	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
64	56	51	13	DAVID ALLAN COE	COLUMBIA FC 40195	UNCHAINED
65	NEW	—	—	MICHAEL MARTIN MURPHEY	WARNER BROS. 25369 (8.98)	TONITE WE RIDE
66	67	61	8	THE KENDALLS	MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO...AND ALL THE HITS
67	68	58	49	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
68	65	65	3	CHANCE	MERCURY 826 029-1/POLYGRAM (8.98)	CHANCE
69	71	73	20	CONWAY TWITTY	WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
70	72	60	90	THE STATLER BROTHERS	MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
71	66	66	39	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
72	69	64	4	JOHN DENVER	RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
73	74	67	10	TOM JONES	MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
74	70	71	14	EDDY RAVEN	RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
75	75	68	33	WAYLON JENNINGS	RCA AHL1-5428 (8.98)	TURN THE PAGE

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.

Indie Show Set Part of CMA Fair

NASHVILLE The Country Music Assn. will reinstitute its Independent Label Show as part of this year's International Fan Fair, June 9-15. The show will be held on June 12 from 2 to 4 p.m. Last year, the fair featured a Parade of Stars Show that involved several independent acts.

To be considered for an appearance on the indie show, an act must be on an "established" label and have appeared on the Billboard, Cashbox or Radio & Records charts between March 31, 1985, and April 1, 1986. Acts must agree to use the backup musicians contracted for Fan Fair, although an act's bandleader can sit in if necessary.

Applicants must send a letter with proof of eligibility to the CMA Independent Label Show, Country Music Assn., P.O. Box 22299, Nashville, Tenn. 37202.

'YOUNG TURKS' GATHER

(Continued from page 56)

Robinson of Merit Music; Jim Sherer of Pride Music; Chris Smith of Morgan Songs; Mel Tillis Jr. and Matt Lindsey of Mel Tillis Enterprises; and Todd Wilkes of Deb-Dave/Briarpatch.

Each week a different member is responsible for bringing an industry guest to speak to the group. Past speakers have included producers Jerry Kennedy, Ron Hafkine, Larry Butler, David Malloy, Marshall Morgan, Tim Dubois, Norro Wilson, Tom Collins, Rob Galbraith, Dennis Morgan, and Steve Davis; and a&r execs Steve Buckingham of CBS Records, Paige Rowden of Warner Bros., Tony Brown of MCA, Lynn Shults and Terry Choate of Capitol/EMI, and Mark Wright and Mary Martin of RCA.

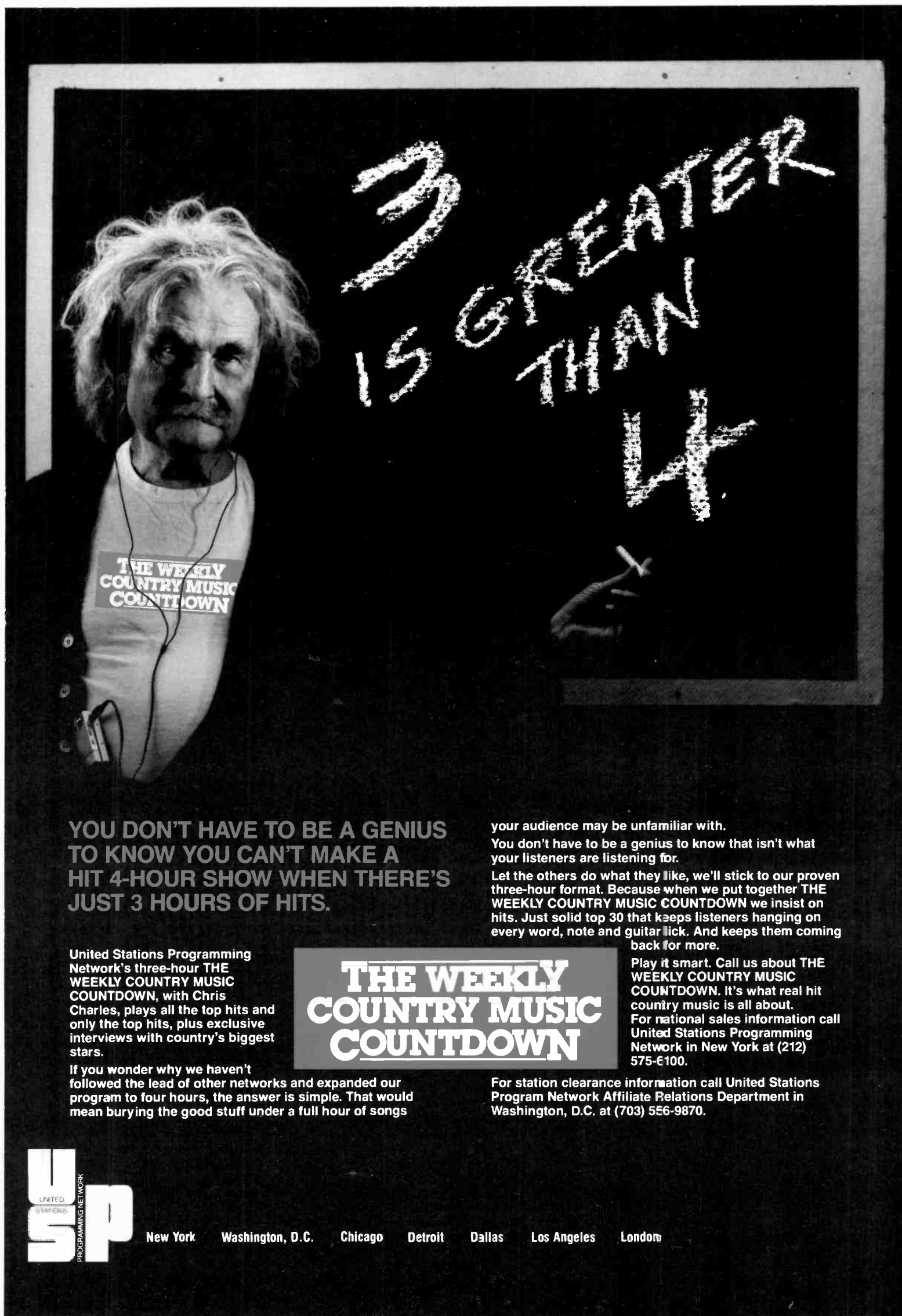
Conway Twitty and the Forester Sisters attended Young Turks sessions and ended up taking away song demos for cut consideration. Originally, says Bedwell, no tapes were to be played during the meetings so that guest speakers could relax informally and talk to members about the kinds of songs they were looking for.

However, Twitty asked each member to bring a song from his company's catalog so he could listen on the spot. "It's a way of saving producers and artists from getting in 50 tapes from us when we can find out what they really want by talking with them at meetings," says Bedwell. "And by hearing each other's songs, we may know of someone they can pitch to."

The unorthodox approach seems to be working. Bedwell estimates that as a result of the group's networking, the Young Turks have been able to secure 18 to 20 cuts during the past year.

Oh, yes: the name. How young do you have to be to qualify as a Young Turk?

Not as young as you might think, Bedwell says. "If you can't remember Pearl Harbor, you're in."



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

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

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

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

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

Play it smart. Call us about THE WEEKLY COUNTRY MUSIC COUNTDOWN. It's what real hit country music is all about. For national sales information call United Stations Programming Network in New York at (212) 575-€100.

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

THE WEEKLY COUNTRY MUSIC COUNTDOWN

United Stations Programming Network

NEW YORK Washington, D.C. Chicago Detroit Dallas Los Angeles London

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
1	2	9	3	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
2	4	6	6	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
3	5	8	6	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON
4	1	1	8	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
5	8	11	9	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
6	11	19	4	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
7	10	10	6	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
8	12	14	6	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
9	3	2	13	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE
10	19	35	3	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION
11	15	17	6	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
12	13	12	8	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
13	7	5	7	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
14	18	25	5	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX17	JOYCE SIMS
15	14	13	7	COME TO MY AID ELEKTRA 0-66867	◆ SIMPLY RED
16	17	21	7	CLOUD NINE METROPOLIS MET-350/EMERGENCY	MYSTERY ASSIGNMENT
17	24	29	5	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL
18	41	—	2	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	◆ O'CHI BROWN
19	9	3	9	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
20	45	—	2	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
21	37	—	2	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
22	27	39	4	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
23	6	4	9	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
24	33	—	2	CRUSH ON YOU MCA 23613	◆ THE JETS
25	30	40	3	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
26	21	23	9	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
27	25	30	6	SOMETHING ABOUT YOU/COUP D'ETAT POLYDOR 883 362-1/POLYGRAM	◆ LEVEL 42
28	29	41	3	LIFE'S WHAT YOU MAKE IT (REMIX) EMI-AMERICA V-19203	◆ TALK TALK
29	32	48	3	CHIEF INSPECTOR/NOVELA DAS NOVE IVA/ISLAND 0-96829/ISLAND	WALLY BADAROU
30	16	7	8	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
31	47	—	2	TWIST MY ARM (REMIX) RCA PW-14196	◆ THE POINTER SISTERS
32	34	50	3	SANCTIFY YOURSELF A&M SP-12172	◆ SIMPLE MINDS
33	36	49	3	NO MORE ELEKTRA 0-66865	SHIRLEY MURDOCK
34	20	24	7	BABY DON'T STOP ME SEA BRIGHT PAL-7094/PROFILE	QUEST FOR LIFE
35	22	26	6	GET RIGHT NEXT TO YOU EMERGENCY EMD5 6559	SHADY
36	28	31	7	AFTER THE LOVE HAS GONE NEXT PLATEAU NP-50037	PRINCESS
37	40	—	2	MR. RIGHT NOW (REMIX)/ELECTRICITY (REMIX) QWEST PROMO/WARNER BROS.	RORI
38	31	33	5	I'D DO IT ALL AGAIN (REMIX) MOTOWN 4556MG	◆ SAM HARRIS
39	49	—	2	RHYTHM OF LOVE POW WOW WOW 408	JOHNNY DYNELL
40	42	47	4	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER
41	39	43	4	ONE MORE SHOT (REMIX) MCA 23610	SPACE MONKEY
42	NEW	—	—	HIGH HORSE (REMIX) RCA PW-14309	EVELYN "CHAMPAGNE" KING
43	NEW	—	—	JIMMY MACK EMI-AMERICA PROMO	◆ SHEENA EASTON
44	NEW	—	—	LIVING FOR THE CITY MEGATONE MT-138	SYLVESTER
45	48	—	2	YOU NEED MORE CALYPSO (REMIX) POLYDOR 883 753-1/POLYGRAM	RALPH MACDONALD
46	50	—	2	GOTTA FIND A WAY JUMP STREET JS 1001	RUSS BROWN
47	NEW	—	—	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
48	NEW	—	—	I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM	◆ ANIMOTION
49	NEW	—	—	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
50	NEW	—	—	MIND GAMES SOUND PAK PL-5112	QUEST

BREAKOUTS

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

1. PRISONER OF LOVE MILDRED SCOTT 4TH & B'WAY
2. WAR BOYS ANNABELLA RCA
3. UNDER THE INFLUENCE (REMIX) VANITY MOTOWN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	5	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	◆ JANET JACKSON
2	1	1	7	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	◆ CHERRELLE WITH ALEXANDER O'NEAL
3	3	5	7	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
4	9	18	5	I'M NOT GONNA LET (REMIX) MCA 23612	COLONEL ABRAMS
5	4	4	7	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
6	7	11	13	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
7	8	8	6	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
8	6	7	7	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
9	5	3	9	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
10	10	10	6	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
11	13	15	6	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
12	15	—	5	HIT THAT PERFECT BEAT MCA 23605	◆ BRONSKI BEAT
13	14	20	6	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
14	16	19	9	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
15	12	16	4	ANOTHER NIGHT (REMIX) ARISTA AD1-9454	◆ ARETHA FRANKLIN
16	21	14	8	YOUR SMILE/DRIVE MY LOVE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA
17	19	26	4	A LITTLE BIT OF LOVE (IS ALL IT TAKES) MCA 23608	NEW EDITION
18	11	6	10	AFTER THE LOVE HAS GONE NEXT PLATEAU NP 50037	PRINCESS
19	NEW	—	—	COMPUTER LOVE WARNER BROS. 0-20440	ZAPP
20	25	33	4	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
21	24	35	4	(NOTHING SERIOUS) JUST BUGGIN' SELECT FMS 62267	WHISTLE
22	35	—	2	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
23	39	—	2	I ENGINEER/OBSESSION (REMIX) CASABLANCA 884 433-1/POLYGRAM	◆ ANIMOTION
24	31	44	4	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
25	28	31	4	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
26	20	21	8	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA
27	34	—	2	SECLUSION TSR TSR843	SHAWN BENSON
28	26	43	3	HOUSE ROCKER EPIC 49-05328	LOVEBUG STARKI
29	50	—	2	TWIST MY ARM (REMIX) RCA PW-14196	◆ THE POINTER SISTERS
30	23	29	9	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
31	18	22	11	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
32	36	—	2	HEY BOY SUPERTRONICS RY 011	TAMMY LUCAS
33	22	25	10	DO ME BABY CAPITOL V-15211	◆ MELI'SA MORGAN
34	38	30	9	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
35	29	17	22	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	◆ PHYLLIS NELSON
36	45	—	2	NO MORE ELEKTRA 0-66865	SHIRLEY MURDOCK
37	17	9	13	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
38	NEW	—	—	BEST FRIENDS TOTAL EXPERIENCE TED1-2631/RCA	ET (EDDIE TOWNS)
39	49	47	4	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
40	47	—	2	LIFE'S WHAT YOU MAKE IT (REMIX) EMI-AMERICA V-19203	◆ TALK TALK
41	27	13	17	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
42	NEW	—	—	UNDER THE INFLUENCE (REMIX) MOTOWN 4558MG	◆ VANITY
43	NEW	—	—	NIGHTMARES PROFILE PRO-7086	DANA DANE
44	30	24	8	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
45	NEW	—	—	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION
46	32	36	5	TEMPT ME SUITE BEAT	LISA
47	RE-ENTRY	—	—	JOHNNY COME HOME/BLUE I.R.S. 23578/MCA	◆ FINE YOUNG CANNIBALS
48	NEW	—	—	GOTTA FIND A WAY JUMP STREET JS 1001	RUSS BROWN
49	NEW	—	—	SUGAR FREE PRIVATE I 429-05337/EPIC	JUICY
50	NEW	—	—	LOVE HONEY, LOVE HEARTACHE VINYLMANIA VMR-002	MAN FRIDAY

BREAKOUTS

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

1. CRUSH ON YOU THE JETS MCA
2. MYSTERY OF LOVE FINGERS, INC. D.J. INTERNATIONAL
3. OCHO RIOS PAUL JABARA WARNER BROS.
4. RISE PUBLIC IMAGE LTD ELEKTRA
5. PARTY FREAK CA\$HFLOW MERCURY
6. HIGH HORSE (REMIX) EVELYN "CHAMPAGNE" KING RCA
7. LIVING FOR THE CITY SYLVESTER MEGATONE

○ 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

ESSENTIAL SINGLES, briefly: "Shell Shock" by New Order is now on its own A&M 12-inch, with a vaguely classical-flavored long mix; again, it's the least forbidding of all New Order dance records though awfully long . . . Prince and his coterie have begun defending their spot on the dance floor, judging from the rhythm attack of "Kiss," "A Love Bizarre," and now Mazarati's "Player's Ball" (Warner Bros./Paisley Park) another monotonous but monstrous groove. Clones beware: they'll have to bite something else if this circle chooses dance over psychedelia this year.

Dar Braxton's "Jump Back" (Sleeping Bag) continues the 1986 run of impressive indie releases: produced by Jhon Fair (of the recent Chocolete hit, "East Street Beat") it's a stinging, sparkly New York soul record with two fantastic dub mixes and a shamefully suggestive rap/monolog . . . MaiTai's "Female Intuition" (Critique) hits the same pop/soul groove of their first hit, "History," with added edit and emulator craziness; an interesting dub, too.

REMIXES and other singles: Big Audio Dynamite's "Medicine Show" (Columbia) is what Paul Hardcastle might have meant by "Just For Money" if he was looking for something stylishly violent. It's provided in a snaky Rick Rubin mix and a high-tech dub by Grocho Smykle . . . Hardcastle's "Don't Waste My Time" (Chrysalis) starring Carol Kenyon, is at last out here following its U.K. top 10 appearance . . . Mike + the Mechanics' "All I Need Is A Miracle" (Atlantic promo) is nothing if not right on time (meaning, simply, that this extended version was released along with the radio version) . . . The Winans' "Very Real Way" (Qwest) is remixed by Ray Smith, with firmer, leaner sound, much more club-like. The flip is a thoroughly re-done, varied mix of "Let My People Go" by Morales and Munzibai. Latter was bigger in New York than nationally, and deserves a second play around the country . . . The Controllers' "Stay" (MCA) is a nice, lazy tempo

beat-box ballad in the style of Juicy and Precious Wilson. Remixer Louil Silas Jr. keeps setting records for different mixes: there are five here . . . Until December's "Secrets" (Columbia) comes across as the U.S. take on high-tempo Euro-rock-disco, as produced by Mark Berry. More clubby is the Dead Or Alive-style flip, "We Are The Boys," produced by Ken Kassie.

OPEN LETTER AND PROPOSAL: Aside from keeping an ear to the output of the British dance music industry, it's been a source of fascination to us to compare the respective systems whereby records are released, marketed, and sold in two countries which, in a sense, are just across the street from each other.

One idea which makes a lot of sense: the "white label," test pressings of records distributed not weeks, but up to a couple of months, prior to actual release. In the U.S., test pressings have amounted to two-week exclusives for individuals.

In the British market, white labels serve the greater function of actual market testing, because of the longer lead time. Record companies may in turn respond to white label reaction by remixing, by pre-promoting a record as is, or simply burying a stiff when it turns up. This also locks in clubs as the undisputed proving ground and source for the newest music, a plus for DJs here who may not realize just how crucial their role is.

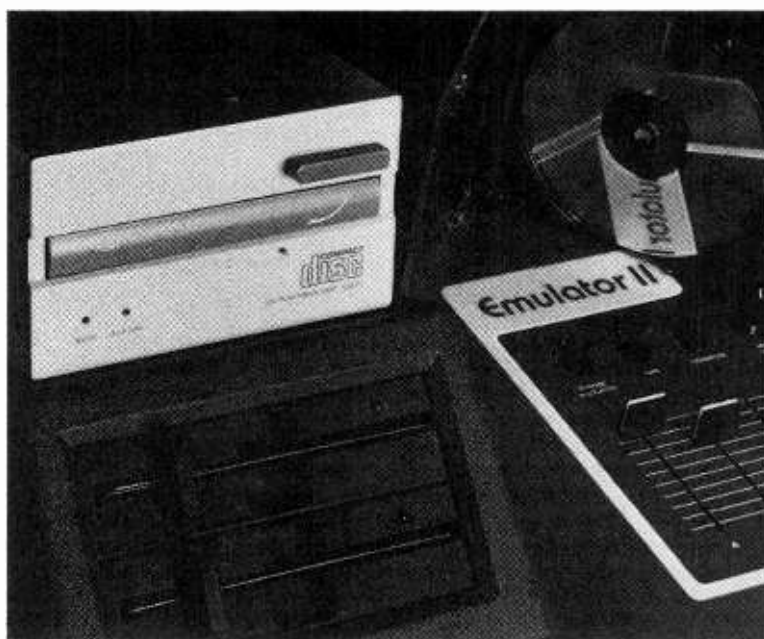
The situation with European imports works something like that right now: hits by Lisa Lisa, Nu Shooz, O'Chi Brown, Falco, Loose Ends, Pet Shop Boys, and Princess were tested and proven in clubs prior to release, with no risk to labels and no detrimental impact on domestic sales. (There was, admittedly, one import hyped up the club play chart at the turn of last year: yet, in effect, that would have illustrated a case of a record being shelved due to lack of response, since it was not signed to any U.S. label, made no sales, and disappeared without a trace.)

Therefore, a more structure "white label" system here would have the important effect of allow-

ing a certain percentage of records to die a dignified death—before they are released, given "priority" at label level and charted in the knee-jerk fashion that's become a sad standard, devaluing the significance of even a top 10 chart position. It would also mark a return perspective as to what clubs are actually for: they are supposed to tell people in the industry what the real, cross-able hits are, not the other way 'round. Feedback, please?

NOTES: People who enclose teeny plastic sparkles or any other cute extraneous matter in their press releases should also enclose Dustbusters . . . Pee-wee Herman has been immortalized in dance on the rap record "Pee-wee's Dance," by Joeski Love (Vintertainment, 212 652-2799) . . . Ex-Clash member Topper Headon's import "I'll Give You Everything" (Mercury U.K.) is easygoing soul, for relaxed dance-floors; the "dance mix" is an instrumental but the extended, Jimmy Helms-sung version will do just fine, paired with a dub that's pumped up and echoed just a bit . . . Sunnyview is bringing out a "rhythm track" EP for beats-cutting; also on tap are a Newcleus single, and the domestic release of the Eartha Kitt import, "This Is My Life" . . . Sleeping Bag will bring out "Ladies" as a single from the "Mantronix" album. The record shot to No. 1 in Britain's specialist disco retail chart. Also crossing over there: Whistle's "Just Buggin'," and even a newly remixed version of Tavares' 1976 "Heaven Must Be Missing An Angel."

THIS WEEK IN DANCE . . . 1978: At the height of disco's commercial surge, Casablanca announces its spring release 22 albums, almost all of them disco, many produced by Alec Costandinos or Giorgio Moroder. Just out: Linda Clifford's "If My Friends Could See Me Now" album (Curton). It contains "Run-away Love," a song that incorporates possibly the greatest (and the most unforgiving and the nastiest) monolog in pop history.



Interactive Arts International of Aptos, Calif., and E-mu Systems of Santa Cruz have jointly developed a unique CD-based sound library for the Emulator II digital sampling keyboard. The system consists of a CD-ROM disk drive, an interface unit, and a CD-ROM Compact Disc called "The Universe Of Sound, Vol. I." The CD contains hundreds of digitally sampled performance sound banks, each consisting of approximately 512K bytes, which can be accessed and transferred directly into the Emulator II in less than 10 seconds. Contact Interactive Arts at (408) 662-1772.

SOUND INVESTMENT

(Continued from page 48)

production business. The facility recently added a 32-input Audioarts console with a fader automation module, a 16-track tape machine, Tannoy monitors and Yamaha power amps. On the outboard gear side, 26 new signal processors have been installed, including Lexicon digital reverb, an Eventide 949 Harmonizer, a plate reverb, 11 digital delays, and 8 channels of noise-gating. Along with this, InHouse has acquired six new synths, three drum machines, and three sequencers; all are MIDI-interfaceable, and also speak SMPTE via the studio's proprietary "InSync" computer software.

Sound has added some new outboard gear, including a Yamaha REV-7 digital reverb/effects processor and an Aphex Compellor. And, N.Y.'s Big Apple has purchased complete off-line video facilities, including two Hitachi three-tube FP40S color cameras and JVC editing equipment, as well as a Knox character generator, an ADC 10-channel chroma-key effects generator, and a digital time base corrector. The original Record Plant "black truck" remote recording vehicle is now owned and operated by David Hewitt of Remote Recording Services in Monsey, N.Y. Hewitt was the original designer of the unit.

Edited by STEVEN DUPLER

SHORT TAKES: Detroit's Gnome

AUDIO TRACK

(Continued from page 48)

corded there. These include Wynnton Marsalis' "Black Codes From The Underground," "West Side Story," Emanuel Ax and Yo-Yo Ma's recording of the Brahms Cello Sonatas, Whoopi Goldberg's debut comedy album, and the soundtrack to "Ma Rainey's Black Bottom."

been hosting producer David Williams, who's cutting tracks on vocalist Mona Rae.

Journey mixed its upcoming "Raised On Radio" album on CBS at Bearsville Studios in Bearsville, N.Y. Jim Gaines and Steve Perry produced; Bob Clearmountain engineered the 48-track SSL mix, assisted by Mark McKenna. Also there, Bill Bruford, Tony Levin, Mark Isham, and David Torn completed pre-production for Torn's new album on ECM.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

NASHVILLE

ITP ARTIST Marlana has been working at A.M.I. with producer Mick Lloyd and engineer Bernie Vaughn. The team was also working there with artist Tina Lee.

OTHER CITIES

PRODUCERS BEN MAGLIANO and Vic Romero were at Lion & Fox Recording in Washington, D.C., for video sweetening for Angela Boffill's long form video project "Angel Of The Night." The video was sponsored by McDonald's for commercial broadcast.

Reel Platinum of Lodi, N.J., has

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Too Much Too Late—M. Stevens
Party Girl—Karen Silver
Yum Yum (Rmx)—Beat Box Boys
Make Up Your Mind—Teen Rock
One More Shot—Oh Romeo
Dancing In Heaven—Tony Caso
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Love Honey—Man Friday
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Mind Games—Quest
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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	13 weeks at No. One DEDICATED	
1	1	33	NICHOLAS	COMMAND CRN 1003/LEXICON	13 weeks at No. One DEDICATED
2	4	21	SANDRA CROUCH	LIGHT LS5855/LEXICON	WE'RE WAITING
3	3	61	WALTER HAWKINS	LIGHT LS5857/LEXICON	LOVE ALIVE III
4	5	13	THE WINANS	QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
5	2	49	THE WILLIAMS BROTHERS	MALACO 4400	BLESSED
6	6	13	SHIRLEY CAESAR	WORD 8299/A&M	CELEBRATION
7	7	25	EDWIN HAWKINS	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
8	11	69	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
9	10	61	THE WINANS	LIGHT LS5853/LEXICON	TOMORROW
10	13	49	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
11	8	45	DOUGLAS MILLER	LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
12	9	21	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10099	HOLD ON
13	17	89	ANDRAE CROUCH	LIGHT LS5863/LEXICON	NO TIME TO LOSE
14	NEW		THE JACKSON SOUTHERNAIRES	MALACO 4406	LORD WE NEED YOUR BLESSING
15	12	25	CHARLES NICKS	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
16	34	5	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14777	THINGS ARE GOING TO WORK OUT SOMEHOW
17	32	5	DONALD VAIL CHORALEERS	SOUND OF GOSPEL SOG-149	YESTERDAY, TODAY AND FOREVER
18	14	9	AL GREEN	WORD 5102/A&M	HE IS THE LIGHT
19	18	13	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4403	REHEARSAL
20	16	41	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
21	22	145	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
22	20	21	JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
23	21	61	LUTHUR BARNES/THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L AIR 10075	HE CARES
24	28	17	VERNESSA MITCHELL	COMMAND CRV 1004/LEXICON	THIS IS MY STORY
25	NEW		HOWARD SMITH	LIGHT LS5880/LEXICON	TOTALLY COMMITTED
26	25	9	THE FOLLOWERS OF CHRIST	LIGHT LS5891/LEXICON	WE'RE TAKING MUSIC BACK
27	NEW		ALBERTINA WALKER	SAVOY 14766	WORK ON ME
28	31	5	MATTIE MOSS CLARK/UNAC FIVE	MMC 100	MATTIE MOSS CLARK/UNAC FIVE LIVE
29	NEW		CHARLES FOLD & THE CHARLES FOLD SINGERS	SAVOY 7092	LIVE IN CONCERT
30	19	45	COMMISSIONED	LIGHT LS5861/LEXICON	I'M GOING ON
31	27	25	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
32	26	17	DOUGLAS MILLER	GOSPEARL PL-16024	REDEEMING LOVE
33	15	21	THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
34	36	49	DELEON RICHARDS	WORD 8173/A&M	DELEON
35	30	41	THE TRUTHETTES	MALACO 4397	MAKING A WAY
36	23	29	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
37	37	5	THE ANGELIC CHOIR SINGERS	MALACO 4398	40 YEARS
38	24	45	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
39	29	33	TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
40	35	17	TOMMY ELLISON	ATLANTA INT'L AIR 10086	LET THIS BE A LESSON TO YOU

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LECTERN
by Bob Darden

LONG BEFORE Amy Grant, Chris Christian, and B.J. Thomas were thinking about it, Andrae Crouch was doing it.

Along with Larry Norman, Crouch is one of religious music's original groundbreakers. He was the first to receive significant airplay and sales in the mainstream marketplace, the first contemporary gospel act (as Andrae Crouch & the Disciples) to appear on national television, and the first to accumulate more than a million sales.

Today, the six-time Grammy winner has just added another first. He's the first contemporary religious artist to receive an Oscar nomination.

**Another first for Crouch:
an Oscar nomination**

"I've known Quincy Jones for six years or so," Crouch says. "We'd spoken at previous Grammy telecasts, and I'd always wanted to work with him.

"When 'The Color Purple' came up, Quincy was short on time—since it was June and Steven Spielberg started shooting in July.

"Well, just before I was to leave for a few days on the road, he called and asked me to work with him on it. I said, 'Wow! When do you need these songs?' He said, 'Today!'"

Crouch called up some of his longtime singers, went up to his studio, sat down at the piano, and started to work that day.

"We started slowly putting all of the different scenes together. Finally I said, 'I'll give you three songs for every part you need from me.' And I ended

up writing 15 songs in one night. I sent them all over by messenger to Quincy the next morning. He said he liked all of them, including some that were later cut because the scenes were cut out."

Crouch says the writing process was both fun and challenging—especially writing authentic-sounding gospel music for a different era.

"I had just been ordering records from different companies to build up my collection of the old great gospel singers, people like Sister Rosetta Tharp and the rest, so I really was prepared to re-create the sound they wanted long before I knew I'd be working on 'The Color Purple,'" he says.

"Spielberg wanted it all to be real, so we used members of my father's church for the soundtrack, including some of the old mothers of the church. Some of them couldn't sing particularly well, but it sounded right. Those old church mothers don't care how pretty something sounds—they just sing. People today think they do some pretty hip stuff, but those old saints could still do more with their voices than any of us."

Crouch says he's continuing his research into old-time black gospel music, studies that correspond with Jones' research into the origins of black music.

Crouch and Jones re-recorded all of the songs the pair worked on with choirs of different sizes. Crouch's choir also handled the vocals on the African songs and chants. Brilliant session singer Tata Vega did almost all of the leads, including the choral solos, as well as serving as the voice for Shug Avery in the movie.

Crouch says he wasn't expecting the Oscar nomination "because it was so easy." He adds, "We've been trying to research it, but I think this is the first time a gospel artist has received an Oscar nomination. Wouldn't that be something?"

BLUE NOTES
by Peter Keepnews

FESTIVAL SEASON is once again approaching. In fact, it wouldn't be entirely inaccurate to say that it's already here.

In Boston, the Boston Globe Jazz & Heritage Festival is in full swing. The event added the word "Heritage" to its name this year to reflect a broader musical range—everything from B.B. King to Joan Baez. The festival, which began Thursday (13) and ends this Sunday (23), also features Miles Davis, George Shearing, and other familiar names.

Coming up in the spring are two notable events below the Mason-Dixon line: the sixth annual Sarasota Jazz Festival and the 17th annual New Orleans Jazz & Heritage Festival. The former, set for May 15-17, will pay tribute to the role of the rhythm section, with the spotlight trained on pianists Dick Hyman, Kirk Lightsey, and Derek Smith; guitarists Herb Ellis, Marty Grosz, and Barney Kessel; bassists Milt Hilton, Major Holley, and Brian Torff; and drummers Mousey Alexander, Butch Miles, and Bobby Rosen-garden, along with various brass and reed players. The preliminary lineup for the latter, to be held April 25-May 4, includes the likes of Miles Davis, B.B. King, Betty Carter, David Murray, Stevie Ray Vaughan, and such leading local lights as Dr. John, the Neville Brothers, and Rockin' Sidney.

June will bring the Playboy Jazz Festival, now in its eighth year and apparently entrenched as a Los Angeles institution. MC Bill Cosby will preside over a lineup of familiar names at the Hollywood Bowl on June 14 and 15, with such surprises as David Murray in his Playboy debut, a Herbie Hancock group with special guest George Benson, the brilliant dancer Honi Coles, and the Newport All-Stars, a mainstream

combo led by pianist and impresario George Wein.

Also participating in the Playboy festivities will be Kareem Abdul-Jabbar, the basketball great who recently joined the ranks of label entrepreneurs via his MCA-distributed Cranberry Records. Jabbar will introduce the winners of the Hennessy Jazz Search, for which he will serve as one of the judges. He'll also give the winning group the chance to record a demo, and possibly even a recording contract.

**Latest on the festival front:
New Orleans, Playboy, etc.**

The ubiquitous George Wein is also involved in a Philadelphia festival set for June. No names have been announced yet for the Mellon Jazz Festival, to be held June 14-22 under the joint aegis of the bank of the same name and Wein. But it will feature a broad mix of events, including concerts at the Academy of Music, a high school jazz ensemble competition, and free concerts at various locations throughout the City of Brotherly Love.

And what of Wein's first love, the granddaddy of jazz festivals, the currently nameless and sponsorless bash that began in Newport and moved to New York? Since Koool withdrew its financial support, the situation has been uncool—or at least uncertain—but we hear that an announcement of a new sponsor is imminent. The word is that there will definitely be a jazz festival in New York this summer, although it may well be on a more modest scale than Wein's previous Big Apple extravaganzas.



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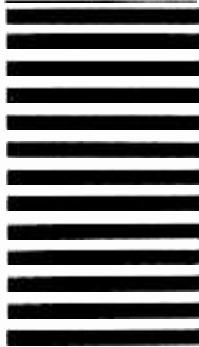
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'Superfest' Show Will Benefit UNCF

NEW YORK Anheuser-Busch is sponsoring a syndicated television show, "The Best Of Budweiser Superfest," to benefit the United Negro College Fund and kick off the 1986 series of Budweiser Superfest concerts.

Patti LaBelle, Kool & the Gang, the O'Jays, and the Mary Jane Girls will appear and Lou Rawls will host the program, which is

scheduled to air around the country the week of April 5.

The 1986 Superfest tour, promoted nationally by Al Haymon, will visit 14 cities: New York, Los Angeles, Chicago, Philadelphia, Detroit, Houston, Atlanta, New Orleans, Dallas, Oakland, Cleveland, St. Louis, Miami, and Washington, D.C.

THE RHYTHM & BLUES

by Nelson George

THE ONGOING investigations into the uses (and abuses) of independent promotion people in the record industry has caused concern—but little soul-searching—among members of the black music community. Like everyone else involved in the dissemination of popular music, blacks are worried about the effect the news reports about corruption will have on the industry's image. A wet brush can throw spots everywhere.

Still, a sampling of opinions of members of the black music community shows that they don't really consider the issues raised by NBC's broadcasts to be their problem. One manager remarked, "I'm not sure what our involvement is, since I'm not sure we're involved." The lack of black involvement in indie promotion on the scale of those accused in the NBC reports meant to another manager "that there will be very few black fingers in those pies." In short, the prevailing view is that the exclusion of black staffers from major labels' pop departments, the lack of black independent promotion people working pop product, and the relatively small budgets given black promotion departments leaves most industry blacks on the outside looking in with this particular issue. If there is a certain smugness in these attitudes, it is because many black music

'Local reps can't provide same care'

veterans feel that past payola investigations focused, quite unfairly, on black music alone.

But the repercussions of the independent promotion panic will cause these entrepreneurs problems. Members of the black music community agreed with members of the country music business (Billboard, March 15) that the blanket banning of independent promotion people would unnecessarily harm non-pop music. Don Cornelius, manager of O'Bryan and producer of "Soul Train," noted that the ban "punishes the black indie for excesses that didn't involve them. It is another example of being left out so thoroughly they have little culpability...What is going to happen however is that the labels will find that they can't do without black indies for any extended length of time. Not too many people can go in and do the job they do. They have established a level of credibility with black radio and record companies. Promotion is a sales business and these gentlemen have developed the relationship that can break a record. The local reps from the labels, preoccupied with a number of releases at one time, can't provide the same care."

Cornelius speaks for many when he asserts that the current climate will work in favor of black music. He says "Potentially, blacks can win in two ways from this situation. I see either more black indies hired to pick up the slack or the number of blacks on staff increased. Either way, I don't think the industry can do without the black indies' contribution."

SHORT STUFF: Video director Peter Allen, who previously did most of his work in Los Angeles, is now working with producer Eric Mezza in New York. Al-

len directed the Force MD's "Tender Love" for Tommy Boy and this week is shooting Meli'sa Morgan's "Do You Still Love Me" . . . There is a good mix of mellow jazz and r&b tracks on "Introducing Jonathan Butler," the debut of this African guitarist on Jive Records. Barry Eastmon (Billy Ocean, Freddie Jackson) produced most of the album. Several cuts will be of interest to those programming black AC formats . . . Speaking of mellow, look for George Howard's appeal to continue to grow with his latest album on TBA Records, "Love Will Follow." The saxophonist is again supported by a crew of top Los Angeles session players and his own sharp arrangements . . . The feminist capella sextet Sweet Honey in the Rock has a new album on Flying Fish titled "The Other Side" that should expand its growing cult of listeners. Led by Bernice Johnson Reagon (who as a staffer at the Smithsonian Institute helped organize its recent symposium on r&b) Sweet Honey in the Rock taps into a number of vocal traditions, sampling gospel ("Let Us Go Back To the Old Landmark"), blues ("Stranger Blues"), folk (Woody Guthrie's "Deportees"), and songs of feminist solidarity ("Mae Francis"). Sweet Honey, for those who've never heard them, are sort of the Persuasions with a strong political consciousness. They are also one of the finest vocal groups in the country and they put on a great live show, which makes their message even more potent . . . Gate-mouth Brown has a worthy album, "Pressure Cooker," on Alligator. These sides, selected from a series of five albums cut in France, feature two covers of Louis Jordan hits, "Slow Down" and "Ain't Nobody Here But Us Chickens" . . . Also out of Alligator is the blues sampler "Genuine Houserocking Music" with tracks by James Cotton, Albert Collins, Koko Taylor, Son Seals, and a never-before-released track by the late Hound Dog Taylor & His Houserockers, "Don't Blame Me" . . . Young black record man Vincent Davis, who recorded Doug E. Fresh three years ago on his Vintertainment label, has two new hip-hop 12-inches on the market, the BBoys' "Girls Part 2" and the already popular "Pee-Wee's Dance" by Joeski Love. To reach Vintertainment Records contact P.O. Box 1002, Bronx, N.Y., 10466-0305, (212) 652-2799 . . . Eartha Kitt is back with another disco track, "This Is My Life," produced by Jacques (Village People) Morali for Sunnyview Records . . . Falco's "Rock Me Amadeus," already a top 10 pop record, is also a potential, top 20 black single . . . Look out for the re-united Dramatics and "Luv's Calling" on Fantasy . . . Bernard Edwards turns in another pop-rock production credit with the new album from Robert Palmer . . . The latest anti-apartheid record is on MCA Records. The artists are C. Chris and Rich E. Rich (with Rudy Pardee) on "Apartheid! (You Know It's A Crime)" . . . New Edition, Cherelle, and the Force MD's have hit the road on a tour currently slated to last until the end of April. Most of the dates are in the South . . . Good to see Michael Henderson back on the scene with "Do It To Me Good (Tonight)" on EMI America . . . Whodini's first single from their new Jive/Arista "Back In Black" album is "Funky Beat" produced by Larry Smith.

For Klymaxx, 'Meeting' Is Still in Session This Time It's the Album That'll Make 'Men Pause'

BY STEVEN IVORY

LOS ANGELES Just call Klymaxx "the little band that could" and refer to their current Constellation/MCA album, "Meeting In The Ladies Room," as the album that wouldn't die. Having released two flop albums before "Ladies Room," Klymaxx's only distinction was be-

ing an all-female self-contained unit.

However, this largely group written and produced album has generated the hit title track, "The Men All Pause," and the breakthrough ballad "I Miss You," which reached number five on Billboard's pop singles chart, pushing the album to platinum. Constellation recently re-released "The Men All Pause," the album's first single, in hopes that it'll find renewed life with recent Klymaxx converts and fans who have kept the year-old album on the black and pop album charts.

Klymaxx bassist Joyce "Fenderella" Irby feels the success of the album is a direct result of the group's involvement in co-writing and co-producing it. "There is more of our personalities in the music," she says. "When writing songs you're bound to put a little of yourself in it and I think our audience connected with that. "The Men All Pause" and "Meeting In The Ladies Room" are both fun kinds of things. We all happen to be like that sometimes."

Nevertheless, it is a group consensus that things really began happening for Klymaxx when it went from the Elektra-distributed Solar label to Constellation, it's MCA-distributed subsidiary. They point to the fact that the Elektra-handled single "Multi-Purpose Girl," which flopped before the release of the album, is a song from the same batch of material that made up "Ladies Room."

Drummer Bernadette Cooper comments, "This band has always had distribution problems. But the MCA people believed in us and delivered everything they promised. They told us they felt 'I Miss You' would go pop. They promised us a gold album and we ended up with platinum."

For the past seven months Klymaxx has been managed by Ron Sweeny who, as a Los Angeles-based lawyer represents the SOS

Band, and the production teams of Jimmy "Jam" Harris & Terry Lewis, and Vincent Brantley & Rick Timas. Prior to Sweeny, the group was handled by Solar/Constellation president Dick Griffey's Griffco Management arm. "Mr.Griffey didn't have the time needed to hold the hands of the young unexperienced group that we were," says Irby, "so we all decided it was best to work with Ron. But Griffey kept believing when anyone else might have thrown in the towel—and in this business, that's saying a lot."

Klymaxx's members revel in the number of outside projects coming their way. Irby will contribute to the albums of labelmates Shalamar and Lakeside, while Cooper is writing songs for Cheryl Lynn and George Clinton. Lead vocalist Lorenna Hardimon-Shelby will perform a song, "Man Size Love," on the soundtrack of the Gregory Hines-Billy Crystal feature "Running Scared."

Klymaxx's next album is being recorded in Los Angeles and is tentatively scheduled for an April release.

Apollo to Stage Def Jam Sets

NEW YORK "Def Jam at the Apollo" is a series of concerts planned for Harlem's landmark theater that will mix major rap stars with more mainstream r&b acts.

Sponsored by Rush Productions and New York's WBLS, shows already scheduled feature LL Cool J and the Jets on March 23 for two performances, Kurtis Blow and Trouble Funk on April 5, Run-D.M.C. and a yet to be announced act on April 19, and Whodini with Atlantic Starr May 3.

FOR WEEK ENDING MARCH 22, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

90 REPORTERS

NEW TOTAL
ADDS ON

THE S.O.S. BAND	FINEST TABOO	28	28
MICHAEL HENDERSON	DO IT TO ME GOOD EMI-AMERICA	25	54
PATTI LABELLE	ON MY OWN MCA	23	24
THE CONTROLLERS	STAY MCA	21	36
VANITY	UNDER THE INFLUENCE MOTOWN	20	64

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

RETAIL BREAKOUTS

139 REPORTERS

NUMBER
REPORTING

L.L. COOL J	ROCK THE BELLS DEF JAM/COLUMBIA	27
COLONEL ABRAMS	I'M NOT GONNA LET . . . MCA	16
ALEEM FEATURING LEROY BURGESS	LOVES ON FIRE ATLANTIC	14
THE JETS	CRUSH ON YOU MCA	12
STARPOINT	RESTLESS ELEKTRA	11

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#1



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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	2	HOW WILL I KNOW	WHITNEY HOUSTON	6
2	4	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	2
3	6	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	1
4	1	YOUR SMILE	RENE & ANGELA	4
5	5	TENDER LOVE	FORCE M.D.'S	8
6	9	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	3
7	3	DO ME BABY	MELI'SA MORGAN	16
8	7	COMPUTER LOVE	ZAPP	11
9	14	GOING IN CIRCLES	THE GAP BAND	7
10	17	KISS	PRINCE & THE REVOLUTION	5
11	10	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	17
12	15	LOVE 4/2	TEDDY PENDERGRASS	10
13	16	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	13
14	21	DIANA	EUGENE WILDE	12
15	19	ANOTHER NIGHT	ARETHA FRANKLIN	9
16	8	GUILTY	YARBROUGH & PEOPLES	19
17	18	SECRET LOVERS	ATLANTIC STARR	30
18	12	LIVING IN AMERICA	JAMES BROWN	33
19	11	WHEN THE GOING GETS TOUGH	BILLY OCEAN	37
20	13	NIGHTMARES	DANA DANE	27
21	29	(NOTHING SERIOUS) JUST BUGGIN'	WHISTLE	25
22	30	I CAN'T WAIT	NU SHOOZ	14
23	27	AFTER YOU	BERNARD WRIGHT	23
24	—	OVERJOYED	STEVIE WONDER	18
25	28	SUGAR FREE	JUICY	15
26	20	LET ME BE THE ONE	FIVE STAR	41
27	24	THE SWEETEST TABOO	SADE	51
28	—	ROCK ME AMADEUS	FALCO	28
29	22	THE COLOR OF SUCCESS	MORRIS DAY	40
30	—	PARTY FREAK	CA\$HFLOW	21

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	1
2	2	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	2
3	5	KISS	PRINCE & THE REVOLUTION	5
4	4	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	NEW EDITION	3
5	9	GOING IN CIRCLES	THE GAP BAND	7
6	6	ANOTHER NIGHT	ARETHA FRANKLIN	9
7	13	DIANA	EUGENE WILDE	12
8	14	LOVE 4/2	TEDDY PENDERGRASS	10
9	3	YOUR SMILE	RENE & ANGELA	4
10	15	I CAN'T WAIT	NU SHOOZ	14
11	12	SUGAR FREE	JUICY	15
12	19	OVERJOYED	STEVIE WONDER	18
13	18	I THINK IT'S LOVE	JERMAINE JACKSON	22
14	20	CRUSH ON YOU	THE JETS	20
15	27	I HAVE LEARNED TO RESPECT THE POWER OF LOVE	S.MILLS	24
16	10	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	13
17	11	COMPUTER LOVE	ZAPP	11
18	7	TENDER LOVE	FORCE M.D.'S	8
19	24	PARTY FREAK	CA\$HFLOW	21
20	8	HOW WILL I KNOW	WHITNEY HOUSTON	6
21	—	ROCK ME AMADEUS	FALCO	28
22	—	THE HEAT OF HEAT	PATTI AUSTIN	36
23	—	RESTLESS	STARPOINT	34
24	30	IF YOU SHOULD EVER BE LONELY	VAL YOUNG	32
25	29	BEST FRIENDS	ET (EDDIE TOWNS)	31
26	28	NO MORE	SHIRLEY MURDOCK	29
27	23	IN THE MORNING TIME	TRAMAINÉ	26
28	—	I'M NOT GONNA LET . . .	COLONEL ABRAMS	35
29	25	THE ONE YOU LOVE	LUSHUS DAIM & THE PRETTY VAIN	39
30	16	HOT	ROY AYERS	38

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BLACK SINGLES BY LABEL™

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

LABEL	NO. OF TITLES ON CHART
EPIC (1)	10
Portrait (3)	
Tabu (2)	
CBS Associated (1)	
Carrere (1)	
Private I (1)	
Scotti Bros. (1)	
ARISTA (7)	8
Jive (1)	
WARNER BROS. (5)	8
Paisley Park (1)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL	7
COLUMBIA (5)	7
Def Jam (1)	
Def Jam/Columbia (1)	
MCA (6)	7
Philly World (1)	
MOTOWN (2)	7
Gordy (2)	
Tamla (2)	
Motown/Conceited (1)	
A&M	6
RCA (3)	6
Total Experience (3)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
London (1)	
ELEKTRA (3)	4
Asylum (1)	
PROFILE	4
ATLANTIC (2)	3
IVA/Island (1)	
EMI-AMERICA (2)	3
Manhattan (1)	
CHRYSALIS	1
China/Chrysalis (1)	
FANTASY	1
First String/Fantasy (1)	
FAST FIRE	1
HOT PINK	1
IN YOUR FACE	1
JAMPACKED	1
KMA	1
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
P.B.T.	1
ROULETTE	1
Domino (1)	
SELECT	1
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
Fever (1)	

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
92 AFFECTION	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
53 AFTER THE LOVE HAS GONE	(Terrace, ASCAP) CPP	
23 AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	
9 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	
31 BEST FRIENDS	(Blue Tear Drop, BMI/Temp Co., BMI)	
54 BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)	
91 BUST THIS RHYME	(Fools Prayer, BMI/Salski, BMI/Plum Place, BMI/Diamond In The Sky, BMI)	
76 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP/Willesden, BMI) CPP	
97 CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP/Zomba, ASCAP)	
44 CHIEF INSPECTOR	(Island, BMI)	
40 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
11 COMPUTER LOVE	(Troutman's/Saja, BMI)	
60 COULD IT BE I'M FALLING IN LOVE	(Assorted, BMI/Belboy, BMI)	
20 CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM	
93 DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)	
12 DIANA	(Philly World, BMI)	
59 DO IT TO ME GOOD (TONIGHT)	(Shannonlatisse, BMI/American League, BMI)	
16 DO ME BABY	(Controversy, ASCAP)	
72 DON'T YOU WANT MY LOVE	(ATV, BMI/Les Editions Musicale, PRO)	
86 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
87 FIRESTARTER	(Future Shock, ASCAP)	
95 FUNKY LITTLE BEAT	(Happy Stepchild, BMI)	
7 GOING IN CIRCLES	(Por Pete, BMI)	
19 GUILTY	(Tempco, BMI)	
36 THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
56 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)	
42 HIGH HORSE	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
17 HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Blackbull, ASCAP/Bertam, ASCAP) CPP	
38 HOT	(Mtume, ASCAP)	
67 HOW COULD IT BE	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP) CPP	
6 HOW WILL I KNOW	(Irving, BMI) CPP/ALM	
100 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
14 I CAN'T WAIT	(Poolside, BMI)	
89 I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)	
24 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
90 I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)	
22 I THINK IT'S LOVE	(Black Stallion, ASCAP/Jobete, ASCAP/See This House, ASCAP/Blackbull, ASCAP) CPP	
55 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
32 IF YOU SHOULD EVER BE LONELY	(Stone City, ASCAP/National League, ASCAP) CPP	
57 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamish, ASCAP/Stuart, ASCAP/Joe's, ASCAP) CPP/ALM	
46 I'LL BE ALL YOU EVER NEED	(Music Specialists, BMI)	
35 I'M NOT GONNA LET (YOU GET THE BEST OF ME)	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
26 IN THE MORNING TIME	(Almo, ASCAP/Ipm, ASCAP) CPP/ALM	
13 INSATIABLE WOMAN	(WB, ASCAP/111, ASCAP) CPP/ABP	
85 JAIL BAIT	(Father Thunder, BMI)	
81 JUST ANOTHER SUCKER	(P.M.I., BMI/Controversy, ASCAP)	
74 JUST GETS BETTER WITH TIME	(Irving, BMI/Morning Crew, BMI)	
99 KEEP ON	(MCA, ASCAP/Mighty M, ASCAP/Kashif, BMI)	
63 KING HOLIDAY	(King Dream, ASCAP)	
5 KISS	(Controversy, ASCAP)	
96 LEGS	(Buffalo, BMI/Perfect, BMI)	
41 LET ME BE THE ONE	(Brampton, ASCAP/MCA, ASCAP)	
3 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
33 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janicaps, BMI) CPP/ABP	
10 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	
45 LOVE IS JUST A TOUCH AWAY	(Bush Burnin', BMI/Zomba, ASCAP)	
52 LOVE'S GONNA GET YOU	(House Of Fun, BMI)	
47 LOVES ON FIRE	(West Kenya, ASCAP)	
48 LUCY	(Jobete, ASCAP/Libren, ASCAP) CPP	
58 MAY I?	(USA Exotic, ASCAP)	
80 NATURAL HIGH	(Crystal Jukebox, ASCAP)	
70 NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP)	
27 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
29 NO MORE	(Troutman's, BMI/Saja, BMI)	
25 (NOTHING SERIOUS) JUST BUGGIN'	(ADRA, BMI/Guinea Farm, BMI)	
73 OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)	
84 ON THE SHELF	(Pizzazz, BMI/Guadeloupe, BMI)	
39 THE ONE YOU LOVE	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP) CPP	
18 OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP	
61 PAIN	(Miami Spice, ASCAP)	
21 PARTY FREAK	(All Seeing Eye, ASCAP)	
83 RAISE THE ROOF	(De-Sir Rom, BMI)	
34 RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI) CPP	
88 THE RIVER	(Rare Blue, ASCAP)	
28 ROCK ME AMADEUS	(Colgems-EMI, ASCAP)	
50 ROCK THE BELLS	(Def Jam, ASCAP)	
98 SATISFACTION	(April, ASCAP/Ultrawave, ASCAP) CPP/ABP	
2 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
30 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
69 SHOW ME HOW IT WORKS	(WB, ASCAP/Warner-Tamerlane, BMI)	
68 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP	
65 SLIDE OVER	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
77 SPECIAL	(Street Sounds, ASCAP/Maurice Starr, ASCAP/Winfield, ASCAP)	
75 STAY	(Zomba, ASCAP/Tyvela, BMI)	
15 SUGAR FREE	(Tricky-Trac, BMI)	
51 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
8 TENDER LOVE	(Flyte Tyme, ASCAP)	
62 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
71 TOUCH ME	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
64 TWIST MY ARM	(Nonpareil, ASCAP/Broozertones, BMI)	
49 UNDER THE INFLUENCE	(MCA, ASCAP/WB, ASCAP/Erteljay Musique, ASCAP/Music Corp. Of America, BMI/It's Gonna Rain, BMI)	
43 UNSELFISH LOVER	(Forceful, BMI/Willesden, BMI)	
79 WATCH YOUR STEP	(Baker's Tune, BMI)	

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BP	Bradley	MCA	MCA
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CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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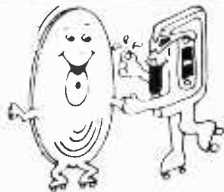
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CASSETTES

(Continued from page 29)

Warner Audio Products, a WCI division, was acquired from Jeffrey Hollander and Mitchell Deutsch, who founded and still head the Center For Learning. The Center has accumulated a vast store of spoken-word material, including titles secured through an exclusive pact with BBC Records & Tapes, an archive of 500,000 hours of historical programming.

WEA base price for Warner Audio Products is \$3.21 for \$5.95 list; \$4.25 on \$7.95; and \$8.06 on \$14.95.

Among book publishers, Simon & Schuster released 18 self-help, improvement and entertainment titles in January at \$7.95 list for the approximately 60-minute programs on cassette. The premiere Sound Ideas series will be joined by an Audioworks series of abridged bestselling fiction and non-fiction at \$9.95 to \$14.95 list, coming in May.

Among the Sound Ideas titles are "How To Make Love To A Man," "Women Coming Of Age," and "How To Enjoy Wine." Among the first Audioworks cassettes will be Stephen King's "The Mist," "The Road Less Traveled: Discipline" by Dr. Scott Peck, and "First Lady Of Plains" by Rosalynn Carter.

Publisher Jane Friedman of Random House AudioBooks released 12 fiction and non-fiction titles in November. The 90-minute single-cassette titles list for \$7.95, while two-packs are \$14.95. Narration is done either by the author—as in the case of Gore Vidal with "Lincoln" and Studs Terkel with "The Good War"—or by a distinguished voice, as with "The Maltese Falcon," narrated by Darren McGavin. Random House plans to release a total of 24 titles in 1986.

Bantam Books Audio Publishing comes with six cassette titles in mid-April. The talking books, each about 60 minutes long, will list for \$7.95. According to Bantam's Kathy Jones, titles will include an interview with Lee Iacocca; a self-narrated Louis Lamour story, "Strange Pursuit"; and a male and female "Slim Forever."

Book publisher cassettes will be sold direct to eligible customers, and, where there is outside distribution, through book distributors. Book publishers contacted would not divulge plans regarding inventory balancing, returns policies, or wholesale pricing.

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TOP LATIN ALBUMS

LATIN NOTAS

by Enrique Fernandez



"WE HAD NO FUTURE IN CBS," is the explanation given by manager **Hector Maselli** about **José Luis Rodríguez's** exit from the major last week. "We couldn't stand in line. José Luis is not a child. It's either now or never."

The Venezuelan singer's manager claims that the major did not give them the open range they expected. "When we wanted to enter Japan, where I think José Luis would be a hit, or record in English, the answer was always, 'No, no, you have to wait.'" The singer and his manager/partner took advantage of a contract expiration to bow out of a five-year relationship that had originally seemed like a hot move for both

Venezuela's **TH** label, a powerful independent headed by noted industryite **Wilhelm Ricken**. "We didn't need CBS for Latin America. We already had that market with Ricken," explains Maselli.

Will José Luis sign with another major? "I'm not going to go out to look for label. The labels will come looking for José Luis. And now we can go into Japan, for example. And Brazil is already set up since we've made a deal with TV-Globo for records, concerts, everything, and they control 80%-85% of that market."

Currently, the singer, who has been for some time one of Latin America's most sought-after *telenovela* stars, will shoot a TV series co-starring **Verónica Castro**. The theme song will be included in his next LP and this, Maselli concludes, will put them in an enviable bargaining position, since *telenovela* themes invariably are hits.

"In any case," concludes Maselli, "the deal is to be free. It's more work but both José Luis and I are happier this way."

'El Puma' freed from CBS ties

sides.

The José Luis signing took place during a boom period, when CBS had spread its wings into the market by creating its own U.S. Latin label, **Discos CBS**, and when "El Puma," as the Venezuelan is known, seemed to fill a roster that already included **Julio Iglesias** and **Roberto Carlos**. Indeed, José Luis' first album for the major, in collaboration with master producer/composer/arranger **Manuel Alejandro**, was a monster hit.

But sales of the next CBS releases did not come up to the level of this auspicious beginning, perhaps because the Latin market was entering a down-period from which it has never fully recovered. "These days what you need is people who'll go out and fight," argues Maselli, "not people who'll stay in their offices. The battle is won in the street. This has always been the weakness of the big companies."

José Luis reached Latin American stardom under

MIAMI'S YEARLY Latin street festival, Calle Ocho, is like the Latin Tropical charts come alive. One walks down S.W. 8th Street, the heart of Little Havana, to the beat of **Willie Colón**, **Milly**, **Jocelyn y Los Vecinos**, **Aramis Camilo**, **Wilfrido Vargas**, **Celia Cruz**, **Hansel y Raul**, and much more. It's impossible to catch it all.

At one street corner, one of Miami's top acts, **Willy Chirino**, kept a crowd hopping to his infectious salsa/pop rhythms. Sponsored by **Kentucky Fried Chicken**, Chirino and his band let loose with hits from his new CBS album "Zarabanda." Chirino, along with RCA's **Hansel y Raul**, **TH's Carlos Oliva**, **Sonotone's Clouds**, and, of course, CBS's **Miami Sound Machine**, are leading a new boom in Miami-based Latin music.

CLASSICAL KEEPING SCORE

by Is Horowitz



ARTIST LAUREATE: **Rudolf Serkin** made his first recording for **CBS Records** more than 45 years ago, well before the debut of the long-play record. Since that time, the still-active pianist has made more than 80 albums for the label, including one with his son, **Peter**, of the Mozart Concerto No. 10 for Two Pianos.

Now, in recognition of the master musician's long association with the company, **CBS Masterworks** has named Serkin its second Artist Laureate. As is the case with **Isaac Stern**, the first artist to receive the designation from CBS, Serkin's new releases will bear the distinctive Artist Laureate logo created by the label.

Serkin's first new album following receipt of the honor will be a coupling of **Max Reger's Variations and Fugue of a Theme of Bach**, and a **Haydn** sonata. Although the label has not yet announced its full plans, it can be expected that there will be retrospective albums, grouping together some of the pianist's most prestigious past recordings.

Serkin's credits include collaborations with a number of conductors, notably **George Szell** and **Eugene Ormandy**, plus long identification with the **Casals Festival** in Prades, Perpignan, and Puerto Rico, as well as with the **Marlboro Music Festival**. All of these associations, plus many others, have resulted in recordings that will engage connoisseur interest for years to come.

In the last few years, Serkin has added to his discography with new recordings on labels other than CBS. His **Beethoven** concerto cycle for **Telarc**, and his series of **Mozart** concertos for **Deutsche Grammophon**, provide a unique afterlook at these literature masterpieces.

Appropriately, CBS presented Serkin with his Lau-

reate medallion following his recent Golden Jubilee concert with the **New York Philharmonic**. **Masterworks** chief **Joseph F. Dash** read the inscription at the presentation:

"Your eloquence glows in the music you make; your generosity and caring nature have helped to shape the art of your students; and your humanity and dignity are an inspiration to us all."

CBS bestows a rare honor on pianist Rudolf Serkin

Few artists can bear these encomia with as much grace.

PASSING NOTES: **WQXR New York**, then **W2XR**, began broadcasting in 1936. It has been dedicated to a format stability ever since that's not at all typical of radio. Still, in the area of concert music, there are 20 commercial stations that can claim classical consistency for 20 years or more.

WQXR may be the oldest classical station in its city, but it shares a good deal of the regional classical audience with **WNCN New York**, about to celebrate its 10th year with a six-month series of on-air promotions and special programming. Lots of prizes, including overseas vacation trips, are included. **WNCN** general manager **Matthew Field** reports a 1985 fiscal year profit of more than \$1 million.

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1	1	9	JOSE JOSE	PROMESAS	ARIOLA 18
2	2	31	JULIO IGLESIAS	LIBRA	CBS 50336
3	7	9	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
4	8	29	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
5	6	19	CAMILO SESTO	TUYO	ARIOLA 6077
6	13	15	DYANGO	POR AMOR AL ARTE	ODEON 7462
7	12	5	ALVARO TORRES	TRES	PROFONO 90455
8	3	27	JOSE FELICIANO	YA SOY TUYO	RCA 87415
9	9	25	MARISELA	COMPLETAMENTE TUYA	CBS 90439
10	14	33	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
11	5	15	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
12	11	9	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
13	4	15	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
14	19	25	LANI HALL	ES FACIL AMAR	A&M 37012
15	18	5	ANTONIO DE JESUS	VIVENCIAS	A&M 37015
16	10	19	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
17	20	9	MARIA CONCHITA ALONSO	O ELLA, O YO	A&M 37013
18	17	7	PANDORA	COMO TE VA MI AMOR	RCA 7466
19	21	39	EMMANUEL	EMMANUEL	RCA 7337
20	23	25	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
21	22	31	LOLITA	PARA VOLVER	CBS 60343
22	—	3	WILKINS	TODO SABE A TI	MASA 013
23	—	1	ROCIO JURADO	PALOMA BRAVA	RCA 7500
24	—	1	DANNY RIVERA	A MI ME PASA LO MISMO QUE A USTED	DNA 01
25	16	39	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
1	1	17	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
2	3	21	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
3	2	13	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
4	4	17	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
5	6	11	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
6	7	39	EL GRAN COMBO	INNOVATION	COMBO 2042
7	9	13	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
8	8	39	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
9	5	19	RUBEN BLADES	ESCENAS	ELEKTRA 60432
10	15	3	CHEO FELICIANO	REGRESO AL AMOR	COCHE RECORDS 352
11	10	11	WILLIE CHIRINO	SARABANDA	CBS 10394
12	11	13	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
13	14	39	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
14	12	9	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814
15	13	17	MILLIE Y LOS VECINOS	DINASTIA	RCA 7522
16	16	19	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
17	22	11	LAS CHICAS DEL CAN	CHICAN	KAREN 92
18	17	35	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
19	20	15	ARAMIS CAMILO	ARAMIS CAMILO Y LA ORGANIZACION	MUNDO 011
20	24	9	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427
21	21	7	COSTA BRAVA	DANDO DE QUE HABLAR	PROFONO 90380
22	18	5	FREDDIE KENTON	FREDDIE KENTON	TH 2835
23	—	1	CUCO VALOY Y SU TRIBU	LA TRIBU	CBR 1010
24	23	11	HUGO BLANCO	BAILABLES # 13	WEST SIDE 4166
25	25	3	ORQUESTA INMENSIDAD	AMOR Y CARINO	ML 63
1	1	39	LOS BUKIS	ADONDE VAS	PROFONO 90425
2	2	9	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
3	3	19	LOS YONICS	LOS YONICS	PROFONO 90448
4	8	37	JOAN SEBASTIAN	RUMORES	MUSART 6005
5	15	7	LA SONORA DINAMITA	SIDA	ECO 26122
6	4	27	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
7	21	7	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
8	6	11	RAMON AYALA	DE GIRA INTERNACIONAL	FREDDIE 1333
9	5	15	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
10	17	23	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
11	10	35	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
12	7	19	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
13	25	5	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
14	20	39	LOS CAMINANTES	15 EXITOS	LUNA 1110
15	14	39	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
16	13	25	LOS VASKEZ	EL SUPERSHOW	CBS 20748
17	24	39	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
18	12	27	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
19	—	1	GRUPO LIBERACION	ESTRENANDO NOVIO	DISA 1221
20	11	5	LITTLE JOE	25 ANIVERSARIO	CBS 10396
21	—	1	GRUPO EL TIEMPO	CADA DIA MAS	ROCIO 1088
22	22	9	LOS CADETES DE LINARES	SERA TARDE	RAMEX 1142
23	16	37	LOS BUKIS	MI FANTASIA	PROFONO 3122
24	18	13	LOS TRAILEROS DEL NORTE	LOS TRAILEROS DEL NORTE	TH 2356
25	19	23	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319

(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.

ANNOUNCING

The 1ST **INTERNATIONAL MUSIC & MEDIA CONFERENCE**

Montreux, Switzerland, May 7-10, 1986



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A MARKETPLACE FOR MUSIC PROGRAMMING

A meeting place for programmers, producers, and distributors of music programming for television, home video, and radio. The market will take place in the Montreux Convention Center and will have listening and viewing facilities, as well as an exhibit booth area.



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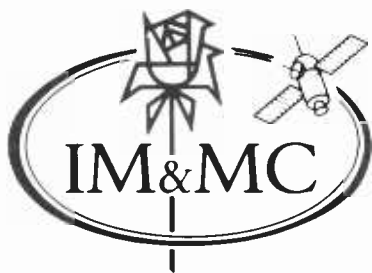
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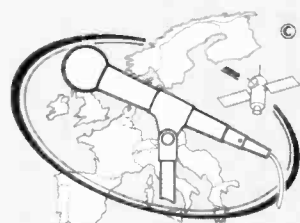
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AM Dominates Airways, Average Listener Tunes in for Almost 19 Hours Each Week

Broadcast Bureau's Survey Outlines Latest National Listenership Levels

BY KIRK LaPOINTE

TORONTO The latest data from the Bureau of Broadcast Measurement (BBM) indicates Canadians listen to the radio an average of 18.7 hours per week, that women generally listen more than men and that listening hours seem to have leveled off.

The measurement group, analyzing its fall 1985 survey, says that people in Quebec listen to radio most (20.5 hours weekly), while those in Newfoundland listen least often (16 hours weekly). Women lis-

ten more than men, except in the 25-34 age bracket, where both sexes listen for a weekly average of 20.6 hours.

Women tend to listen longer as their age increases, while among men there is less variance between age groups, except for the 18-24 group who are the lightest listeners (16.8 hours weekly).

Although the 18-24s do not listen much, the 25-34 group among men is a heavy listening bunch. But BBM says this is only true in Ontario and Quebec, the country's two major population centers. In Newfound-

land, Prince Edward Island, Manitoba and British Columbia, men over 60 do the most listening. The survey found that women from 25 to 59, in neighboring Nova Scotia and New Brunswick, listen about the same amount weekly.

After what had been a gradual growth, BBM reports that listening hours seem to have leveled off at about 18.7 hours a week in the fall and 19.6 hours weekly in the spring.

Except for a slight drop in the spring 1985 survey, listening hours for teens in spring and fall have shown no change in the last four

years. Spring listening levels are about one hour higher than in fall (about 14.1 hours compared to about 13.3 in the fall).

Among men 18 and older, there has been a marginal increase in the last four years, but a "leveling off has occurred," BBM says. "The plateau came earlier for women listeners."

There has been, however, a slight but steady increase in listening time for men 25-34, 50-59, and 60-plus, and women 50-59; while there has been a slight drop among women 35-49.

A number of distinct listening patterns appear for men. Monday through Friday show groupings at breakfast time, noon, and afternoon drive. On weekends, there's a slow rise in listenership until 10 a.m. and a gradual decline for the rest of the day. The weekday breakfast peak for women is about one hour later, and the level drops off for the rest of the day, except for a slight rally between 4 p.m. and 5 p.m. The weekend pattern for women roughly matches that for men.

Teen and children's tuning-in peaks at 7:30 a.m., drops steeply during school hours, rises slightly at noon, falls again, and rises once more at 4 p.m. Between 4 p.m. and 10 p.m., about 15% of teens are listening. On weekends, the teen breakfast audience is negligible,

but holds steady at about 10-15% of teens between 10 a.m. and 10 p.m.

Another point BBM reveals in its study is that summer listening levels do not drop appreciably in the top three markets of Toronto, Montreal and Vancouver. In Montreal, for instance, teen listening hours are the highest for the year, even though the percentage slipped for teens reached. For adults, summer listening dropped one to two hours a week from the yearly average.

Four of five Canadians aged seven-plus listen to AM each week, while three of five listen to FM. Of the total population, 95% listens to either or both. More teens and men listen to FM than do women.

AM penetration increases in higher age groupings. The reverse is true for FM, BBM says—the higher the age, the less FM is listened to. AM reach is lower in Quebec and Ontario, and FM reach there is higher than in all other provinces. In Quebec and Ontario, AM reach for men and women is 7-14% higher than FM; while in Manitoba and Alberta, AM reaches twice as many people as FM. In Saskatchewan, AM reaches nearly four times as many people as FM.

The overall split between AM and FM favors the former on a roughly 60/40 percentage split. Children spend more than twice as long with AM as with FM, BBM says.

Video FACT Grants Production Funds

TORONTO Funds totaling \$45,000 have been disbursed to 12 artists for video production by VideoFACT, the organization established by MuchMusic Network to encourage Canadian video making.

From 72 submissions the VideoFACT board chose six artists from Ontario, three from Quebec and one each from British Columbia, Alberta, and the Atlantic region.

The projects include: Montreal's The Box for "My Dreams Of You," with Roy A. Pike for Sensibility Production directing; Ormstrom, Quebec's Louise Portal for "De L'Enfance A La Violence" with

Christian Duguay for Spectel Video directing; Calgary's Glenn Dixon for "Touching You," with Glenn and Tony Litkowsky directing; Toronto's Robert Priest for "Congo Toronto," with Barry Stone for Stone Films producing.

Also, Montreal's 39 Steps for "Stay Faithless," produced by a group of Montreal filmmakers; Charlottetown's Haywire for "Bad Bad Boy," with Chris Terry for The Imaginators directing; Toronto's Only Human for "Dream Radio," director by Allen Kool for Future Films Ltd.; Vancouver's Connie Kaldor for "Get Back The

Night," with Allan Stein for Stein-MacLean Productions directing; Toronto's Bowkun Trio for "Wired," with Chris Terry for The Imaginators directing.

Also, Toronto's Sattalites for "Wild," with David Devine for Devine Videoworks Corp. directing; Toronto's Vis-A-Vis for "I Am The Night," with Robert Fresco for Pretty Pictures Inc. directing; and Kingston's Liberty Silver for "Somewhere Inside Your Love," with Scott Eldridge for William S. Eldridge Communications directing.



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No Frills Performance. Gary Henry prepares to play his song "No Frills Love" for BMI and Screen Gems-EMI Music staffers after his signing of BMI writer affiliation papers. The song, which was recorded by Jennifer Holliday on Geffen Records, recently charted on both the Hot 100 and the black singles chart. Shown with Henry in BMI's New York headquarters are, from left, Screen Gems' Chuck Rue and Don Paccione, BMI's Barbara Cane, and Screen Gems Nashville's Steve Singleton.



Honoring Excellence. WEA Philadelphia branch manager Rick Cohen, left, proudly displays the "President's Cup" his branch received for "excellence in the marketing of black music." The award is given annually. Pictured with Cohen are, from left, Cotillion Records vice president and general manager Hank Caldwell, WEA director of black music marketing Earl Sayles, Elektra/Asylum Records vice president of special markets Greg Peck, and WEA president Henry Droz.



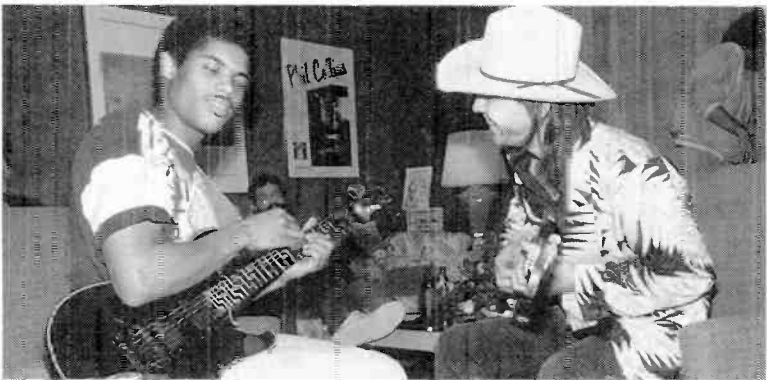
Clower Keeps on Truckin'. MCA recording artist Jerry Clower, right, and MCA Distributing director of sales and special products Bob Zipkin take the podium to say a few words about Clower's new releases at the National Assn. of Truck Stop Owners convention in Las Vegas. Looking on are, from left, Southeastern Tape's president Steve Kuranoff, general manager John Brenner, and vice president and national sales manager Marc Chary.



Hitting the Big Time. RCA recording artist Evelyn "Champagne" King is bursting with joy over her first performance at New York's world-renowned Radio City Music Hall. She opened for James Brown.



Georg to George. Conductor Sir Georg Solti, left, exchanges views with producer George Martin at a British Phonographic Industry reception in London's House of Lords, held to boost support among parliamentarians for a levy on blank tape. In the background is Member of Parliament Dr. Keith Hampson.



Jamming the Night Away. Bluesman Stevie Ray Vaughan, right, picks up some new techniques from innovative guitarist Stanley Jordan during a recent jam session in NBC's suite at the Burkhart/Abrams Convention in Fort Lauderdale. Jordan's next Manhattan album is slated for release this spring.



Silver Anniversary. ASCAP membership director Tom Long, left, congratulates gospel writer/artist Bill Gaither and his wife Gloria (not pictured) on 25 successful years in the music industry during their recent performance at the Grand Ole Opry in Nashville. Also shown is country music veteran Roy Acuff.



Tour Sideline. Members of the Outfield take time out to pay a visit to the Handleman Co. offices in Brighton, Mich., while on the road promoting their Columbia album "Play Deep." Standing are, from left, branch manager Chris Detwiler, group members Alan Jackman, Tony Lewis, and John Spinks; album and tape buyer Ben Kozey; and sales manager Mike England.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis

HEART'S DREAM CAME true as "These Dreams" (Capitol) rode large gains in airplay and sales points to this week's top spot. A fierce battle is shaping up for next week among "These Dreams" and three other bulleted records in the top five. The three bulleted records in the 6-10 range may challenge in the following weeks.

THERE WERE excellent radio gains this week by several records that took deceptively small jumps on the chart, including two that were added by almost 20% of the radio panel: "American Storm" by **Bob Seger** (Capitol) and "Bad Boy" by **Miami Sound Machine** (Epic). A few records gaining fewer points made moves as big or bigger than these two. This happens because records are measured against each other, not in a vacuum. As a result, there are "tight" and "loose" areas on the chart each week. In "tight" areas, some records are registering significant point gains, but the competition allows only small upward moves. In "loose" areas, there is a void of strong records, so records with marginal point gains—or even small losses—can move up in rank. This is why bullets are so important: They indicate that a record is not just drifting up in ranking because it is in a non-competitive area of the chart.

PHIL COLLINS took the Hot Mover/Airplay award this week with "Take Me Home" (Atlantic) by being added to 145 stations—more than half the radio panel—in the record's second week on the chart. Occasionally a record will debut with more than half the panel, but this second-week airplay gain is remarkable and is reflected in the largest jump on the Hot 100 this week, 26 places up to No. 47. The Hot Shot Debut is **Julian Lennon's** "Stick Around" (Atlantic) at No. 72, and the Hot Mover/Sales is "Harlem Shuffle" (Columbia) by the **Rolling Stones** at No. 31. The Stones' record got the Hot Mover/Sales in only its second week on the chart.

ONE RECORD THAT is much stronger than it looks on the chart is "Do Me Baby," a Prince composition sung by new artist **Meli'sa Morgan** (Capitol). Although the record has begun to slip on the national chart after peaking at No. 46, it has gone top 10 in most markets where it has been exposed, including New York, Miami, Indianapolis, several cities in Texas, and Richmond, Va., where PD **Bob Lewis** of Q-94 had this to say: "The record was broken by black radio. The single shot into the top 10 in local sales and we added it. We look aggressively for black crossovers because our market is very rhythm-oriented. White females are starting to accept more rhythm records since **Michael Jackson**, **Lionel Richie**, the **Pointer Sisters**, and others have re-established the strength of black music. Morgan is No. 6 this week for us, behind five records that are all huge national hits."

FOR WEEK ENDING MARCH 22, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

235 REPORTERS				NEW	TOTAL
				ADDS	ON
PHIL COLLINS	TAKE ME HOME	ATLANTIC		145	191
MIKE AND THE MECHANICS	ALL I NEED IS A MIRACLE	ATLANTIC		54	54
JULIAN LENNON	STICK AROUND	ATLANTIC		49	49
BOB SEGER/SILVER BULLET BAND	AMERICAN STORM	CAPITOL		42	186
ORCHESTRAL MANOEUVRES IN THE DARK	IF YOU LEAVE	A&M		40	110

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

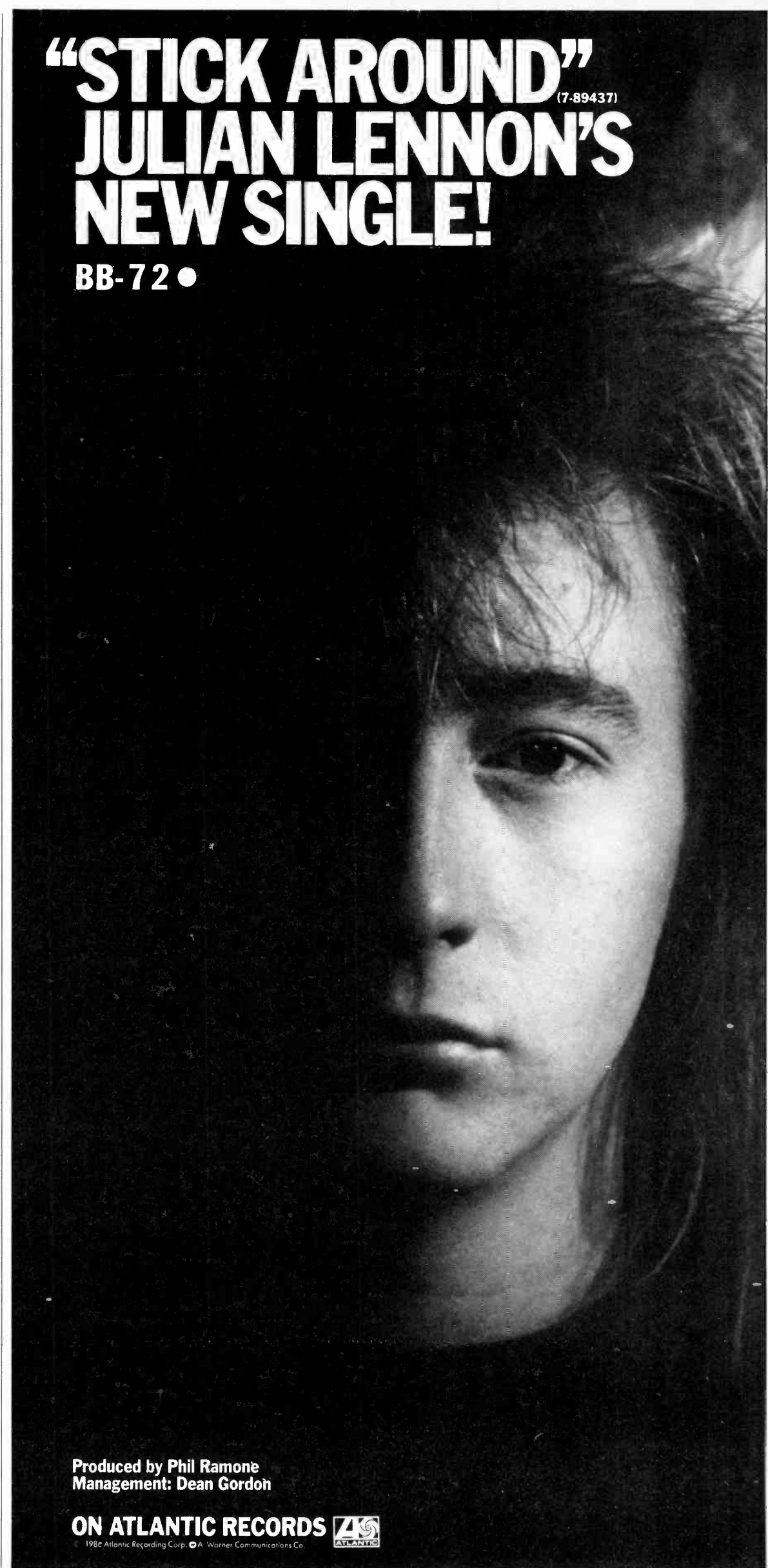
RETAIL BREAKOUTS

188 REPORTERS				NUMBER
				REPORTING
LITTLE RICHARD	GREAT GOSH A'MIGHTY	MCA		38
THE ROLLING STONES	HARLEM SHUFFLE	ROLLING STONES		36
LEVEL 42	SOMETHING ABOUT YOU	POLYDOR		30
MIAMI SOUND MACHINE	BAD BOY	EPIC		28
JACKSON BROWNE	FOR AMERICA	ASYLUM		26

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"STICK AROUND" (7-89437) JULIAN LENNON'S NEW SINGLE!

BB-72 ●



Produced by Phil Ramone
Management: Dean Gordon

ON ATLANTIC RECORDS 

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Production Milestone. Digital Audio Disc Corp. vice president and general manager Jim Frische, left, presents Sony Corp. president Norio Ohga with a plaque commemorating the 10 millionth Compact Disc pressed at the Terre Haute, Ind., facility. DADC, the first U.S.-based CD manufacturing plant, recently announced plans to expand production capacity by 200% to meet soaring demands. Also shown is DADC president Michael Schulhof.

Lifelines

BIRTHS

Boy, John William, to **John and Gail Conlee**, Feb. 25 in Nashville. He is a Columbia recording artist.

Girl, Morgan Jade, to **Jody and Burt Miller**, Feb. 26 in New York. They are the owners of JLM Public Relations Inc., a firm handling such clients as Duran Duran, Joe Jackson, Howard Jones, and Lee Abrams.

Boy, Christos James, to **Crystal Gayle and Bill Gatzimos**, March 10 in Nashville. She is a Warner Bros. recording artist. He is her manager.

MARRIAGES

Val Young to Dennis "Shorty" Andrews, Feb. 21 in Buffalo, N.Y. She records for Motown. He is a member of Columbia group Process & the Doo Rags.

Joan Wiesen to David Lieberman, March 8 in New York. She is manager of talent contracts at RCA Records.

Gene Rosenthal to Susan Baker, Feb. 22 in DeLand, Fla. He is president of Adelphi Records and executive vice president of Sunsplash Records in Silver Spring, Md.

DEATHS

Harvey Roush, 69, of a heart attack Feb. 8 in Jonesboro, Ark. He was father of Violet Roush, who is in charge of concert promotions for Morning Glory Productions there.

Richard D. Siegal, 46, Feb. 28 in Washington. A 28-year record industry veteran, Siegal was a national account executive in the Northeast for Lieberman Enterprises for the past six years. He is survived by his wife, Paula, and three children, Stuart, Michele, and Rebecca. Family members have requested that memorials be sent to the National Foundation for Ileitis and Colitis.

LeRoy Woodward, 73, of a stroke

March 9 in Owensboro, Ky. A veteran country DJ and sports announcer at Owensboro stations WVJS and WOMI, Woodward was last heard on a four-hour Sunday afternoon show, "Teletunes," broadcast in the late '70s over WVJS. He entered radio in the early '40s, achieving ranking in the top 10 country air personalities in Billboard's annual competition. Waxworks, the record store he started in Owensboro, is still operated by his son, Norman. Another son, Terry, acquired the Waxworks one-stop, which has grown into a mini-conglomerate that includes a chain of 35 Disc Jockey record/video stores and a record/video wholesaling business, Waxworks/Videoworks. He is survived by his wife, Alma, and four sons. In lieu of flowers, family members have asked that contributions be made to the American Heart Assn.

Sonny Terry, 74, March 11 in Mineola, N.Y. The veteran blues singer and harmonica player, whose given name was Saunders Terrill, was best known for his long association with singer/guitarist Brownie McGhee. Terry first attracted widespread attention at a "Spirituals To Swing" concert in New York in 1939, the same year he first teamed with McGhee. He made his first records for Folkways during World War II and was a key figure in the folk music revival of the '40s and '50s. Terry recorded prolifically throughout his career and also appeared on Broadway and in several films, most recently "The Color Purple." He is survived by his wife, Emma.

FOR THE RECORD

In Billboard's March 15th Lifelines marriage column, a missing line led to two items being run together. Dr. Nicholas Giorgio, who married Sandra Plunkett of Geffen Records, is a scientist.

Val Young married Dennis "Shorty" Andrews, Feb. 21. (See above)

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 25-27, **International Trade Shows & Conferences for the Telemarketing Industry, Telemarketing/Midwest**, Hyatt Regency, Chicago. (800) 368-2066.

March 29, **New York Music Awards**, Felt Forum, New York. (212) 265-2238.

APRIL

April 1, **BMI-Lehman Engel Musical Theatre Showcase**, Edison Theatre, New York. (212) 586-2000.

April 6-9, **Gospel Music Assn. "GMA '86"**, Nashville. (615) 242-0303.

April 8, **International Radio & Television Society "Second Tuesday" Seminar**, Topic: "Women In Electronic Communications—A Progress Report," Viacom Conference Center, New York. (212) 867-6650.

April 9-13, **44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society**, Sheraton Park Central Towers, Dallas. (804) 623-8460.

April 12-16, **NAB Annual Convention & International Exposition**, Dallas Convention Center (202) 429-5300.

April 14, **Academy of Country Music Awards**, Knott's Berry Farm, Los Angeles. (213) 462-2351.

April 16-17, **Country Music Assn. Board of Directors Meeting**, Chicago. (615) 244-2840.

April 17-20, **N.Y. Home Video Show**, The Jacob K. Javitz Convention Center, New York. Contact Eliot A. Minsker (914) 328-9157.

MAY

May 7-10, **The 1st International Music & Media Conference**, Montreux, Switzerland. Contact IMMC U.S.A. John E. Nathan (212) 223-0044 or IMMC Holland Bert Meyer (0)20-62 84 83.

May 13, **BMI Pop Awards Dinner**, Plaza Hotel, New York. (212) 586-2000.

May 14, **34th Annual BMI Awards to Student Composers**, St. Regis-Sheraton Hotel, New York. (212) 586-2000.

JUNE

June 1-4, **Summer Consumer Electronics Show**, Chicago. (202) 457-8700.

ASCAP Distribution

NEW YORK ASCAP has distributed \$96,950 in supplemental cash grants for 1985-'86.

The new distribution brings the total of monies awarded for the period to \$1,130,650.

Supplemental grants are made by the performing rights group's awards panels to writers whose works have "unique prestige value" or to compositions that are performed "substantially in media not surveyed by ASCAP."

...newslines...

UPDATE: Lee-Myles Associates, New York-based music industry graphics/fabricator firm, has updated its "Guide To Record Packaging" 12 years after its first publication. The company said that although it considered 85% of the booklet still applicable, such areas as "direct to board" jackets had become out of date. Also, Compact Disc packaging is introduced in the new guide.

ON TRACK: Fastfire Records has acquired its first soundtrack album. The indie is marketing "Fatal Attraction" from a film in general release. Album includes Linda Clifford's "Real Love." Other tracks are "Walking Big Circles," performed by Max Hitchcock, and "Come Into The Night" by Pamela Neal. The film stars Sally Kellerman and John Huston.

THE SINGERS FORUM FOUNDATION, a training center for singer/performers heading into the Broadway, pop, and cabaret fields, will conduct two spring workshops in New York for songwriters starting April 5. Sheila Davis, lyricist and author, will teach both courses—"Mastering The Song Forms," a nine-week series, and "The Composers Group," a more advanced, eight-week course. The Singers Forum is located at 137 Fifth Ave., New York, N.Y.; telephone: (212) 254-7170.

SIGHT ON SOUND: Educational Concepts Corp. has published "The Official 45 RPM Picture Sleeve Price Guide" by Jim Cates. It's \$11 plus \$1 shipping and handling from ECC at 220 West Sixth Ave. in Wichita, Kan. The firm says it's looking for distributors in several areas of the country and overseas, with quantity discounts up to 52% available.

New Companies

Indiga Records, an independent label and subsidiary of Bayou Land Productions Inc., formed by Freddie J. Zeringue Jr. Company was formed to release the heavy metal song "Hell On Wheels," a tune by Avatar against drunk driving. P.O. Box 3261, Houma, La. 70361; (504) 876-5619.

LaBov & Beyond Music Productions Inc., formed by Barry LaBov. Company specializes in custom musical advertising images, soundtracks for television and film, audio/visual projects, and pop record productions. 2926 Kentucky Ave., Ft. Wayne, Ind. 46805-5533; (219) 483-2369.

Powdermill Publishing and New London Music, publishing companies, formed by Ray Pillow and Larry McFaden. First signings include Michael Lantrip and David Slater. 1111 16th Ave. South, Nashville, Tenn. 37212; (615) 327-2928.

Last Minute Productions, formed by Monica Morris and Ronnie Cook. Company will specialize in music management and promotion, and is exclusively representing Jamie James & the Kingbees. P.O. Box 480505, Los Angeles, Calif. 90048; (213) 659-5302.

Truthseekers Records, formed by Norm and Beverly Hegmon Calvin. First release is an album, "God's Place," featuring Norm Calvin & the Truthseekers. P.O. Box 1308, Hawaiian Gardens, Calif. 90716; (213) 867-4914.

Parenteau Guidance Public Relations, formed by Gail Parenteau. Company will represent bands, films, celebrities, and labels. P.O. Box 416, New York, N.Y. 10024; (212) 496-5466.

B.P.M. Productions, formed by Virginia, Skip Amos and Rick Puebla. Company is a full-service entertainment management and consulting firm specializing in artist development and original music promotions. 100 N. Pineapple Ave., Suite #5, Sarasota, Fla. 33577; (813) 957-0330.

Broadcast Talent Agency, formed by Ty Stevens. Company will be involved in the placement of broadcast talent. 555 S. Palm Canyon Dr., 110-A, Suite #350, Palm Springs, Calif.; (619) 568-0670.

The Thompson Network, a promotion, marketing, and consulting company, formed by Jim Thompson. Company will be involved in tracking and processing feedback regarding music video airplay in nightclubs and will stage events promoting artists, new music clips, home video, and fashion. P.O. Box 673, Chicago, Ill. 60614; (312) 935-6150.

Heatherly Management, a full-service management company with emphasis on total career development, formed by Bob Heatherly. First signing is Rich Michaels. 1318 Knox Valley Dr., Brentwood, Tenn. 37207; (615) 794-6880.

Joe Giaco Company Inc., a full-service national r&b radio promotion firm with full marketing capabilities, formed by Joe Giaco. 200 W. 57th St., Suite 910, New York, N.Y. 10019; (212) 757-8190.

Von Veh Communications, formed by Nils von Veh. Firm will counsel clients in the areas of strategic marketing, public relations, and special promotions; and will assist clients in the entertainment and consumer electronics business. 2717 Western Ave., Seattle, Wash. 98121; (206) 443-0958.

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	3	THESE DREAMS	HEART	1
2	1	SARA	STARSHIP	2
3	5	SECRET LOVERS	ATLANTIC STARR	3
4	6	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	5
5	10	ROCK ME AMADEUS	FALCO	4
6	2	KYRIE	MR. MISTER	6
7	15	KISS	PRINCE AND THE REVOLUTION	10
8	8	KING FOR A DAY	THOMPSON TWINS	8
9	4	HOW WILL I KNOW	WHITNEY HOUSTON	12
10	13	NIKITA	ELTON JOHN	7
11	9	BEAT'S SO LONELY	CHARLIE SEXTON	17
12	14	WHAT YOU NEED	INXS	9
13	19	MANIC MONDAY	BANGLES	15
14	18	THIS COULD BE THE NIGHT	LOVERBOY	11
15	24	LET'S GO ALL THE WAY	SLY FOX	13
16	17	SANCTIFY YOURSELF	SIMPLE MINDS	14
17	22	(HOW TO BE A) MILLIONAIRE	ABC	20
18	7	SILENT RUNNING	MIKE & THE MECHANICS	16
19	26	ANOTHER NIGHT	ARETHA FRANKLIN	22
20	30	ADDICTED TO LOVE	ROBERT PALMER	18
21	11	THE SWEETEST TABOO	SADE	21
22	12	LIVING IN AMERICA	JAMES BROWN	26
23	20	WHEN THE GOING GETS TOUGH	BILLY OCEAN	29
24	16	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	27
25	—	TENDER LOVE	FORCE M.D.'S	19
26	23	DAY BY DAY	THE HOOTERS	41
27	—	CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	24
28	25	TARZAN BOY	BALTIMORA	42
29	21	RUSSIANS	STING	38
30	—	NO EASY WAY OUT	ROBERT TEPPER	23

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	THESE DREAMS	HEART	1
2	3	SECRET LOVERS	ATLANTIC STARR	3
3	5	ROCK ME AMADEUS	FALCO	4
4	1	SARA	STARSHIP	2
5	7	R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	5
6	10	NIKITA	ELTON JOHN	7
7	4	KYRIE	MR. MISTER	6
8	12	WHAT YOU NEED	INXS	9
9	8	KING FOR A DAY	THOMPSON TWINS	8
10	11	THIS COULD BE THE NIGHT	LOVERBOY	11
11	15	KISS	PRINCE AND THE REVOLUTION	10
12	13	LET'S GO ALL THE WAY	SLY FOX	13
13	6	HOW WILL I KNOW	WHITNEY HOUSTON	12
14	14	SANCTIFY YOURSELF	SIMPLE MINDS	14
15	17	MANIC MONDAY	BANGLES	15
16	9	SILENT RUNNING	MIKE & THE MECHANICS	16
17	19	TENDER LOVE	FORCE M.D.'S	19
18	—	ADDICTED TO LOVE	ROBERT PALMER	18
19	22	NO EASY WAY OUT	ROBERT TEPPER	23
20	30	I CAN'T WAIT	STEVIE NICKS	25
21	21	NIGHT MOVES	MARILYN MARTIN	28
22	28	CALLING AMERICA	ELECTRIC LIGHT ORCHESTRA	24
23	—	WEST END GIRLS	PET SHOP BOYS	30
24	—	I THINK IT'S LOVE	JERMAINE JACKSON	33
25	24	ANOTHER NIGHT	ARETHA FRANKLIN	22
26	27	(HOW TO BE A) MILLIONAIRE	ABC	20
27	16	THE SWEETEST TABOO	SADE	21
28	—	SO FAR AWAY	DIRE STRAITS	34
29	—	HARLEM SHUFFLE	THE ROLLING STONES	31
30	—	I'M NOT THE ONE	THE CARS	32

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (10)	12
Island (1)	
Modern (1)	
EPIC (3)	12
Scotti Bros. (4)	
CBS Associated (2)	
Carrere (1)	
Portrait (1)	
Tabu (1)	
WARNER BROS. (7)	12
Geffen (2)	
Paisley Park (2)	
Warner Bros./Tommy Boy (1)	
CAPITOL	9
COLUMBIA (7)	8
Rolling Stones (1)	
MCA (6)	8
MCA/Constellation (2)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (6)	7
Jive (1)	
RCA (5)	7
A&M (1)	
Grunt (1)	
POLYGRAM	6
Mercury (2)	
Polydor (2)	
Casablanca (1)	
Riva (1)	
ELEKTRA (3)	4
Asylum (1)	
EMI-AMERICA (2)	3
Manhattan (1)	
MOTOWN (2)	3
Tamla (1)	
CHRYSALIS	1
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
18	ADDICTED TO LOVE	(Bunglow, ASCAP/Ackee, ASCAP) WBM
74	ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun, ASCAP/63 Songs, ASCAP/Chappell, ASCAP)
61	ALL THE KINGS HORSES	(Sundown Kingston, ASCAP)
48	AMERICAN STORM	(Gear, ASCAP) WBM
22	ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM
87	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
49	BAD BOY	(Foreign Imported, BMI)
17	BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
50	BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL
64	BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM
79	CALL ME	(Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM
24	CALLING AMERICA	(April, ASCAP) CPP/ABP
96	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP
58	CONGA	(Foreign Imported, BMI) CPP
41	DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobblers, ASCAP)
70	DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA
51	DO ME BABY	(Controversy, ASCAP)
71	FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM
45	FOR AMERICA	(Swallow Turn, ASCAP)
86	A GOOD HEART	(Little Diva, BMI)
56	GOODBYE IS FOREVER	(Tritec, BMI) HL
62	GREAT GOSH A'MIGHTY (DOWN & OUT IN BEV. HILLS THEME)	(Paytons, BMI/Wep, BMI)
31	HARLEM SHUFFLE	(Marc-Jean, BMI/Bug, BMI/Keymen, BMI)
76	HEART'S ON FIRE	(April, ASCAP) CPP/ABP
98	HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP) HL
20	(HOW TO BE A) MILLIONAIRE	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
12	HOW WILL I KNOW	(Irving, BMI/Gratitude Sky, ASCAP) CPP/ALM
25	I CAN'T WAIT	(Welsh Witch, ASCAP/Future Furniture, ASCAP) WBM
60	I CAN'T WAIT	(Poolside, BMI)
53	I DO WHAT I DO... (THEME FOR 9 1/2 WEEKS)	(Music Design, ASCAP/Tritec, BMI/Famous, ASCAP) CPP/HL
78	I ENGINEER	(Little Mole, ASCAP/Intersong, ASCAP/Makiki, ASCAP/Arista, ASCAP) CPP
90	I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For Music, ASCAP) CPP/ABP
66	I LIKE YOU	(Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)
75	I MISS YOU	(Spectrum VII, ASCAP) CPP
33	I THINK IT'S LOVE	(Black Stallion, ASCAP/See This House, ASCAP/Blackbull, ASCAP/Jobete, ASCAP) CPP
67	I'D DO IT ALL AGAIN	(Delfern, BMI)
57	IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP) CPP
32	I'M NOT THE DNE	(Lido, ASCAP)
69	I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
77	IN MY DREAMS	(WB, ASCAP/Wegadude, BMI/E/A, ASCAP) WBM
99	IT'S ALL RIGHT (BABY'S COMING BACK)	(RCA, ASCAP/Blue Network, ASCAP)
8	KING FOR A DAY	(Zomba, BMI/ASCAP) CPP
10	KISS	(Controversy, ASCAP)
6	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM
63	LE BEL AGE (THE BEST YEARS)	(Tutt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
68	LET ME BE THE ONE	(MCA Music) HL/MCA
13	LET'S GO ALL THE WAY	(Lifo, BMI)
27	LIFE IN A NORTHERN TOWN	(Warner-Tamerlane, BMI)
54	A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)
35	LIVE IS LIFE	(April, ASCAP/Mainhattan) CPP/ABP
26	LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
44	A LOVE BIZARRE	(Sister Fate, ASCAP)
93	LYING	(Nuages, ASCAP)
15	MANIC MONDAY	(Controversy, ASCAP)
81	THE MEN ALL PAUSE	(Spectrum VII, ASCAP) CPP
65	NEEDLES AND PINS	(CBS Unart, BMI) CPP/B-3
28	NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM
7	NIKITA	(Intersong, ASCAP) CHA/HL
23	NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
92	NOW AND FOREVER (YOU AND ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP/Warner-Tamerlane, BMI) CPP/ALM
88	ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
40	OVERJOYED	(Jobete, ASCAP/Blackbull, ASCAP) CPP
59	THE POWER OF LOVE	(April, ASCAP) CPP/ABP
85	RESTLESS	(Philesto, BMI/Keith Diamond, BMI/Willesden, BMI/Harrindur, BMI)
84	RIGHT BETWEEN THE EYES	(Sluggo Songs, BMI/Man-Ken, BMI)
5	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)
4	ROCK ME AMAEOUS	(Nada, ASCAP/Almo, ASCAP/Manuskript) CPP
38	RUSSIANS	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
14	SANCTIFY YOURSELF	(Colgems-EMI, ASCAP) WBM
2	SARA	(Kikiko, BMI/Petwoll, ASCAP) CHA/HL
46	SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
80	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CPP/CLM
3	SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
91	SHELTER ME	(Lawyers Daughter, BMI) CPP
95	SHOT IN THE DARK	(Virgin, ASCAP)
16	SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R., ASCAP/Warner-Tamerlane, BMI) WBM
34	SO FAR AWAY	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
52	SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL
36	STAGES	(Hamstein, BMI) WBM
72	STICK AROUND	(Charisma, ASCAP/Pun, ASCAP)
100	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CPP/CLM
21	THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP
47	TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM
42	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
19	TENDER LOVE	(Flyte Tyme, ASCAP)
55	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
1	THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL
11	THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP
83	TWIST MY ARM	(Nonpareil, ASCAP/Broozertones, BMI)
97	WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
30	WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP
39	WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)
9	WHAT YOU NEED	(MCA, ASCAP) HL/MCA
29	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
82	WHERE ARE YOU NOW?	(Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
73	WHISPER IN THE DARK	(Maplewood, ASCAP/Boozertones, ASCAP/Broozertones, BMI)
43	WHY CAN'T THIS BE LOVE	(Yessup, ASCAP) WBM
94	WORKING CLASS MAN	(Frisco Kid, ASCAP)
37	YOUR LOVE	(Warning Tracks, ASCAP)
89	YOUR SMILE	(A La Mode, 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.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
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9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

UFO

Misdemeanor
PRODUCER: Nick Tauber
Chrysalis BFV 41518

Veteran hard rockers offer a uniformly strong collection that showcases their ability to play powerhouse, metal-inflected rock while providing room for subtler yet equally strong slower tracks like "The Only Ones." A satisfying addition to their catalog and worthy of serious attention from AOR.

JIM FOSTER

Power Lines
PRODUCERS: Walter Stewart, Jim Foster,
Bill Henderson, Bob Rock
RCA NFL1-8056

Modern rock with a well-balanced mainstream edge, introducing a solid vocalist with some strong original material. "Dancin' On The Power Lines" and "X-Ray Eyes" are the most commercial tracks, with both AOR and pop promise.

COUNTRY

PICKS

WAYLON JENNINGS

Will The Wolf Survive
PRODUCERS: Jimmy Bowen, Waylon Jennings
MCA MCA-5688

MCA pulled out the stops unveiling its first Jennings album; luckily, the album more than justifies the effort. Jennings' haphazard "outlaw style" has been replaced by sensitive, sweetly tuned artistic nuances, balanced by production subtleties that throw his characteristic vocals into the light. There are no weak songs or wasted moments here, which is a major reason this album succeeds so admirably. Expect old Waylon fans and new ones to snap this up.

MERLE HAGGARD

A Friend In California
PRODUCERS: Merle Haggard, Ron "Snake" Reynolds
Epic FE 40286

Haggard seems to have swapped his hard-edged emotional insights and social conservatism here for a series of pleasant-sounding, but lyrically vapid, domestic observations.

JAZZ/FUSION

PICKS

MARC JOHNSON

Bass Desires
PRODUCER: Manfred Eicher
ECM 25040 (Warner Bros.)

Acoustic bassist Johnson anchors a classic lineup with surprising results: two electric guitars, drums and bass, yielding an accessible post-rock amalgam that alternately swings, sways, and floats on the wings of Bill Frisell and John Scofield. The two guitarists frame Johnson's versatile playing against the mercurial timekeeping of drummer Peter Erskine, who completes the quartet. Includes originals plus John Coltrane's "Resolution."

SKYWALK

The Bohemians
PRODUCER: Graeme Coleman
Zebra/MCA ZEB 5715

Second album from this Vancouver-based fusion sextet builds on the momentum of a still-active debut set recently resericed to radio. Anchored by producer and keyboard player Coleman, the ensemble plies a forceful crossover style with emphatic rock and pop underpinnings; that approach, given considerable studio polish here, assures broad radio action. Strongest tracks include "The Crossing" and the title cut.

GOSPEL

PICKS

KELLY NELSON THOMPSON

Praise Him Now
PRODUCER: Ken Harding
Word SPCN 7-01-000233-9

Thompson made a name for herself with the Rex Nelson Singers and does Southern gospel well. However, as this album shows, there's much more to this young lady. This album is in the contemporary vein, with lots of big ballads as well as the cute, catchy "Do What." Thompson's voice shines with this material. A duet with her husband wraps up this fine offering.

PAUL SMITH

Live & Learn
PRODUCER: Keith Thomas
Dayspring SPCN 7-01-413901-0

The former lead singer for the Imperials joins the impressive alumni roster in releasing his first solo album. Dominated by keyboard technology—owing to producer Keith Thomas' expertise on that instrument—the songs reflect Smith's lyrics and Thomas' music. The result is high energy techno-rock with Smith's emotive vocals laid on top.

RAMBO/McGUIRE

Plain And Simple Truth
PRODUCER: Dony McGuire
Benson R03917

Reba Rambo and Dony McGuire have increasingly moved toward the church audience these last five years. This album also points in that direction, yet is filled with commercial tunes perfect for gospel radio. Who says music for the church should be boring? Not Reba and Dony, with songs such as "We've Got The Spirit" and "The Only Snow I Care About." This could be their best since "The Lord's Prayer."

NEW AND NOTEWORTHY

STEVE EARLE

Guitar Town
PRODUCERS: Emory Gordy Jr., Tony Brown
MCA MCA-5713

This album will definitely make noise for Earle, one of Nashville's most original new talents. At times reminiscent of Steve Forbert or a rockabilly John Prine, Earle writes or co-writes all his own material. Coupled with an unusual, wryly plaintive vocal style and incisive small-town imagery, this makes for a highly personal, immensely likeable, and very intriguing effort. Among the standouts: "Hillbilly Highway," "Goodbye's All We Got Left," "Someday," and "My Old Friend The Blues."

POP

PICKS

MODERN ENGLISH

Stop Start
PRODUCER: Stephen Stewart-Short
Sire 25343

This band has come close with past offerings, most notably "I Melt With You," but has yet to register a major hit. This package doesn't appear to be the answer to their commercial prayers, but there are several strong cuts, most notably "Ink And Paper."

MINISTRY

Twitch
PRODUCER: Adrian Sherwood
Sire 25309

American group plys a raging, convincing brand of heavy Eurodisco. Emphasis is on percussion and coloration rather than melody.

ISH

On This Corner
PRODUCER: John Robie
Geffen GHS 24095

Despite the vocalist's fashion rocker stance, the music is skewed strongly toward urban programming. Arrangements and production sometimes become heavy-handed, but Ish's voice is hazy and effective, owing to a uniquely dramatic feel.

ERASURE

Wonderland
PRODUCER: Flood
Sire 25354

Intelligent, controlled dance/pop synthesis, a la Bronski Beat featuring Vince Clarke and Andy Bell. Best bets: "Senseless" and "Reunion."

JOHN MARTYN

Piece By Piece
PRODUCER: John Martyn
Island 90507

Enigmatic composer/performer offers a strange brew of pop ("Lonely Love") and exotic sounds ("Serendipity") on this percussively sophisticated, harmonically lush album.

WAX

Magnetic Heaven
PRODUCERS: Phil Thornalley, Andrew Gold,
Graham Gouldman
RCA AFL1-9546

Former 10cc member Gouldman and journeyman yank Gold bring compatible writing and arranging styles to this new duo; both mainstream and AC potential in well crafted originals like the first single, "Right Between The Eyes."

VARIOUS ARTISTS

Cover Me
PRODUCERS: Various
Rhino RNIN70700

Terrific compilation of Springsteen songs as recorded by Dave Edmunds, the Beat Farmers, the Hollies, Johnny Cash, Patti Smith, Gary U.S. Bonds, and, of course, Southside Johnny & the Asbury Jukes. A smart idea, smartly executed.

WENDY O. WILLIAMS

Kommander Of Kaos
PRODUCER: Rod Swenson
Gigasaurus GIGA 8948 (Jem)

Hard-core metal priestess returns with her reliably raunchy mix of screaming guitars and howling vocals. Lyric content is defiantly lewd; yes, there's no sticker.

THE VENTURES

The Best Of The Ventures
PRODUCERS: The Ventures
Compleat 672013

Specially priced double disk anthology reprises 27 tracks by the seminal instrumental quartet. Wall-to-wall twang.

THE GUESS WHO

The Best Of The Guess Who Live!
PRODUCER: Jack Richardson
Compleat 672012

Canadian pop/rockers reunited for a 1983 tour of the dominion; the resulting double set offers well recorded, faithfully played versions of 20 hits, with vocalist Burton Cummings and guitarist Randy Bachman both in good shape.

COUNTRY

PICKS

KITTY WELLS & ROY DRUSKY

PRODUCERS: Jim Pierce, Jack Gale
Playback 12335

These two veterans still sound mighty good. Of the 20 cuts (including reworkings of their top hits), Wells and Drusky do five solos each and 10 selections together.

RATTLESNAKE ANNIE

Country Livin'
PRODUCERS: Buddy Blackmon, Rattlesnake Annie
Rattlesnake Records RR2020

Among the luminaries who join Annie on this thoroughly moving songfest are Willie Nelson, Lonnie Mack, John Hartford, Johnny Gimble, Charlie McCoy, and Peter Rowan. Contact: P.O. Box 560, Martin, Tenn. 38237.

TOMPALL GLASER

Nights On The Borderline
PRODUCERS: Tompall Glaser, W.R. Holmes
MCA/Dot MCA-39051

Glaser, one of the integral members of the original "outlaw movement" with Waylon & Willie, gets another shot and shows he's as contemporary as ever. His own "Nights On The Borderline," "(For Every Inch I've Laughed) I've Cried A Mile," and "The Streets Of Baltimore" could all be singles, along with the stunning "Til The Right One Comes Along," by Roger Cook and Charles Cochran.

DAVE & SUGAR

PRODUCER: Nelson Larkin
MCA/Dot MCA-39050

Time hasn't dimmed the energy of this act, which proves it's still making great harmonies. Dave Rowland and Tina Pappas are the featured vocalists here on a fresh collection of songs that cooks all the way through.

TONY ARATA

Changes
PRODUCER: Don Tolle
MCA/Noble Vision MCA-5687

In Tony Arata's phrasing and vocal resonance there is more than a touch of Mel Tillis at his best. But in relying entirely on his own songs, Arata dips dangerously into sameness of sound.

PORTER WAGONER

PRODUCER: Fred Newell
MCA/Dot MCA-39053

Happily, Wagoner steers away from the limited repertoire of Grand Ole Opry favorites and his own top hits. In spite of the newer material (and a fair number of standards), this album is solidly country.

MARGO SMITH

PRODUCER: Al Henson
MCA/Dot MCA-39048

Smith joins the latest Dot series of artists with a package that contains several of her own tunes, including "Still A Woman," "Paper Lovin'," "Shuffle Song," and "There I Said It."

JIMMY C. NEWMAN & CAJUN COUNTRY

PRODUCER: Stan Cornelius
MCA/Dot MCA-39047

Newman settles in for a whole album of Louisiana/Cajun music, backed by his authentic and energetic band.

BOXCAR WILLIE

PRODUCER: Boxcar Willie
MCA/Dot MCA-39052

This is an extended tribute—both in sound and theme—to traditional country music, by one of the form's finest practitioners.

VARIOUS ARTISTS

50 Years Of Bluegrass Hits, Volumes 1-4
PRODUCERS: Various
CMH 9033, 9034, 9035, 9036

These four remarkable double albums don't contain any cuts by Bill Monroe or Earl Scruggs, but they feature virtually every other bluegrass figure of significance and 100 of the best bluegrass songs ever written.

CLASSICAL

PICKS

MENDELSSOHN: SYMPHONIES NOS. 3 & 4
Chicago Symphony Orchestra, Solti
London 414 665

High energy readings that crackle and snap, but still muster relaxed lyricism where appropriate. Most will favor these versions among those clamoring for current attention.

WILLIAM TELL & OTHER FAVORITE OVERTURES
Cincinnati Pops Orchestra, Kunzel
Telarc 80116

Once ubiquitous repertoire that's rarely heard today but can still set pulses racing in committed performances as rendered here. In addition to the title curtain-raiser, others among the seven include such past perennials as "Light Cavalry," "Poet And Peasant," and "Donna Diana."

BRAHMS: PIANO QUINTET, OP.34

Andre Previn, Musikvereins Quartet
Philips 412 608

Previn's recent emphasis on keyboard activities is providing the catalog with some outstanding recordings, none more impressive than this. The apparent ad hoc collaboration with the Viennese musicians stands tall among many more permanent chamber music associations.

BACH & HANDEL ARIAS

Kathleen Ferrier, London Philharmonic, Boult
London 414 623-2 (CD only)

The miraculous Ferrier voice projects with undimmed magic in this more than 30-year-old mono recording. Among the eight selections are excerpts from the B Minor Mass, the Passions, and "Messiah." Despite their age, these performances will outlive many by today's superstar singers.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

ALEXANDER O'NEAL

What's Missing (4:06)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: T. Harris III, T. Lewis
 PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP
 Tabu ZS4-05850 (12-inch version also available, Tabu 4Z9-05361)

Sophisticated dance music in a fourth single from the year-old solo LP that's been picking up speed again in the wake of his smash duet with Cherrelle.

READY FOR THE WORLD

Slide Over (3:29)
 PRODUCER: Ready For The World
 WRITERS: M. Riley, Jr., G. Strozier, G. Potts, G. Valentine
 PUBLISHERS: Ready For The World/Excalibur Lacey/Trixie Lou, BMI
 MCA 52713

Five singles into their debut LP, the group takes a breather for a lazy-paced ballad of invitation.

COUNTRY

PICKS

WILLIE NELSON

Living In The Promiseland (3:20)
 PRODUCER: Willie Nelson
 WRITER: D.L. Jones
 PUBLISHERS: Mighty Nice/Victrola/Skunk DeVille, BMI
 Columbia 38-05834

A stately, gracious and open-hearted "voice of America" song that transcends the cloying patriotic tone of many such anthems.

JUICE NEWTON

Old Flame (3:01)
 PRODUCER: Richard Landis
 WRITER: Reed Nielsen
 PUBLISHER: Englishtown, BMI
 RCA PB-14295

Newton summons her considerable vocal power in a stunning ballad that presents a different side of her musical personality.

DANCE

PICKS

PAUL HARDCASTLE

Don't Waste My Time (5:36)
 PRODUCER: Paul Hardcastle
 WRITER: Paul Hardcastle
 PUBLISHER: Oval, ASCAP
 Chrysalis 4V9-42983 (c/o CBS) (12-inch single)

Soul singer Carol Kenyon handles lead vocals on this bouncy tune; gimmickless disco production by the man best known for "19"'s flashy electronics.

POP

RECOMMENDED

QUEEN

Princes Of The Universe (3:31)
 PRODUCERS: Queen, Mack
 WRITER: Mercury
 PUBLISHERS: Queen/Beechwood, BMI
 Capitol B-5568

The ever-theatrical rockers at their most massive; song is one of a series they've contributed to the soundtrack of "Highlander."

BALTIMORA

Living In The Background (3:58)
 PRODUCER: Maurizio Bassi
 WRITERS: Naimy Hackett, Maurizio Bassi
 PUBLISHER: Screen Gems-EMI, BMI
 Manhattan B-50029 (c/o Capitol)

Italian singer abandons the jungle for the safety of the dancefloor.

GRAHAM NASH

Innocent Eyes (3:10)
 PRODUCERS: Craig Doerge, Stanley Johnston, Graham Nash
 WRITER: Paul Bliss
 PUBLISHER: April, ASCAP
 Atlantic 7-89434

Title track from a new solo album; upbeat, lighthearted DOR.

NEW AND NOTEWORTHY

SWEETHEARTS OF THE RODEO

Hey Doll Baby (2:30)
 PRODUCERS: Steve Buckingham, Hank De Vito
 WRITER: T. Turner
 PUBLISHER: Rightsong, BMI
 Columbia 38-05824

Sisters Kristine Arnold and Jackie Gill (the latter married to country up-and-comer Vince Gill) revive the harmonic fire of the Everly Brothers' early version of this sure-fire song; duo is grand prize winner of Wrangler's Country Showdown.

PETE TOWNSHEND

Secondhand Love (4:10)
 PRODUCER: Chris Thomas
 WRITER: Pete Townshend
 PUBLISHER: Eel Pie, BMI
 Atco 7-99553

A spinoff of his last single, "Give Blood," delivered with customary intensity.

BRYAN FERRY

Is Your Love Strong Enough (3:57)
 PRODUCERS: Rhett Davies, Bryan Ferry
 WRITER: B. Ferry
 PUBLISHER: MCA, ASCAP
 MCA 52788

Misty mood music with a rocking chorus, from the film "Legend."

MICHAEL SEMBELLO

Tear Down The Walls (3:39)
 PRODUCERS: Richard Rudolph, Michael Sembello
 WRITERS: Michael Sembello, David Baateau, Bobby Cadwell
 PUBLISHERS: Gravity Raincoat/David Baateau, ASCAP/Sin-Drome, BMI
 A&M AM-2820

Anthemic hard rock.

JOHN FARNHAM

Break The Ice (3:20)
 PRODUCERS: Bob Marlette, David J. Holman
 WRITERS: S. Shifrin, B. Marlette
 PUBLISHERS: Intersong/Palancar/Blackline/Dial M For Music, ASCAP
 MCA/Curb 52798

Song from the movie "Red" is soundtrack rock of the Tepper/Parr school.

BLACK

RECOMMENDED

BOBBY WOMACK

Gypsy Woman (3:59)
 PRODUCERS: Bobby Womack, James Gadson
 WRITER: C. Mayfield
 PUBLISHER: Warner-Tamerlane, BMI
 MCA 52793

An Impressions oldie, recognizable but thoroughly revamped.

CONTROLLERS

Stay (3:45)
 PRODUCER: Barry Eastmond
 WRITERS: B. Eastmond, V.J. Smith
 PUBLISHERS: Zomba/Tyvela, ASCAP/BMI
 MCA 52704 (12-inch reviewed Mar. 15)

TROY JOHNSON

It's You (4:20)
 PRODUCERS: Leon F. Sylvers III, Troy Johnson
 WRITERS: K. Grady, L. Daim, L.F. Sylvers III
 PUBLISHERS: Stone Diamond/Reel Vain, BMI/Jobete/Conceited/R.K.S., ASCAP
 Motown/Kallista 1831MF

Debut by photogenic teen balladeer.

DURELL COLEMAN

I Had A Sure Thing (3:50)
 PRODUCER: Tom Snow
 WRITERS: T. Snow, B. Alfonso
 PUBLISHERS: Snow, BMI/Hook & Line, ASCAP
 Island 7-99552 (c/o Atlantic)

MOR ballad.

ALFONSO

Time Bomb (5:10)
 PRODUCERS: Mark Liggett, Chris Barbosa
 WRITERS: C. Barbosa, E. Chilson
 PUBLISHER: not listed
 Prism PS 2006 (12-inch single)

Signature Liggett-Barbosa dance production; subject matter is urban decay. Label based in New York.

C. CHRIS AND RICH E. RICH

(WITH RUDY PARDEE)
Apartheid (4:19)
 PRODUCER: Pedie Cooper
 WRITER: P. Cooper
 PUBLISHERS: By-Design, ASCAP/pending
 MCA 52971 (12-inch reviewed Mar. 15)

COUNTRY

RECOMMENDED

MARIE OSMOND

Read My Lips (3:47)
 PRODUCER: Paul Worley
 WRITERS: M. Blatte, L. Gottlieb
 PUBLISHER: MCA, ASCAP
 Capitol/Curb B-5563

Smooth, hypnotic AC/country; Osmond just had a No. 1 success with "There's No Stopping My Heart."

JUDY RODMAN

Until I Met You (3:49)
 PRODUCER: Tommy West
 WRITER: Hank Riddle
 PUBLISHER: King Coal, ASCAP
 MTM B-72065 (c/o Capitol)

Moving lyrics, wistful melody and engaging folk interpretation.

CHARLEY PRIDE

Love On A Blue Rainy Day (3:45)
 PRODUCER: Norro Wilson
 WRITERS: Kent Robbins, Richard Carpenter
 PUBLISHER: Kent Robbins/Let There Be Music, BMI/ASCAP
 RCA PB-14296

His usual rich interpretation; pleasant, moderate tempo.

ROY CLARK

Tobacco Road (3:02)
 PRODUCERS: Bob Millsap, Rodney Dillard
 WRITER: John D. Loudermilk
 PUBLISHER: Cedarwood, BMI
 Silver Dollar SD7-70001

Bluesy, powerful version of Loudermilk's local color classic. Label based in Branson, Mo.

CARLTON MOODY & THE MOODY BROTHERS

Midnight Flyer (3:20)
 PRODUCERS: Carlton Moody, David Moody, Trent Moody
 WRITER: P. Craft
 PUBLISHER: Rocky Top, BMI
 Lamor LR 10121-45

A smoother and less frenetic treatment than usual of this bluegrass favorite. Contact: P.O. Box 25371, Charleston, N.C. 28212.

BILL ARWOOD

Chart Action Required (2:32)
 PRODUCER: Dirk Johnson
 WRITERS: Bill Arwood, Billy Arwood
 PUBLISHER: Tenpenny, BMI
 Soundwaves SW-4766

Arwood hits the mark with a stone-country lament about the power of the charts. Contact: NSD, Nashville.

JIM GOLD

Nice To Be With You (2:38)
 PRODUCERS: Jim Gold, David Johnson, Cal Freeman
 WRITER: Jim Gold
 PUBLISHER: Interior, BMI
 Jet Eye JE 1003

Chartworthy cover of the 1972 pop hit by Gallery. Label based in Detroit.

RAY GRIFF

What My Woman Does To Me (2:25)
 PRODUCER: Ray Griff
 WRITER: Ray Griff
 PUBLISHER: Blue Echo
 RCA PB-50846

Canadian release in independent distribution in the U.S.

PAT GARRETT

Keep Turnin' Me On (2:31)
 PRODUCER: Pat Garrett
 WRITER: Pat Garrett
 PUBLISHER: Red Barn Farm, BMI
 Gold Dust 109

Contact: (215) 488-1782.

DANCE

RECOMMENDED

MAZARATI

Players' Ball (8:10)
 PRODUCER: Brown Mark
 WRITER: Brown Mark
 PUBLISHER: Mazarati, ASCAP
 Paisley Park 0-20438 (c/o Warner Bros.)
 (12-inch single; 7-inch reviewed Mar. 1)

BIG AUDIO DYNAMITE

Medicine Show (8:58)
 PRODUCER: Mick Jones
 WRITERS: M. Jones, D. Letts
 PUBLISHER: not listed
 Columbia 44-05359 (12-inch single)

Mick Jones and Friends continue their electro-politico-wild West explorations.

EXCEPTION

Slap You Back (7:30)
 PRODUCERS: Brian Harris, Mark Jolley
 WRITERS: Jolley, Harris, Jolley
 PUBLISHERS: Filmtrax PLC, SESAC/Repromusic
 Jump Street JS 1002 (12-inch single)

Downtempo dance music in r&b girl group style. Label based in New York.

UNTIL DECEMBER

Secrets (I Won't Tell) (6:31)
 PRODUCER: Mark Berry
 WRITERS: Sherburne, Weisberg
 PUBLISHER: not listed
 Columbia/415 44-05341 (12-inch single)

New wavish hi-NRG.

L.I.F.E.

All Played Out (8:10)
 PRODUCER: J. Cuccazella
 WRITERS: R. Dubuc, J.C. Charles, T. Robinson, F. Nickols
 PUBLISHERS: Double O. Seven, CAPAC/ABACK, PRO
 Dance-Sing DS 802 (12-inch single)

Tough, gutsy r&b; track is a hip pop/hi-NRG hybrid. Contact: (516) 694-4545.

KRISTIN PETTIT

Tonight I'll Make You Mine (6:20)
 PRODUCERS: Matt Noble, Dynamic Duo
 WRITERS: M. Noble, E. Rogers, K. Pettit
 PUBLISHER: Northcott, BMI
 25 West TFW 1017 (12-inch single)

Clear-voiced chanteuse supported by upbeat synth tattoos. Contact: Northcott Prod., New York.

DESHAWN

Hard Attack (2:54)
 PRODUCER: Deshawn
 WRITER: Deshawn
 PUBLISHER: not listed
 Amazon MCF 5005 (12-inch single)

High-energy funk. Contact: (415) 574-3900.

JAKI GRAHAM

Could It Be I'm Falling In Love (5:24)
 PRODUCER: Derek Bramble
 WRITERS: M. Steals, M. Steals
 PUBLISHERS: Assorted/Bellboy, BMI
 Capitol V-15217 (12-inch single; 7-inch reviewed Feb. 1)

BLACK

PICKS

S.O.S. BAND

The Finest (4:35)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: T. Lewis, James Harris III
 PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP
 Tabu ZS4-05848 (c/o CBS) (12-inch version also available, Tabu 4Z9-05364)

Introducing their new album "Sands Of Time," again with producers Jam and Lewis; single has a persuasive beat and a cool, spare, distanced sound.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	52	WHITNEY HOUSTON ▲ ³ ARISTA AL8-8212 (8.98) (CD) 3 weeks at No. One	WHITNEY HOUSTON
2	2	2	14	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	4	5	37	HEART ▲ ² CAPITOL ST-12410 (8.98) (CD)	HEART
4	6	6	28	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
5	3	3	30	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
6	5	4	18	BARBRA STREISAND ▲ ² COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
7	8	8	42	DIRE STRAITS ▲ ⁴ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
8	9	9	6	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
9	7	7	25	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
10	10	10	20	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
11	11	13	19	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
12	15	16	44	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
13	12	11	19	SOUNDTRACK ▲ SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
14	18	21	21	INXS ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
15	17	23	17	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
16	13	12	14	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
17	14	17	23	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
18	32	52	4	FALCO A&M SP-5105 (8.98)	FALCO 3
19	23	34	8	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
20	21	25	45	ATLANTIC STARR ● A&M SP-5019 (8.98)	AS THE BAND TURNS
21	19	15	92	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
22	22	32	5	THE FIRM ATLANTIC 81628 (9.98)	MEAN BUSINESS
23	16	14	15	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
24	30	46	55	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
25	33	35	4	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
26	26	27	18	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
27	27	29	23	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
28	47	66	4	SOUNDTRACK A&M SP-5113 (8.98)	PRETTY IN PINK
29	24	19	52	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
30	29	24	35	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
31	31	31	18	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
32	25	20	20	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
33	28	26	37	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
34	34	36	28	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
35	20	18	60	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
36	39	42	16	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
37	37	40	25	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
38	54	70	18	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
39	NEW			JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98)	LIVES IN THE BALANCE
40	36	28	40	READY FOR THE WORLD ▲ MCA 5594 (8.98) (CD)	READY FOR THE WORLD
41	41	38	18	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
42	51	53	7	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
43	38	33	36	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
44	52	59	16	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
45	40	39	44	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
46	46	48	11	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
47	63	84	3	JANET JACKSON A&M SP-5106 (8.98)	CONTROL
48	35	22	15	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98) (CD)	PACK UP THE PLANTATION - LIVE
49	49	51	10	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
50	50	41	20	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
51	53	56	8	CHERRELLE TABU BF2 40094/EPIC	HIGH PRIORITY
52	44	37	17	PETE TOWNSHEND ● ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
53	43	30	24	SOUNDTRACK ▲ ⁴ MCA 6150 (9.98) (CD)	MIAMI VICE
54	55	62	6	SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
55	42	45	8	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	45	43	8	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98) (CD)	STEREOTOMY
57	61	64	17	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
58	58	58	57	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
59	59	63	7	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
60	65	77	4	ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED FZ 40048/EPIC	BALANCE OF POWER
61	48	44	14	DOKKEN ● ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
62	81	120	4	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
63	57	57	27	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
64	64	65	38	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
65	56	47	70	BRYAN ADAMS ▲ ⁴ A&M SP5013 (8.98) (CD)	RECKLESS
66	60	54	15	PAT BENATAR ● CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
67	67	71	17	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
68	69	81	5	BLUE OYSTER CULT COLUMBIA FC 39979 (CD)	CLUB NINJA
69	66	50	27	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98) (CD)	ROMANCE 1600
70	70	73	6	SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM
71	71	74	45	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
72	75	83	5	MARILYN MARTIN ATLANTIC 81292 (8.98)	MARILYN MARTIN
73	73	69	18	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
74	74	68	38	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
75	79	98	6	ANNE MURRAY CAPITOL ST-12466 (8.98)	SOMETHING TO TALK ABOUT
76	78	80	19	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
77	NEW			JOHN LENNON CAPITOL SV-12451 (9.98)	LIVE IN NEW YORK
78	68	60	20	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
79	NEW			ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
80	80	82	7	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
81	86	104	3	SOUNDTRACK QWEST 25389/WARNER BROS. (16.98)	THE COLOR PURPLE
82	84	92	6	BLACK SABBATH FEATURING TONY IOMMI WARNER BROS. 25337 (8.98)	SEVENTH STAR
83	83	86	7	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
84	82	76	25	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
85	62	49	14	ARCADIA ▲ CAPITOL ST-12428 (8.98)	SO RED THE ROSE
86	89	103	9	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
87	76	72	67	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
88	90	79	17	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
89	91	97	6	VIOLET FEMMES SLASH/WARNER BROS. 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
90	94	124	4	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
91	77	55	13	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98) (CD)	JEWEL OF THE NILE
92	121	—	2	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC	TUFF ENUFF
93	92	88	69	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
94	98	89	13	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
95	96	96	37	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
96	99	105	5	FORCE M.D.'S WARNER BROS./TOMMY BOY TNL1 1010/WARNER BROS. (8.98)	CHILLIN'
97	88	75	25	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
98	72	67	25	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
99	109	108	23	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
100	NEW			JERMAINE JACKSON ARISTA AL8-8277 (8.98)	PRECIOUS MOMENTS
101	87	61	21	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
102	113	132	3	FEARGAL SHARKEY A&M SP6-5108 (6.98)	FEARGAL SHARKEY
103	95	95	72	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
104	106	110	6	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
105	97	94	23	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	COLOR OF SUCCESS
106	139	—	2	RAINBOW MERCURY 827 987-1/POLYGRAM (10.98)	FINYL VINYL
107	93	78	16	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
108	145	—	2	ANIMOTION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
109	85	87	21	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
110	108	113	24	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL

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

TEXT OF IRVING AZOFF'S NARM KEYNOTE SPEECH

Here is the text of the keynote address delivered by MCA Records president Irving Azoff at the March 8 morning session of this year's National Assn. of Recording Merchandisers convention in Los Angeles.

Good morning distinguished members of NARM, fellow record company executives, any artists or store managers who are still up from last night, Washington wives, future legislators and would-be censors, process-servers, hidden cameras, members of the media, God, and Walter Yetnikoff.

Now, we all know how inventive these geniuses who run NARM really are, but I really think they've out-thought themselves this year with such a stimulating and thought-provoking topic as "A New Look—A New Listen." I have no intention of belittling my or your intelligence by mentioning anything to do with that topic here this morning.

Secondly, how smart can your board be to risk turning me loose up here this morning? I guess they figured their only choices were to be insulted by me or bored to death by Mo Ostin.

You know, people think running a record company is a full-time job. It's really only a hobby. How many of you know some of my distinguished colleagues' real occupations? Mr. Yetnikoff is really a cantor at an orthodox Brooklyn synagogue. Mo Ostin is an accountant for Santa Anita Racetrack. We all know that famous refrigerator salesman, Jan Timmer. Clive Davis is a social worker, Bhaskar Menon a sushi chef, and Jay Lasker a shoe repairman. Me—I spend the bulk of my time teaching John McEnroe how to deal with referees, linesmen, and members of the press.

Many of you know that in the earlier years of my career, I was in the personal management business. The first time I spoke in this hotel, some idiot served me a subpoena because I wouldn't let the Eagles play at his stupid rock festival. I've finally figured out the difference between being a manager and being a record company president. As a record company president, you can get served subpoenas every day just by showing up for work.

I heard a couple of great rumors upstairs at breakfast. Can you believe Barrie Bergman is selling Licorice Pizza to Ferdinand Marcos? How about Pepsi's great new soft drink—Kragen-Aid?

Those were the rumors—here are the facts.

The fact is that we are an industry under siege. Now who do I mean when I say we? When I say we, I mean all of us who make a living from music. I mean the artists, the record companies, and the retailers.

First, let's talk about the artists. Pretty good year, huh? Great music—the year of The Boss, Whitney, Don Henley, Dire Straits, Sting, Prince, Sade, Heart, Tears For Fears, etc., etc.

And aren't we proud of our artists' year of giving. "We Are The World," Band-Aid, Live Aid, Farm Aid. Who would have believed? I applaud our artists this year. I give them a 10.

They are our software. It all starts with them. I say they deliv-

ered the goods, musically and morally.

Now how about the record companies? Our trade organization, the RIAA, is the laughing stock of the entertainment business. About the only thing we do right is certify gold and platinum records. We blew the whole lyric controversy. We bungled it as badly as could be. The PMRC kicked our butts. You know, even the retailers were on our side

'The fact is that we are an industry under siege'

on that one.

The record companies were so un-together, we never even filed a lawsuit over those dual-tape machines I like to call personal piracy machines. Did that happen to the movie companies? Huh-uh. They've got the MPAA. The RIAA, through its inaction, sanctions that horrible-for-the-industry NARAS Grammy show.

How about those indies, huh? That genius that runs that famous publication 'Radio & Radio[sic]—that guy Dwight Case—you know, the one who ran RKO Radio? He's got a great solution. Let's charge the record companies for airplay. After all, they need our 50 or 60 million to add to their current six billion. Maybe you could charge us for reviews and pictures in 'Radio & Radio' [sic] in addition to charging us for ads. I'd say a fee from radio to labels and artists is more in line, Dwight. You've given us a great idea. Maybe Bob Wilson will help us.

Now how about retail? You guys did open up to better marketing ties this year and talked about new cassette packaging; good grades for supporting Compact Discs; helped out on the lyric issue. In general, though, you have treated record companies like a major enemy.

If we are an industry under siege and are going to do anything about it for mutual benefit, we better air our differences. As I see it, the artist delivered and the rest of us tried to screw it up.

Let's talk about what should be our mutual enemies. They come disguised as do-gooders, as legislators, as certain members of the media.

There are certain bad apples in every basket. But are we really the villain we are now being painted to be? And in the year of such widespread industry giving, how can we get so demolished?

The attacks and witch-hunts have become too intensified to laugh off. Maybe it's the artists' fault. Shown their power by giving, the media thirsts for any news of our industry and roots for our demise. Now, if you buy my argument that we are an industry under siege, let's talk about the issues dividing our house—artists and labels on one side, NARM membership on the other.

This is a convention where NARM members are treated to seminars and presentations. You attend panels and even speeches to learn something. What I want to leave you with today is a clear sense

of the point of view of labels and the people who make our whole world go—our artists.

From where I sit, it looks like you retailers expect labels to take all the risk—you bemoan the most minute of price increases and want an even more liberal returns policy.

At the label level, we try to keep everybody happy. When I shopped demo tapes at the beginning of my career some 15 years ago, I had 25 places to go. Now, there are only six majors left, and don't be surprised if that doesn't become four or five. Here is a real ugly fact: Only two record companies make any real money in the record business—and with the amount of money invested by all six of these public companies, the stockholders are certainly entitled to a decent profit in a free enterprise system.

I keep hearing complaints from retailers about a soft first quarter due to lack of superstar product.

Here's a hard fact. The number of new releases in 1978 was 4,170 albums. The total number released in 1984 was 2,170. Simple deduction—less companies, less releases, fewer superstars. How come you didn't sell blank tape's greatest hits in the first quarter? We're paying now for the mistakes of the '70s. This is an industry that must develop new artists into stardom.

Back in the early '60s, there was a girl group who released 11 records before they had a hit. At Motown, they were known as the no-hit Supremes. In 1976, not a lot of people knew that Bruce Springsteen had been born in the U.S.A.—or that 10 years later you would sell tens of millions of albums with that boast.

With the rising cost of marketing, a label can spend up to a million dollars marketing a new artist. At MCA, we're doing just that, hoping that Charlie Sexton will pick up his share of NARM awards in the future. But it takes time.

These days, no label can afford to keep dozens of new artists around. It's a fact that 80% of all the artists out there never recoup what is spent on their product. The other 20% are subsidizing our entire industry. And you guys complain they don't deliver records in the first quarter. So again, why didn't you sell your customers blank tape's greatest hits to take home to play in their personal piracy machines?

Attempts have been made to introduce a royalty on blank tape and hardware, as has been done in other countries. Did we get help from retailers? You know that answer. You call yourselves home entertainment stores. Home entertainment revolves around software—in this case, "creative works of artists." In addition to depriving artists and heirs of their birthrights, 80% of them don't earn a decent living and you limit the number of potential superstars to draw people into the stores. Sounds like the chicken and the egg to me. I'll never understand how we can be apart on the basics of this issue.

How many of you know that NARM withdrew its support of the bill outlawing record rental some years ago?

How many of you know that NARM makes little if any contributions to the RIAA antipiracy fund? Explain to me, please, how the two

factions fail to get together on piracy.

Lew Wasserman, the chairman of MCA, an industry-renowned leader and the smartest man I've ever met, once pointed out to me as we looked out of his office toward the Universal tour that the difference between the tour and movie businesses versus the record business was that in the studio/movie businesses, when the turnstile clicked, you had a cus-

'We're paying now for the mistakes of the '70s'

tomers' money. But in the record business, the record is never sold because it can always come back. We at record companies even face the horror of finding counterfeit records in those returns. We spend a small fortune in legal fees to combat counterfeiting, only to find them side-by-side with our records in our own accounts.

And on the other side of the rack, we find records stacked that were manufactured outside the U.S. and illegally imported to further erode our profits and payment to our artists. This is called parallel importing, for those of you who don't know.

It is certainly to all our benefit to keep returns to a minimum. Yet many of you refuse to prepare for the erosion of the black vinyl market that is bound to come with the success of CD. I don't mean to predict the disappearance of black vinyl, as we will always be called the record business and I think tradition dictates life for records after CD.

This year I'm happy to be the West Coast dinner chairman for the T.J. Martell dinner, honoring Quincy Jones. As I look through last year's pledges, I'm disappointed to report that there are several artists and individuals who donate more individually than every NARM member combined.

Two years ago, when I went to my first NARM convention, you guys were busy trying to turn this into a video convention. Yet the big drawing card then and now seems to be the extravagant product presentations of the six distributor record companies. We'd like to be back next year. Why not get together on some of these issues and give us a reason to be back in years to come?

VIDEO STICKERING ON HOLD IN CANADA

(Continued from page 6)

ing significantly to their sale or rental cost.

Earlier, the Ontario government had defused one area of objection to the plan by telling retailers that they no longer had to affix stickers to old stock, but that new videos would fall under the plan. Retailers had been complaining that the large catalog of titles already on the market was not being cleared quickly enough.

But the provincial government's plan was never to back away from the sticker system entirely. It took Paramount's decision to withhold

Radio hasn't exactly reacted in an "artist development" sort of way this year, either. Sade, A-ha, Whitney Houston, Tears For Fears—they are all great stories; but how many more could there have been?

Everything is CHR now, you know. Contemporary Hit Radio as defined by 'Radio & Radio Magazine' [sic]—the one that gave us parallel 1, 2, and 3; 150 stations for a breaker—the one that created hundreds of indies in my opinion and destroyed the usefulness of the whole system. They gave us AOR, which radio now thinks is 'hard CHR'; black/urban, which is urban CHR; and adult contemporary, which is soft CHR. What you have here is CHR across-the-board, and a stiffening of opportunity to develop new artists. MTV seems to be the only broadcast format broadening its guidelines with a commitment toward artist development.

Let's talk about issues we did stand together on. It is possible, you know.

How about the PMRC? Those battling Washington wives took the few bad examples and blew them up to almost re-create our whole Constitution. They'll be back—you can bet on it.

The San Antonio City Council—they'll decide who'll play their city. Real American, huh?

The Maryland State Assembly considered a bill that would send any clerk in any one of your stores that sells a record or tape with "obscene" lyrics or cover art to a minor to jail for a year. Similar bills could pop up in Mississippi, Virginia, Minnesota, New Jersey, and Wisconsin.

So you see, we are under siege. I love this business, I love its artists and its people. I think we're good people, with good intentions, and that our industry deserves an important place in society for all the good influences it has. We're not perfect, but who is?

I know I've brought up some volatile points of view. I've done so in the hope that it will challenge you to think about our industry, because in the end, we are one industry.

According to Rock & Roll Confidential, what rock now faces is a series of brushfire wars, local smear campaigns coordinated nationally in the face of zero opposition. That publication says the music industry has become an ostrich, with its head in the sand and a firecracker in the strategic place. If performers, executives, and retailers don't take immediate steps to mobilize the audience to fight for its rights, a loud and painful bang is guaranteed.

its product from all of the Canadian market to accomplish this.

While Paramount doesn't have any blockbuster releases scheduled in coming weeks, the government obviously feared consumer backlash if it was seen to be blocking the road.

Eric Pertsch, executive vice president and general manager of MCA Home Video Canada, echoed Paramount's concerns.

Kwinter is still committed to the idea of a stickering system and remains in favor of a review board to classify videos.

POLYGRAM'S TIMMER WARNS ON DIGITAL CASSETTES

(Continued from page 1)

configurations we shall make our software available—and, particularly, when we make it available. It is in the best interests of all of us that the industry should be united on this point."

Acknowledging that the digital cassette would inevitably represent a challenge to the Compact Disc, Timmer said, "We know it is going to come—we cannot stop progress—but the important thing is when and how it will come."

Timmer recalled that the International Federation of Phonogram and Videogram Producers (IFPI) had sought a roundtable dialog with the hardware industry on the question of the timing of the marketing and promotion of digital tape. "But we were turned down in the most curt and impolite terms," he said. "It is my firm conviction that we cannot accept this rebuff. I believe the hardware industry owes it to the software industry to have a proper dialog on this subject."

Citing the post-1980 decline in LP sales worldwide and the corresponding growth in cassette sales, Timmer said, "We were on the way to becoming an all-tape industry. And what that would mean I don't have to explain to you."

He said the industry must maintain a twin-carrier structure. "Disk and tape can live side by side," he said, "but we need a sensible, properly timed and responsible way of introducing digital tape."

After outlining the up-to-forecast progress of the Compact Disc since its launch in 1982, Timmer argued that the versatility of the optical disk offered "mind-boggling" opportunities for the future—culminating in the CD interactive video

system, which could incorporate music, music with graphics, music videos, movies, games, "education," and information. He pointed out that hardware that can play audio CDs and 8- and 12-inch videodisks is already on the market, and he paid tribute to Pioneer, which he said put all its faith in the development of the player, and had been "a pioneer in the true sense of the word."

"CD will become the world's favorite audio/video carrier—the heart of the home entertainment system of the future," Timmer said.

In a review of the performance of the world record industry over the last decade, Timmer recalled that 1979 was the crucial year from which point the industry went into stagnation. "The four years 1977 to 1980 were the only ones in which the industry sold more than one billion LPs worldwide. So the writing for the black disk was on the wall before the advent of CD. In the U.S., the LP market dropped from 400 million units in 1978 to 260 million last year, and the projected configuration market share in the U.S. for this year is 30% records, 60% tape, and 10% CDs."

Timmer predicted that world CD sales would be around 700 million units (250 million in the U.S.) by 1990, would pass the one billion mark in the early '90s, and would reach 1.2 billion (400 million in the U.S.) by 1995.

By 1990, he said, there will be 60 million CD players in use throughout the world. This compares with the current worldwide conventional record player population of 200 million (80 million in the U.S., 80 million in Europe, and 40 million in Japan

and the rest of the world). It also compares with a world VCR population of 50 million.

Timmer stressed the importance of putting the hardware landscape into proper perspective when considering the prospects for the adoption of the CD system as the all-purpose carrier.

He paid enthusiastic tribute to the work of the U.S. Compact Disc Group, which he cited as a good example of cooperation between the software and hardware industries, and which he said had "perhaps been dismantled a bit too early." He also warmly praised the record retail trade for showing a positive response to the CD system.

"You realized in the early stages—even earlier than many in the record industry—that CD had a big future, and we thank you for that," he said.

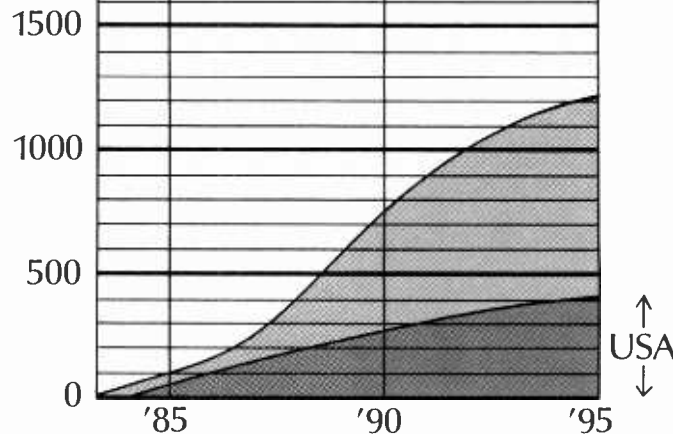
Timmer predicted that the CD software supply problem would be over by 1988 as more production facilities came on stream. But he also pointed out the regional imbalance of manufacturing capacity. Japan, he said, accounts for around one quarter of CD sales, but has nearly half the world's manufacturing capacity. He said that in the U.S., the Philips/DuPont project at Kings Mountain, N.C., expected to come into production early next year, would help eliminate the shortfall.

"But I have no wish for Philips and PolyGram to have a monopoly of production facilities," Timmer said. "I'd like to see as many plants as possible."

He broke down the present distribution of CD plants as one in the U.S. (with seven more announced), five in Europe (14) and seven in Ja-

WORLD CD MARKET PROJECTION

MILLION UNITS



Worldwide CD sales, currently around 100 million, will hit the 1.2 billion mark by 1995, according to PolyGram International president Jan Timmer, with 400 million of those sales in the U.S.

pan (three). Another 10 facilities, he said, are scheduled so far for the rest of the world.

Dealing more specifically with the CD as a vision carrier, Timmer acknowledged that Laservision had initially been a failure, but predicted that the advent of the all-purpose optical disk player would generate a massive revival of a carrier "with which VCR can never seriously compete, technology-wise."

And having covered the challenge of digital tape in the audio arena, Timmer went on to examine the potential competition between CD video and 8mm videotape. He described

the 8mm system as a camcorder and emphatically not the audio/video carrier of the future. "It poses no threat to the CD video system," he said.

Timmer said the CD system would provide the home entertainment theater of the future. "But," he warned, "we must make sure that in the years to come we are not overcome by technological developments, but that we turn the threats into opportunities. We must take our destiny in our own hands and exercise intelligent anticipation. That is what survival is all about."

AZOFF TAKES NO PRISONERS

(Continued from page 1)

eral of Azoff's charges. The fiery speech, however, provided a provocative start to the convention and was applauded even by the people it attacked.

Azoff lauded merchants for improved marketing, better cassette packaging, and strong support of Compact Discs, but he said that retailers fail to back manufacturers in key areas and create an adversarial relationship with record companies.

"From where I sit, it looks like you retailers expect labels to take all the risk," he said. "You bemoan the most minute of price increases and want an even more liberal returns policy."

While the bulk of his address focused on retail, Azoff did not limit his remarks to that subject, venting ire at other segments of the industry as well.

Calling the RIAA "the laughing stock of the entertainment business," Azoff said the record industry "blew the whole lyrics controversy." He also said the industry failed to stop the proliferation of double-well tape recorders. Azoff termed those recorders "personal piracy machines."

In defense of price hikes, Azoff said that "only two record companies make any real money in the record business" and that "stockholders are certainly entitled to a decent profit in a free-enterprise system."

Tying the soft first quarter of 1986 to artist development, Azoff suggested that home taping—be-

cause of its impact on the marketplace—makes it more difficult for labels to pay for new artists.

"These days no label can afford to keep dozens of new artists around," he said. "It's a fact that 80% of all the artists out there never recoup what is spent on their product. The other 20% are subsidizing

our entire industry. And you guys complain they don't deliver records in the first quarter. Why didn't you sell your customers 'Blank Tape's Greatest Hits'?"

In criticizing lack of retailer support for legislation seeking blank tape and hardware royalties, Azoff declared: "Home entertainment re-

volves around software—in this case, creative works of artists. I'll never understand how we can be apart on the basics of this issue."

On the antipiracy and counterfeiting front, Azoff charged that NARM had withdrawn its support of a bill outlawing record rental and makes "little, if any," contribution

to the industry's antipiracy fund. Both statements were later refuted by outgoing NARM president Jack Eugster and Mickey Granberg, executive vice president of the trade group.

Allowing that "there was a time when there was confusion on that," (Continued on page 84)

SPRINGSTEEN TOPS NARM AWARDS

(Continued from page 3)

ston figured in another award: He provided piano accompaniment on Dancing Cat/Windham Hill's "The Velveteen Rabbit" which was named best-selling children's product.

Another repeat winner was Amy Grant, who won for best-selling gospel/spiritual album for the third straight year. She took the prize in 1983 with the platinum "Age To Age," in '84 with the gold "Straight Ahead," and in '85 with the gold "Unguarded."

In addition to the Best-Seller Awards, NARM presented its Presidential Award to clarinetist Benny Goodman, who also received a Lifetime Achievement Award on the recent Grammy telecast. Goodman, 76, received a standing ovation at the NARM banquet and responded by performing two songs.

Here's the complete list of NARM Award winners.

Best-selling album: Bruce

Springsteen's "Born In The U.S.A.," Columbia.

Best-selling single: USA for Africa's "We Are The World," Columbia.

Best-selling 12-inch single: USA for Africa's "We Are The World," Columbia.

Best-selling album by a new artist (three awards): Sade's "Diamond Life," Portrait; Whitney Houston's "Whitney Houston," Arista; Tears for Fears' "Songs From The Big Chair," PolyGram.

Best-selling album by a male artist: Bruce Springsteen's "Born In The U.S.A.," Columbia.

Best-selling album by a female artist: Madonna's "Like A Virgin," Sire/Warner Bros.

Best-selling album by a group: Dire Straits' "Brothers In Arms," Warner Bros.

Best-selling black music album by a male artist: Billy Ocean's "Suddenly," Jive/Arista.

Best-selling black music album

by a female artist: Whitney Houston's "Whitney Houston," Arista.

Best-selling black music album by a group: Kool & the Gang's "Emergency," De-Lite/PolyGram.

Best-selling country album by a male artist: Hank Williams Jr.'s "Five-O," Warner/Curb.

Best-selling country album by a female artist: Anne Murray's "Heart Over Mind," Capitol.

Best-selling country album by a group: Alabama's "40 Hour Week," RCA.

Best-selling jazz album: George Winston's "December," Windham

Hill/A&M.

Best-selling album merchandised as classical music: "Amadeus" soundtrack, Fantasy.

Best-selling videocassette merchandised as music video: Madonna's "Madonna," Warner Home Video.

Best-selling movie or TV soundtrack: "Miami Vice," MCA.

Best-selling original cast album: "Cats," Geffen.

Best-selling children's product: "Velveteen Rabbit," Dancing Cat/Windham Hill.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are The World." At bookstores now.

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	102	101	14	TWISTED SISTER ● ATLANTIC 81275 (9.98) (CD)	COME OUT AND PLAY
112	104	90	18	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
(113)	NEW ▶			BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
(114)	118	138	14	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
115	115	130	99	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 993-1/POLYGRAM (8.98) (CD)	AMERICAN FOOL
116	116	136	31	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
117	107	93	42	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
118	100	91	16	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
(119)	NEW ▶			TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
120	120	131	58	JOHN COUGAR MELLENCAMP ▲ ² RIVA 814 450-1/POLYGRAM (8.98) (CD)	UH HUH
121	105	100	19	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
122	119	111	17	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
123	123	123	18	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
124	111	106	36	BILLY JOEL ▲ ² COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
125	101	85	24	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
(126)	NEW ▶			MARILLION CAPITOL MLP 15023 (5.98)	BRIEF ENCOUNTER
127	131	119	18	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
128	110	112	21	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
(129)	132	155	4	MUSIC FROM BILL COSBY SHOW/GROVER WASHINGTON, JR. A HOUSE FULL OF LOVE COLUMBIA FC 40270 (CD)	
130	135	139	126	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
131	124	121	18	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
(132)	136	145	6	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
133	103	102	22	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
134	117	114	20	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
135	138	141	79	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
(136)	NEW ▶			TALK TALK EMI-AMERICA ST-17179 (8.98)	THE COLOUR OF SPRING
137	126	118	18	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
138	122	117	16	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
139	133	135	30	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
140	140	144	4	SOUNDTRACK ATLANTIC 81631 (9.98)	QUICKSILVER
(141)	169	190	3	THE CALL ELEKTRA 60440 (8.98)	RECONCILED
142	114	115	35	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
(143)	190	—	2	HONEYMOON SUITE WARNER BROS. 25293 (8.98)	THE BIG PRIZE
(144)	NEW ▶			VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
145	112	109	44	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
146	128	128	17	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
147	134	137	153	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
(148)	154	176	3	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
149	127	129	123	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
150	137	126	124	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
151	142	143	75	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
(152)	NEW ▶			LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98)	WORLD MACHINE
153	130	107	25	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
(154)	159	178	22	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
155	158	158	120	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 43
 ABC 37
 Bryan Adams 65
 Aerosmith 67
 Alabama 25
 The Alarm 50
 Animonion 108
 Anthrax 114
 Arcadia 85
 Armored Saint 138
 Artists United Against Apartheid 190
 Asia 194
 Atlantic Starr 20
 Bad Company 181
 Baltimore 49
 Bangles 19
 Jimmy Barnes 168
 Pat Benatar 66
 Big Audio Dynamite 123
 Black Sabbath Featuring Tony Iommi 82
 Blue Oyster Cult 68
 Bon Jovi 71
 Jackson Browne 39
 Kate Bush 133
 The Call 141
 The Cars 41
 Cherrelle 51
 Clannad 169
 Clarence Clemons 189

Phil Collins 130, 165, 24
 Albert Collins, Robert Cray, Johnny Copeland 132
 L.L. Cool J 46
 Music From Bill Cosby Show/Grover Washington, Jr. 129
 Elvis Costello & The Attractions 79
 The Cult 94
 The Cure 97
 Roger Daltrey 185
 Morris Day 105
 The Del Fuegos 154
 Depeche Mode 176
 Dire Straits 7
 Divinyls 118
 Dokken 61
 The Dream Academy 32
 Bob Dylan 107
 Sheila E. 69
 Sheena Easton 137
 Electric Light Orchestra 60
 Eurythmics 172
 Everly Brothers 83
 The Fabulous Thunderbirds 92
 Falco 18
 The Fat Boys 182
 Fine Young Cannibals 86
 The Firm 22

Five Star 63
 Force M.D.'s 96
 Peter Frampton 80
 Aretha Franklin 30
 Full Force 160
 The Gap Band 159
 Sam Harris 70
 Emmylou Harris 167
 Corey Hart 171
 Heart 3
 Jimi Hendrix 192
 Hiroshima 88
 Honeymoon Suite 143
 The Hooters 12
 Whitney Houston 1
 INXS 14
 Iron Maiden 121
 Isley/Jasper/Isley 128
 Janet Jackson 47
 Jermaine Jackson 100
 Freddy Jackson 45
 Jethro Tull & The London Symphony Orchestra 156
 Billy Joel 124
 Elton John 57
 Grace Jones 127
 Stanley Jordan 145
 The Judds 76

Kashif 196
 Kiri With Nelson Riddle And His Orchestra 199
 Kiss 98
 Klymaxx 35
 Kool & The Gang 87
 John Lennon 77
 Level 42 152
 Lisa Lisa/Cult Jam With Full Force 139
 Loverboy 34
 Madonna 93, 162
 The Manhattan Transfer 157
 Barry Manilow 122
 Marillion 126, 116
 Marilyn Martin 72
 John Cougar Mellencamp 115, 4, 120
 Metallica 173
 Miami Sound Machine 31
 Mike & The Mechanics 26
 Joni Mitchell 175
 Gary Moore 186
 Meli'sa Morgan 42
 Motley Crue 95
 Mr. Mister 5
 Eddie Murphy 125
 Anne Murray 75
 New Edition 36
 Stevie Nicks 23

Night Ranger 117
 Ted Nugent 119
 Billy Ocean 188
 Opus 90
 Orchestral Manoeuvres In The Dark 142
 ORIGINAL BROADWAY CAST
 Cats 198
 Ozzie Osbourne 8
 The Outfield 44
 Robert Palmer 38
 The Alan Parsons Project 56
 Tom Petty And The Heartbreakers 48
 Phantom, Rocker & Slick 170
 Pink Floyd 177
 The Pointer Sisters 178
 Public Image Ltd 148
 R.E.M. 197
 Rainbow 106
 Ratt 183
 Raven 161
 Ready For The World 40
 Rene & Angela 64
 Lionel Richie 150
 Smokey Robinson 104
 Kenny Rogers 99
 Rush 78
 Sade 58, 2

Scorpions 191
 Scritti Politti 153
 Dan Seals 59
 Brian Setzer 113
 Charlie Sexton 15
 Feargal Sharkey 102
 Simple Minds 10
 Sly Fox 62
 SOUNDTRACKS
 Amadeus 174
 The Big Chill 158
 The Color Purple 81
 Iron Eagle 54
 Jewel Of The Nile 91
 Miami Vice 53
 Out Of Africa 55
 Pretty In Pink 28
 Quicksilver 140
 Rocky IV 13
 St. Elmo's Fire 200
 White Nights 101
 Youngblood 166
 Bruce Springsteen 21
 Starpoint 84
 Starship 9
 Sting 33
 Barbra Streisand 6, 195
 Ta Mara & The Seen 109
 Talk Talk 136

Talking Heads 74, 135
 James Taylor 73
 Tears For Fears 29
 The Temptations 187
 Thompson Twins 27
 Pete Townshend 52
 Tina Turner 193
 Twisted Sister 111
 U2 155, 151, 180
 Luther Vandross 163
 Vanity 144
 VARIOUS ARTISTS
 Television's Greatest Hits 134
 Stevie Ray Vaughan 110
 Violent Femmes 89
 W.A.S.P. 112
 Dionne Warwick 16
 Wham! 103
 George Winston 179, 149, 184
 Stevie Wonder 17
 The Wrestlers 146
 ZZ Top 11, 147
 Pia Zadora 164
 Zapp 131

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	157	134	11	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRL1-7067 (7.98)	A CLASSIC CASE
(157)	162	177	33	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
158	156	157	127	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
159	161	161	8	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
160	160	163	6	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
(161)	170	195	3	RAVEN ATLANTIC 81629 (8.98)	THE PACK IS BACK
162	153	154	134	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
163	141	142	51	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
(164)	183	187	3	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
165	165	174	114	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
(166)	172	193	4	SOUNDTRACK RCA ABL1-7172 (9.98) (CD)	YOUNGBLOOD
(167)	186	196	3	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
(168)	180	185	3	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
(169)	NEW ▶			CLANNAD RCA NFL1-8063 (8.98)	MACALLA
170	125	99	22	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
171	146	116	36	COREY HART ● EMI-AMERICA ST-17161 (8.98) (CD)	BOY IN THE BOX
172	150	150	44	EURYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
(173)	RE-ENTRY			METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
174	168	168	70	SOUNDTRACK ● FANTASY WAM 1791 (2LPS) (19.98) (CD)	AMADEUS
175	143	127	18	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98) (CD)	DOG EAT DOG
176	178	151	16	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
177	155	146	616	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
178	164	165	33	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
179	174	171	35	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
180	182	172	142	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
181	163	160	10	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
182	187	156	30	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
183	166	152	39	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
184	176	180	16	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
185	129	125	24	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
186	188	—	2	GARY MOORE MIRAGE 90482/ATLANTIC (8.98)	RUN FOR COVER
187	177	170	9	THE TEMPTATIONS GORDY 6164GL/MOTOWN (8.98)	TOUCH ME
188	152	149	83	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
189	147	122	18	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
190	149	140	18	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
191	144	147	37	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
192	192	197	3	JIMI HENDRIX REPRISE 25358/WARNER BROS. (8.98)	JIMI PLAYS MONTEREY
193	167	173	93	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
194	151	133	16	ASIA GEFEN GHS 24072/WARNER BROS. (8.98) (CD)	ASTRA
195	196	—	102	BARBRA STREISAND ▲ COLUMBIA TC 37678 (CD)	MEMORIES
196	148	148	14	KASHIF ARISTA ALB-8385 (8.98) (CD)	CONDITION OF THE HEART
197	173	164	39	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
198	191	192	64	ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (1.6.98) (CD)	CATS
199	171	153	16	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
200	179	167	37	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE

NARM NOTES

(Continued from page 4)

problem, he said, by simply mailing his teeth to the dentist.

MOSS MUSIC GROUP owner **Ira Moss** is seeking to expand his Compact Disc line, but is running into now-familiar pressing time crunch. Said Moss, "I asked each Japanese passenger on the flight in if he was associated with a CD plant." Speaking of MMG, it's testing a money-back redemption concept at the Tower Records unit in Washington, D.C. Explains Herb Dorfman, sales manager: "For every four cassettes purchased at \$9.98 we'll give the consumer back a dollar if he mails us the sales receipt and the catalog numbers of the cassettes." The promotion's tag line: "Buy Bach, Get A Buck Back."

VETERAN NARM GUESTS, especially the press, know that **Chuck Ruttenberg**, NARM counsel, is always present at NARM seminars to quash any discussion of pricing, which presumably can get everybody in dutch with anti-trust units of the Dept. of Justice. But, **Bill Glaseman**, chairman of Music Merchandising of Atlanta, got one up on Ruttenberg as rackers assembled for a brief rackjobber meeting Friday (7): "It's early fellas, so before Chuck arrives, we can talk pricing!"

SEEN RAISING a glass of light beer less than 24 hours before running in Sunday's Los Angeles marathon, **Wherehouse CEO Lou Kwiker** quipped, "This is for car-

bohydrate loading." Lou, who's been running in the New York marathon, finished in a little more than three hours, an impressive feat.

ROBOT SICO, a heavy metal electronic man, was escorted by CBS Records veeep **Roz Blanch** after Friday's welcoming cocktail party. One lady wanted to know its sex: "AM & FM," Robot responded with the speed of a computer. Robot, by the way, will be touring with **James Brown**. It's got a part in the "Rocky IV" smash.

MOTOWN REPORTS that **Lionel Richie's** "Say You, Say Me" album is due next month. The artist, however, is not so sure. Asked about the project on film during the product presentations, Richie tells the camera, "With my **Stevie Wonder** recording techniques, I should get it to you by the end of the year." **Jay Lasker**, Motown president, in introducing the video, was refreshingly frank about his label's product presentation. "First of all, the year's been lousy," he said. But, he added, "When the video's not that good, the hostess is great." The hostess turned out to be **Vanity**.

NARM is to be congratulated at ease of registering, security at doors, on-time starts, and heavily attended events. Slippage for private meetings was less than can be remembered from previous years. Entire NARM staff and **Mickey Granberg** can take bows.

NBC-TV CAMERAS, it was rumored, attempted to shoot keynoter **Azoff** as he entered the grand ballroom, but were thrown off by another MCA executive.

AT THE MAXELL blank tape booth, displays called attention to a promotion starting in June in which an old Wurlitzer jukebox

will be given away in a contest called "Win The Legend That Legends Were Spun On."

BENNY GOODMAN, after receiving the NARM Presidential Award at the Best Seller Awards banquet: "I guess you can say I've made records from the days of the cylinder disk to the days of the Compact Disc."

THE LACK OF video seminars had some attendees disgruntled, particularly those labels that had video music executives in attendance, as well as the sprinkling of home video program suppliers exhibiting. In fact, some were looking forward to a session on "Prerecorded Video In The Music Store," which appeared on earlier NARM schedules. It was replaced by a session on creating effective TV commercials.

HAPPILY EATING CROW at NARM was **Ira Heilicher** of Great American Music/Wax Museum, Minneapolis, a member of the NARM convention committee. "I was against the format of labels presenting in one huge auditorium setting. It was incredible and jammed. I just hope the Fontainebleau has as large a place." Ira's reference was to NARM's 1987 convention in Miami at the Fontainebleau Hilton, Feb. 14-17.

NARM delegates beat a steady path to Wherehouse Entertainment's Sunset Boulevard superstore, a glitzy 12,800 square feet, two level showplace. Said one visitor: "There's more over there tied up in fixtures than most chains have in inventory in any given large store."

SCHWARTZ BROS. is opening a recording distribution point in West Caldwell, N.J., starting this week (17). Branch chief is veteran music man **Andy Miele**.

DENNIS BAKER, president of Cleveland's Action Distributing and chairman of the March 7 Independent Distributors meeting, informed the group that NARM lawyers are examining language for contracts that keep indie labels from bolting their camp. Said Baker, "That would help us avoid situations that we've encountered with labels whose names are the same as first names." Edited by **IRV LICHTMAN**

AZOFF TAKES NO PRISONERS

(Continued from page 82)

Eugster said that NARM "did come out against record rental" and that "NARM did not publicly withdraw its support of the record rental bill."

Eugster said that as president of NARM he has asked individual and member companies to support the RIAA's antipiracy campaign. "Our partnership with the labels is very important to us," he said.

Returns, counterfeits, and parallel imports were also cited by Azoff as retail issues in need of action. "In the studio/movie businesses," said Azoff, "when the turnstile clicked, you had a customer's money. But in the record business, the record is never sold because it can always come back.

RIAA REP PICKS ZAPPA

(Continued from page 4)

However, late Thursday, **Bereano** said that he had "personally" invited Zappa to appear and that it was he who would be paying the travel expenses.

Several other sources have said that Zappa believed that he was invited to testify with the authorization of the trade group. Bereano denied these reports.

The announcement from **Bereano's** office of Zappa's appearance could cause local and national television and print media to attend the hearing in numbers equal to the hordes of reporters and camera crews that descended on Capitol Hill last September. Commerce Committee member **Sen. Ernest Hollings** (D-S.C.) described that event as a "media circus."

Zappa, in his written and oral testimony before that committee, said: "The [PMRC] ladies' shame must be shared by the bosses at the major labels who, through the RIAA, chose to bargain away the rights of composers, performers, and retailers in order to pass H.R. 2911, the bill providing for a royalty on blank audio tape."

Staffers on the Maryland Senate Judicial Proceedings Committee said that no witness list has been drawn up yet. "We won't know who's appearing until they sign up

that Tuesday," one said.

Bereano, for his part, is holding a Monday (17) night reception for Zappa so that he can meet Assembly members and express to them his views. There is also a Monday afternoon press conference scheduled at Baltimore/Washington International Airport. Said RIAA's **Fischel**: "I can't figure out why he [Bereano] invited him. It's perplexing, that's all I can say."

The pending bill would make it a crime, punishable by a fine of \$1,000 or a year in jail or both for first-time offenders, for a retailer to sell an audio recording containing state-defined obscene lyrics or cover art to a minor.

Should the measure pass, it would become the first obscenity law in the country to prohibit the sale of such records and tapes to minors. The bill faces an uphill fight in the Senate, however, according to those close to Annapolis politics.

The pending bill has spawned a new group—a coalition of record store employees and owners—the Record Retailers Opposing Censorship (RROC), which says it plans to lobby both locally and nationally against legislation that infringes upon the free rights of artists, labels, retailers, and others in the music industry.

EXECUTIVE TURNTABLE

(Continued from page 4)

Elisabeth Lawrence joins to sales division of Windsor Total Video in New York. She joins from an extensive background in video production.

PRO AUDIO/VIDEO. WEA Manufacturing elevates **James Roe** to vice president of audio engineering services in Olyphant, Pa. He joined the company in 1978.

The Panasonic Industrial Co. names **Steve Yuhas** to the newly created post of vice president and group general manager for the Audio/Video System Products Group in Secaucus, N.J. He was upped from general manager of the Audio Video Systems Division.

PUBLISHING. CBS Songs promotes **Deirdre O'Hara** to East Coast director of talent acquisition and development in New York. She was East Coast creative director.

RELATED FIELDS. **Wendy Ferris** is appointed director of public relations for the Wolfe Co. in Hollywood, Calif. She served in a similar capacity for Krager and Co.

Alvin Eng joins the Press Office, Ltd. in New York as an account executive. He was publicity coordinator for A&M Records and Island Records.

Virgin Merchandising International appoints **Jeffrey Ross** East Coast tour coordinator in New York. He was the company's tour manager.

Hal Lazareff is appointed West Coast director of contemporary booking operations and **Ivy Bauer** is named booker of contemporary concert attractions for the Nederlander outdoor venues in Los Angeles. Lazareff was an agent with Creative Artists Agency. Bauer was a partner in the John Bauer Concert Co.

FOR THE RECORD

Billboard's March Hot Album Releases chart incorrectly identified **Midnight Star's** label affiliation. The band is on **Solar Records**, distributed by **Elektra**.

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MAJORS SUE TOWER OVER PARALLEL IMPORTS

(Continued from page 1)

copyright infringement. Preliminary and permanent injunctions against continuing import and sale are also sought, as is a recall of all relevant product for impounding. Court costs are also being asked for.

"It would be foolish for us to fight with our friends," says Solomon of his decision to seek an out-of-court settlement. Admitting titles named in the suit were available in his stores "in minuscule quantities," he adds that most were Compact Discs not available in this country.

However, Solomon is hopeful that any settlement will include guidelines for approved importing of label-owned copyrights unavailable in the U.S.

"The larger issue is that the American record buying public should in some way be legitimately entitled to buy titles not presently available from American companies," he says. "We'll have to comply with this complaint—what else can we do? But we want to seek some sensible solution for the

American record retail industry as well as ourselves. American record buyers, like their counterparts in other countries, want this product. Somehow down the line that issue has to be addressed."

Calls to Caroline Records were not returned.

Reports that similar actions against several other U.S. record importers are forthcoming could not be confirmed, but a spokesman for the Recording Industry Assn. of America (RIAA) allows that several other actions are "under consideration."

While no other importers contacted say they have been notified of any legal action, one notes that he received an anonymous phone call late last week informing him that he was about to be named in a parallel imports suit. Several say they have been contacted by labels over the last few months regarding specific instances of parallel imports, but each adds that they have complied with all requests to stop importing certain titles as they are made.

In a related development, U.S. Customs Agents examined all incoming recordings at Kennedy International Airport in New York last month. According to Andrew

Boland of the Custom Service's Import Specialist Entertainment Team, those checks were strictly for compliance with tariff regulations.

L.A. Retailer Admits Parallel Importation of Latin Product

NEW YORK Three labels are victors in a parallel import action against a Los Angeles retailer that specializes in Latin product.

Crystal Promotions Inc. admitted in U.S. district court in L.A. to the distribution and sale of parallel imports of Latin stars' records released by CBS, RCA/Ariola, and A&M.

A final judgment entered on Feb. 18 before Judge Alicemarie Stotler has terms calling for Crystal to be enjoined from importing, distributing, or selling unauthorized parallel import recordings in the U.S.

Also, Crystal is required to remove all improper parallel imports

COUNTRY RADIO SEMINAR

(Continued from page 1)

New Faces show on Saturday.

Part of the optimism was reinforced by an Academy of Country Music presentation, which weighed statistical realities concerning country radio's popularity and the buying power of its audience against the stereotype "boot and buckle" perceptions the format has suffered from (see story, page 19).

The CRS is known for its mostly friendly crossfire among programmers, label executives, artists, and

others. This year's confab was no exception.

The seminar's hottest discussions saw radio asking for more hit product, and labels asking radio for a heartier welcome for new acts and records.

When labels griped over tight playlists, radio countered with its bottom-line commitment to delivering audiences to advertisers, not breaking artists or selling records.

The question of what is and isn't

"country" surfaced again, to no resolution outside of a consensus that everyone should be judged on merit, rather than by "traditional" or "contemporary" labels.

Further coverage appears on page 12 and in Vox Jox, page 26. The following is a summary of various seminar panels:

KEYNOTE SPEECHES

CRB president and Great Empire Broadcasting chief Mike Oatman sided with the traditionalists and kicked up some dust with the remark: "I'm really upset by some of the records you're passing off as country music. I don't like being used as a stepping stone. If there are declining sales, maybe it's because you aren't making country records."

Sun Records founder and Rock and Roll Hall of Fame inductee Sam Phillips argued Oatman's point later in his address. "I don't think people think to themselves, 'Well, if I get a hit on pop radio, I won't need country radio.' I think they just see it as a chance to broaden their audience."

RATINGS CAMPAIGNS

Several practical tips on improving ratings, and on using Arbitron and Birch data, were dispensed at this panel. RKO Radio's Terry Danner recommended an annual "dreaded diary review visit to [Arbitron's] lovely Laurel, Md." office. In reviewing the books, Danner said to see "how the public describes your station when asked to write it down."

She stressed compliance with Arbitron and Birch requests for quarterly information packages on DJ lineups, slogans, and other aids to help tabulators match remarks with calls. The research firms, she said, "can only do a good job if you do a good job."

For those considering come-building television campaigns, Mark Thomas Frantz, of WKMF Flint, Mich., warned stations against be-

ing "the 11th outlet in your market on TV. It may all start to run together." Frantz noted that the same goes for direct mail, another common come booster.

Frantz warned against using direct mail as "a quick fix," and suggested a commitment to annual campaigns to maintain listenership. As for other forms of off-air promotion, Frantz called billboards "more of a reminder" and said newspaper ads were best used "to hype definitive features" such as a strong news department.

New York-based consultant Joel Raab handed out a 10-point memo aimed at "programming to diary-keepers." Highlights included using "Arbitron language" like "dial position" and "call letters" on air; realigning air shifts to correspond with Arbitron's new daypart diaries; and points stressing clear use of calls in all forms of promotion.

WINNERS ONLY

In this roundtable of ratings champions, KNIX Phoenix GM Michael Owens pegged much of the outlet's success to applied research in everything from media schedules to music programming. On the media point, Owens told operators to find out the percentage of diaries returned by phase in order to ensure that a blitz hits the market when the highest number of books are out.

"Avoid creative calisthenics," said Owens, who illustrated the point by recounting a recent encounter with an ad agency. "The agency was trying to win an award with our spot, and we got a commercial that looked like an tourism spot for Phoenix." He ended, "Don't lose the message in the campaign."

Former WDAF Kansas City GM Tom Connolly (now with AOR WKLS Atlanta) told programmers "not to hang your hat" on any single programming element.

Assistance in preparing this story provided by Kip Kirby and Edward Morris in Nashville.

INDIE PROMO CUTBACKS HIT TOP 40 RADIO

(Continued from page 1)

bel decisions.

There are indications that the indie suspensions have had their major impact at top 40 radio. The labels that have instituted limited use of indies appear to be aiming their efforts at album radio and other formats. Indies calling on album rock stations have traditionally worked on retainers, as opposed to the more lucrative per-record bonus system commonly used with top 40 indies.

In a new development, reliable sources indicate that some indies are making calls to pull PDs off records. Like payola itself, it's a scenario that sources say they have "heard about, but not seen."

"Despite the fact that we don't accept calls from indies," says WZOU Boston PD Jim Cutler, "the number of those who attempt to get through to us has dropped drastically in the last week."

In Buffalo, N.Y., WBen music director Roger Christian says, "We used to work very closely with several indies. They served a good purpose for us up here, but apparently they have all been cut off." According to Christian, the lack of indie support puts additional work on his staff in terms of getting early trade reports, national progress on records, and other research elements.

"The word I get," continues Christian, "is that if labels don't come back to indies by the end of the month, it'll dry them all out."

As compared to two weeks ago,

indie calls are "non-existent," says WAVA Washington MD Gene Baxter. KSFM Sacramento assistant PD/MD Chris Collins echoes the comment, saying that he appreciates the input of the indies he's chosen to deal with.

"I feel bad for them," Collins says. "But who I really feel bad for are the smaller labels who can't afford to have 75 local people on staff."

Collins points to Chrysalis, Arista, and Elektra as labels that stand to suffer without indie support.

KKRZ's Bryan adds, "I think most labels used indies just as an extra voice, an extra piece of input." Bryan says he has not seen local label promotion staffs get beefed up yet. "But," he adds, "I think the locals are doing all they can to begin with."

Unable to monitor the situation because "no indies ever call me anyway," KZZP Phoenix PD Guy Zapoleon predicts that current developments will "give local and regional reps more power." From the artists' perspective, Zapoleon says, "If this takes a natural course, the major acts will get a lot more adds."

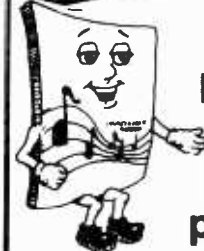
Zapoleon says his understanding is that independent promotional monies in the past have centered on new artists. "The real key," he concludes, "is that radio might get back to using its ears again."

KIM FREEMAN

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INSIDE TRACK



Grammy Celebration. Pictured at A&M's post-Grammy party at Spago in Los Angeles are, from left, Billboard's Tom Noonan, actress Trudie Styler, Sting, and label chairman Jerry Moss. Other notables who attended the gala event were Bryan Adams, Billy Crystal, and 1985 Grammy winner (in the Latin pop category) Lani Hall.

VSDA & MPAA May Team To Battle Porno Legislation

BY EARL PAIGE

LOS ANGELES U.S. Home video dealers and motion picture studios may be joining forces to combat obscenity prosecutions against video and film product.

It's understood that Video Software Dealers Assn. (VSDA) president John Pough is expected to meet soon with Jack Valenti, the president of the Motion Pictures Assn. of America (MPAA), to review recent legal action directed against sensitive content. Such a collaboration would find the two trade groups, long divided over First Sale but united in antipiracy efforts, making their first formal liaison.

Although VSDA sources decline comment and details of the proposed meeting remain hazy, insiders insist that the summit will take place soon. "That's my understanding," says Art Lauer of Arizona Video Cassettes in Phoenix. Lauer contends that the MPAA's interest derives from concern that the public climate could extend restrictions to cover R-rated product.

As an example he cites an Arizona bill, H.B. 2154, that would define an item as obscene "when that item contains, depicts, or describes nudity, sexual activity, or sexual conduct, whether or not there is actual knowledge of the special content thereof."

Another source, consultant Risa Solomon of Video Dome in Dallas, says measures like the one in Arizona "could drag in even certain PG-13-rated movies, and many R-rated movies like 'Blue Lagoon.'" Solomon says she was approached by VSDA's First Amendment committee about establishing an outside group under the working title Coalition for Freedom of the Arts, but says that the organization "never got off the ground."

Others close to the controversial VSDA First Amendment committee say that Valenti was first approached last year when he appeared before the U.S. Attorney General's Commission on Pornography, convened here Oct. 16-17. One source claims that VSDA committee members were shown a list of movies by Valenti and two MPAA attorneys. The list was reportedly compiled because the movies were involved in raids in North Carolina.

VSDA's First Amendment com-

mittee has been bedeviled by internal differences that caused chairman Dave Baldstadt of Adventures in Video of Minneapolis to resign. The committee is now headed by Pough, owner of Video Cassettes Unlimited of Santa Ana, who declined comment on the meeting.

Informed sources assert that Valenti recently approached VSDA counsel Charles Ruttenberg of Arent, Fox, Kintner, Plotkin & Kahn, a Washington law firm, to discuss the issue. Valenti and Ruttenberg were earlier associated while serving as members of President Lyndon Johnson's administration.

A spokesperson at MPAA's office in Washington would not confirm the meeting between Valenti and Pough, but does not rule out the possibility that Valenti "may have scheduled the meeting on his own."

Assistance in preparing this story provided by Bill Holland in Washington, D.C.

Sony CD Plant Set for Austria

NEW YORK Sony Corp. says it's planning to invest \$30 million to build the first Japanese-owned Compact Disc manufacturing facility in Europe, set to open in Austria in mid-1987.

According to a spokesman for Sony, 1985 European sales of CD players were estimated at about one million units, with that figure expected to increase this year to 1.5 million. Sony says the proposed CD plant in Anif, Austria—a suburb of Salzburg—is intended to meet that growing demand, with initial monthly production set at one million disks.

The plant's location was chosen, according to Sony, primarily because of Salzburg's centralized location within the European market, as well as the "high quality" of Austrian labor and engineering standards. The 10,000-square-meter facility will initially employ 200 people.

When the plant is completed, Sony will own CD production facilities in each of the world's major CD markets: the U.S., Japan, and Europe. STEVE DUPLER

EFFECTIVE APRIL 1, Capitol Records joins the price increase trend, following WEA (Billboard, March 8) and CBS (Billboard, March 15). The Capitol hike is a general 3% with 12-inch singles and CDs excepted. One-stop prices for \$8.98s will rise to \$5.18, while 45s become \$1.01 . . . **Burl Hechtman**, vice president, first run syndication and home entertainment, **Motown Productions**, comes July 1 with the first of the Video Originals, approximately hour-long home videos at \$29.95, which tie together 10 Motown classic hit songs with a theme or story line. First through **MCA Home Video** is "Motown's Mustang" . . . **Word leaking has some significant labels backsliding to indies via retainers instead of paying on a record-by-record basis** . . . Word just in that PolyGram, effective March 18, raises CDs 5% and the remainder of the catalog 3%, except for midlines.

3M IS READYING a Compact Disc security concept, which enables a retailer to put a small wing-like device on the disk in the jewel box and is removed at the counter with a tiny instrument that looks like the handle of a rubber stamp . . . **Schwartz Bros.**, the leading indie label distributor in point of recent expansion, will open a suburban New York City point soon, with **Andy Miele**, most recently national account chief with **Jem**, as Gotham branch honcho. Miele was Capitol's New York branch manager decades ago, before taking several national sales posts . . . And **Richie Salvador**, who manages Philly for Schwartz, weds **Karen Lockhart**, veteran promotion secretary for the firm, April 18.

SOUND WAREHOUSE moves big into the Windy City in its next territorial expansion. Grapevine has **Terry Worrall** launching as many as six stores in Chicagoland . . . **Is a major continental European retail power ready to retaliate against the recent Tower invasion by opening metro area stores in the U.S.?** . . . Expect **Congress Video** to lose its national sales boss, **Burton Frederic "Freddie" Traub**, to **Video Cassette Sales**, if **Jack Rose-Pete Hyman-George Port** firm. Traub bases in Minneapolis for the national firm . . . Track found **Jay Jacobs** now in Atlanta, where he's opened a kiddie remedial reading school. In that it doesn't take a lot of his time, he is also opening a trade rep business there.

TELARC RECORDS is firming a deal with **Ingram Video** whereby the far-flung distribution network will represent the audiophile and CD line with its video customers. Watch **Denon's** CD unit make a move that would also broaden its U.S. sales perspective . . . "Advance '86" is the theme of the third annual **National Assn. of Video Distributors** convention, set for April 30-May 3 at the Registry Resort, Scottsdale, Ariz. **Paramount's Eric Doctorow** chairs an advertising/sales seminar May 1, while the May 3 agenda features an investment consultant on the home video industry . . . **CBS Records** chief **Walter Yetnikoff** says his company's suspension of some indie promotion activity should provide a significant enough cost saving to drive the company's earnings up. Speaking with a group of Wall Street executives following CBS' annual analysts meeting, Yetnikoff said the company is prepared to pay some of its local reps more to get the job done, but that staff realignment costs won't outstrip the saving on indie hirings. He also emphasized that the suspension only affects some of the indies the company uses . . . **Lots of old-timers who exited the label promo ranks**

when the indie promo network cut deeply into in-house promo budgets are hoping to return to Hype Arena.

AS FOR OUT-OF-WORK indie reps, rumor has several returning to the industry as "marketing consultants." . . . **Morris Levy** says he's hired the first round of independent promoters to work product on his **Roulette, Sutra, Streetwise**, and **Sunnyview** labels. Levy says his decision is partly based on the need to give a break to "smaller guys" who have lost income because of recent policy moves at major labels.

HERB EISEMAN has surfaced as entrepreneur of **Parnassus Records**, Tarzana, Calif., a label specializing in music for mature adults, with an album of **Michael Feinstein's** vocals and piano playing available at \$9.95. The erstwhile publishing exec produced the album, which is distributed through such indies as **Malverne** and **Total Recording**, the Westlake Village, Calif., firm operated by former **MCA-ite Lee Armstrong** . . . **Allen Kovac** and **Steve Drimmer** of **Left Bank Management** have inked the **Dazz Band**, which just jumped the **Motown** ship after seven albums for **Geffen Records** . . . Contemporary classicist **Philip Glass** will be the special musical guest on the March 22 edition of **Saturday Night Live**.

MANHATTAN RECORDS has boosted list on its **Blue Note** jazz line to \$9.98 . . . At presstime, **CBS Records** was not commenting on a rumor that it was formulating a new age music label . . . The multimillion-dollar refurbished **Hollywood Roosevelt Hotel** is mulling the re-opening of its **Blossom Room**, an 800-seater where the **Academy Awards** bowed in 1929 with the **Count Basie Orchestra** under **Thad Jones**, within the next month . . . **Gene Silverman** triples his space when he moves to new suburban Detroit quarters for his **Video Trend** distributorship, a fact dropped in the editing of **Track** last week . . . **Sick Call: Mardy Marmaduke**, wife of **Western Merchandiser's John**, out of action with busted ribs resulting from a coughing spell.

STEVE POPOVICH, who now heads country a&r for **PolyGram**, rumored signing ex-CBS stablemates like **Donna Fargo**, **Johnny Paycheck**, and **Ray Price** . . . Insiders say **NBC News** correspondent **Brian Ross** is readying more industry coverage . . . **Johnny and Freddie Bienstock** were abroad and unavailable for comment, but a **Fort Knox Music** associate denied the rumor they are acquiring **PolyGram** . . . Watch for former **ABC**, **A&M**, and most recently **Motown** financial and credit nabob **Marv Margolis** to open his own consultancy, **Silogram Inc.**, in the Valley.

A NARM encounter between **WHTZ (Z-100)** New York morning cohort **Jack Murphy** and **Motown's Michael Lessner** proved productive when **Stevie Wonder** showed up at Z-100 studios early Thursday (13) for a guest appearance. Wonder brought his keyboard and played several listener requests live, the most notable of which was his contribution to the Zoo's trademark show-closer "Happy Trails" . . . Interesting to note **Columbia Records'** failure to mention **Elvis Costello** in its product presentation at NARM. Isn't it ironic that Costello's new LP debuted this week at an impressive No. 79 on the Top Pop LP chart?

Edited by JOHN SIPPEL

At Landmark Hearing Industry Sings Brill Building's Praises

NEW YORK Members of the songwriter/music publisher community defended granting of landmark status to the Brill Building at a hearing Tuesday (11) before the Landmark Preservation Commission at City Hall here.

The Brill Building has been the home of many music industry firms for most of its lifetime. Landmark status for the building, located in a section of the city undergoing dramatic renovation, would restrict major changes on its exterior, such as the addition of new floors.

George Transom, the owner of

the 55-year-old building at 1619 Broadway, told the commission that the edifice was architecturally dull and unsuitable for such designation. He used slides to make his point.

Don George, the songwriter who has spearheaded the drive for designation since 1979 (the year Transom purchased the building), told the Commission that the Brill Building was the creative birthplace of some of America's greatest songwriters. He said he had his first song published there in 1932, and his first hit in 1935.

Others who spoke on behalf of landmark status were **George David Weiss**, the president of the Songwriters Guild of America; **ASCAP's Ken Sunshine**, who read a letter from **ASCAP** president **Hal David**; and **Burt Korall** of **BMI**. Other letters in support of designation were read from the Songwriters Hall of Fame and the National Music Publishers' Assn.

The Commission is not expected to conduct any more hearings on the matter. It has not given any indication when it will decide on the building's status. IRV LICHMAN



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Heyday from The Church; Boston, Mass. from the Del Fuegos; Candyapple Red from Hüsker Dü, Warner Bros. Records and Cassettes. ■ Tommy Keene's Songs from the Film; Lloyd Cole and the Commotion's Rattlesnakes, Geffen Records and Cassettes. ■ Echo and the Bunnymen's Songs to Learn and Sing; The Replacements' Tim, Sire Records and Cassettes. ■ Psychocandy from The Jesus and Mary Chain, Reprise Records and Cassettes. ■

