

Billboard

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33

Clive Davis Questions Grammy Procedure That Ignored Whitney Houston
See Commentary, page 8

KMGG Los Angeles Drops AC for Urban, New Calls
See Vox Jox, page 14

Michael Ellis analyzes this week's Hot 100
See page 55

VOLUME 98 NO. 3

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 18, 1986/\$3.50 (U.S.)

Bold Curtain Raising at CES Nat'l Video Offers Rental Fee Split

BY TONY SEIDEMAN

LAS VEGAS An experimental program by franchiser National Video to share video rental revenues with manufacturers proved a key development here when the 1986 Winter Consumer Electronics Show opened last Wednesday (8).

Ron Berger, chairman of the 650-store chain, said 10 stores are participating in the test, with three video manufacturers selling titles to the stores for \$6 plus 50% of the rental revenue they generate. Berger would not identify the manufacturers or the test markets.

Other developments in the Show's early hours included:

- The formation of a feature film division by Vestron Video (*see story below*);

- The debut of an ultra-low price line by Prism Entertainment (*see story, page 62*);

- An aggressive consumer promotion by Memorex that seeks to rally consumer pressure against the proposed audio-only home taping bill (*see story, page 3*);

- A joint Sony/Arista launch for an automotive Compact Disc changer (*see story, page 62*).

National Video's Berger said that several other manufacturers have expressed interest in joining the rental program if its test proves effective. He added his decision not to release the names of the manufacturers involved in the initial test was due to the heated response dealers have given to shared revenue proposals in the past.

(Continued on page 62)

Country Also Healthy in Fall Arbitrons AC Still Dominant; Urban Building

BY KIM FREEMAN

NEW YORK Dramatic successes in the already powerful adult contemporary format dominate the fall Arbitron radio results. And several country outlets got a chance to rebuke negative notions on the genre's overall health which pestered country programmers through most of 1985.

Additionally, urban outlets in many major markets further demonstrated that the format can be a mass appeal draw.

While contemporary hit radio sat comfortably on top in New York, Los Angeles and Cleveland, other large markets saw top 40s lose some of their previously strong shares. It appears that the debate over AOR's fate is far from settled

in the fall book. (Rankings for 20 top markets appear on pages 11 and 15.)

In explaining their successes, either as continued gains or complete turnarounds, AC and country pro-

grammers credit a variety of strategies as progress keys. Those that crop up repeatedly are direct mail promotions, familiar air personalities and consistency and safety in

(Continued on page 65)

MTV Disputes Low Nielsens

BY STEVEN DUPLER

NEW YORK MTV has challenged findings by the A.C. Nielsen Co. which indicate a dramatic decline in key demographic segments of the metered viewer sample for the 24-hour cable music channel.

Unexplained apparent drops of about 20% in the number of 18-

24-year-old viewers and 25% in the 12-17 age group, as compared to the second quarter of 1985, are causing an unspecified delay in Nielsen's publishing of MTV's fourth quarter 1985 ratings, and could also impact on the already-published third quarter ratings for the network.

At the same time, reports of significant declines in both MTV's overall and fourth quarter 1985 ratings compared to the same periods in 1984 have been termed "invalid"

(Continued on page 64)

Vestron Video Forms 'Modest' Film Division

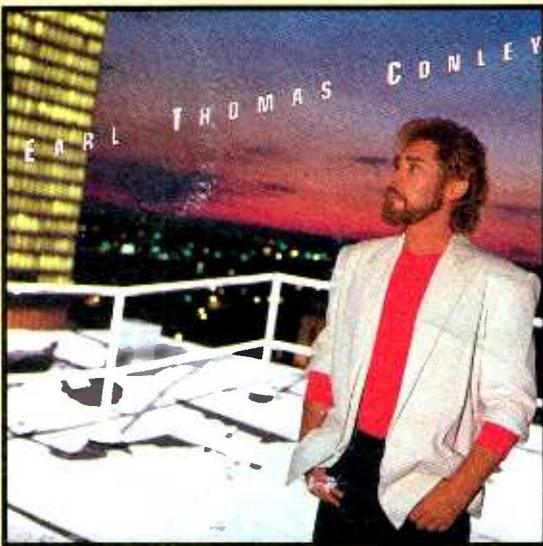
This story prepared by Geoff Mayfield and Tony Seideman in New York.

NEW YORK Vestron Inc. has emerged as the first independent home videocassette manufacturer to develop its own feature film division, with a first-year expenditure that could exceed \$50 million.

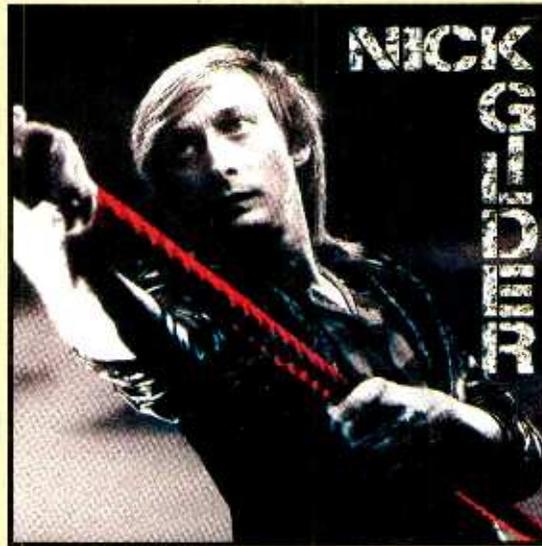
At a press conference here last Tuesday (7), Jon Peisinger, the company's president and chief operating officer, said the new enterprise, Vestron Pictures, will concentrate on producing or acquiring low-budget movies in the \$5 million—and-under range, which allows "a better

(Continued on page 62)

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"ONCE IN A BLUE MOON" (PB-14282), EARL THOMAS CONLEY'S new single (and next #1), following his #1 hit "NOBODY FALLS LIKE A FOOL" (his 10th straight #1 release) all from his current **GREATEST HITS** album (AHL 1-7032). Watch for Earl on tour with Hank Williams Jr. and his new "Blue Moon" video. Available from RCA on cassette, album and CD.



NICK GILDER scored a top 10 hit when he co-wrote "The Warrior" for Scandal, but he saved the best for himself in '86 with the new single and video "FOOTSTEPS" PE-14268 from his RCA debut album "NICK GILDER" NFL1-80E1—a so featured on the Original Motion Picture Soundtrack "YOUNGBLOOD" ABL1-7172. RCA Records.

Album Rockers Make Loud Grammy Noise

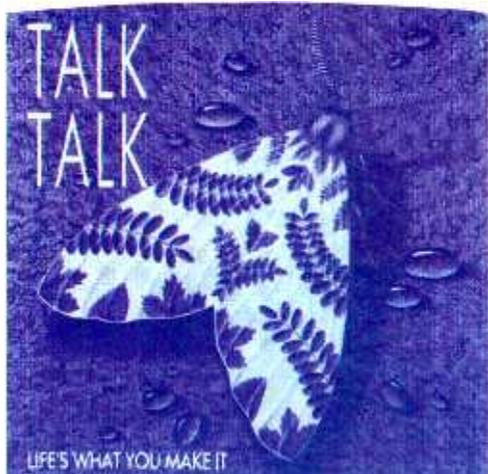
BY PAUL GREIN

LOS ANGELES Mainstream album-oriented rock was the big winner in the 28th annual Grammy nominations.

The nominees for the top prize, record of the year, include three album rock format leaders—Bruce Springsteen, Don Henley and Dire Straits—along with two other pop-oriented attractions, Huey Lewis & the News and USA For Africa.

The Grammys have been edging

(Continued on page 64)



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THE MIGHTY MONSTROMURK MENACE*

VHS: CA1510; Beta: CB1510; Laser: CL1510; 48 Minutes; 1985.

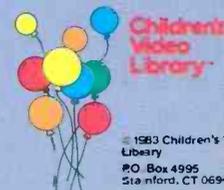
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Memorex Promotion Includes Lobbying Scholarship Push Targets Blank Tape Levy Legislation

This story prepared by Jim McCullaugh in Las Vegas and Geoff Mayfield in New York.

LAS VEGAS Memorex will unleash a promotion March 1 that marks one of the most aggressive attempts by a major blank tape supplier to rally consumer support against the proposed audio-only blank tape levy.

Called "Dollars For Scholars," the hook for the dB audio cassette series campaign is a \$25,000 scholarship drawing. But two-packs plugging the contest will also include a company statement regarding the proposed penny-a-minute royalty legislation and a postcard for consumers to register complaints with their congressmen.

The maneuver mirrors an earlier TDK strategy which was tied to a \$2-rebate campaign, although the Memorex prize money could create more consumer reaction.

At a press conference last Wednesday (8) during the Winter Consumer Electronics Show here, Jack Battaglia, general manager of Memorex's parent company Memtek Products, reasserted his company's high-profile stance regarding the levy.

"We care about our industry and we care about our customers, so we're pleased to take a leadership position on this issue of truly national importance," said Battaglia.

The contest involves one million two-packs of dB 60- and 90-minute cassettes, and offers a \$15,000 scholarship as grand prize with 10 additional cash prizes. The registration deadline is Sept. 30.

Response cards regarding the royalty issue are addressed to the Audio Recording Rights Coalition, which will forward those cards to consumers' representatives in Con-

gress. The coalition's toll-free number is included in the package for those who wish find out how to take additional action.

Memtek's aggressive stance in the blank tape levy battle dates back to Battaglia's appearance before a Senate Judiciary Committee on Oct. 30, when he blasted "big recording companies and superstar singers who today are making money hand over fist" for pushing the royalty action.

At CES, Battaglia said, "We left Washington with a determination to find a way in which Memtek Products could bring the tape tax issue to the attention of the American consumer. I think we have found a unique and effective method by piggy-backing our 'Dollars For

Scholars' promotion with tape tax information and a response card that lets the public become involved."

The dB series is the only Memorex tape included in the campaign. Battaglia says that Memorex selected that series because it sells to the highest number of customers in the 11- to 19-year-old demographic, an age group he feels is the most eager to block the proposed royalty.

Still unanswered is whether music retailers, caught in the middle of this controversy between record labels and blank tape vendors, will be eager to participate in the both phases of the promotion. Stores have the option of carrying "Dollars" two-packs without the tape

(Continued on page 64)

Dick Clark Bringing Billboard's 'Number One' Book to Television

LOS ANGELES Dick Clark has unveiled a forthcoming ABC network television special based on "The Billboard Book Of Number One Hits." A mid-March air date is planned for "America Votes The Number One Songs" as a two-hour telecast via Dick Clark Productions.

The veteran producer and media personality announced the project here Wednesday (8) during a press conference held as part of an extensive presentation hosted by the network for visiting television journalists from across the U.S. In developing the special from the Fred Bronson book, Clark has mated the three-decade chart review with a telephone voting concept that will

allow viewers to name their favorite chart-topping records from each of the three periods.

A panel of 30 performers, producers, journalists and radio professionals has been assembled to vote on eligible recordings. That balloting will yield five final nominations each for 1955-65, 1966-75 and 1976-1985, with viewers to cast their votes during the telecast based on those selections.

According to Bronson, the 900 phone number to be used will be able to accommodate up to three million callers during the telecast.

Nominations through the industry panel will be conducted by the accounting firm of Peat, Marwick, Mitchell & Co.

RIAA Sees Encoded and Unencoded Releases Anti-Duping Chip: Dual Inventories?

BY FRED GOODMAN

NEW YORK On the heels of last Monday's (6) demonstration of an anti-home taping chip developed by CBS Labs, the Recording Industry Assn. of America (RIAA) says the new technology could lead to dual inventories for the three prerecorded music configurations.

The chip, in development at CBS since 1982, would be placed in tape decks to block home taping by reading a specific code added to the source material. The RIAA says the technology gives record companies the option to release both encoded and unencoded copies of their recordings. Since unencoded recordings can be taped, they would carry a significantly higher list price than encoded albums.

Stan Gortikov, president of the RIAA, terms a dual inventory system "a possibility triggered by technology," but adds that it's "far too early for definitive projections" as to whether the industry will go with it.

"Any given company may choose to do this with or without a price differential," he says. "It's one of those things the market would de-

termine. I'd hate to make any bald implications. It's emerged as a possibility, but it just isn't refined at all."

The dual inventory system was suggested as a possibility by Cary Sherman, the RIAA's attorney in Washington, following a test of the chip by a panel of engineers, record producers and audiophiles at CBS Technology Center in Stamford, Conn.

Aside from demonstrating the chip's ability to block home taping, the group was impaneled to gauge the effect the encoding process has on the quality of the source material.

Conducted under the supervision of Larry Marks, professor of epidemiology and psychology at Yale, the three-variable ABX test found that the panel scored only slightly better than random choice in differentiating between the encoded and unencoded versions of source material. The 10-member panel previewed 14 encoded and unencoded recordings and correctly identified the encoded recording 63% of the time. Marks deemed any correct identification rate below 75% insignificant.

While declining to project what effect if any the test will have on

the Senate Copyright Subcommittee, Gortikov terms the degree of legislator interest "surprising and heartwarming." The subcommittee has already held hearings on a bill (S. 1739) that would place a royalty on blank tape and machines that are used in home taping, and has taken testimony from members of the record and electronics industries about the possibility of employing an encoding system as an alternative to the royalty scheme.

"It's certainly clear the whole concept has had an intriguing effect on some staffers as a viable alternative solution," says Gortikov. "But whether legislators would be willing to legislate this is still the big question."

Panelists participating in the test were: Jerry Solomon, Moxie Music and Soundworks; Paul Sloman, Atlantic Studios; Jerry Bruck, Posthorn Recording; John Chester, Modulation Sciences; Marc Aubort, Elite Recording; Jay Saks, RCA Records; Stephanie Richmond, National Music Publishers Assn.; Albert Grundy, Institute of Audio Research; Fred Goodman, Billboard magazine; and A.L. Seligson and Dean Gallea, Consumers Union.

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Senate Continues Tax Bill Wrestling Match

Industry Sources Fear Investment Credit Section Lost

BY BILL HOLLAND

WASHINGTON The record industry is still taking a wait-and-see approach to the investment tax credit repeal provisions of President Reagan's tax reform package being debated in the Senate. That approach involves letting larger and more powerful private sector industries also affected by the proposal wrestle with the Administration's bill.

Although the bill will be subject to more hearings later this month and in February, before it goes to conference (and predicted passage) by the summer, sources here say that the battle to keep the investment tax credit provisions is all but lost. The best that business lobbyists can hope for, are equitable "transition" timetables to ease the sudden loss of income from the present one-time credit allowance.

Under the present law, passed in 1984, record companies can use the one-time 6 2/3% credit against tax liabilities. For example, a master recording costing a company \$200,000 would be given a credit of approximately \$12,000 "subsidized" by the tax code.

The credit applies only to new re-

cordings. It can also be applied to equipment such as computers.

One of the transitional amendments under discussion, but not favored by such allied entertainment industries as the Motion Picture Assn. of America (MPAA), would be a system of spreading out the credit over five years, beginning in 1986, at 20% a year.

Critics have been able to push the start date of such transitions back; the tax reform bill has gone through many such changes since President Reagan announced it in his State of the Union message in January, 1985.

Of the allowance, one MPAA source says, "We lost it, but we've done well on transition language."

The Recording Industry Assn. of America (RIAA) says it has taken "no position" on the bill's investment tax credit repeal provisions, and several label spokespersons say they are unsure what the loss of the credit would mean.

However, the record industry has been successful in having another section of the bill dropped by the Ways and Means Committee. In conjunction with lawyers representing book and magazine publishers

and distributors, attorneys for the National Assn. of Recording Merchandisers (NARM) succeeded in saving Section 458 accounting rules, which permit record distributors to adjust annual gross sales by the amount of returns from those sales that have been received within four and a half months of the end of the taxable year—within the first four months of the next tax year. A similar adjustment period is permitted in book and magazine returns.

NARM attorneys argued that the present tax accounting system of Section 458 follows the industry's standard financial accounting requirements, most equitably matches income and expense adjustments, and that repeal would totally disrupt the industry, especially in the absence of an "overriding policy or revenue gain, neither of which is present in this case." The committee agreed and dropped the proposal, which would have cost the industry millions annually.

One small independent label/distributor, which asked not to be identified, says that if the provision had not been shot down he would have had to pay an additional \$400,000 in taxes.



Motown Welcomes Stacy. Motown president Jay Lasker, right, and fellow label executives are all smiles as Stacy Lattisaw signs with Motown. Standing with Lasker are, from left, artist representative Steve Allen of Allen Management, Motown vice president of business affairs Lee Young and the creative division's Eddie Lambert.

Nashville's New Union Head Takes Charge

Collins Says Local Will Rise to Industry Challenges

BY EDWARD MORRIS

NASHVILLE This city's 3,400 union musicians are now under the leadership of a college professor who starts his day by sorting the local's mail.

Dr. Jay Collins says the mail-sorting is just part of his determination to know more of what's going on inside and outside the union. He insists the union must come to terms with changing conditions in the industry instead of clinging to standards and practices set in simpler times.

Collins, a professor of music business at Belmont College, took charge of Local 257 of the American Federation of Musicians on Jan. 2. He was elected to complete the remaining two years of the three-year term of longtime president Johnny DeGeorge, who took an early retirement.

An AFM member since he was 16, Collins has spent the last seven years on the local's executive board. During this period, he also served as head of the music business program for Belmont, a post he resigned upon taking over the union leadership. He still teaches and holds his academic rank at the school.

"There's been a tendency for the union to be a few steps behind what the industry stands for," Collins says. One such area, he adds, involves the rates paid musicians for demo and master sessions. Collins would like to see the creation of an intermediate rate to encourage producers for small or custom labels to go the union route instead of doing "scab" sessions—which often involve union members working for less than scale and being paid directly.

Adherence to demo and master rates only, Collins argues, has made

the union more involved in policing and less in negotiating. "We want to offer incentives to those who do things by the rules," he says. He concedes, though, that "how to draw a line to differentiate product will be difficult."

"I'm already out talking to producers to find out what this problem is in paying directly to musicians," says Collins. "Some of it's attitude.

Some of the producers are paying over scale but still paying it directly. I'm going to do a lot of going out where the work is taking place."

To get a better view of Nashville's subterranean music economy, Collins says he is thinking about offering offenders "a period of amnesty while I'm on a data-gathering mission."

(Continued on page 6)

Phil Lynott, ex of Thin Lizzy Dies in London at Age 35

LONDON Phil Lynott, who died at 35 of heart failure and pneumonia in a hospital here on Jan. 4, was one of the most charismatic and energetic of U.K.-based rock stars through the '70s. The former frontman of Thin Lizzy had been planning a return to the big time as a solo act when suddenly taken ill over Christmas.

Lynott formed Thin Lizzy in Dublin in 1970, with drummer Brian Downey and guitarist Eric Bell. Signed initially to Decca, the band broke big in 1973 with an adaptation of the traditional Irish folk tune "Whisky In The Jar," a reminder of Lynott's early days as a folk singer.

Later he changed the group's instrumental approach to take in the twin-guitar power of Scott Gorham from the U.S. and Scotsman Brian Robertson. That led into the really big years, when Lynott's songwriting talents linked with tough, unrelenting rock'n'roll. Fellow Irishman Bob Geldof says of Lynott: "He inspired a lot of people, and he

made it all possible for the rest of us."

Following the group's first album, "Thin Lizzy," "Shades Of A Blue Orphanage" cemented a reputation which grew further with the highly acclaimed "Vagabonds Of The Western World." The two-LP package "Live And Dangerous," recorded on a worldwide concert tour, was another triumph.

But alongside the often prodigious musical output, there were constant headlines about Lynott's drink and drug "problems" and his sexual antics (on stage as well as off), plus group personality clashes, leading to the eventual split of Thin Lizzy in 1983. Lynott tried unsuccessfully to launch a new hard rock group, Grand Slam, and enjoyed brief success singing with Gary Moore.

Lynott, married with two young daughters, was set to follow the late 1984 single "19" (not the Paul Hardcastle song) with another, and also hoped to work with producer Tom Dowd.

Executive Turntable

RECORD COMPANIES. Arista Records promotes **Don Jenner** to senior vice president of promotion and **Roy Lott** to senior vice president of business affairs in New York. Both were vice presidents of their respective areas.

Michael Johnson is named national promotion director of black music at EMI America Records in Los Angeles. He was product manager at Columbia Records.

Stuart M. Bondell is appointed records counsel in the records section of the law department at CBS Inc. in New York. He was associated with the law firm of Squadron, Ellenoff, Plesent & Lehrer.

Jonathan Morrish is appointed head of corporate press and public relations for CBS Records U.K. He was head of press at Epic.

Spring Records promotes **Rich Weinman** to vice president of sales and promotion in New York. He was director of national promotion.

RETAILING/DISTRIBUTION. Camelot Enterprises in North Canton, Ohio, promotes **Dan Denino** to director of human resources. He was director of retail operations.



JENNER



LOTT



ALAIMO



VELASCO

HOME VIDEO. **Robin Montgomery** joins Prism Entertainment as senior vice president in Los Angeles. She was senior vice president of acquisitions, production and corporate marketing at Embassy Home Entertainment.

Louise Alaimo is elevated from director to vice president of advertising and publicity for Embassy Home Entertainment in Los Angeles. In addition, the company makes the following regional manager appointments in its sales division: **Fred Eggink**, Northwest region; **Shelley J. Gritz**, Mid-Atlantic; **Nyla Hawes**, West; **Lisa Curtright**, Southwest; and **Mike Morin**, Southeast.

PUBLISHING. **John Velasco** is appointed to the newly created post of vice president of music marketing at CBS Songs in New York. He was managing director for Cherry Lane Productions Europe.

Charles Feldman is promoted to vice president of Screen Gems/Columbia, Nashville. He was general manager.

Sy Feldman, vice president of Warner Bros. Publications, is based in Secaucus, N.J., not Los Angeles as stated last week.

PRO AUDIO/VIDEO. **Chris Byrne** joins Akai America as vice president of marketing in sales in Compton, Calif. He was vice president of marketing for Pioneer Electronics USA.

VCA Teletronics appoints **Martha Cansler** director of computer graphics in New York. She was a freelancer working on projects for radio station WNEW and Eastern Airlines.

Jeff Jefferis joins the marketing staff of Allied Film & Video in Washington, D.C. He was with Centron Films.

TRADE GROUPS. The Nashville Music Assn. names **Angelia J. Mahoney** director of media relations and **Diane Rankin** executive assistant. Mahoney is a freelance writer. Rankin was with RCA Records.

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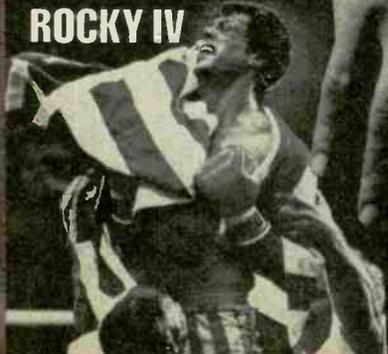
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A&M Video Releasing 'Parenting' Title

Company Branches Out from Music Programming

BY JIM McCULLAUGH

LOS ANGELES A&M Video, which has produced a catalog of 10 music video titles, is branching out with its first "alternative video" release.

Called "Creative Parenting (The First Twelve Months)," the program signals a shift in A&M Video's long-range direction. It ships Feb. 26 with a suggested retail of \$29.95.

"While the record company is our flagship," explains Sherry Goldsher, director of video, "we now view ourselves more as an entertainment company with records,

video and film projects. We'll continue to produce music videos, but we're also looking at more alternative programming."

A&M Video is not the first music-oriented home video company to diversify its program mix. Warner Music Video released "The Dr. Ruth Video: Terrific Sex" last October and is also reportedly considering a basketball-oriented home video.

Market readiness, baby boomers having babies, and a close examination of the fast-rising children's and alternative programming areas led to the completely A&M-financed project, says Goldsher. This offering differs from others of its type,

she claims, in that it is a "parent and family development" program rather than another child development tape clone.

Hosted by actor Beau Bridges, the 60-minute program focuses on the first year of a baby's life from the perspective of first-time parents. Developed in consultation with contemporary child development specialists, the work offers insights into coping with first year situations.

Distribution of the cassette, as with A&M's music videos, will be through RCA/Columbia Pictures Home Video. However, A&M has retained specialized marketing rights and is examining such avenues as children's specialty stores, notes Steve Martin, national sales/marketing manager.



Promising Career. CBS Records executives present Portrait recording artist Sade with a special plaque commemorating gold and platinum sales of her first two albums, as well as sales of singles, 12-inch singles and Compact Discs, at a recent reception in New York. Gathered are, from left, CBS Records division president Al Teller; CBS Inc. chairman Thomas Wyman; Sade; CBS/Records Group president Walter Yetnikoff; band members Stuart Matthewman, Paul Denman and Andrew Hale; and Epic/Portrait/Associated Labels senior vice president and general manager Don Dempsey.

CBS Unveils Compact Disc Club

NEW YORK The CBS Compact Disc Club is being launched with an initial barrage of ads in February hi-fi magazines. The move follows by about a year a direct-mail CD initiative by RCA.

Full-page ads from CBS and RCA in the February issue of Stereo Review are only two pages apart. In fact, under non-exclusive arrangements with a number of labels, both clubs are offering four of the same albums under varying incentive-to-join specials.

The albums are Sting's "The Dream Of The Blue Turtles" (A&M), Phil Collins's "No Jacket Required" (Atlantic), Dire Straits' "Brothers In Arms" (Warner Bros.) and Prince's "Around The World In A Day" (Warner Bros.)

The CBS offer invites the con-

sumer to select two CDs for \$1 among 42 pop and classical laser-read disks. His obligation is to buy two more CDs at regular club prices, ranging from \$14.98 to \$15.98 for single disks, over the next year.

The RCA membership lure has apparently changed from the company's long-standing offer. The February Stereo Review ad requires the purchase of one CD at regular club prices after the consumer has selected a free CD among 21 releases. The club has been offering a free CD with no obligation to buy any future release.

The CBS and RCA clubs operate under negative options, wherein if a member doesn't decline to receive a featured selection, it is shipped to his home.

IRV LIGHTMAN

Police Seize 2,000 Cassettes

Ky. Flea Markets Raided

NEW YORK Local police seized more than 2,000 allegedly counterfeit cassettes, made two arrests and issued two citations during raids at two Kentucky flea markets late last month.

One of the flea markets raided, the Tobacco Road Warehouse in London, Ky., was raided Dec. 22 for the third time in 1985. Two vendors were cited to appear in court Friday (17) for selling the cassettes.

Brady O. Estridge of Manchester, Ky., has been cited or arrested for the same offense three times over the past year. It's the seventh time he has been cited or arrested for the alleged sale of illegitimate sound recordings since 1981. He had 775 alleged counterfeit cassettes seized in the latest action.

Also cited at the Tobacco Road Warehouse was Eunice S. Gray of Lily, Ky., who had 293 alleged counterfeit cassettes seized. Kentucky State Detective Cletis R. Brown and trooper James E. Vandook were assisted by personnel representing the Recording Industry Assn. of America in the Tobacco Road Warehouse action.

In the other action, two vendors at the Ridgewood Flea Market were arrested Dec. 21 for the sale of counterfeit cassettes. Detective Charles Seay and trooper Tommy

Lanter of the Kentucky State Police arrested Shirley Brown of Cincinnati and seized 1,014 allegedly bogus cassettes. Also arrested was James Coneley Jones of Centerville, Ohio, who had 285 allegedly counterfeit cassettes seized.

NASHVILLE UNION HEAD

(Continued from page 4)

In Collins' view, another union practice that leads to scab sessions is the granting signatory agreements too easily to new and under-funded labels. Often, he says, a new label will begin with legitimate sessions but turn to under-the-table ones as its finances shrink. Part of his job, he explains, will be giving realistic counsel to aspiring label heads.

Apart from his concerns with setting and maintaining the right scales, Collins says he intends to involve the union more in industry activities by working with the Nashville Music Assn., the local NARAS chapter and other interested groups. He plans to establish a credit union for the local, probably by merging with an existing credit union. And he is investigating group insurance plans to make one available to the membership.

CHART BEAT



by Paul Grein

THE NEW YEAR is off to a bumpy start for a number of top stars, who are experiencing their lowest-charting albums in years—and in some cases, of their entire careers.

Case in point: **Elton John**, whose latest album, "Ice On Fire," drops to 74 from its peak at 66. That's Elton's poorest showing in a career dating back to 1970. And it's doubly disappointing because his last three albums went gold.

Barry Manilow's "Manilow" drops to 44 from its peak at 42, which makes it his lowest-charting full-length album—excluding a recent "20 Classic Hits" collection—in a career stretching back to 1974. It's especially disappointing because it was Manilow's first album for RCA after a long tenure on Arista.

Bumpy beginning in '86 for many major artists

Pat Benatar's "Seven The Hard Way" holds at number 26 for the fourth straight week. Unless it jumps 12 notches in a hurry, it will go down as her lowest-charting album in a career which dates to 1979.

Joni Mitchell's "Dog Eat Dog" drops to 71, after peaking last week at 63. That's her worst showing since her self-titled 1968 debut album.

James Taylor's "That's Why I'm Here" slips to 42, two weeks after peaking at 34. That's the lowest chart peak of any of Taylor's Warner Bros. or Columbia albums, which date back to 1970.

Aerosmith's "Done With Mirrors" falls to 46, after peaking last week at 36. That's the group's lowest-charting album, excluding a

1980 greatest hits set, since 1974's "Get Your Wings."

Olivia Newton-John's "Soul Kiss" tumbles to 97, several weeks after peaking at 29. That was her worst showing since 1977's "Making A Good Thing Better."

Kenny Rogers' "The Heart Of The Matter" drops to 63, after peaking the past several weeks at 51. That's his lowest-charting album, excluding duet and Christmas packages, since 1978's "Love Or Something Like It."

Diana Ross' "Eaten Alive" dives to 155, two months after reaching 45. That was her worst showing, excluding a 1983 "Anthology," since 1978's "Ross."

And **Asia's** third album, "Astra," drops to 72, after peaking last week at 67. The group's first album was No. 1 for nine weeks in 1982; their 1983 followup also cracked the top 10.

These results are especially disappointing for two labels: Geffen and RCA. Geffen released the Newton-John, Mitchell, Aerosmith and Asia albums; RCA issued the Manilow, Rogers and Ross collections.

Of course, any of these albums could rebound on a successful followup single. It's happened before ("Chicago 17," Pointer Sisters' "Breakout," REO Speedwagon's "Wheels Are Turnin'") and could happen again.

DIONNE & FRIENDS' "That's What Friends Are For" jumps to No. 1 on this week's Hot 100, becoming **Dionne Warwick's** second No. 1 pop hit. This collaboration with **Stevie Wonder, Elton John** and **Gladys Knight** follows another collaboration, "Then Came You," which she sang with the **Spinners** in 1974.

Warwick hits No. 1 just 12 weeks after her first cousin and Arista labelmate **Whitney Houston**

topped the chart with "Saving All My Love For You."

"That's What Friends Are For," which first appeared a few years ago on the "Nightshift" soundtrack in a version by **Rod Stewart**, is the fifth No. 1 pop hit for composer **Burt Bacharach**. It follows **Herb Alpert's** "This Guy's In Love With You," **B.J. Thomas' "Raindrops Keep Falling On My Head,"** the **Carpenters' "Close To You"** and **Christopher Cross' "Arthur's Theme."**

That's means that "Friends" is the first Bacharach/Warwick collaboration to top the Hot 100. In fact, even though Bacharach, lyricist **Hal David** and Warwick are one of the most successful composer/vocalist teams in pop music history, only one of their previous collaborations cracked the top five: 1967's "I Say A Little Prayer," which peaked at number four.

Warwick's "Friends" album is also on the move this week, jumping 11 notches to number 29. It's all but certain to become Warwick's first top 20 album since her 1979 Arista debut, "Dionne," peaked at 12.

FAST FACTS: The "Miami Vice" soundtrack holds at No. 1 for an 11th week, which makes it MCA's longest-running No. 1 album of the past 30 years. It tops two albums which had 10 weeks on top: "Elton John's Greatest Hits" in 1974-75 and the "Around The World In 80 Days" soundtrack (on MCA's forerunner, Decca) in 1957.

Sade this week scores a second top 10 album in less than nine months, as "Promise" jumps four notches to number seven. Next week the album should top the number five peak of its predecessor, "Diamond Life." That album, incidentally, has regained 44 notches in two weeks, and is now bulletted at number 80.

Stevie Wonder is enjoying his second straight No. 1 dance hit as "Go Home" follows "Part-Time Lover." Wonder first topped the dance chart in 1982 with "Do I Do."

And make that six consecutive top 15 hits from **Bryan Adams** smash album, "Reckless," as his duet with **Tina Turner**, "It's Only Love," jumps a notch to 15.

Andrew Lloyd Webber Takes Firm Public RUG Valued at \$50 Million

BY PETER JONES

LONDON Andrew Lloyd Webber, composer of "Cats," "Starlight Express," "Evita" and other massive hit musicals over the past 15 years, stands to net a minimum \$13 million personally as a result of the Stock Market flotation of his company, The Really Useful Group.

The public offering of company shares, announced last week, values the business at over \$50 million. Company is not only based on handling exploitation of its musical copyrights, as it also owns and manages the Palace Theatre in London's West End. Group is headed by chairman Lord Gowrie, recently minister of arts in the Margaret Thatcher government.

Webber is raising some \$12 million by selling part of his controlling 70% shareholding. His retained interest is valued at some \$19 million. He is raising roughly another \$1.5 million by selling his half-share in the Palace Theatre to the RUG organization.

The share offer has dominated headlines in virtually all sections of the British media, hacked by four and five-page offer-for-tender advertisement supplements in the "quality" national newspapers. Offering bases its forecasts of a \$6 million-plus pre-tax profit for the year to June, 1986, as against just under \$4 mil-

lion in the previous fiscal year. About four-fifths of this came from some dozen productions of "Cats" worldwide.

The group's main existing copyrights will be augmented by "The Phantom Of The Opera," the film/stage classic now dressed up as a Webber musical, which is expected to bow in London and/or New York later this year.

Webber is contracted to the Really Useful Group for the next seven years and will assign the group worldwide copyright on all new works which he completes in that period in return for fixed rates of royalty. Lyricist Tim Rice, who worked with Webber on "Jesus Christ Superstar," "Evita" and other shows is a non-executive director of the Really Useful Group.

The offer for sale specifies that Webber's earnings as a composer do not form part of the group's net income and go through his own private companies. The RUG shares formally go on offer to the public this week in London.

The "Financial Times" here says of the offer: "While some investors may be loath to back a company for which the reviews of phlegmatic art critics are price sensitive information, others, lured by the giant name of Lloyd Webber, will doubtless carry the day and ensure the issue is well over-subscribed."

Copyright Reform Seen Near in Korea '88 Olympics Providing Impetus Toward New Laws

LONDON The campaign for reform of the copyright law in South Korea has taken on a new momentum following the choice of Seoul as the setting for the 1988 Olympic Games.

This is the verdict of British composer and lawyer Trevor Lyttleton, who recently returned from a visit to Korea with the North of England Development Council Trade Mission.

Lyttleton explains that the new impetus toward copyright law reform is part of a general initiative in Korea to enhance its international image in cultural and commercial fields in order to capitalize on the merchandising opportunities afforded by the Olympic Games.

According to Lyttleton, the copyright law which has been in force in Korea since 1957 gives totally inadequate protection to foreign repertoire. A draft copyright law, framed by the Ministry of Culture and Information, was abandoned with the election of a new National Assembly last March. But it is hoped that a copyright law revision bill will be in-

troduced this year, and South Korea will become a signatory to the Universal Copyright Convention.

Lyttleton says that according to Ok-Yoon Khil, chairman of the Korea Music Copyright Assn., 70% of all records and tapes sold in Korea are pirated product from which writers receive no royalties.

Composers do receive fees for public performances, under the 1957 Copyright Act. These are collected and distributed by the Korean Music Copyright Assn. The group, founded 23 years ago, has 750 members, of which fewer than half are active.

However, Lyttleton notes that copyright reform is opposed by the Korean Publishers' Assn., whose chairman, Y.B. Min, is the owner of Seoul Records, licensee for Ariola, K-tel, Melodiya and Erato.

The case for copyright law reform is being pressed by the U.S. Embassy, and the U.S. has been exerting pressure, as it has with other developing countries, by threatening to withhold technological and financial aid unless there is a more

positive response to the need to enhance copyright legislation.

During his stay in Korea, Lyttleton urged the need for copyright training courses, and for an international copyright seminar to be held in Seoul to which leading international copyright experts would be invited.

Says Lyttleton: "I believe the international copyright community should take full advantage of the more positive reaction to copyright reform that seems to be developing in Korea and should take steps to ensure that the new copyright law gives full protection to foreign copyright owners."

He called upon music rights groups CISAC, IFPI, ASCAP, BMI, GEMA, SACEM, the PRS, the Publishers' Assn. and the Society of Authors to form a single negotiating body to lobby for copyright reform in Korea, to advise as to the training of copyright administrators, to provide academic and practical expertise, and to help organize a public education and information campaign.

RCA/Columbia's Bernard

U.K. Video Exec Offers Bullish Forecast

LONDON Higher prices, increased overnight rental charges and a return to leasing are some of the New Year predictions made by RCA/Columbia Pictures Video U.K. managing director Steve Bernard in a bullish message to the video industry.

The year ahead will be the year of the consumer, says Bernard. "1982 was [the year] of piracy and the following of the video recordings bill. Then 1984 was the year of rationalization and last year that of consolidation. In 1986, there's no doubt that today's video-watching consumer is the key."

The U.K. VCR population will top 10 million machines, or 55% of all households, in 1986, Bernard goes on. As video viewing becomes a way of life, he said, "the specialist retailer is going to do better."

But he warns that both racking and wholesale operations are in for "major rationalization".

Realization on the part of U.K. video distributors that value is dependent on quality as much as cost will lead to an upward pricing, Bernard suggests, with overnight rentals rising to match. This will mean better margins, and more money for promotion, television splashes and consumer advertising.

Bernard adds, "towards the end of the year we progressive distributors may be considering a return to leasing, with smaller, better packages and commitment to creating consumer demand through advertising and point-of-sale support."

Bernard's comments follow the U.K. launch a little over a month ago, of "Ghostbusters," to enthusiastic consumer response. Despite some criticism of RCA/Columbia's \$66.50 price tag, its cassette has sold an exceptional 40,000-plus copies.

Emphasis on occasional blockbust-

ers, however, creates dependence on a handful of titles, he acknowledges. "Product of this quality will spoil the consumer into expecting more," he says, "and if distributors can't provide he'll rent less and we all suffer."

However, as Bernard also acknowledges, "Distributors are dependent for their success on the number

of really great films released in any one year. In marketing terms, our strength is totally related to the product we obtain; we can't create brand loyalty from the consumer."

Bernard declines to forecast dramatic growth, but says: "Those distributors that remain in business will certainly have a reasonable year."

Dutch Fighting Piracy Surge Society Calls for Tougher Penalties

BY WILLEM HOOS

AMSTERDAM Dutch rights organization BUMA/STEMRA is calling for stiffer penalties to combat an upsurge of cassette piracy here. Some illegal tape compilations have even featured in a Dutch Top 40 chart.

The problem, which BUMA/STEMRA says is costing this industry hundreds of thousands of dollars, arose about a year ago and has worsened rapidly. An estimated 100-150 pirate producers are currently active, notably in the industrialized regions around Rotterdam and The Hague.

Tapes include compilations of chart hits by national and international artists, and of product from prominent local acts such as Gerard Joling, Andre Hazes and Koos Alberts. Average retail price is between \$3.50 and \$4.50, about 50% below the cost of legitimate releases.

According to BUMA/STEMRA spokesman George Knops, high quality equipment is used and audio quality is almost indistinguishable from legal product. "It's a kind of piracy very hard to tackle," he adds. "We're not so much interested in the people selling the tapes as in those producing them."

First official action against offenders occurred Dec. 3 last year when police, supported by employ-

ees of BUMA/STEMRA and Dutch IFPI branch NVPI, raided a Rotterdam cellar where thousands of illegal cassettes were stored. Three men were arrested, one of whom admitted producing some 50,000 such tapes during 1985.

Retailers caught regularly selling pirate tapes will get a so-called "1,000 guilder warning" from the police, explains Knops. "This means they agree to stop selling the tapes. If they continue to do so, though, or refuse to sign the warning, they face court action and a 1,000 guilder (roughly \$345) fine."

The penalty, however, is insufficient to deter most sellers of pirated tapes leading to the new drive to stem production at source. Says Knops: "The maximum penalty in Holland for producing illegal audio-cassettes is six months in jail or an \$8,500 fine. In our view this is nowhere near stiff enough and we're pleased that a judicial working group has recently recommended steep increases in the penalties for both audio and video piracy."

Meanwhile, the Dutch Top 40 Foundation, compiler of the country's most prominent chart, is also considering legal action. Says managing director Francis Bouwman, "The name of our foundation is legally protected and we're not pleased that pirate activities have involved it."

BPI Award Contenders Set

LONDON The British Phonographic Industry (BPI) has announced nominations for its 1985 British Record Industry Awards, to be presented Feb. 10 in London's Grosvenor House Hotel in a ceremony expected to be seen by more than 100 million television viewers worldwide.

Phil Collins, Elton John, Sting, Midge Ure and Paul Young are nominated in the best British male artist category. Kate Bush, Annie Lennox, Alison Moyet, Sade and Bonnie Tyler vie for best U.K. female singer. Dire Straits, Eurythmics, Simple Minds, Tears For Fears and U2 are contenders as best British group; and Trevor Horn, Chris Hughes, Steve Lillywhite, Hugh Padgham and David Stewart are up for the title of best producer.

In international categories, Madonna, Lionel Richie, Bruce Springsteen, Tina Turner and Stevie Wonder are industry nominations for the best solo artist trophy; and the Cars, Huey Lewis & the News, Kool & the Gang, Talking Heads and ZZ Top for best international group.

Best British single will be selected from David Bowie/Mick Jagger's "Dancing In The Street," Kate Bush's "Running Up That Hill," Dire Straits' "Money For Nothing," Paul Hardcastle's "19" and Tears For Fears' "Everybody Wants To Rule The World."

Kate Bush's "Hounds Of Love," Phil Collins's "No Jacket Required," Dire Straits' "Brothers In Arms," Eurythmics' "Be Yourself Tonight" and Tears For Fears' "Songs From The Big Chair" contest the best British album award.

In the section for best British classical recordings, nominees are the Elgar Violin Concerto played by Nigel Kennedy, Handel's "Messiah" with Sir Georg Solti, Haydn's Cello Concerto with Julian Lloyd Webber, the Pachelbel Canon & Gigue with Trevor Pincock, and Faure's Requiem.

Voting in these nine categories will be by the BPI's 135 member companies, but awards for best video and British newcomer will be sponsored by the BBC, with viewers of "Top Of The Pops" selecting the video winner and Radio 1 listeners choosing the leading new name.

Denying Grammy Justice

WHAT DOES 'NEW ARTIST' REALLY MEAN?

BY CLIVE DAVIS

How is it that a recording artist can be voted *Favorite New Female Artist* by the readers of Rolling Stone, named *Newcomer of the Year* in music by "Entertainment Tonight," *Top New Artist* (in both pop and r&b) by Billboard, sell nearly four million copies worldwide of her very first album, and not be considered a candidate for *Best New Artist* by the National Academy of Recording Arts & Sciences (NARAS)?

It seems impossible, but that's just what will occur unless a potentially serious injustice is corrected.

Upon hearing that Whitney Houston would be denied the opportunity to compete in the *Best New Artist* category for 1985, I sent a letter to Michael Greene, the president of NARAS. I had been told that Whitney was banished from the circle of newcomers because she had appeared as a duet guest vocalist on one song on Jermaine Jackson's album, and one on the comeback album by Teddy Pendergrass, both in the preceding year.

As I wrote to Mr. Greene: "To disqualify Whitney on this basis is either a misapplication of the literal meaning, or, at least, a misapplication of the essence of the board of trustees' rules. In each of these instances, Whitney was simply an unknown vocalist making a 'cameo' appearance on just one of eight or nine songs contained on a major artist's album. She was not even a member of a continuing artistic duo. With respect to those two songs, Whitney was merely a featured vocalist, not the artist, and certainly not the focal point of the song."

It continues to be my contention that these performances should not disqualify her from the recognition that is her due when she steps into the spotlight and emerges on her own. Indeed, Bill-

board's Chart Beat column of Sept. 7 spoke for the general consensus of the record industry by stating, with respect to the Grammys, "Houston is the current betting favorite to be crowned best new artist."

Well, all bets are off. Without making this sound like a case of sour grapes, the race for that particular honor will be considerably diminished in validity now that Whitney can't even qualify as a contender.

NARAS' reply to my complaint was polite and straightforward. "The rule that disqualified Whitney," Greene wrote, "is perfectly clear. It reads: An artist is not eligible in the best new artist category

and photo on the LP jacket, and her writing credit on many of the songs.

•Luther Vandross, who was nominated in 1981, was previously very well known as the lead singer of Change. He even recorded an album with a group named Luther prior to his Grammy nomination.

•And this very year, Power Station was ruled eligible as *Best New Artist*. "New"? This may be the first Power Station album, but among the Taylors' albums with Duran Duran, Robert Palmer's long string of solo recordings, and Tony Thompson's drumming as a member of Chic, they almost qualify for consideration for a *Lifetime Achievement Award*.

•Going back further, we find Car-

been.

So why Whitney?

What is really distressing in each of the above examples is that the winners and nominees had a prior opportunity to win as *Best New Artist*. Whitney didn't have that chance despite NARAS' claim that "people were aware of her last year—in fact, she might easily have received a nomination."

Does anyone seriously believe that she would have been nominated as *Best New Artist* on the basis of two supporting guest duet appearances?

Whitney, in 1985, was a major event for our industry and for music itself. Just as the milestone commercial breakthroughs for Michael Jackson, Prince and Bruce Springsteen were good for everyone in music, so is the critically acclaimed emergence of Whitney Houston.

It is true that honors—and possibly other nominations—are coming at Whitney from every direction. And so it's tempting to shrug off this Grammy anomaly by citing other major stars who were never honored as *Best New Artist*: Springsteen, Dylan, the Stones, Prince, Streisand, the Jackson 5, Billy Joel, the Supremes... One could even say that Whitney joins some very distinguished company.

But NARAS has really grown up in recent years, beginning to truly acknowledge contemporary music and artists. The Grammys are becoming much more reflective of what is really happening on the street and in the air.

Interest in the awards is higher than ever, and it is a conspicuous injustice that Whitney will not be getting her shot. When someone comes along and makes an impact such as Whitney has, it'll come as a big surprise to quite a few people that, according to the rules of NARAS, sometimes new isn't *New*.



'Whitney Houston was a major event for our industry and for music itself'

Clive Davis is president of Arista Records.

ry if the artist had label credit or album credit, even if not as a featured artist, in a previous awards year."

Fair enough. Except that, as a former President taught us, "perfectly clear" is often a matter of opinion.

I went back and reviewed each past winner and nominee and it became obvious that this NARAS rule had been interpreted very liberally in the past.

•Didn't last year's winner, Cyndi Lauper, receive credit as the lead singer on the Blue Angel album, for which she deserved, and got, considerable acclaim and attention? I certainly remember seeing her name

ly Simon deservedly picking up the trophy in 1971. NARAS ignored (as they should have) the fact that she had recorded an album as one of the two Simon Sisters. Everyone knew that Carly was one of the sisters, but no one would have thought to deny her the chance to win for her *solo* debut.

•On a different tack, Crosby, Stills & Nash won the award in 1969. The members of that supergroup had been enormously visible (with label credit) as the vocalists and songwriters in the Byrds, Buffalo Springfield and the Hollies, respectively. But they weren't disqualified, nor should they have

Letters to the Editor

PROMOTIONAL OVERKILL

We've all heard it voiced by radio music directors over and over, at every seminar and on the phone. Why are five or six, or even more promoters, put on a record? Why do I get so many calls telling the same story?

Does someone really believe MDs are so stupid they have to be told the same thing repeatedly before they can remember it? Isn't promotion's job simply to point out trends, give background, and provide radio with information relative to a given record? How often do the facts have to be repeated?

Why use MDs' valuable call-in time repeating the same story? And why be put on hold or get a busy signal so often because so many people are calling the same stations on the same records?

Harold Hodges
Director of Promotion
A.M.I Records
Hendersonville, Tenn.

A FALSE VISION

I was disheartened by Kip Kirby's comment (Billboard, Nov. 30) that the Nashville braintrust's prediction that the term "country music" would become obsolete appears to be coming true. This is not vision, but self-fulfilling prophecy.

For months, the winds from Music Row have indicated that the industry was about to twist itself into a square knot, if necessary, in an effort to recapture the glory days of "Urban Cowboy." How transmogrifying the music could be seen as the road to salvation in the face of the recent successes of such true country artists as the Judds, Ricky Skaggs, George Strait, Reba McEntire, et al., is beyond my comprehension.

Country music doesn't need drum machines to go platinum again. It needs good songs in exciting, youth-oriented movies.

Jack Littlejohn
Fairview, N.J.

INTEGRATING TOP 40

I couldn't help but notice the proliferation of integrated acts currently in the top 40. Not too long ago, black music and white music seemed miles apart.

Currently listed are Aretha Franklin & the Eurythmics, Jackson Browne & Clarence Clemons, Artists United Against Apartheid, the Thompson Twins, Ta Mara & the Seen, Bryan Adams & Tina Turner, and Dionne Warwick & Friends. All of these acts have both black and white members.

I don't think there were ever so many integrated acts in the top 40 before.

Jeff Scheckner
Brooklyn, N.Y.

MYTHS & REALITIES

I'd like to address some of the "realities" and "myths" Morris Ballen cites in his recent commentary regarding the strengths and weaknesses of the

various recording configurations (Dec. 21).

The fact is that Compact Discs are much better than records and cassettes in sound quality and durability. Cassettes will stay around because of their mobility and recordability.

I'm afraid the vinyl record is doomed. Like the dinosaur, it will become extinct. Conspicuously absent from Mr. Ballen's commentary was any listing of the advantages of the LP. The reality is that in terms of current technology there aren't any.

Richard Fusco
Program Director, WDST
Woodstock, N.Y.

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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Country Seminar Painting Brighter Future

Broadcasters Approach March Meet with Optimism

BY KIM FREEMAN

NEW YORK Coming off a year drawn in drab colors for country music, and, by association, country radio, broadcasters are looking at the 17th annual Country Radio Seminar with a fresh and bright palette of paints.

The confab is slated for March 6-8 in Nashville.

"I'm looking to come away from the convention with ideas on how to make my station more entertaining, bright, energetic... more 1986," says WXTU program director Bob Young. And, according to WHN New York's Susan Storms, chairman of the Seminar agenda committee, the setting of this year's meet will provide just that.

The convention has been broken up into "long- and short-form" sessions, says Storms. The long-form programs consist of four half-day sessions led by non-radio professionals which will cover personal development, marketing plans, management and country programming as a product.

"We had to spend a bit more money on this," admits Seminar president Mike Oatman of KFDI Wichita. "But the job of these professionals is to teach something [attendees] can take home with them."

During the more typical short sessions, Storm expects that the focus of discussions "will be turned back to the audience," allowing registrants to gain information from both panelists and fellow attendees.

Not surprisingly, Oatman expects that the major Seminar discussions will be "Is country radio really dead or dying?" and "Country record sales and the direction of the music: traditional versus modern." And, he suggests, a collective campaign to

alter the perception of the state of country music will be launched.

In returning to the Seminar, Bob Kraig, program director at highly-rated KPLX Dallas/Ft. Worth, says his contributions at the meet will revolve around "letting people know that country is alive and kicking. Even though country shares are still real strong, we all have to be concerned with record sales."

Kraig says he hopes that attendees from both the record and radio communities will return with fresh ideas on how to get more involved with country music events. With the documented decline of country record sales in the middle of last year, Kraig says, "We have to work all

the harder to keep [fans] interested."

The PD expects that labels will be more interested in "innovative ways of selling," and applauds Warner Bros. on the success of a recent promotion in his market involving "Country Corners" at retail outlets. The campaign was open to product from all labels, which Kraig says impressed him.

The PD also credits artists themselves, citing several in-store appearances last year by the likes of Alabama, Conway Twitty, Crystal Gayle and others. "When was the last time you saw a rock superstar coming to Denton [a Ft. Worth suburb]?" (Continued on page 14)

Houston-Based Tune-In Publications Print is Attuned to Stations

BY KIM FREEMAN

NEW YORK "Print and radio *do* mix," says Jonathan Fricke, partner and co-publisher of Houston-based Tune-In Publications, which has developed monthly music magazines offered for licensing on a market exclusive basis to stations in various formats. The concept serves as both a sales and audience tool.

Tune-In publishes three magazines: Tune-In, for the country format; Air Play, for CHR and AC outlets; and Rhythm & News, for urban stations.

Each magazine is customized for licensee stations, including logos and strips on the cover. Participating stations have the option of using from four to eight pages of the magazine in any way they see fit.

As Fricke explains it, the use of these pages ranges from stories on

station activities and promotions to community projects such as sponsoring a journalism contest with a local school. Of equal importance is the fact that the pages can be sold to advertisers.

Editorially, the magazines are geared for music consumers. The January issue of Air Play features articles on Phil Collins, Ray Parker Jr., Clarence Clemons and John Cafferty, as well as record and book reviews and fashion and sports updates.

The price of becoming a licensee of one of Tune-In's offerings depends on the number of copies bought. The minimum press run per outlet is 5,000, says Fricke. To date, country-formatted KIKK Houston holds the record for most copies purchased, with an order for 228,000 copies of one month's issue.

Distribution of the magazines is up to stations. WAVA Washington, an Air Play licensee, channels its issues through the metro's major record retailers. Other stations, notes Fricke, have offered their editions as inserts in local Sunday newspapers. Additionally, the magazines themselves can house inserts from station advertisers.

Touching on the usually competitive light radio and print relations are drawn in, Fricke says the Tune-In concept was initially a "hard sell" to radio. "It was totally new, and there's the thinking that print is radio's biggest competitor."

One example of putting Tune-In print to work for radio, says Fricke, is using a page of the magazine to warm up a reluctant client by devoting editorial space to the client's enterprise. Fricke relays one instance where an affiliate prepping for a format switch to country studied its future competitor's clientele and allotted much of its magazine to "saluting those country people." When the new country station's salesmen went to those advertisers, continues Fricke, the prospective clients were already well aware of the station.

The magazines "are also very effective for co-op advertising," he says, as they enable stations to offer print and airtime exposure in

(Continued on page 14)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

WOMP Wheeling, W. Va. program director Bob Forster is banking on INXS to do as well with their latest single, "What You Need" (Atco), as they did with their last hit, "This Time." In comparing the two tracks, Forster says the followup single is a bit "more driving, more solid sounding" than its predecessor. In the PD's "can't do wrong with" category is Aretha Franklin's recent release "Another Night" (Arista). From the local club scene that Forster uses as a programming barometer comes Sheila E.'s "Love Bizarre" (Warner Bros.), a song also boosted by MTV exposure, a further influential factor in WOMP's decisions. And it appears that Miami Sound Machine is rolling into a national sound machine as "Conga" (Epic) steams its way up WOMP's request list.

BLACK/URBAN

Coming off his strongest book to date, WDMT Cleveland program director/after-noon talent Dean Dean Rufus did not let the Arbitron celebrations divert any of his thoughts from his typically perceptive record observations. In the category of a perfectly timed ballad for post-holiday moods, Rufus picks Rene & Angela's "Your Smile" (Mercury). Calling it one of the fastest moving cuts on WDMT's playlist, Rufus says the success of the duo's past two projects brought this record "instant acceptance" from listeners. Rufus is also gloating over his luck in getting two timely ballads, the second coming from Zapp in the form of "Computer Love" (Warner Bros.), another exceptionally hot mover on WDMT's list. From more upbeat pickings comes "Saturday Love" (Tabu/Epic), by Cherrelle and Alexander O'Neal. Rufus says the record is supported by the fact that both artists had medium hits in the past, and adds that "this one ought to finally bring Cherrelle to the top." Moving over to left field, Rufus has plucked "Break My Heart" (Capitol) from Jimmy Gee & the Tackheads. The record arrives with auspicious tidings, as Jimmy Gee is the brother of George Clinton, who produced the project. "This one is funky enough for the kids, and sophisticated enough for the adults," raves Rufus, who calls it a breath of that sorely missed "Atomic Dog" sound. Finally, from the rap ranks, Rufus moved right on Dana Dane's "Nightmares" (Profile). "It's the hottest new street record around," he explains, likening it to Doug E. Fresh's "The Show." "It's not a copy, though. It's got plenty of different style elements."

AOR

Upcoming adds at the "Rock of New Jersey," WDHA Dover, N.J., start with Talk Talk's "Life's What You Make It" (EMI America), says recently installed program director Mike Boyle. Referring to Talk Talk's eponymous debut last year, Boyle says the new outing is a "completely different sound. It'll take four or five spins, but once it catches it's very infectious." And, according to Boyle, "Peter Frampton has come into the '80s." Describing Frampton's "Lying" (Atlantic), Boyle simply says, "Wow, what a sound." As far as artists to keep your ears on, Boyle recommends John Miles, who's got a new album out on Valentino/Atco. The artist can be heard as lead vocalist on the Alan Parsons Project's latest single in a style that Boyle likens to Roger Daltrey.

COUNTRY

Gary Morris gets another vote of confidence, this week from KCBQ-AM-FM San Diego program director Gary Herron, who has a great ratings gain (on the FM) newly notched in his belt. Morris' "100% Chance Of Rain" (Warner Bros.) debuted last week on the singles chart, and Herron says the song is one of those rare tracks with very broad age appeal. And, he adds, "The females seem to eat it up." Like last week's contributor, Herron maintains that Morris's exposure in other areas (tv's "Dynasty" and an operatic debut with Linda Ronstadt last year) makes the artist particularly important to KCBQ. "That kind of exposure is exciting for country as a whole," Herron enthuses. With all the talk about the image of country music, Herron praises two recent adds that "have really opened us up to a younger demographic." They are "Oklahoma Borderline" (RCA), by former Pure Prairie Leaguer Vince Gill, and "Perfect Stranger" (Warner Bros.) by Southern Pacific. Rock-tinged tracks like these, says Herron, have a new breed of listeners tuning in and saying, "Gee, country isn't necessarily someone in bib overalls with a straw in his mouth." KIM FREEMAN

...newsline...

LORIMAR INC.'S anticipated purchase of New York-based DIR Broadcasting was made official last week. Specifics of the transaction have not been disclosed, although Lorimar says the purchase price "potentially could exceed \$10 million." As a major producer of long-form music programming, DIR's roster includes "The King Biscuit Flower Hour," "Scott Muni's Ticket To Ride," "Rock Radio Awards," "The Inside Track," "The American Eagle Country Music Show" and others. Collectively, DIR's product is carried by more than 1,600 outlets in the U.S. DIR has also produced tv specials for HBO and Cinemax.

BROADCASTING VETERANS Mike Harrison and Al Herskovitz have joined forces to form H&H Broadcasting and have bought their first property, WSPR-AM Springfield, Mass. The acquisition marks the beginning of H&H's plans to implement and market new concepts for AM radio, says Harrison. A former program director of Metromedia's KMET Los Angeles, Harrison is head of Goodphone Communications, a Los Angeles-based consultancy and radio and tv production firm. Herskovitz, who serves as H&H executive vice president, was a manager of Metromedia's WIP-AM Philadelphia and Capital Cities' KPOL-AM-FM Los Angeles.

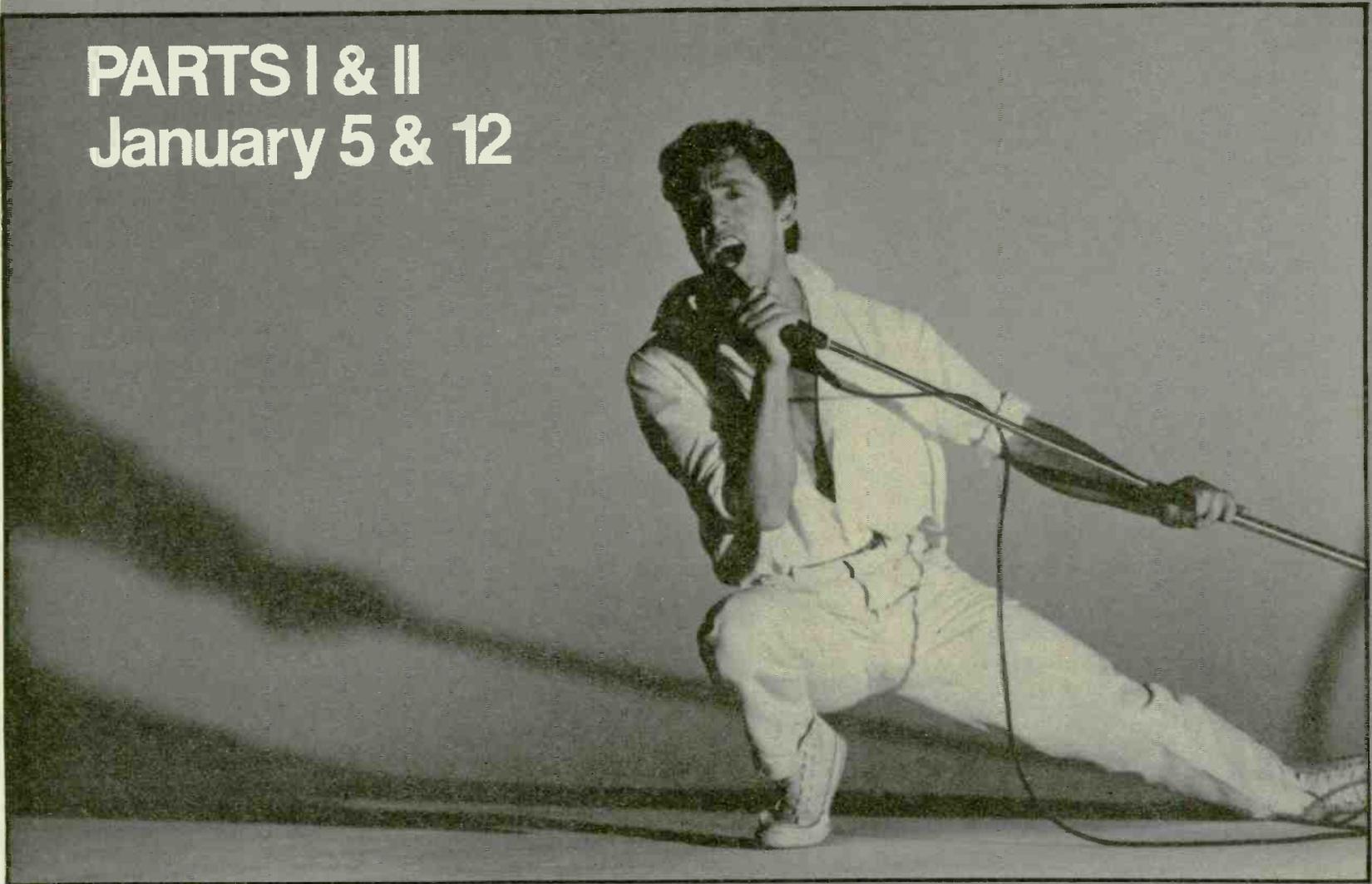
PETER MCCOY joins Price outlet WWKB Buffalo (formerly WKBW) as vice president and general manager. He was vice president/general manager of KCBS San Francisco for eight years, and, earlier, general and national sales manager for WCBS New York. Most recently, McCoy ran his own business in Northern California.

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Washington Roundup

BY BILL HOLLAND

RADIO MUSIC LICENSING update: BMI and the All-Industry License Committee are negotiating new licenses for the period that began Jan. 1, and stations' old contracts have been extended on an interim basis until negotiations are complete, or until Dec. 31, 1986. BMI has mailed (or soon will mail) amendments to stations, and the Committee suggests stations should sign to take advantage of the extension.

GO-CHAIRMEN OF RADIO '86, according to a joint announcement last week from NAB and NRBA, are NRBA director at large Joe Dorton, president of Gannett's radio division, and NAB radio board chairman John Dille of Federated Media. Also announced are 14 members of the Radio '86 planning committee. Even though the Radio '86 fete in New Orleans will not take place until this September, the trade groups are already sending out exhibitor information later this month.

BORN IN THE U.S.A.? That's the question the FCC will be asking in an upcoming hearing concerning KOZN-FM Imperial, Calif. According to the Commission, the 90% owner of the station, Richard Edgar Green, has admitted he was born in Toronto and not Einberg, Pa., as he represented on 1980 station application forms. Communications Act bars alien ownership of a broadcast station.

TUNE-IN PUBLICATIONS

(Continued from page 10)

sales packages. Tune-In's offerings also give radio access to cigarette and hard liquor ad budgets.

WAVA's promotion director, Kathi Kolodin, substantiates Fricke's claims on the value of Air Play as a sales tool. As a listener lure, Kolodin calls the magazine "another avenue to say, 'Hey, here we are.'" In its two months as an Air Play licensee, WAVA has used its pages to introduce its new morning team (Billboard, Jan. 11), and will shortly sport a message from the Doubleday outlet's yet-to-be-named new program director, says Kolodin. "It's a way to make everybody feel comfortable with what's going on here," she adds.

Initially, WAVA ordered 10,000 copies of Air Play, but Kolodin says that figure should jump to 50,000 within three months, and eventually to 100,000. The promotion director also expects to expand distribution of WAVA's Air Play in the near future, possibly through local beauty salons.

Fricke, a country programming

COUNTRY SEMINAR

(Continued from page 10)

urb] for an in-store?" The artists, adds Kraig, "know what needs to be done, and they're all helping out."

While the Seminar's traditional exchanges between record labels and programmers can "get hot," as Kraig puts it, Nashville looks likely to get a lot of credit at this year's meet. From WXTU, Young's word

THE FCC NO LONGER REQUIRES that stations file annual financial reports, and so the only financial data available is from the NAB's annual station survey report. The 1985 NAB voluntary survey had a 20% response rate, and shows in its 90-table by station type, market and revenue size that, for example, 76.1% of revenues came from local advertising, 22.4% from national and regional ads, and that larger revenue stations had a better chance at showing pre-tax profit. Full report available from NAB Services at (800) 368-5644. Cost: \$40 for members, \$80 for non-members.

SEN. JOHN DANFORTH (R-Mo.), the new Senate Commerce Committee chairman, will address the annual NAB State Assn. Presidents and Executive Directors Conference at the opening day luncheon Feb. 26 at the Hyatt Regency Capitol Hill here. It will be his first address to a broadcasters' group since he became chairman of the committee.

COMMENTS ARE IN and reply comments are due Friday (17) on the FCC proposal to modify its EEO reporting requirements. The Commission intends to "refocus" to reflect EEO efforts rather than numerical compliance by eliminating the five-point program report filed by applicants, and to replace the 10-point program report filed by stations at renewal time with a four-part report to be filed with renewal applications. Also, the Form 395 will be revised to reflect EEOC forms.

veteran and former executive for Warner Bros. Nashville, launched Tune-In in March, 1983, with partner Frank Kratch. Kratch comes from a magazine background and now serves as co-publisher and editor of the magazines. The duo started with Tune-In, which now has an affiliate list of roughly 30 country stations, says Fricke. The yearling Air Play has eight stations, while the four-month-old Rhythm & News has six, reports Fricke.

According to the publisher, Rhythm & News is being embraced by urban outlets at a fast pace. Air Play, however, presented a problem to Tune-In, as it strives to serve both top 40 and adult contemporary stations.

The problem was recently solved, says Fricke, by offering Air Play affiliates a dual cover alternative. For example, Fricke says, Air Play clients may choose between a Phil Collins or a David Lee Roth, depending on which artist fits the station's image best.

to the record community this year is, "Keep up the good work!"

With a fresh crop of talent that includes the Judds, Exile, Southern Pacific and the Forester Sisters, Nashville's recent output has most country programmers echoing Young's request.



AT LONG LAST, Los Angeles gets an urban outlet with a strong signal. The major development came Saturday (11) when Emmis Broadcasting retired AC outlet **KMGG** (Magic 106) to launch **KTWR** (Power 106), a "funky top 40," as Emmis president Jeff Smulyan describes it. "We don't know whether people will call it an urban or a CHR," says Smulyan. "It will be a coalition format [of both]." The executive says Emmis has been seriously plotting to fill this programming hole for the last month and a half.

The move puts well-loved **KMGG** morning man **Robert W. Morgan**, general manager **Don Nelson** and program director **Ron Rodriguez** on the loose. Of all three, Smulyan says, "They did an excellent job for us, and I would hire them all again." Smulyan is

KMGG drops AC, now urban KTWR

now looking for a PD and GM, while Emmis regional vice president **Doyle Rose** and programming vice president **Rick Cummings** will oversee the transformation. As for the on-air lineup, Smulyan says, "Our first priority is to try our own jocks."

JAY THOMAS is "not going to be here anymore," says **WXRK** New York general manager Tom Chiusano of the station's long-time morning host. Thomas' sidekick **Chip "the Coach" Cipola** left with him. The decision was made Monday (6).

"We decided it just wasn't working. Birch and Arbitron showed that, but there's no bad blood between us," says Chiusano.

The story from Thomas is a bit different. "It's impossible to know what they want," Thomas says. "On the same day that (afternoon talent) **Howard Stern** did his 'Lesbian Dial-A-Date,' I was told I couldn't say my 'If you don't believe it, stuff it' bit."

Referring to Chiusano's ratings-based explanation, the talent says K-Rock management "shut me up," restricting his talk time to "18 seconds," and that, only if it was "a really good bit."

Thomas says he was given a hefty severance check, noting that Infinity executive **Mel Karmazin**, "was as generous in the end as he was in the beginning."

"I'm not embarrassed. I'm a good, talented New York morning man," Thomas says. Financially secure thanks to voice-over work and a budding acting career, he says he's open to "anything."

Stern called Thomas and the two chatted on-air about Thomas' departure in a fairly light-hearted

manner last week, and Thomas says he'll be making a return appearance there Monday (13) via telephone.

And, don't bet too much money on the notion that Stern will move into the morning shift. "Howard could be a great morning guy most likely," says the GM, "but, the chances aren't too high." At presstime, Chiusano said Stern had not approached him about assuming the early shift. In the interim, K-Rock's **Jimmy Fink** is handling the early show.

Other changes in the New York morning air occur at NBC's **WYNY**, where the "Harris & Harris" moniker no longer works. Last week, morning partner **Rick Harris** announced that he'd be leaving the show Feb. 3, at which point **Mike Wade** will join **Paul Harris**. Wade joined WYNY in October and is no stranger to Gotham eardrums. From 1982 to 1984, he was the afternoon man on **WPIX** and, earlier, assistant PD at **WRKS**. Wade's resume also includes the host gig for the RKO Networks "Night Time America." Rick Harris resigned to venture into station ownership.

On a final bit of Gotham gab, commendations to **WNEW-FM** personality **Dave Herman** for his bravery in using the lyric "video killed the radio star" in a spot plugging a new video show he'll be hosting for U-68, a New York cable channel. WNEW is simulcasting the show which premiered Friday (10) afternoon.

TED EDWARDS leaves his assistant PD/music director post at San Diego's top rocker **KGB** for the PDship at **WIYY** Baltimore. The move elevates **WIYY** program director **Chuck DuCoty** to station manager... **Lee Michaels** sets about the task of tackling the giant he spent five years creating while programming urban Chicago leader **WBMX**. Michaels left that outlet abruptly late last year, and last week cropped up at his former urban challenger **WGCI-FM**. Michaels succeeds **Graham Armstrong** at the Gannett outlet.

Five-year **WFBR-AM** Baltimore midday talent **Bob Moke** steps up and into the program director chair for the full-service AC outlet. Moke (pronounced "just like Coke," says the receptionist) replaces **Dale Andrews**, who joined the Key Market Broadcasting group recently.

A NEW MORNING TEAM to keep your eyes and ears on is **WDLZ** Ft. Worth's **Lonnie Taylor** and **Michelle Madison**. That's right... two women as the major players in a large market morning show. Taylor had been handling the urban outlet's afternoon shift,

Jay Thomas out at N.Y.'s K-Rock

following Madison in the midday slot. Program director **Kelly McCann** foresees little listener resistance to the female team.

Al Brock is appointed program director at **WRSR-FM** Newport News. He joins from **WKRZ** Wilkes-Barre where he was operations manager/program director.

FALL ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

Call	Format	Spring '85	Fall '85	Call	Format	Spring '85	Fall '85
SAN JOSE				BALTIMORE			
KGO	news/talk	8.8	8.3	WLIF	easy listening	9.9	8.7
KBAY	easy listening	5.6	6.7	WBAL	AC	8.6	7.5
KWSS	contemporary	4.5	6.1	WXYV	urban	5.4	6.8
KCBS	news/talk	4.2	5.3	WBSB	contemporary	7.4	6.7
KYUU	AC	4.1	4.3	WIYY	AOR	6.9	5.6
KSOL	urban	3.7	3.6	WPOC	country	5.4	5.6
KARA	contemporary	3.9	3.4	WCAO	country	2.9	4.4
KIOI	AC	4.3	3.2	WFBR	AC	4.4	4.1
KSJO	AOR	2.3	3.2	WMKR	contemporary	4.8	3.9
KSAN	country	3.6	3.1	WWIN-FM	urban	2.9	3.5
KLOK	AC	3.4	3.1	WYST-FM	AC	3.3	3.2
KOME	AOR	5.3	3.0	WBGR	religion	3.3	3.1
KLZE	easy listening	2.8	2.9	WITH	nostalgia	2.5	3.0
KOIT-FM	easy listening	2.0	2.7	WQSR	AC	2.1	2.6
KEEN	country	—	2.7	WWDC	AOR	2.2	2.5
KBLX	urban	1.3	2.3	WEBB	urban	2.8	2.2
KNTA	Spanish	1.7	2.2	WWIN-AM	urban	3.1	2.1
KNBR	AC	3.0	2.1	WCBM	news/talk	2.5	1.5
KEZR	AC	2.6	2.0	WHUR	urban	1.0	1.5
KLIV	easy listening	2.6	1.9	WTOP	news	—	1.4
KATD	contemporary	—	1.9	WRQX	contemporary	1.1	1.2
KFOG	AOR	2.0	1.8	WGRX	AOR	—	1.1
KITS	contemporary	1.5	1.8				
KDFC-AM-FM	classical	—	1.6				
KFRC	contemporary	1.0	1.4	MIAMI			
KKHI-AM-FM	classical	—	1.4	WLYF	easy listening	8.1	7.4
KLOK FM	AC	1.9	1.4	WQBA-AM	Spanish	5.7	5.7
KBRG	Spanish	1.0	1.3	WSHE	AOR	6.3	5.6
KAZA	Spanish	1.7	1.2	WHYI	contemporary	7.3	5.1
KABL-FM	easy listening	1.2	1.2	WAXY	AC	2.7	4.3
KMEL	contemporary	—	1.2	WJQY	AC	4.0	4.2
KFAX	religious	—	1.0	WEDR	urban	3.5	4.2
				WCMQ-FM	Spanish	2.0	4.0
				WNWS	news	3.3	3.9
				WHQT	urban	???	3.9
				WINZ-FM	contemporary	5.2	3.5
				WKQS	country	2.1	3.4
				WINZ-AM	news	3.5	3.4
				WIOD	AC	3.4	3.3
				WLVE	AC	3.2	2.9
				WRHC	Spanish	3.1	2.9
				WCMQ-AM	Spanish/MOR	2.7	2.5
				WAIA	AC	2.6	2.3
				WTMI	classical	2.6	2.2
				WQBA-FM	Spanish	2.3	2.2
				WCJX	contemporary	—	2.0
				WMXJ	contemporary	1.3	1.8
				WSUA	Spanish	1.0	1.8
				WOCN	Spanish	2.8	1.7
				WKAT	nostalgia	1.2	1.6
				WQAM	country	—	1.4
				WFTL	AC	1.0	1.3
				WMBM	gospel	1.6	1.0
				TAMPA/ST. PETERSBURG			
				WWBA	easy listening	14.5	11.7
				WRBQ-AM-FM	13.5	12.2	
				WQYK	country	7.0	8.2
				WIFI	AC	7.0	7.6
				WYNF	AOR	6.7	6.3
				WDAE	nostalgia	5.7	5.1
				WSUN	country	5.3	5.8
				WZNE	contemporary	4.9	4.8
				WFLA-AM	AC	3.4	3.3
				WGUL-FM	MOR	3.1	3.7
				WPLP	news/talk	3.0	2.9
				WNLT	contemporary	2.6	3.8
				WPDS	AC	1.4	2.1
				WTMP	urban	2.5	1.9
				WOUV	beautiful	1.9	1.8
				WHBO	oldies	1.5	1.0
				WAVE	AC	1.3	1.1
				WRXB	urban	—	1.6
				PITTSBURGH			
KDKA	AC	15.1	11.9				
WBZZ	contemporary	9.8	9.2				
WDVE	AOR	8.1	8.4				
WSHH	easy listening	9.4	7.8				
WAMO-FM	urban	4.7	6.7				
WWSW	AC	4.9	5.4				
WHTX	contemporary	4.4	4.6				
WTKN	talk	2.8	4.3				
WTAE	AC	3.7	4.2				
WJAS	nostalgia	3.9	3.7				
WDSY	country	2.8	2.7				
KQV	news	1.9	2.6				
WEEP	country	1.1	2.6				
WYDD	contemporary	2.9	2.5				
WPNT	easy listening	3.8	2.4				
WHYW-FM	AC	2.9	2.2				
WMBS	AC	1.0	2.1				
WAMO-AM	MOR/variety	—	1.4				
WWCL	AC	1.0	1.3				

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. I Write The Songs, Barry Manilow, ARISTA
2. Theme From "Mahogany" (Do You Know Where You're Going To), Diana Ross, MOTOWN
3. Convoy, C.W. McCall, MGM
4. Love Rollercoaster, Ohio Players, MERCURY
5. Fox On The Run, Sweet, CAPITOL
6. I Love Music (Part I), O'Jays, PHILADELPHIA INT'L
7. Love To Love You Baby, Donna Summer, OASIS
8. You Sexy Thing, Hot Chocolate, ATLANTIC
9. Times Of Your Life, Paul Anka, UNITED ARTISTS
10. Walk Away From Love, David Ruffin, MOTOWN

POP SINGLES—20 Years Ago

1. We Can Work It Out, Beatles, CAPITOL
2. Sounds Of Silence, Simon & Garfunkel, COLUMBIA
3. She's Just My Style, Gary Lewis & the Playboys, LIBERTY
4. Five O'Clock World, Vogues, CO & CE
5. Ebb Tide, Righteous Brothers, PHILLES
6. Day Tripper, Beatles, CAPITOL
7. Flowers On The Wall, Statler Brothers, COLUMBIA
8. The Men In My Little Girl's Life, Mike Douglas, EPIC
9. As Tears Go By, Rolling Stones, LONDON
10. No Matter What Shape (Your Stomach's In), T-Bones, LIBERTY

TOP ALBUMS—10 Years Ago

1. Gratitude, Earth, Wind & Fire, COLUMBIA
2. Chicago IX—Chicago's Greatest Hits, COLUMBIA
3. America's Greatest Hits, WARNER BROS.
4. The Hissing Of Summer Lawns, Joni Mitchell, ASYLUM
5. Helen Reddy's Greatest Hits, CAPITOL
6. Still Crazy After All These Years, Paul Simon, COLUMBIA
7. Windsong, John Denver, RCA
8. Family Reunion, O'Jays, PHILADELPHIA INT'L
9. KC & the Sunshine Band, TK
10. Breakaway, Art Garfunkel, COLUMBIA

TOP ALBUMS—20 Years Ago

1. Rubber Soul, Beatles, CAPITOL
2. The Sound Of Music, Soundtrack, RCA VICTOR
3. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
4. December's Children, Rolling Stones, LONDON
5. Going Places, Herb Alpert's Tijuana Brass, A&M
6. The Best Of Herman's Hermits, MGM
7. My World, Eddy Arnold, RCA VICTOR
8. September Of My Years, Frank Sinatra, REPRISE
9. Roger Miller/Golden Hits, SMASH
10. My Name Is Barbra, Two, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Convoy, C.W. McCall, MGM
2. The Blind Man In The Bleachers, Kenny Starr, MCA
3. This Time I've Hurt Her More Than She Loves Me, Conway Twitty, MCA
4. When The Tingle Becomes A Chill, Loretta Lynn, MCA
5. Let It Shine, Olivia Newton-John, MCA
6. Sometimes, Bill Anderson & Mary Lou Turner, MCA
7. Overnight Sensation, Mickey Gilley, PLAYBOY
8. The Happiness Of Having You, Charley Pride, RCA
9. Sometimes I Talk In My Sleep, Randy Cornor, ABC/DOT
10. Amazing Grace (Used To Be Her Favorite Song), Amazing Rhythm Aces, ABC

SOUL SINGLES—10 Years Ago

1. Wake Up Everybody, Harold Melvin & the Blue Notes, PHILADELPHIA INT'L
2. Sing A Song, Earth, Wind & Fire, COLUMBIA
3. Walk Away From Love, David Ruffin, MOTOWN
4. Love To Love You Baby, Donna Summer, OASIS
5. Turning Point, Tyrone Davis, DAKAR
6. You Sexy Thing, Hot Chocolate, ATLANTIC
7. Once You Hit The Road, Dionne Warwick, WARNER BROS.
8. Free Ride, Tavares, CAPITOL
9. Inseparable, Natalie Cole, CAPITOL
10. Make Love To Your Mind, Bill Withers, COLUMBIA

FOR WEEK ENDING JANUARY 18, 1986

Billboard

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	11		MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
2	3	7	6		MR. MISTER RCA	KYRIE
3	2	3	9		ZZ TOP WARNER BROS.	STAGES
4	4	2	10		STEVIE NICKS MODERN	TALK TO ME
5	9	16	5		THE HOOTERS COLUMBIA	DAY BY DAY
6	6	9	6		BRUCE SPRINGSTEEN COLUMBIA	MY HOMETOWN
7	7	10	8		PETE TOWNSHEND ATCO	GIVE BLOOD
8	5	4	11		PETE TOWNSHEND ATCO	FACE THE FACE
9	16	21	8		STEVIE NICKS MODERN	I CAN'T WAIT
10	13	15	8		THE DREAM ACADEMY WARNER BROS.	LIFE IN A NORTHERN TOWN
11	11	8	11		ZZ TOP WARNER BROS.	CAN'T STOP ROCKIN'
12	12	14	12		THE ALARM I.R.S.	STRENGTH
13	15	18	7		ROGER DALTRY ATLANTIC	LET ME DOWN EASY
14	18	20	9		RUSH MERCURY	MANHATTAN PROJECT
15	21	25	5		TOM PETTY MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
16	8	6	12		THE CARS ELEKTRA	TONIGHT SHE COMES
17	10	5	9		PAT BENATAR CHRYSALIS	SEX AS A WEAPON
18	23	24	8		NIGHT RANGER MCA	GOODBYE
19	29	35	6		STARSHIP GRUNT	SARA
20	14	11	11		SURVIVOR SCOTTI BROS.	BURNING HEART
21	25	33	4		TOM PETTY MCA	NEEDLES AND PINS
22	17	13	11		ASIA GEFFEN	GO
23	35	47	4		SIMPLE MINDS A&M	SANCTIFY YOURSELF
24	24	30	5		CHARLIE SEXTON MCA	BEAT'S SO LONELY
25	33	38	5		DOKKEN ELEKTRA	THE HUNTER
26	19	19	6		QUEEN CAPITOL	ONE VISION
27	22	12	14		SIMPLE MINDS A&M	ALIVE & KICKING
28	28	36	5		AEROSMITH GEFFEN	SHEILA
29	34	40	4		BON JOVI MERCURY	SILENT NIGHT
30	20	17	10		DIVINYLS CHRYSALIS	PLEASURE AND PAIN
31	NEW ▶				THE ALAN PARSONS PROJECT ARISTA	STEREOTOMY
32	26	22	19		JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
33	43	—	2		DIRE STRAITS WARNER BROS.	RIDE ACROSS THE RIVER
34	NEW ▶				JOHN COUGAR MELLENCAMP RIVA	MINUTES TO MEMORIES
35	27	23	14		ZZ TOP WARNER BROS.	SLEEPING BAG
36	48	—	2		ASIA GEFFEN	TOO LATE
37	32	32	7		TWISTED SISTER ATLANTIC	LEADER OF THE PACK
38	38	—	2		STING A&M	RUSSIANS
39	NEW ▶				ZZ TOP WARNER BROS.	ROUGH BOY
40	40	34	7		BRYAN ADAMS A&M	IT'S ONLY LOVE
41	46	46	18		JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
42	42	42	8		JOHN COUGAR MELLENCAMP RIVA	JUSTICE & INDEPENDENCE
43	NEW ▶				THE OUTFIELD COLUMBIA	YOUR LOVE
44	30	28	12		WANG CHUNG GEFFEN	TO LIVE AND DIE IN L.A.
45	41	31	27		DIRE STRAITS WARNER BROS.	WALK OF LIFE
46	36	26	10		LOVERBOY COLUMBIA	DANGEROUS
47	37	27	9		STEVIE RAY VAUGHAN EPIC	CHANGE IT
48	45	43	10		RUSH MERCURY	TERRITORIES
49	39	29	14		INXS ATLANTIC	THIS TIME
50	47	41	8		PAUL MCCARTNEY CAPITOL	SPIES LIKE US

Featured Programming

THE UNITED STATIONS Programming Network's latest addition to its vast long-form programming library is "John Lander's Hit Music USA." The weekly four-hour CHR series is hosted by **KKBQ** Houston program director and "Q Zoo" morning host **John Lander**, who also serves as producer.

According to United Stations executive vice president **Ed Salamon**, executive producer of the program, "John Lander's Hit Music USA" was specially created for the network due to stations' increasing need for good programming concepts. Salamon notes that Lander was one of the first to develop the "morning zoo" concept, and that the techniques pioneered on his morning show in Houston are working on stations across the country. He claims that this will be the first time this successful blend of music and humor is being offered to national radio.

The program, which debuts nationally on Jan. 11, is being offered for broadcast during a weekend air shift. Salamon says many stations are slotting Saturday mornings as their ideal air time.

Describing the overall format of the program, Salamon says, "The show will be a magazine format focusing on team humor and a cast of zany characters, some of whom will include 'The Paperboy,' 'Rosa The Hairdresser,' 'Dr. Fraud' and 'Mr. Potato Head.'" Salamon expects a playlist of 12 songs per hour.

WESTWOOD ONE forms **Westwood One/Canada**, a Toronto-based adjunct of Westwood One International which will market and distribute the entire catalog of WWI programs to stations and advertisers throughout Canada. This new division is a joint venture between WWI and **Selkirk Broadcasting Ltd.**

According to the **Radio Network Assn.**, network radio is continuing strong growth, with November revenues of \$28,847,131 as compared to \$24,905,713 in the same month a year ago. For the 11 months of 1985, networks reporting had total revenues of \$301,650,857, versus \$266,316,177 in the same period of 1984. Participating members in the RNA report are **ABC Radio Networks**, **CBS Radio Networks**, **Mutual Radio Networks**, **NBC Radio Networks**, **Satellite Music Networks**, **The Transtar Network**, **The United Stations Radio Networks** and **Westwood One Radio Networks**.

MJI BROADCASTING and **Goodphone Communications Inc.**, co-producers of the 28th annual Grammy radio specials (Billboard, Dec. 21), have named **Kenny Rogers** host of the contemporary hit radio and adult contemporary-formatted program. The two-hour special will consist of music and interviews with the top contenders in these genres. Rogers will also host the Grammy Awards ceremony on Feb. 25. This program is one of a series of nine shows in nine different formats being prepared.

The **Creative Radio Network** has acquired the syndication rights to

TM's "The Story Of Country Music." The program was originally slated as a 48-hour weekend special. CRN is now offering the program on a weekly one- or two-hour basis. "The Story of Country Music" spans 60 years of music and includes 1,000 song hits and 500 interviews from 150 different artists.

CBS RADIORADIO names **Mary Dillon** and **Peter Tripi** managers, affiliate clearance. Dillon had been manager, affiliate administration, since July. Tripi joined the CBS Columbia House division in July as marketing analyst. CBS Radioradio also names **Jamie Curtis** manager, affiliate administration. She was previously coordinator, university relations, resource development.

JANICE GINSBERG

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

Jan. 10, **Clarence Clemons**, Rick Dees' Weekly Top 40, United Stations, four hours.

Jan. 10-11, **Crew Cuts**, The Great Sounds, United Stations, four hours.

Jan. 10-11, **Charly McClain**, Weekly Country Music Countdown, United Stations, three hours.

Jan. 10-12, **Billy J. Kramer & the Dakotas**, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Jan. 10-12, **Pop Music's Greatest Family Acts**, Top 30 U.S.A., CBS Radioradio, three hours.

Jan. 10-17, **Mickey Gilley**, Country Today, MJI Broadcasting, one hour.

Jan. 10-17, **Aerosmith**, Metalshop, MJI Broadcasting, one hour.

Jan. 11, **Good Ol' '50s Rock'n' Roll**, Solid Gold Saturday Night, United Stations, five hours.

Jan. 11-12, **Jay & the Americans**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 11-12, **Golden Oldies of the '60s**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 12, **David Muse**, Musical Starstreams, Musical Starstreams, two hours.

Jan. 12-19, **Mike Rutherford**, Part I, Rock Over London, Radio International, one hour.

Jan. 13, **Motley Crue**, Line One, Westwood One, one hour.

Jan. 13-19, **Thompson Twins**, Inner-View, Innerview Radio Network, one hour.

Jan. 13-19, **Talking Heads**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Jan. 13-19, **Starship**, Star Trak Profiles, Westwood One, one hour.

Jan. 13-19, **Patti Austin**, Special Edition, Westwood One, one hour.

Jan. 13-19, **Les Brown**, Encore with William B. Williams, Westwood One, two hours.

Jan. 17, **Arcadia**, Rick Dees' Weekly Top 40, United Stations, four hours.

Jan. 17-18, **Mel McDaniel**, Weekly Country Music Countdown, United

Stations, three hours.

Jan. 17-19, **Jethro Tull**, Legends Of Rock, NBC Radio Entertainment, two hours.

Jan. 17-19, **Ben Sidran**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Jan. 17-19, **Robert Plant**, Superstar Concert Series, Westwood One, 90 minutes.

Jan. 17-19, **Peter Albin**, Big Brother & the Holding Company, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Jan. 17-23, **Dokken**, Metalship, MJI Broadcasting, one hour.

Jan. 17-23, **Sawyer Brown**, Country Today, MJI Broadcasting, one hour.

Jan. 18, **Eric Burdon & the Animals**, Solid Gold Saturday Night, United Stations, five hours.

Jan. 18-19, **Mitzi Gaynor**, The Great Sounds, United Stations, four hours.

Jan. 18-19, **Roberta Flack**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 18-19, **George Strait**, Reba McEntire, Salute to Country Vocalists of the Year, Creative Radio Network, two hours.

Jan. 18-24, **Frankie Valli**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 19, **Osamu Kitajima**, Musical Starstreams, Musical Starstreams, two hours.

Jan. 19-26, **Mike Rutherford**, Part II, Rock Over London, Radio International, one hour.

Jan. 19-26, **Pete Townshend**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 20-26, **Rush**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Jan. 20-26, **Outfield**, Del Fuegos, In Concert, Westwood One, 90 minutes.

Jan. 20-26, **Kool & the Gang**, Star Trak Profiles, Westwood One, one hour.

Billboard ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
	ADDS	ON
94 REPORTERS		
STARSHIP	28	37
SARA GRUNT		
THE DREAM ACADEMY	17	58
LIFE IN A NORTHERN TOWN		
WARNER BROS.		
ELTON JOHN	15	18
NIKITA MCA		
BRUCE SPRINGSTEEN	12	82
MY HOMETOWN COLUMBIA		
BILLY OCEAN	11	61
WHEN THE GOING GETS TOUGH JIVE		

HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	11	THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422 2 weeks at No. One ◆ DIONNE & FRIENDS
2	2	1	11	SAY YOU, SAY ME	MOTOWN 1819 ◆ LIONEL RICHIE
3	5	5	8	GO HOME	TAMLA 1817/MOTOWN ◆ STEVIE WONDER
4	6	8	9	WALK OF LIFE	WARNER BROS. 7-28878 ◆ DIRE STRAITS
5	3	4	10	I MISS YOU	MCA/CONSTELLATION 52606/MCA ◆ KLYMAXX
6	4	3	12	BROKEN WINGS	RCA 14136 ◆ MR. MISTER
7	9	9	8	SOMEWHERE (FROM 'WEST SIDE STORY')	COLUMBIA 38-05680 ◆ BARBRA STREISAND
8	11	18	6	MY HOMETOWN	COLUMBIA 38-05728 ◆ BRUCE SPRINGSTEEN
9	10	12	8	THE SWEETEST TABOO	PORTRAIT 37-05713/EPIC ◆ SADE
10	7	7	13	EVERYDAY	COLUMBIA 38-05681 ◆ JAMES TAYLOR
11	8	6	15	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498 ◆ PHIL COLLINS & MARILYN MARTIN
12	17	21	6	HOW WILL I KNOW	ARISTA 1-9434 WHITNEY HOUSTON
13	13	14	9	SMALL TOWN	RIVA 884202-7/POLYGRAM ◆ JOHN COUGAR MELLENCAMP
14	14	17	7	TALK TO ME	MODERN 7-99582/ATLANTIC STEVIE NICKS
15	21	22	6	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE 1-9432/ARISTA ◆ BILLY OCEAN
16	25	31	5	LIFE IN A NORTHERN TOWN	WARNER BROS. 7-28841 ◆ THE DREAM ACADEMY
17	22	23	7	THE HEART IS NOT SO SMART	GORDY 1822/MOTOWN EL DEBARGE WITH DEBARGE
18	24	29	6	I'M YOUR MAN	COLUMBIA 38-05721 ◆ WHAM!
19	12	10	15	YOU BELONG TO THE CITY	MCA 52651 ◆ GLENN FREY
20	20	20	7	LOVE IS THE SEVENTH WAVE	A&M 2787 ◆ STING
21	15	13	14	MORNING DESIRE	RCA 14194 ◆ KENNY ROGERS
22	18	15	9	TOO YOUNG	QWEST 7-28931/WARNER BROS JACK WAGNER
23	26	26	7	I NEED YOU	COLUMBIA 38-05726 MAURICE WHITE
24	19	19	16	YOU ARE MY LADY	CAPITOL 5495 ◆ FREDDIE JACKSON
25	31	37	4	CARAVAN OF LOVE	CBS ASSOCIATED 4-05611 ◆ ISLEY/JASPER/ISLEY
26	16	11	10	IN SEARCH OF LOVE	RCA 14223 ◆ BARRY MANILOW
27	32	36	4	WHEN I GIVE MY LOVE TO YOU	WARNER BROS. 7-28819 MICHAEL FRANKS/BRENDA RUSSELL
28	30	32	7	CHAIN REACTION	RCA 14244 ◆ DIANA ROSS
29	23	16	9	FREEDOM	RCA 14224 ◆ THE POINTER SISTERS
30	NEW			SARA	GRUNT 14253/RCA STARSHIP
31	37	38	4	YOU'RE A FRIEND OF MINE	COLUMBIA 38-05660 ◆ CLARENCE CLEMONS & JACKSON BROWNE
32	27	25	20	LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528 ◆ DAVID FOSTER
33	29	27	14	WHO'S ZOOMIN' WHO	ARISTA 1-9410 ARETHA FRANKLIN
34	28	24	17	HEAD OVER HEELS	MERCURY 880 899-7/POLYGRAM ◆ TEARS FOR FEARS
35	34	34	8	DREAMLAND EXPRESS	RCA 14227 JOHN DENVER
36	35	30	20	PART TIME LOVER	TAMLA 1808 ◆ STEVIE WONDER
37	36	39	5	TONIGHT SHE COMES	ELEKTRA 7-69589 ◆ THE CARS
38	NEW			EASIER SAID THAN DONE	ELEKTRA 7-69580 JON ANDERSON
39	NEW			LOVE ALWAYS FINDS A WAY	ELEKTRA 7-69585 PEABO BRYSON
40	NEW			SILHOUETTE	GRP 3013 RANDY GOODRUM

○ 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.

From Concerts to Selling Records Salzer a Legend in Ventura

VENTURA, Calif. Though just entering his 40s, record retailer Jim Salzer is already a local music legend.

A former vocalist in Milwaukee and Chicago rock groups, Salzer moved with his parents to Southern California in the early '60s. Before getting involved in retailing, he established a reputation as a manager and promoter of rock acts in this coastal city north of Los Angeles, shortly after settling here in 1963.

An example of the record dealer as community figure

Salzer estimates he did more than 300 concerts in a variety of local venues through 1972. Included were the Doors, the Seeds and Buffalo Springfield, at fees well under \$500—sometimes as low as \$50. Often he'd be managing as many as 12 local groups simultaneously. His best gig: a Led Zeppelin and Jethro Tull arena show that grossed more than \$25,000 with a \$3 ticket price.

"Bill Graham wised me up," Salzer recalls. "I visited him personally several times in the Bay area, watching his every technique. His sound and lighting ideas made me successful."

Salzer's success with concerts prompted him to test the waters of

music retailing.

"I opened my first record store, the Arcade, in South Oxnard in 1966. I really didn't want to, but it was so much a part of my music. I had worked records in the family's craft and hobby store on Chicago's South Side when I was in my teens."

Salzer says he put 1,700 hard-earned bucks into the store as record inventory. Now he figures his Salzer's Records & Tapes topped \$1.1 million in 1985 and will do \$1.3 million in 1986.

His two-story operation, originally called Mercantile, was bankrolled in 1972 at a cost under \$250,000 for the land and construction—and has become a local landmark. He owns three of the four corners on which the store is located. One of them will soon be the site of his new \$1.1 million video retail store. He did well enough with video as an adjunct to a gas station he has on the other corner that he decided to expand to the new high-tech building.

With his wife Nancy, Salzer has honed what was once a two-story record shop into a mini-department store, catering to sophisticated young adults. When car stereo installations dipped, Nancy and right-arm Sandy Ferris introduced a chic women's wear boutique early in 1985. That inventory, ranging from personal jewelry to lingerie and clothing, is estimated at \$20,000.

(Continued on page 20)

Ad Agency Enjoys 'Complete' Success Michigan Firm Works with One-Stops, Dealers, Labels

BY JOHN SIPPEL

LOS ANGELES Yet another signal that the home entertainment software retail business is rebounding is the continuing success of the small advertising agencies that serve it. A case in point is Complete Advertising of Birmingham, Mich.

Working as a liaison between one-stops, their retail customers and the labels is Lee Norris, who heads the nearly three-year-old firm. He expects last year's gross billing of around \$350,000 to rise to more than \$650,000 in calendar 1986.

Norris entered the industry in the early '70s, graduating to regional promo jobs with United Artists and ABC Records.

In 1979, Norris went to work for Simpson's Wholesale in Detroit as ad chief for the six Bad Records stores that Calvin Simpson operated in Detroit. In 1982, Simpson and Norris received the NARM "Gift Of Music" tv award for spots they created supporting the CBS and Motown budget album programs.

Norris decided to go independent almost a year before Simpson left the industry. Johnnie Burns, Simpson's chief competitor with 12 Detroit Audio Systems stores, was Complete Advertising's first client.

Burns still subscribes to Norris' services, along with three of the major area one-stops: Statewide Dis-

tributors, Charlotte, Mich., operated by Norm Martens, with 125 accounts; Angott Record Sales, Detroit, operated by Ken Walker, with 200 accounts; and Vinyl Vendors, Kalamazoo, run by Jeff Boyd, with 400 accounts.

In addition to the one-stops, he serves the seven Doug Severson Boogie and Full Moon stores of Rochester, Mich., and Abbey Road's three stores in the Toledo area, owned by Bob Sobczak.

Norris's forte is going to record labels with cross-promotional biggies like Coca-Cola in month-long campaigns. For the past two years, he tied in principally Angott-supplied stores with Black Music Month in June. The promotion has the beverage vendor supplying two-liter bottles of Coke at discount price, with the stores giving away a bottle when a customer buys two al-

bums. In 1985, Norris got two Honda mopeds and a trip for two to Las Vegas as consumer prizes, along with \$5,000 in advertising from various sponsors.

"A key to our success has been individually identifying involved mom-and-pop retailers in our radio spots," Norris says. "Radio is 65% of our thrust. In print ads we will consolidate a lot of stores."

He is now dealing with 60 different radio stations. In 1986, he will expand to 80 stations, 92% of which will be FM, as he moves into Indiana and Illinois for Boyd.

Norris prints 10,000 Motor City Music Surveys bi-monthly. He will increase that print order soon to include other stores. Norris canvasses Detroit for the best-selling gospel, r&b, pop and jazz albums and also does pop and black singles.

Gotham's Orpheus Unloads LPs Store Stages 'Death of Vinyl Sale'

NEW YORK For Orpheus Remarkable Recordings, a retail shop in Manhattan's affluent silk stocking district, the days of LP are numbered—and the number is small.

The store, which specializes in classical and "evergreen" music on Compact Disc and cassette, is unloading all its remaining LP inventory in a "Death of Vinyl Sale" that prices every disk at \$2.50. Included are used "collector's" items, as well as factory sealed new copies.

Co-manager Pierre Bourdain places his remaining LP stock at approximately 10,000 units. Whatever isn't sold in a reasonable time, he

says, will be donated to a college radio station.

Orpheus was one of the earliest area retailers to commit to Compact Disc, more than two years ago. The outlet has developed a reputation as a full-line source for domestic and imported CDs of classical product.

Bourdain, most recently an artist representative, held executive positions at Peters International and CBS Masterworks. His co-manager is Remy Van Wyck Farkas, former classical a&r chief at London Records. The former manager of Orpheus, David Hunt, is no longer associated with the store. **IS HOROWITZ**

ON TARGET

by Mike Shalett

WHILE IT SEEMED every artist on tour had a corporate sponsor. Each time you walked into a concert hall you saw huge banners or ads for beverages, or cars or electronics.

Today there's a more business-like attitude towards sponsorship by major corporations and their advertising agencies. The idea of simply aligning your product with any band has passed on. It's no longer viable to simply be involved with an act on an institutional advertising basis, except for the strongest of superstars,

Focusing on venues rather than spokesmen

because most companies want to see an incremental increase in the sale of their product.

The Street Pulse Group has conducted surveys to analyze product and brand name recognition among music consumers and industry insiders. How is that information being put to use today?

One client came the firm seeking information on the chocolate bar eating habits of a particular act's

audiences. They wanted to determine if the profile of customers attending a show match up well with the target demographic for their particular chocolate bar.

Using a concert intercept survey, the sample was questioned about its chocolate consumption. Pulse wanted to know how often in the recent past they ate a chocolate bar, if they remembered its brand and type. Poll also wanted to know the favorite among frequent chocolate bar consumers, those who had eaten a bar in the past month. No sample list of products was given, so responders had to rely on their ability to recall specific brand names.

In collecting its information, a variety of questions were asked: age, sex and media habits regarding print, radio and music video. Depending on the client, topics might even include record stores shopped in; or whether a promoter is sharing his audience with other venues or promoters in neighboring markets.

In the case of the chocolate study, the audience was indeed right On Target for their desired demographics. Happily, the one mentioned most often was indeed the client's product. Thus concert advertising there would have

strong impact.

In another recently conducted survey for Image Consultants of Los Angeles, we wanted to find out if potential record consumers of a particular artist were frequent airline fliers. This information would be helpful in several areas, letting us know if advertising in in-flight airline magazines would reach our target audience. Was an airline a potential corporate sponsor for our artist? What airlines were the most popular among our respondents?

For proprietary reasons, we can't disclose the artist or respondent scores in regard to their airline use—but we can say the numbers will be very helpful for the areas we outlined previously. We can also tell you that of all the respondents who had taken a commercial airline flight in the past twelve months, nearly half (46.7%) had taken more than three flights and almost 20% had taken more than eight. Right artist, right product.

It is now evident that many different sponsors are trying out venues and markets rather than tours. That sort of target marketing is the wave of the corporate sponsorship future.

FEATURES OF THE WEEK

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On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

BOB DYLAN'S "BIOGRAPH" anthology posed special problems for Columbia Records when readying the Compact Disc version of this lavish "coffee table" recording. As a five-LP boxed set, the album comes with a 36-page booklet, augmented by individual inner sleeve essays for

all five disks.

"To house those materials using a conventional jewel box would have been impossible," notes CBS CD chief Jerry Shulman, "so instead we've come with a unique package for Compact Disc—a 12- by 12-inch box, the same used for the black vinyl disks, with three CDs the booklet and additional sheets reproducing the inner sleeves."

The cassette version also shares the LP-sized box, and while CBS admits some consumers have fretted

over whether to store their jewel-boxed Dylan CDs separately from the outer box, most fans will likely applaud this elegantly simple solution to the problem. Elektra has likewise used that format for tape versions of its ongoing label anthology series ("Bleecker & McDougal," "Elektrock" and other sets honoring Jac Holzman's years as driving force there), but this is the first known use of the format with CDs.

Shulman notes that the "Biograph" package has also turned into

an unexpected hit on CD, thus far selling "one to one in CD against the LP and cassette." What had been "envisioned strictly as a limited edition set" has already substantially exceeded early projections, he reports.

Apart from the likely appeal of such a package to the majority of CD hardware owners, whose overall demographic slant makes them ripe targets for Dylan's generation, it's equally likely the lavish package has helped close the sales.

CHANGING PARTNERS: Ed Koeppe has departed from Los Angeles-based Corporex to set up his own company, Matrix Associates

Inc., in nearby Pacific Palisades. In leaving, Koeppe takes along client CTA Ltd., the Japanese manufacturer, which last year began offering Compact Disc pressing to outside accounts. Other clients include Wilmington, Del., videocassette supplier Crest Cassette Corp. Matrix is based at 15115 Sunset Blvd., Suite A, Pacific Palisades, Calif. 90272. Meanwhile, Corporex is being helmed by Koeppe's former partner, Tony Cunha... Mobile Fidelity has a new audiophile CD ready by Aretha Franklin, "Live At The Fillmore West," originally issued on Atlantic in 1971.

FOR WEEK ENDING JANUARY 18, 1986

Billboard® TOP COMPACT DISCS

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	33	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS	18 weeks at No. One	
2	5	14	4	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM		
3	3	2	34	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED		
4	2	3	34	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.		
5	4	6	9	SOUNDTRACK MCA 2-6150	MIAMI VICE		
6	7	5	7	Z Z TOP WARNER BROS. 2-25342	AFTERBURNER		
7	6	4	13	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW		
8	9	7	19	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II		
9	15	—	2	SADE PORTRAIT RK 40263/EPIC	PROMISE		
10	8	8	25	STING A&M CD-3750	DREAM OF THE BLUE TURTLES		
11	11	11	23	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES		
12	10	12	18	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON		
13	14	13	34	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR		
14	12	10	34	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON		
15	13	9	11	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE		
16	16	15	34	BRYAN ADAMS A&M CD 5013	RECKLESS		
17	21	17	21	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES		
18	23	19	34	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE		
19	17	18	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 1984	MANNHEIM STEAMROLLER CHRISTMAS		
20	20	20	9	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA		
21	22	—	2	SIMPLE MINDS A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME		
22	26	—	2	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL		
23	18	16	13	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER		
24	19	21	10	STEELY DAN MCA CD 5570	THE BEST OF STEELY DAN		
25	29	24	9	A-HA GEFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW		
26	NEW ▶			THE CARS ELEKTRA 9-60464-2	GREATEST HITS		
27	24	22	32	PINK FLOYD COLUMBIA C2K 36183	THE WALL		
28	25	23	6	LED ZEPPELIN ATLANTIC 2-19129	LED ZEPPELIN IV		
29	27	27	4	BARBRA STREISAND COLUMBIA CK35679	GREATEST HITS VOL. II		
30	30	25	34	WHAM! COLUMBIA CK 39595	MAKE IT BIG		

				CLASSICAL			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	34	AMADEUS SOUNDTRACK FANTASY WAM-1791	9 weeks at No. One	NEVILLE MARRINER	
2	2	2	34	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)		
3	3	3	34	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
4	4	5	12	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)		
5	5	4	34	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
6	6	6	34	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS		
7	7	7	34	STAR TRACKS TELARC 80C94	CINCINNATI POPS (KUNZEL)		
8	8	8	34	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)		
9	9	9	23	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	MICHAEL TILSON THOMAS		
10	11	12	34	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS		
11	10	10	34	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER		
12	12	11	34	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)		
13	13	13	34	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY		
14	17	22	6	O HOLY NIGHT LONDON 414-044	LUCIANO PAVAROTTI		
15	15	15	34	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
16	14	14	24	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)		
17	16	16	34	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA		
18	18	17	34	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
19	21	24	5	BARTOK: MIRACULOUS MANDARIN LONDON 411-894	DETROIT SYMPHONY (DORATI)		
20	20	18	34	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)		
21	19	19	21	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS		
22	26	28	13	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
23	23	21	34	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)		
24	27	30	4	TCHAIKOVSKY: THE NUTCRACKER RCA RCD2-7005	SAINT LOUIS SYMPHONY (SLATKIN)		
25	24	23	14	VIVALDI: FOUR SEASONS ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)		
26	22	20	34	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA		
27	25	25	34	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059	YO-YO MA, CLAUDE BOLLING		
28	NEW ▶			OUT OF THIS WORLD PHILIPS 411-185	BOSTON POPS (WILLIAMS)		
29	28	26	10	BEETHOVEN: SYMPHONY #9 ANGEL CDC-47081	BAYREUTH FESTIVAL ORCH. (FURTWANGLER)		
30	30	29	7	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611	PITTSBURGH SYMPHONY (PREVIN)		

Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories.

Denon America (Fairfield, N.J.) plans to debut a line of car audio products including an AM/FM CD player, receiver, equalizer and high-powered amplifier.

Designed to slip in and out of the dashboard to prevent thefts, the DCD-X CD player has the same Super Linear Convertor as Denon home CD players. The convertor uses hand-tuned circuits. Player's AM/FM section features 18 FM and six AM preset stations. No model price has been set.

The DCR-5420 receiver can also be removed from the dashboard. It incorporates a frequency synthesis AM/FM tuner, auto-reverse cassette deck, flexible power amplifier/pre-amplifier and anti-theft slip case. It arrives February with a suggested retail tag of \$429.95.

Denon's new equalizer is only half the height of the DIN E-sized chassis. Its seven bands have center frequencies at 50 Hz, 100 Hz, 200 Hz, 400 Hz, 1 kHz and 10 kHz, with each slider offering a 12 dB boost or cut. Available in February, the equalizer's suggested retail is \$165.

The DCA-3175 amplifier will to mount under a car seat and is structured to ensure heat dissipation. Rated at 40 watts per channel, it will list at \$180 when released next month.

Beginning Feb. 1, BASF (Bedford, Mass.) will implement its "Instant Win Ski Sweeps" promotion with "instant win" game cards in two- and three-bag packs of its C-60 and C-90 LH Extra I and Chromoid Extra II audio cassettes and videocassettes.

BASF will support the \$50,000-plus sweepstakes with counter cards, posters, dump bins, quick sets, flag chains and bags and ad slicks. There will also be print and broadcast ads

and posters in more than 1,800 ski shops around the country.

The **Geneva Group** (Eden Prairie, Minn.) is introducing a CD storage album to fit regular LP storage space by keeping four CDs in an album sized holder with a built-in carrying handle. With latches, each section opens for easy loading and unloading of the unit without removing the box itself. Suggested retail for the PF-400 unit is \$7.99.

Another CD storage system is being marketed by **Bib** (Lakewood, Col.). Each wall or shelf mountable A-611 unit holds 10 CDs displayed for "touch release" selection.

From **Pfanstiehl** (Waukegan, Ill.) comes two new CD player dust covers. The sizes are 14 1/4" x 13" x 3 1/4" and 17 1/4" x 13" x 3 1/4", priced at a suggested \$9.39 and \$10.99, respectively. The covers come in clear or walnut-printed, cloth-backed vinyl.

Movies To Go Eyes Expansion Options

St Louis-Based Chain Tests a New Link in Texas

BY EARL PAIGE

(Many successful home video retail chains consider franchising their often hard-won success secrets. This is the first of a two-part report on one of the newest such firms.)

ST. LOUIS Movies To Go, a 25-unit video specialty chain based here, is considering franchising as one of several expansion options. But first it is expanding into other U.S. markets, having opened its initial "scout" store in Fort Worth, Texas, just before Thanksgiving.

Company president Jim Ellis says the privately held chain has "completed in-depth studies of the top 15-18 major markets" with an eye toward expansion.

Like other successful chains,

four-year-old Movies To Go often is approached by people seeking franchises. "We have quite an active file (on franchising). We probably will not make any decision for at least three months. There is so much preparation," says Ellis.

Asserting that Movies To Go "is not a family company," Ellis nevertheless is proud that he has three brothers involved in the business. The oldest, John, 33, has a background with Street Side Records, a local record/tape chain that has recently entered video. Joe, 32, "has been in video from day one," Ellis says. "I think he got into it around 1978." Dave, 29, "does all our real estate," says Jim, whose own background also includes local video stores.

Recently, Movies To Go has been adding what Ellis calls "various professionals in specific areas. We have two CPA's. We lured our advertising specialist from one of the top ad agencies here. And we brought in a marketing expert."

The firm has what Ellis calls "our own demolition and construction division." He says many sites are typically "bulldozed off" with construction beginning from the foundation up.

Counting extra holiday help, Movies To Go has around 325 employees, in a chain tightly centered in the metro here.

In fact, centralization and market dominance have worked against the chain in one subtle way.

According to Ellis, the chain has always innovated and would have liked trying variations on its basic formula. "So many of our customers visit a great number of our stores. We never wanted to create confusion. We've considered stores under another name but rejected that, too. In fact, we are just now going to open a store downtown at 9th & Olive. It will be our first downtown, and we know already we will have to have a different schedule, different weekend hours, sever-

(Continued on page 22)

NARM Secures New Insurance Package Rates, Coverage Guarantee Keys

NEW YORK The National Assn. of Recording Merchandisers (NARM) has assembled a comprehensive insurance benefits package for interested member companies.

Low rates and guaranteed issue are the main features of the NARM program, which includes group health and life insurance, executive term life insurance, long-term and short-term disability coverage, and a prescription drug plan. The insurance program, which provides for a free evaluation of members' current benefit plans, is designed to provide the same coverage for less money, or more coverage for the same amount.

All NARM plans are guaran-

teed issue. Medical rates are guaranteed up to 18 months, with no limit to the number of employees that can be covered.

The group health/medical plan and group insurance provide comprehensive benefits to participating retailers, and may be used as a cost-effective perk for employees. Competitive rates are also offered for executive term life insurance.

Long-term disability coverage is payable lifetime, and rates can't change, with NARM's group buying power bringing a 10% discount to each individual. Short-term disability benefits are based on income. The prescription drug plan allows members to fill any prescription at a cost of \$2.

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New Releases

ALBUMS

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

POP/ROCK

- BARNES, JIMMY**
LP Geffen GHS 24089/WEA/\$8.98
CA M5G 24089/\$8.98
- BLUE OYSTER CULT**
Club Ninja
LP Columbia FC 39979/CBS/no list
CA FCT 39979/no list
- FACE TO FACE**
Confrontation
LP Epic BFE 39999/CBS/no list
CA BET 39999/no list
- FASTWAY**
Waiting For The Roar
LP Columbia BFC 40268/CBS/no list
CA BCT 40268/no list
- FLIP**
LP Private 1 BFZ 40136/CBS/no list
CA BZT 40136/no list

MUSIC FROM THE BILL COSBY SHOW
FEATURING GROVER WASHINGTON, JR.
A House Full Of Love
LP Columbia FC 40270/CBS/no list
CA FCT 40270/no list

BILL NELSON'S RED NOISE
Sound On Sound
LP Suite Beat JC 14/Sounds Good/\$8.98

OSBOURNE, OZZY
The Ultimate Sin
LP CBS Assoc. FZ 40026/CBS/no list
CA FZT 40026/no list

SAVAGE REPUBLIC
Ceremonial
LP Suite Beat IP 018/Sounds Good/\$8.98

SEEING EYE GODS
EP Suite Beat EPI-SEG1/\$6.98

SPAGHETTI WESTERN
LP Suite Beat EPI-SW1/Sounds Good/\$8.98

URE, MIDGE
The Gift
LP Chrysalis BFV 41508/CBS/no list
CA BVT 41508/no list

BLACK

GAP BAND
Gap Band VII
LP Total Experience TEL-5714/RCA/\$8.98
CA TEC8-5714/\$8.98

YARBROUGH & PEOPLES
Guilty
LP Total Experience TEL-85715/RCA/\$8.98
CA TEC-85715/\$8.98

JAZZ

THE RAY BROWN ALL STARS
Don't Forget The Blues
LP Concord CJ-293/n/a
CA CJ-293C/n/a

D'RIVERA, PAQUITO
Explosion
LP Columbia FC 40156/CBS/no list
CA FCT 40156/no list

SHEARING, GEORGE, & MEL TORME
An Elegant Evening
LP Concord CJ-294/n/a
CA CJ-294C/n/a

CLASSICAL

BEETHOVEN
Sonatas For Piano and Violin
Eugene Istomin, Isaac Stern
LP CBS Masterworks I2M 39680/no list
CA I2T 39680/no list

DVORAK
Slavonic Dances
Philharmonia Orchestra
LP CBS Masterworks IM 39010/no list
CA IMT 39010/no list

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(Continued on page 20)

NEW RELEASES

(Continued from page 19)

KUJALA, STEVE
Fresh Flute
LP CBS Masterworks BFM 42097/no list
CA BMT 42097/no list

MOZART
Music For Wind Quintet
Ensemble Wien-Berlin
LP CBS Masterworks IM 39965/no list
CA IMT 39965/no list

MOZART
The Complete Piano Concertos
English Chamber Orchestra
LP CBS Masterworks M13 42055/no list
CA MXK 42055/no list

TCHAIKOVSKY
Symphony No. 5, Voyevode
Chicago Symphony Orchestra
LP CBS Masterworks IM 42094/no list
CA IMT 42094/no list

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

HOME VIDEO

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

FILMS

ALI: SKILL, BRAINS AND GUTS
Muhammad Ali
♠♥VidAmerica 962/Vestron/\$59.95

THE ASSIGNMENT
Christopher Plummer, Thomas Hellberg, Carolyn Seymour
♠♥New World Video 9549/\$59.95

AUNTIE
♠♥Simitar 7656/\$59.95

BITTER HARVEST
Ron Howard, Tarah Nutter, Art Carney
♠♥USA Home Video 215-828/IVE/\$59.95

DINOSAURUS
Ward Ramsey, Kristina Hanson
♠♥New World Video 9544/\$59.95

FORBIDDEN
Jacqueline Bisset, Jurgen Prochno, Irene Worth
♠♥USA Home Video 217-821/IVE/\$79.95

THE GIRLS OF HUNTINGTON HOUSE
Sissy Spacek, Shirley Jones, Pamela Sue Martin
♠♥USA Home Video 215-830/IVE/\$59.95

THE HAUNTING PASSION
Jane Seymour, Gerald McRaney, Millie Perkins
♠♥USA Home Video 213-827/IVE/\$39.95

THE HOUSE ON STRAW HILL
Udo Kier, Linda Hayden
♠♥New World Video 9535/\$59.95

KILLING MACHINE
Lee Van Cleef, Richard Jaeckel, Margaux Hemingway
♠♥Adventure Video 213-833/IVE/\$39.95

THE LEGENDARY CHAMPIONS
John L. Sullivan, James J. Corbett, Bob Fitzsimmons
♠♥VidAmerica 7078/Vestron/\$59.95

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.

More Surveillance at Warehouse

New Sensormatic System Incorporates Separate Devices

LOS ANGELES Warehouse Entertainment here claims it is using the first articles surveillance system that incorporates separate devices for video and audio. Both are state-of-the-art Sensormatic devices, according to Kenneth Leonard, the chain's vice president for loss prevention and safety.

As Leonard outlines the equipment, shoppers can wander from video rental to Compact Disc or prerecorded audiocassette depart-

ments without one system interfering with the other. The units operable in the chain's newest stores, come in the wake of reportedly high shrinkage losses.

According to Leonard, the requirement for retailers to more openly display high ticket merchandise is fueling the market for articles surveillance devices. Warehouse went to Sensormatic two years ago seeking a video rental security setup that was sub-

sequently custom made for the 156-store chain, according to chairman, president and CEO Lew Kwiker, in an October discussion with analysts.

Once again, Leonard says, Sensormatic has provided what it calls its "streamline" unit for product other than video.

The tag affixed to goods is easier to apply and "more esthetically pleasing," Leonard states. It is three-quarters of an inch wide and two and a half inches long. "It's a hotter strip," he says, adding that desensitizing is effected at the checkout point by use of a wand.

Desensitization is not required for rental videocassettes, unlike other product, because rental tapes are returned and Warehouse prefers a tag that remains sensitized permanently. Thus a "pass-around" system that allows for constant sensitization was developed. Customers hand over "live-wired" tapes to checkout clerks who literally pass them around a magnetized gateway which the customers pass through before once again taking possession of the product.

EARL PAIGE

Warehouse Moving to New HQ

LOS ANGELES As part of its continuing expansion, Warehouse Entertainment will shortly move its corporate headquarters from Gardena to Torrance in a new 60,000-square-foot facility. The firm has also changed its fiscal year calendar.

Commenting on the move, Richard Chapin, senior vice president and chief financial officer, says, "We are in seven different facilities within a two-mile radi-

us. This will allow a consolidation."

Stockholders at a recent meeting to disclose expansion plans were also told of 30 new openings in calendar 1986 for the firm, which currently has 156 stores.

The fiscal change "was suggested by analysts," Chapin says, adding that many major retail firms report on a calendar year basis. The chain's previous fiscal year concluded June 30.

FOR WEEK ENDING JANUARY 18, 1986

Billboard TOP COMPUTER SOFTWARE

ENTERTAINMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
1	3	11		ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•				
2	6	19		JET	Sublogic	Flight Simulation	•	•	•						
3	1	46		F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•					
4	2	44		KARATEKA	Broderbund	Action Arcade Game.	•	•	•						
5	4	11		SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•					
6	5	106		FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
7	7	17		WINTER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
8	NEW ▶			KARATE CHAMP	Data East	Action Arcade Game	•		•						
9	8	114		FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•					
10	9	15		HACKER	Activision	Mystery Adventure Game	•	•	•	•					
11	11	13		G.I. JOE	Epyx	Action Adventure Game	•		•						
12	NEW ▶			ALTERNATE REALITY	Datasoft	Adventure Game	•	•	•						
13	12	60		GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•	•					
14	NEW ▶			WORLDS GREATEST FOOTBALL GAME	Epyx	Action Strategy Game			•						
15	10	38		GATO	Spectrum HoloByte Inc.	Strategic Game	•			•	•				
16	18	57		THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•	
17	15	9		SUPERBOWL SUNDAY	Avalon Hill	Action Strategy Game			•						
18	NEW ▶			LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	•		•						
19	17	9		HEART OF AFRICA	Electronic Arts	Graphic Adventure			•						
20	14	11		KORONIS RIFT	Epyx	Fantasy Adventure Game		•	•						

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•—DISK ♦—CARTRIDGE ★—CASSETTE

Franchiser's Former Filling Sites Are High-test Earners

Gas Station Conversions Fuel Growth of Video Update

BY FRED GOODMAN

NEW YORK Video Update, Inc., the St. Paul-based video retail franchiser with 89 stores, has been taking advantage of a unique and readily available type of property in developing new outlets: gas stations.

With four locations in operation and a fifth under conversion, Bruce Carlson, director of franchising for Video Update, says that while the cost of conversion is comparatively high, the proper location and build-

ing makes the investment worthwhile.

"It's going to cost you 30-35% more to open in a former gas station than to convert a strip or freestanding store," he says. But he adds that each of the four stations Video Update has refitted is performing way above the franchise's average. "The gross dollars they're generating places each of them in the top 10% of our stores."

With the growth of roadside convenience markets, most of them dispensing cheaply priced gasoline as

an attention grabber, the ranks of traditional gas stations have been decimated. "A lot of stations are for sale or lease," says Carlson. "We get a lot of lease hold improvements from the landlords."

Conversion necessitates pulling out the gas pumps, tanks, and hydraulic lifts, as well as leveling the floor and removing the garage's drain system. Additionally, the wall between the original office and the garage have to be knocked out. "We like to get up to 2,500 titles into a store," says Carlson, noting that

the franchise's minimum inventory requirement is 1,500 titles. "The biggest thing in the conversion is expanding the display area."

The most expensive service station conversion was for an outlet in Richfield, Minn., which debuted last year. Carlson puts the price tag at \$50,000, which included repaving a large parking lot.

Ample parking is one of several advantages Carlson sees in stations. Others include choice corner lots and numerous entrances. "Easy access is the key," he says. "We think

a lot like a convenience store in that we know customers want to get in and out quickly." And large roadside tower signs are easily converted to the Video Update logo (see photo, next page).

While convenience stores are frequently proving fatal to neighboring gas stations, Carlson welcomes their involvement in video, especially if he has a nearby location.

"The best thing for us could be having a Kwik Trip across the street," he says. "We want them to" (Continued on page 22)

British Columbia Eyes Limit on X-Rated Fare Bill Would Ban Violent Porn

BY GEOFF MAYFIELD

NEW YORK Legislation proposed by the attorney general's office in British Columbia would seek to limit the sale and rental of some X-rated video fare in that Canadian province.

Spearheaded by Brian Smith, attorney general of British Columbia, the proposal would ban all videocassettes that feature child-porn, bestiality and violent sex.

The action follows a series of seven public forums for concerned citizens and video retailers, held throughout the province by the attorney general's office to determine community standards. Those forums were spurred in part by raids on some area dealers under existing Canadian criminal law.

'We are proud of the owners who took this stand'

Hal Yacowar, director of planning and policy for the Criminal Justice Bureau-Ministry of the Attorney General, says that his office received "petitions and phone calls by the hundreds. It may have even been in the thousands. There was an expression of concern about the proliferation and availability of pornographic videos, and the ability of minors to have access to these videos."

"There was also a concern from video retailers that guidelines concerning adult video are too vague in the Canadian Criminal Code."

Yacowar points out that other provinces have formulated legislation which would call for the screening of all home video product by each province's Film Classification office, which also screen movies for theatrical release. Smith's British Columbia bill would differ, by focusing its attention strictly on adult video fare.

"Brian Smith is saying that there's no justification to regulating all videos. There would be no need for Film Classification to screen 'Bambi' or 'Back To The Future.' He believes that the public concern is adult video," explains Yacowar.

At least one retailer, National Video, Inc. (NVI), has thrown its

support behind Smith's effort.

"National Video's position has always been that we support the right of individuals to watch what they want in their homes," says Bob Fell, NVI general manager for Western Canada. "But that does not mean that we approve of X-rated videos or believe that they have a place in family entertainment centers like National Video. We support the attorney general's bid to remove the worst of these videos from those stores that carry them."

Fell, whose franchise operates 18 stores in British Columbia, says the chain stopped carrying X-rated titles in all stores two years ago. Prior to the ban, NVI only carried such titles in "two or three stores."

"We only carried 10 X-rated titles or less in those stores, and it was always strictly under the counter," says Fell. "We're family entertainment stores."

Fell's position on the issue is consistent with the policies of NVI's Oregon-based chairman Ron Berger, whose operation encompasses 620 stores in the U.S., Canada and the Virgin Islands.

"We are proud of the owners who took this stand," says Berger. "We are certain that this kind of commitment to family-oriented stores is not only right, it is also the right marketing decision."

Mary-Louise McCausland, of the British Columbia Film Classification bureau, attended Smith's forums, and indicated that NVI is not the only dealer concerned with this issue.

"Retailers are telling us 'Give us some clear guidelines. Tell us what we can and cannot do,'" says McCausland. "It's obvious that they are concerned about the implications of the issue, and don't want to risk a law suit at some point."

Retailers initially were concerned about excessive censorship, but McCausland says those fears have been lessened as they get a clearer understanding of the proposed legislation.

"Their biggest concern was that the province develops fair legislation. The distributors have also given us a clear indication that they're in favor of having firmer guidelines. Video One of Canada, in fact, have advised us on what might be feasible."

FOR WEEK ENDING JANUARY 18, 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	16	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95	
2	2	16	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95	
3	3	11	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95	
4	4	16	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	24.95	
5	5	7	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95	
6	7	12	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98	
7	6	16	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95	
8	8	16	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95	
9	14	2	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	29.95	
10	10	2	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95	
11	11	16	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95	
12	15	16	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95	
13	17	12	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95	
14	9	5	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95	
15	20	15	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95	
16	13	16	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95	
17	18	13	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98	
18	12	16	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95	
19	NEW ▶		THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985	14.95	
20	16	16	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95	
21	21	14	THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985	14.95	
22	NEW ▶		SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95	
23	24	12	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98	
24	23	8	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95	
25	19	5	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95	

● 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.

GAS STATION CONVERSIONS

(Continued from page 21)



Video Update #9 in Maplewood, Minn., is one of four of the franchiser's outlets located in former gas stations. Advantages of the sites include corner locations, numerous entrances and plenty of parking.

street," he says. "We want them to handle video because they can't carry it in-depth and all they're doing is initiating customers. And those customers will come across the street when the market runs out of titles."

Video Update, which provides fixtures and floor plans for all franchisees, hasn't found any special problems in laying out their plans in stations. "Expansion and floor space is the most critical point," says Carlson. "You don't have the correct floor space when you start, and you have to paint and add false ceilings throughout. But that can be a positive, because the higher ceilings do give a sense of more space." Counters are placed in the rear of all Video Updates to encourage walk-through.

The outfit is looking to open 150-200 stores in the next year, and would like to have 15-20% of those in former service stations. "We're buying land that was formerly used for gas stations and developing

lease-back plans," says Carlson. "We'd like to own the land and lease it to franchisers." He says his biggest competition in obtaining the locations he wants comes from auto parts stores, convenience markets and other video stores.

Carlson also says the higher conversion price for the locations is in line with the kind of franchisers he wants to attract. "I think the number of independent start-ups are decreasing because of the greater stock requirements and conversion costs," he says. "I think the more monied franchisers who can make the investment will be the retailers of the future. For this kind of location, we're looking for investors who are willing to spend more in start-up costs for a long-term investment."

MOVIES TO GO ADDS A NEW LINK

(Continued from page 19)

Outside of stores in suburban Eureka, O'Fallon, Aronlad and St. Charles, most Movies To Go are in St. Louis County.

The need to test new concepts will be possible in the Fort Worth outlet.

The store is located on what Ellis calls a hot five-street intersection in Fort Worth's Northland Hills. Neighboring stores including a Safeway and a top car dealer insure traffic.

The 3,000-square-foot size is fairly typical of the chain's latest configuration stores. Ellis explains that over a five-year period, different size stores have evolved so that title depth ranges 1,500-5,000. "We put around 3,500 in Ft. Worth, and then the extra purchases for the holidays."

What headquarters people will be watching closely are two experiments—computerized operation and pay upon return. There are, no doubt, other components, but Ellis isn't telling everything.

Also somewhat new, there will be no hardware.

Movies To Go has decided to phase out of what was a fairly vig-

orous involvement in VCRs. "From October 1984 until this past November, we were pretty heavy in VCRs. We got into it basically to service our customers and to promote new club memberships."

Hardware was profitable, Ellis says, "but it took a lot of space, time and energy. We had to redesign some stores because of it. It came to a point where we had to make a decision, were we going to remain in both or specialize in software?"

Initially, Movies To Go was tying in hardware to club membership sales which it offers at \$25 on a one-time basis. For new stores, such as Fort Worth, the chain typically offers free sign-ups for two weeks. Typical, too, are membership drives.

"What we've been observing," explains Ellis, "is that we were selling a lot of memberships without the hardware. There are so many new VCR owners entering the marketplace. This propelled us into our decision to go software exclusively."

Next: Probing the contrasts in Fort Worth.

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	10		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	3	6		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
3	2	11		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
4	8	2		PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
5	4	7		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
6	7	4		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
7	6	6		CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
8	9	4		FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
9	5	8		BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
10	13	15		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
11	11	15		THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
12	10	10		LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
13	12	7		VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
14	14	6		PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
15	15	6		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
16	17	11		GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
17	18	6		LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
18	16	19		THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
19	23	9		BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
20	25	14		POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
21	20	14		MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
22	NEW ▶			LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
23	24	5		JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
24	26	5		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR
25	19	19		DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
26	22	2		DEF-CON 4	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
27	21	34		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
28	NEW ▶			GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G
29	28	27		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
30	29	10		CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
31	27	18		THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
32	NEW ▶			THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
33	33	25		A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
34	30	10		SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
35	31	17		A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
36	35	25		FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
37	38	25		INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
38	32	24		PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G
39	37	29		STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
40	36	4		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR

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Music Titles Reap Quantity, Sales Surge

Stereo, Distribution and Price Help Double Excitement

BY JIM McCULLAUGH

LOS ANGELES Music video is becoming one of the most rapidly expanding areas of home video product. Company movement into music areas is booming, with some program suppliers doubling their anticipated first quarter 1986 output compared to the same period a year ago.

Reasons for the heightened activity in both long-form and video clip programs, according to industry executives, include:

- A growing hi-fi stereo VCR population;
- New mass market distribution channels;
- Sell-through price points: most new titles list at \$14.95 to \$29.95;
- Heightened awareness and interest in the home market by artists, managers and labels;
- Added pre-planning and strate-

gy for near-simultaneous release of video and album; and

• Record label and home video company cross-promotion.

Video firms are also increasing their reliance on MTV as a promotional vehicle for their product via segment clips. Observers also claim that as they find a shortage of new movie releases and fresh television material available to them, video music programs stand to fill an important consumer void as alternative and original programming.

"It's arrived," says Ken Ross, director of music programming for CBS/Fox Video Music, who, like others queried, suggests that while significant gains will be made this year, the real "quantum leap" will come in 1987.

"The last quarter was breathtaking," says Russ Bach, senior vice president of WEA. "We've seen that there is a sales market. Consumers are collecting. We're looking at 100%-200% gains in 1986. Sure, that sounds like a lot since music video is not yet a sizable portion of the home video market, but the numbers are increasing rapidly compared to last year and the year before.

"We're looking at it as another configuration, similar to LPs, CDs or audiocassettes," he continues. "That's a key reason we streamlined our returns policy on music video product (Billboard, Jan. 11).

Bach notes an interesting phenomena is that music video product "appears to have long legs, selling well even after an album has peaked. Near simultaneous release may not always be critical," he says.

Andy Schofer, national marketing manager at Sony Video Software, indicates his sales are up nearly 300% for the last several months. Sony is also doubling its releases this quarter compared to the same period last year.

"We'll be doubling our activity," says Suzie Peterson, MCA Home Video's director of new product development. "And we'll also try to make as many conceptual advances as we can."

Among some of MCA's near-future releases are four "concept, story-line shows" featuring Motown music; Tom Petty's first home video release, an "enhanced concert" long-form called "Pack Up The Plantation—Live," using the award-

winning "Don't Come Around Here No More" short; a "Jimmy Buffett—Live By The Bay" concert; and an Olivia Newton-John clip compilation.

The four new CBS/Fox Video Music releases are the most his company has issued at one time, says Ross. The first quarter of 1985 saw only one release, a "Prime Cuts" cassette. New are Hooters and REO Speedwagon concerts, video singles from Paul Young and "Ricky Skaggs Live In London."

"This is a product line," says Ross, "and not just a one-off. A major difference between this year and last is that the product is well thought out, no haphazard releases. More artists and managers are interested, and they want to give their input into the programming. The biggest keys are product and distribution. It's finally coming together."

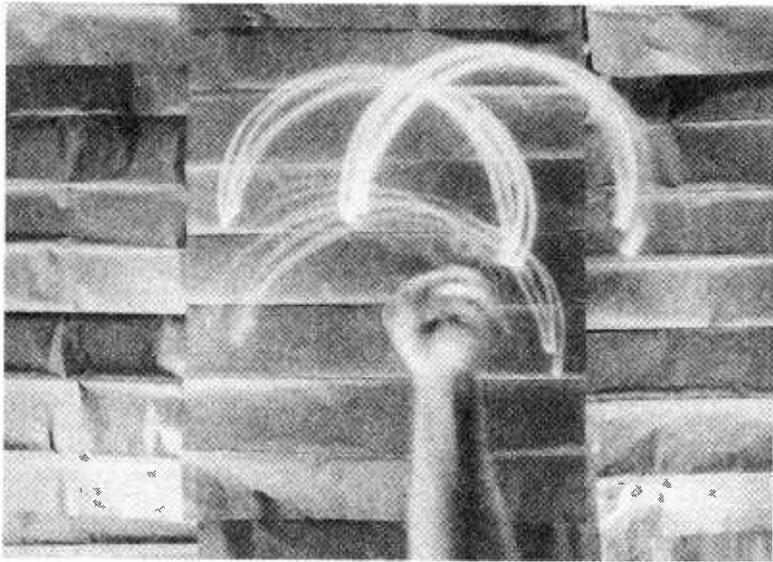
Sony's new flagship release is its John Lennon concert (also available on 8mm), which will be heavily marketed and substantially cross-promoted by Capitol. The label is issuing a live LP at the same time with the audio taken from the original video recording.

Sony's activity in the first quarter will offer long, clip and Video 45 product from Stephanie Mills, Martin Briley, Henry Mancini, Tony Bennett, Bananarama, Peter Tosh, the Everly Brothers, the Gap Band, B.B. King and others. Also, two volumes called "Don't Watch That, Watch This" with artists such as Dire Straits, Big Country, Tears For Fears, Band Aid and the Boomtown Rats are due this quarter.

Among other titles slated for the retail market are MGM/UA's "Portrait Of An Album" with Frank Sinatra and Quincy Jones; Vestron MusicVideo's Eric Clapton concert; and three Elvis Presley concert tapes from Media Home Entertainment's Music Media division.

Upcoming from Warner Music Video are Depeche Mode and Dream Academy long forms, while Atlantic Video is offering a Twisted Sister title.

Another music video leader, RCA/Columbia Pictures Home Video's MusicVision, maintains its aggressive posture with three additions to its sizable catalog. New titles feature Tears For Fears, Hall & Oates and U2.



New Product. Shooting a low budget video? A really, really low budget video? You might want to look into a special effects device from Dynamic Reflections of East Brunswick, N.J. The extremely simple gadget consists of a black balloon, which is put into motion under colored lights. Because the balloon is black, it disappears when put in motion, and all that is visible is the trail of light hitting the surface. The Dynamic Reflections concept is said to show up equally well on stage or on camera.

Four Major Market Clip Showcases Set

MCA, Rockamerica Extend Club Campaign

NEW YORK MCA Records and the Rockamerica video pool, having successfully completed a 25-market video club promotion of current MCA video product, are extending the pre-Christmas campaign into four major markets.

Both companies consider the promotion to be their most ambitious to date. They are looking to some time around the last weekend in January to showcase new MCA video clips at clubs in New York, Boston, Houston and Los Angeles.

Unlike the first series of promotional events, which were designed to elicit radio and print advertising support from the clubs, the upcoming video nights are geared more toward tie-ins with local music video stations.

As before, the four additional promotions will make use of six 15-minute MCA video theme compilations. These include a reel by the Damned containing promo clips, interview footage from last November's CMJ Music Marathon here and the group's showcase performance at the Ritz; an Untouchables segment consisting of three videos; an "AOR" set featuring such artists as Tom Petty & the Heartbreakers, Triumph and Night Ranger; an "Urban" tape featuring Stephanie Mills, Ready For The World and other artists; a "New Artists" tape highlighting Charlie Sexton, as well as IRS label acts the Alarm and Fine Young Cannibals; and a mixed reel with artists including Jimmy Buffett, Patsy Cline, Cheech & Chong and Ray Stevens.

According to MCA's music video coordinator Doug Cerrone, who brainstormed the promotion with Rockamerica's campaign director Stuart Metrick during the CMJ Marathon, the campaign was originally intended solely to support the new Damned and Untouchables albums, but was expanded "because we all had these videos and wanted to get maximum exposure for Christmas

buying." MCA produced a 70-second spot for in-club airing prior to and during the events, which took place during the week before Christmas.

The label also provided prizes for each participating venue. These included 50 albums and five video compilations per club, along with numerous giveaway posters and buttons. In addition, a grand prize of one year of MCA record service was awarded to one patron per club through drawings—or, in the case of Philadelphia's Kennel Club, a Dave Vanian (lead singer of the Damned) look-alike contest.

For its part, Rockamerica chose the clubs in 15 major and 10 college markets, requiring each to support the promotion with some radio and/

or print advertising. Outside involvement was also encouraged, and Metrick reports that at Buffalo's Inferno, a personality from local radio station station WKSE served as MC. In Dallas, a DJ from KAFM did the same at Mistral. At The Antenna in Memphis, the event was coordinated with the local food bank; those attending had to bring a can of food in order to gain admission.

Rockamerica was also charged with the shipping of all merchandise, as well as duplication and distribution of the videos.

Metrick and Cerrone note that the 90 minutes of MCA video programming was divided into the six

(Continued on page 24)

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.

ROBIN GIBB
Toys
Walls Have Eyes/EMI America
Mark Freedman/
NAWGO Productions
Nigel Dick

FREDDIE JACKSON
He'll Never Love You (Like I Do)
Rock Me Tonight/Capitol
Eric Meza
Bill Mason

OLIVIA NEWTON-JOHN
Toughen Up
Soul Kiss/MCA
MGMM
David Mallet

FEARGAL SHARKEY
A Good Hear
Feargal Sharkey/A&M
Jacqui Byford/MGMM
David Mallet

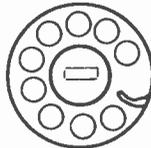
SMILE
I Want You
"Free Ride" Soundtrack/
MCA/Curb
Tom Trbovich

SPECIAL GUESTS
Paul Cezanne
Paul Cezanne
C. Films Ltd.
Cindy Keefer

DEBORAH TUCKER
Boot Scootin
Boot Scootin/Scoot Records
Johnny Carver
Johnny Carver

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Better Sound Needed for Club Performance

Pool Requirements Reflect Technological Advances

BY JIM BESSMAN

NEW YORK Despite indications of sound quality improvement in promotional music videos (Billboard, Nov. 16), some video pool leaders maintain that, at least from their perspective, there are still more bad clips being serviced than good.

Blame for continued poor sound in video is generally laid at the doors of the duplicating facilities. However, record labels come under fire also for being either lax in their quality control policies or for remaining unsophisticated in recognizing adequate sound for the strict requirements of the pools and their customers.

These deficiencies, spokesmen say, exacerbate a major sore point of the pools. They note that technological advances in club systems and the proliferation of venues are making for more sound-sophisticated clubgoers. Thus it becomes all the more important for the videos they distribute to be spanking clean soundwise.

"Disappointed in the music industry as a whole" is the way that Ed Steinberg, president of New York's Rockamerica, sums up his extreme frustrations with the "travesty" of having to spend time and money up-

grading the sound quality of videos to the level his customers demand. "If record companies are concerned, why don't they pay more attention?" he asks. "A few of them care, but most aren't directly involved in quality control. The labels should quality control their video masters, because duplication houses don't pay any attention to the dub masters."

Here Steinberg addresses what is frequently perceived to be the weakest link in the video distribution chain—duplication. "The duplication houses butcher tapes," he claims, citing what he calls a "no one cares about the sound" attitude. "We have to go back to the labels and scream in order to get the master, and frequently even they aren't great, just good."

Christopher Russo, head of the New York-based Telegenics pool, traces the roots of his sound-in-video problems to the same source. "It's definitely in duplication," he agrees, citing one label which had been doing acceptable in-house production work until it reverted to outside duplication. Since then it has gone "steadily downhill again."

Russo says that for his January reel he was forced to spend \$4,000 "re-EQing every damn cut and re-tracking some of them." He terms this figure "low end" for his monthly average. Steinberg says that his audio enhancement costs can reach twice that amount, since up to 70% of the 62 clips he services monthly are not up to audio snuff.

Reports Steinberg, "Of those tapes, maybe two or three are actually very good and ten are reasonable, though everything has to be tweaked a bit. But between 35 and 40 need a lot of work, and a few are simply terrible. So we probably reject 60% right away until we get a master or another dub."

At Milwaukee's Wolfram Video, president Wolf Zimmerman says he buys two or three copies of a video's single "as a matter of course," just

to make sure he has one clean copy for audio retracking purposes. "In my opinion," states Zimmerman, "sound is 80% of the video clip. The picture may be something sought after by a few clubs, but audio is still where it's at."

"Clubs are different from tv," says Zimmerman, and to his clientele, "sound is really the primary consideration." So, he complains, "just about all" of the clips he services have to be redone, sometimes because of label "screw-ups" such as submission of Dolby encoded videos "when we use non-Dolby," but mostly because the soundtracks "just don't have the punch" to satisfy demanding club patrons "who just want them to sound like the record."

To get that sound, "we dbx-master everything," continues Zimmerman, noting that this allows an 85 decibel signal-to-noise ratio. "Since we get 45 db signal-to-noise if we're lucky, we have to reconstruct the soundtrack to get the sound back up." He adds that the new Panasonic AG-6810 industrial hi-fi duplicating machine is then used in duplication. "The days of a video pool just duping tapes are gone," he concludes.

Russo reports that Telegenics will shortly build a one-inch production facility to ensure tighter control and greater cost effectiveness, and Steinberg is building a new remastering studio with "greatly enhanced features [in light of the] advances in the needs of our users."

Steinberg is also considering sending to record companies the "confidential" in-house audio and video grades Rockamerica gives each submitted clip. He also hopes to enact a policy whereby labels bring tapes directly to pool headquarters so their representatives can see and hear them on Rockamerica's own equipment and better understand its standards.

It should be noted that not all pool

(Continued on page 47)

MCA, ROCKAMERICA EXTEND CLUB CAMPAIGN

(Continued from page 23)

modules in order to highlight label artists for only 15 minutes per hour, instead of "ramming it all down their throats." Cerrone says that while he hoped that the clubs would program all of the supplied material, he recognized that "not every club is into everything," so full pro-

gramming was not required.

Cerrone reports positive feedback so far from the participating clubs, having observed the "excitement" first-hand at Chicago's Cabaret Metro. He's currently awaiting reports from the field to see whether the video nights had any effect on sales.

In explaining the extension of the promotion to the four new markets, Cerrone states that because of the late go-ahead for the initial round of events, there wasn't enough "pre-promotion time to get the word out and affect the record people," especially here and in Los Angeles, where "if it's not done right, it doesn't matter how well it works anywhere else."

He now hopes to get video station U68 involved in the New York date. He also has his sights set on TV5 in Houston and V66 in Boston, with the L.A. event to be made into an "industry night."

MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST	TITLE	Label	WEEKS ON PLAYLIST
	ART OF NOISE	LEGS	Chrysalis	NEW
	BLACKWELL PROJECT	EXPLICIT LYRICS	EMERGENCY	NEW
	COCK ROBIN	PROMISE YOU MADE	Columbia	LIGHT
	CUCUMBERS	MY BOYFRIEND	Fake Doom	NEW
	THE CULT	RAIN	Warner Bros.	LIGHT
	DIRE STRAITS	BROTHERS IN ARMS	Warner Bros.	POWER
	EURGLIDERS	CAN'T WAIT TO SEE YOU	Columbia	LIGHT
	FALCO	ROCK ME AMADEUS	A&M	LIGHT
	ELTON JOHN	NIKITA	Geffen	MEDIUM
	LLOYD COLE & THE COMMOTIONS	LOST WEEKEND	Geffen	LIGHT
	MARILYN MARTIN	NIGHT MOVES	Atlantic	BREAKOUT
	ROBERT PALMER	ADDICTED TO LOVE	Island	POWER
	PREFAB SPRUD	APPETITE	Epic	LIGHT
	QUARTERFLASH	WALKING ON ICE	Geffen	BREAKOUT
	FEARGAL SHARKEY	A GOOD HEART	A&M	LIGHT
	SIMPLE MINDS	SANCTIFY YOURSELF	A&M	POWER
	MICKEY THOMAS	STAND IN FIRE	RCA	MEDIUM
	THOMPSON TWINS	KING FOR A DAY	Arista	POWER
	W.A.S.P.	WILD CHILD	Capitol	MEDIUM
POWER ROTATION <small>Sneak Preview Videos</small>	ROGER DALTRY	LET ME DOWN EASY	Atlantic	4
	EURHYTHMICS	IT'S ALRIGHT	RCA	2
	MR. MISTER	KYRIE	RCA	2
	STEVIE NICKS	TALK TO ME	Atlantic	2
	STARSHIP	SARA	RCA	2
HEAVY ROTATION	BRYAN ADAMS/TINA TURNER	IT'S ONLY LOVE	A&M	11
	PAT BENATAR	SEX AS A WEAPON	Chrysalis	4
	*CARS	TONIGHT SHE COMES	Elektra	7
	*CLARENCE CLEMONS/JACKSON BROWNE	YOU'RE A FRIEND OF MINE	Columbia	9
	*DIRE STRAITS	WALK OF LIFE	Warner Bros.	7
	SHEILA E.	THE LOVE EIZARRE	Paisley Park/Warner Bros.	12
	*HOOTERS	DAY BY DAY	Columbia	5
	PAUL McCARTNEY	SPIES LIKE US	Capitol	8
	*JOHN COUGAR MELLENCAMP	SMALL TOWN	Riva/PolyGram	10
	MIKE & THE MECHANICS	SILENT RUNNING	Atlantic	8
	*NIGHT RANGER	GOODBYE	Capitol/MCA	4
	TDM PETTY & THE HEARTBREAKERS	ROCK'N'ROLL STAR	MCA	5
	*BRUCE SPRINGSTEEN	MY HOMETOWN	Columbia	7
	*SURVIVOR	BURNING HEART	Epic	9
	PETE TOWNSHEND	FACE THE FACE	Atco	9
	*TWISTED SISTER	LEADER OF THE PACK	Atlantic	7
	DIONNE WARWICK & FRIENDS	THAT'S WHAT FRIENDS ARE FOR	Arista	7
	*WHAM!	I'M YOUR MAN	Columbia	5
ACTIVE ROTATION	*A-HA	THE SUN ALWAYS SHINES ON TV	Warner Bros.	8
	*ASIA	GO	Geffen	5
	DIVINYLS	PLEASURE AND PAIN	Chrysalis	9
	DREAM ACADEMY	LIFE IN A NORTHERN TOWN	Warner Bros.	11
	COREY HART	EVERYTHING IN MY HEART	EMI America	6
	*LOVERBOY	DANGEROUS	Columbia	4
	BILLY OCEAN	WHEN THE GOING GETS TOUGH	Jive/Arista	6
	CHARLIE SEXTON	BEAT'S SO LONELY	MCA	13
	*STING	RUSSIANS	A&M	4
	STEVIE WONDER	GO HOME	Motown	2
MEDIUM ROTATION	BON JOVI	SILENT NIGHT	Mercury	8
	JAMES BROWN	LIVING IN AMERICA	Scotti Brothers/CBS	3
	PHIL COLLINS	TAKE ME HOME	Atlantic	6
	WHITNEY HOUSTON	HOW WILL I KNOW	Arista	2
	INXS	WHAT YOU NEED	Atlantic	3
	MOTLEY CRUE	HOME SWEET HOME	Elektra	9
	QUEEN	ONE VISION	Capitol	5
	PAUL YOUNG	EVERYTHING MUST CHANGE	Columbia	2
BREAKOUT ROTATION	ABC	HOW TO BE A MILLIONAIRE	Mercury	4
	BIG AUDIO DYNAMITE	THE BOTTOM LINE	Columbia	7
	CRUZADOS	HANGING OUT IN CALIFORNIA	Arista	3
	THE CURE	IN BETWEEN DAYS	Elektra	18
	DOKKEN	THE HUNTER	Elektra	4
	KISS	UH ALL NIGHT	Mercury	2
	ALDO NOVA	RUMOURS OF YOU	Epic	2
	OHNGO BOINGO	JUST ANOTHER DAY	MCA	6
	SADE	THE SWEETEST TABOO	Portrait	4
	WATERBOYS	THE W-HOLE OF THE MOON	Island	3
LIGHT ROTATION	KURTIS BLOW	AMERICA	Mercury	3
	BLOW MONKEYS	FORBIDDEN FRUIT	RCA	4
	CHEECH & CHONG	I'M NOT HOME RIGHT NOW	MCA	2
	LONG RYDERS	LOOKING FOR LEWIS & CLARK	Island	3
	MARILLION	LA VENCER	Capitol	10
	MASS	DO YOU LOVE ME	RCA	3
	O.M.D.	SECRETS	A&M	6
	R.O.A.R.	WE GOTTA DO IT	Epic	3
	RICHARD THOMPSON	YOU DON'T SAY	Mercury	3
	MIDGE URE	IF I WAS	Chrysalis	2
NEW	JON ANDERSON	EASIER SAID THAN DONE	Elektra	6
	FISHBONE	PARTY AT GROUND ZERO	Columbia	3
	HERMAN ZE GERMAN & FRIENDS	WIPE OUT	Capitol	3
	HUSKER DU	MAKES NO SENSE AT ALL	SST	3
	IN PURSUIT	LOSING CONTROL	MTM	3
	MINK DEVILLE	I MUST BE DREAMING	Atlantic	5
	SAXON	BROKEN HEROES	Capitol	4
	STRYPER	SOLDIERS UNDER COMMAND	Enigma	3

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

PLAY LIST January 15-21



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- Talk Talk "Life Is What You Make It"
- The Alarm "Spirit of '78"
- Pete Townshend "Face The Face"
- Paul McCartney "Spies Like Us"
- Bruce Springsteen "My Home Town"
- The Nits "Mask"
- The Cars "Tonight She Comes"
- Elton John "Wrap Her Up"
- United Artists Against Apartheid "Sun City"
- Wham! "I'm Your Man"
- Pet Shop Boys "West End Girls"
- Dee C. Lee "See The Day"
- Midge Ure "That Certain Smile"
- Mr. Mister "Broken Wings"
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MGM/UA, Embassy Plan Price Cuts for Selected Top Titles

BY TONY SEIDEMAN

NEW YORK MGM/UA Home Video and Embassy Home Entertainment have joined Warner Home Video in slating major price promotions for the beginning of 1986. RCA/Columbia Pictures Home Video appears to have a similar program in the works.

The MGM/UA promotion, titled "Movies, Great Movies," reduces 12 of the company's top titles to \$29.95. Ship date for the program is Feb 4; final sale date May 1.

Embassy's program is themed "It's In The Stars," and will run

Jan. 29 to April 4, with 25 titles cut priced.

RCA/Columbia Pictures has pulled 25 programs from its feature film catalog and "Magic Window" children's video sublabel, a sure sign that a promotion is in the offing, something distributors think will happen toward the end of the first quarter.

Among the MGM/UA titles in "Movies, Great Movies," are "2001: A Space Odyssey," "Victor/Victoria," "Clash Of The Titans," "My Favorite Year," "Diner," "The Year Of Living Dangerously," "Red Dawn," "Poltergeist," and "The

Pope Of Greenwich Village."

Three of the titles, "Poltergeist," "Victor/Victoria," and "The Beastmaster," will have soundtracks recorded via MGM/UA's Videophonic Sound process for the first time; "2001" and "Red Dawn" were already released using the system.

MGM/UA will be backing the promotion with a mix of trade and consumer advertising.

"This program would be typical of the marketing support that we put behind" the company's price promotions, says MGM/UA Home Video vice president of sales and marketing Saul Melnick. Most of the consumer advertising will be print-oriented, he says.

Heavy pop support will also be available. "What's needed to make it work will be there, and we will make it work," Melnick says.

The level of sell-through achieved during the holidays had a major impact, Melnick says. "Sales are coming on and growing and becoming a more important part of the business."

Why did MGM/UA Home Video go with 12 titles rather than the customary 20 or more? Says Melnick, "A dozen's a nice number. I think 12 is very manageable for stores."

Video distributors are enthusiastic about the MGM/UA and Warner promotions, but some expressed doubts about the depth of titles in Embassy's program.

"I think it's a great move," says VTR Distributors Andy Kairey.

"They all have the possibility of doing extremely well," says Sound Video Unlimited vice president Stan Meyers; he says the one problem could be getting product through the video specialty stores who tried sell-through for the first time during the holiday season and are still relatively unfamiliar with the idea.

"They're going to do well with the intelligent larger retailers, the ones who have done well previously on promotions," says Meyers of the manufacturers' chances.

List price for the Embassy promotion is also \$29.95. Among the titles are "The Cotton Club," "Silk-

wood," "Torchlight," "Children Of The Corn," and "The Exterminator."

Retailers will be able to get an extra 10% discount on the product if they also buy a pre-pack which includes all 20 of the programs in the promotion. They'll also get a free standing display rack.

An added advantage of the cut-price programs will be the slowing down of the used tape market, claims VTR's Andy Kairey, with brokers unable to compete with the low prices of the manufacturers themselves.

The executives saw little chance of a logjam of promotionally priced product, feeling that the sell-through strength demonstrated over Christmas can be carried through all year round.

"If we indoctrinate a sale-through mentality, we can carry it all the way through '86, and therefore people like Vestron with their video gift program will see their programs work all the way through as well," Kairey comments.



Cassette in Motion. Gary Khammar, left, senior vice president of RCA/Columbia Pictures Home Video, chats about this month's release of "St. Elmo's Fire" with Rob Lowe, one of the film's stars. Meeting took place in Los Angeles at an RCA/Columbia gathering of media, company executives and stars to announce the release. Director Joel Schumacher was also in attendance.

3M Sets Multiple Campaign Fronted by New 'Freeviews'

NEW YORK 3M is flexing its product and marketing muscle in new directions spearheaded by release of the second volume of "Freeviews," a vehicle for home video program suppliers to preview their latest movies.

Among the corporation's developments are:

- Introduction of 8mm metal particle videocassettes.

- Creation of a new Memory Technologies unit called the Magnetic Media Division to merge audio, video and data recording products (formerly the Magnetic Audio/Video Products Division).

- Launch of a multi-million dollar promotion for video, audio and personal computer products May 1 to continue for the rest of the year.

- Official launch of the "Winning Cards" spring promotion (Billboard, Jan. 11).

Issue of a second "Freeviews" Entertainment Preview Videocassette with up to an hour of erasable preview programming recorded on Scotch EXG blank cassettes.

The marketing concept aims to whet consumer appetite for prerecorded home video and to expose those same consumers to the compa-

ny's extra high grade blanks. These carry a \$9.99 suggested list, which the company feels is an edge in the competitive blank tape market.

This time around, the "Freeviews" videocassette will be included as the free fifth videocassette in special five-packs of Scotch EG and EG+ videocassettes to be sold for the lower retail price of five standard EG or high grade EG+ videocassettes.

Program suppliers participating in the new edition of "Freeviews" include Prism, Republic, Embassy, RCA/Columbia Pictures Home Video, Karl-Lorimar, MGM-UA, Paramount and Vestron. Excerpts from such films as "The Wizard Of Oz," "Ghostbusters" and "The Emerald Forest" will be featured.

On the 8mm front, the Scotch metal particle tape will come in 15, 90 and 120-minute lengths and be packaged in the company's new "family look" global design.

Promotionally, more than 20-million specially-marked Scotch videocassette packages will carry coupons worth \$4.10 good for purchases of Scotch products including videocassettes, headcleaners, floppy disks and audiocassettes.

FOR WEEK ENDING JANUARY 18, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
2	4	11	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
3	6	7	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
4	1	21	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
5	3	9	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
6	5	43	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
7	2	21	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
8	7	37	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
9	10	27	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
10	12	33	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
11	13	43	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
12	9	21	RATT THE VIDEO ●	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
13	16	5	ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
14	NEW ▶		LIVE AFTER DEATH	Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
15	14	9	FLY ON THE WALL	Atlantic Records Inc. Atlantic Video 50102	AC/DC	1985	SF	19.98
16	NEW ▶		HUEY LEWIS & THE NEWS VIDEO HITS	Hulex/Chrysalis CBS-Fox Video 6941	Huey Lewis & News	1985	LF	29.98
17	NEW ▶		WHITE CITY	Atlantic Records Inc. Vestron Musicvideo 1025	Pete Townshend	1985	D	29.95
18	18	39	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
19	17	9	WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	LF	29.95
20	11	15	WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	C	29.95

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

Tom Hanks and Jol Sign 'em up and shi



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EDITOR RONALD ROOSE DIRECTOR OF PHOTOGRAPHY RIC WAITE, A.S.C. SCREENPLAY BY KEN LEVINE & DAVID ISAACS STORY BY KEITH CRITCHLOW

PRODUCED BY RICHARD SHEPHERD AND WALTER F. PARKES DIRECTED BY NICHOLAS MEYER



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TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	10	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
2	2	24	PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G	29.95	
3	4	11	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
4	3	9	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95	
5	5	7	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	
6	7	11	THE WIZARD OF OZ ▲ ♦	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95	
7	6	11	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
8	10	192	JANE FONDA'S WORKOUT ▲ ♦	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
9	9	44	GONE WITH THE WIND ▲ ♦	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
10	8	8	MARY POPPINS ● ♦	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
11	11	81	DUMBO ▲ ♦	Walt Disney Home Video 24	Animated	1941	G	29.95	
12	13	6	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95	
13	12	10	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
14	14	7	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
15	15	59	PRIME TIME ▲ ♦	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
16	16	16	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
17	17	7	ROBIN HOOD ♦	Walt Disney Home Video 228	Animated	1973	G	29.95	
18	19	2	PLAYBOY VIDEO CENTERFOLD	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95	
19	18	2	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	Animated	1985	NR	9.95	
20	NEW ▶		MIAMI VICE	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95	
21	NEW ▶		LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R	79.95	
22	23	4	DURAN DURAN: ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	NR	29.95	
23	25	11	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95	
24	22	4	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95	
25	20	5	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98	
26	21	6	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95	
27	27	46	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
28	24	30	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
29	37	32	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
30	26	7	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95	
31	39	15	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95	
32	35	7	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95	
33	NEW ▶		GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G	79.95	
34	28	94	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
35	31	102	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
36	30	76	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1982	R	24.95	
37	36	22	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95	
38	29	12	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
39	34	62	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95	
40	32	4	FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	79.95	

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

Continental Cuts Price Tags Aiming Kids' Line at Chains

BY MOIRA McCORMICK

CHICAGO Continental Video of Los Angeles is approaching mass merchants and chains via a discounted package of titles from its children's line.

Jack Silverman, chairman of Continental Video, says the company is lowering the price of titles in its Cinema Kid line from \$14.95 to \$9.95, which he says "could be the lowest-priced proprietary product out." Cinema Kid consists of compilations called "Cartoon Classics," including the characters Mighty Hercules and Speed Racer.

The retail discount, Silverman notes, also carries over to the distributor, "who buys it from us at full profit margin."

Twelve Cinema Kid titles will be pre-packaged in a self-contained display unit, which, along with the low price, is designed to appeal to mass merchants. The independent distribution network which carries Continental Video's product, Silverman claims, should be equally attracted by the prospect of their own discount.

Continental Video also has another promotion, running through Jan. 31, in which a retailer buying any four Continental titles receives one title of his choice free. For three Cinema Kid purchases, the retailer is also entitled to a free cassette. All free copies are redeemable through proofs of purchase, so as not to involve distributor costs.

Silverman and his son Jim, Continental Video's president, founded the company in January, 1984 after they sold major video distributor Commtron (which they had co-founded) to Bergen-Brunswick. Since then, Continental Video has released 76 titles,

most of them at \$39.95.

The company was acquired this past May by Cinema Group Inc., and is now a wholly owned subsidiary. "Cinema Group is a production company that's gone into theatrical distribution," Silverman explains. "They'll be exploiting their own product through us, as well as exploiting the movies that we acquire."

Continental Video's titles include "quite a variety of general releases," according to Silverman, such as a 1984 Summer Olympics tape (which he says sold 150,000 units), a Bubba Smith exercise tape, the concert video "Johnny Cash Live In London," and a bodybuilding feature, "Women Of Iron."

December releases included "George Stevens: A Filmmaker's Journey" (\$69.95); Werner Herzog's "Aguirre: The Wrath Of God" (\$39.95); "Emmanuelle In Egypt" with Laura Gemser (\$39.95); "Black Samurai" with Jim Kelly (\$39.95); another set of "Cartoon Classics" from Cinema Kid, featuring late '40s cartoons of Bugs Bunny, Porky Pig, Tweety Bird and Daffy Duck (\$9.95); and "The Original Ghostbusters," a series of 15 television programs starring Forrest Tucker and Larry Storch (five tapes with three installments apiece available at \$39.95 each).

Since the Silvermans' background is in distribution rather than programming, Jack Silverman says everyone in their company is especially sensitive to the needs of the distributor. "As we're showing with our Cinema Kid package," he says, "we're trying to find ways for the independent distributor to get more large chain accounts, and keep his profit margin at the same time."

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Seven Releases, Two Gold, in First Half-Year

Atlantic's Division Leaps into Marketing

BY LINDA MOLESKI

NEW YORK Atlantic Record's home video division is only six months old, yet it has already released seven music video titles, two of which were certified RIAA gold. And the unit, says vice president of advertising and video Mark Schulman, has at least four more projects underway.

"It all started with promotional clips," he says of the department.

With the clip budget usually in the \$50,000-\$60,000 range, he says, "We realized we might have just as well have gotten into sales to recoup some of those costs." So the video division was "tightened up" and a home video wing was formed.

Schulman says the label "saw the potential" for this type of product through its sister company Warner Bros. Records, which has released long-form music videos for artists such as Prince, Madonna and Dio.

All of Atlantic's titles feature artists signed to the label, and most are a compilation of promotional clips with story-lines, interviews and/or concert footage tied in.

The division's first two releases, "Ratt—The Video" and Phil Collins' "No Jacket Required," sold over 25,000 units, which is the RIAA's gold mark for non-theatrical material.

Other titles currently available are AC/DC's "Fly On The Wall," the Manhattan Transfer's "Vocalese," "Yes—9012Live," "INXS—The Swing And Other Stories," and Twisted Sister's "Come Out And Play." All carry a suggested list price of \$19.98 with the exception of Yes and INXS, which are \$29.98 and \$24.98, respectively.

Schulman says the "available product and ability to negotiate" determine what will receive home video release.

The "cross-marketing of videos with current albums is a very important promotional tool for our groups," says Schulman. Consumers are made aware of the releases through album inserts, notifications on sleeves and in promotions with album advertising.

The bulk of the division's sales are through record and video retail outlets, he says, with record stores accounting for 65% and video stores only 35%. Some of the videos are available through direct mail.

"Video stores don't have the mentality right now to sell music videos," he states. "The industry is geared toward rental and this product isn't really meant to be rented."

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- ✓ COUNTRY RADIO
- ✓ NARM
- ✓ BLANK CASSETTE DUPLICATION
- ✓ STORE DESIGN (fixtures & security)
- ✓ UNITED KINGDOM

...newslines...

A "WEIRD SCIENCE" SWEEPSTAKES to be held by MCA Home Video will allow retailers, consumers and distributors to share in such goodies as a two-week European holiday for two. Only consumers will get the trip—but the retailers whose names are on the entry blanks for the top five winners will get checks for \$500. Those retailers who submit a separate retail entry form along with a photo of their "Weird Science" display and their distributor/sales rep's name will be eligible to win an Apple IIc computer. The sales reps will get one as well, as will the four "first prize" winning consumers. Entry forms go out Jan. 17; entry blanks must be received by MCA by March 27, and the drawing will be April 10.

MUSICAL PARODY CHARACTER P.D.Q. Bach is getting his first home video exposure, with Video Arts international releasing the better-unknown composer's first full-length opera, "The Abduction Of Figaro." P.D.Q. Bach creator Prof. Peter Schickele dug up the music; the premiere was given in 1984 by The Minnesota Opera in Minneapolis. Characters include Susanna Sussannadonna, Schleppeporello, and Donna Donna. Schickele's P.D.Q. Bach work has been popular on records for more than 20 years.

FAMILY HOME ENTERTAINMENT has been cited for two awards by the Parent's Choice Foundation. Tagged as "outstanding children's video programs" were "Rikki-Tikki-Tavi" and "Mowgli's Brothers." Both are based on Rudyard Kipling's "Jungle Book" stories and were created by Chuck Jones.

A HOME VIDEO YELLOW PAGES has been created by Wiscott Enterprises of Youngstown, Ohio. Unsurprisingly titled "The 1986 Yellow Pages Of Video," the guide contains more than "1,800 sources of video and video-related products in North America." Running 165 pages long, the guide retails for \$24.95, and lists manufacturers, distributors, information sources, and home video trivia. Contact Wiscott at P.O. Box 3139, Youngstown, Ohio, 44512; (216) 726-0697.

"LAST HOUSE ON THE LEFT" will be released in an unedited version by Vestron Video. The original version of the seminal schlock-shocker was significantly edited in order to get an MPAA "R" rating. The home video company found the missing footage, and restored it to the version it will be releasing in late February. TONY SEIDEMAN

VAI Banking on Culture's Marketability

BY MOIRA McCORMICK

CHICAGO Ernest Gilbert, president of New York-based Video Arts International (VAI), expects cultural programs to be among the survivors this year in the face of a shakeout in the video software market.

Gilbert, whose RCA-distributed firm issues only fine arts programming, predicts: "With everything ever committed to celluloid now on video, the market will bottom out. And what will fall out will be cult, horror and slash films—the market for X-rated films is already softening."

However, Gilbert says, "blockbuster movies, how-to and cultural videos will stay strong."

VAI was established in 1983—four years after Gilbert founded Ernest Gilbert & Associates, the public relations firm which still functions as in-house PR for VAI. He claims VAI is the only independent video manufacturer currently distributed by a major.

Gilbert, whose background includes a stint as director of marketing for RCA's classical Red Seal label from 1975-78, approached RCA when he wanted to

expand VAI's distribution. The deal was finalized in September.

He says it's too early to determine what impact RCA distribution has had on VAI sales, but he expects video store sales, already 70% of the company's business, to increase. "The record division's sales force has had years of experience selling classical product," he notes. "It's no secret that the classical market share is only 3%-5%, and that pop will sell out of the box more quickly than classical."

VAI's biggest hit to date is the Strauss opera "Der Rosenkavalier," a Salzburg Festival production from the '60s, directed by dance and opera film pioneer Paul Czinner, featuring the Vienna Philharmonic conducted by Herbert von Karajan, and starring Elisabeth Schwarzkopf. The three-hour, two-cassette package sold 3,000 copies at \$89.95 list between October and Christmas 1984, "which gives the lie to the idea that people won't pay for things that they want," says Gilbert.

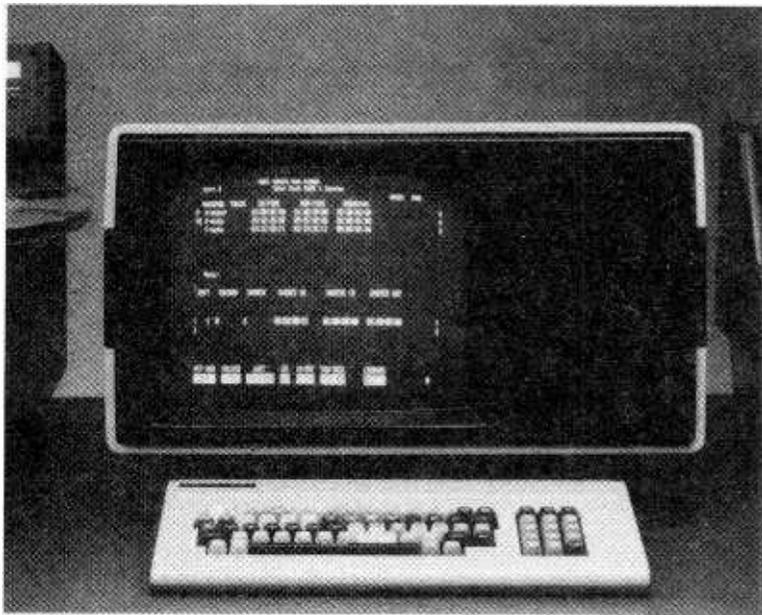
VAI held "New York's first classical in-store" to coincide with the cassette's release, with diva Schwarzkopf appearing at Tower Records. "She's been retired for

20 years, and yet 500 people showed up to see her," marvels Gilbert.

Other top VAI titles, which have sold "a couple of thousand copies apiece," are a 1955 "Swan Lake" featuring ballerina Maya Plisetskaya for \$59.95, a 1954 "Romeo And Juliet" with ballerina Galina Ulanova for \$64.95, and "Lucia de Lammermoor" with soprano Anna Moffo, which, according to Gilbert, sold 2,000 units in six months following its October '84 release.

VAI's 22 titles are "all theatrical, but have never been shown on U.S. tv," notes Gilbert. "We don't have to be concerned about them being shown on PBS or major cable networks." VAI often stipulates a two-year window of exclusivity when acquiring properties.

Much of VAI's collection is older theatrical films, many from Russia's Bolshoi and Kirov ballets. "We have some current programs as well," says Gilbert, citing Renata Scotto's "Prima Donna In Recital," Anna Russell's "First Farewell Recital," P.D.Q. Bach's first complete opera, "The Abduction Of Figaro," and the film "Tosca's Kiss." February's Mozart releases will bring the total to six.



CMX Corp.'s CASS 1 Computer-Aided Sound Sweetener claims to be the first integrated time code-based audio editing/console automation system. It can simultaneously control up to six ATRs and 15 additional sources to allow mixing of an entire sound track. Cost is \$40,000 and up.

German Studio Operators Blast Labels

Lack of Adventurousness Seen Despite Production Boom

BY WOLFGANG SPAHR

HAMBURG Despite a production resurgence which has seen a growing number of foreign acts choosing to record in West Germany, studio owners still complain of a lack of adventurousness on the part of this country's own record companies.

Says Peter Hauke, of Hotline Studios in Frankfurt: "German record companies expect international production quality, which costs on average maybe \$200,000, but are not prepared to pay anything like that amount of money for it. We have had several albums and singles in the U.S. charts since 1982, but all our successful international productions we financed completely by ourselves, for as much as \$320,000."

Hotline's success has prompted

artists from New York, Los Angeles and other U.S. cities to come to Frankfurt to record. Other studios have benefitted similarly.

Tom Muller, of Hansa Studios in Berlin, says the phrase "German sound" is well established in the international business. Publisher Andreas Budde, who operates a digital 24-track facility in Berlin, says: "Many German studios have adjusted to the international standard," arguing that they have played a major role in the success of German product outside Germany.

Hotline charges \$1,100 for nine hours, and Budde's studio \$800. Record company a&r staff responsible for studio bookings look first at rates, and studio heads are openly critical of their lack of commitment to new projects.

Jenny Arnie of Star Musik in Hamburg blames record company bureaucracy, while Hans Schnitzler at Recordland in Berlin charges: "People are not prepared to invest and take risks, and there's also a lack of know-how."

Budde notes merely that "German record companies are insecure because of the English-speaking

trends, but I'm sure they will soon change their attitudes."

Other longterm problems remain, notably shortages of skilled staff and the growing trend to home studio production. Of the latter development, Hauke notes: "Some of our customers are coming to us with tapes pre-produced on semi-professional equipment, which they overdub and mix here. The consequence is that we have less bookings from smaller customers, although major acts still book a studio for the whole recording process."

Muller adds: "There will still be recording studios 10 years from now, but many productions will be made on a lower level. In order to survive, the big studios are going to have to offer very exclusive and expensive equipment."

As for staff, engineers and producers are in particularly short supply in Germany. "We are constantly looking for new assistant engineers as well as young producers whom we'd like to advise and support financially," says Hauke, "but unfortunately our search has not been very successful."

Complementary to Its Video Editor

CMX Delivers Computer Sound Sweetener

NEW YORK CMX Corp. of Santa Clara, Calif., is now marketing production models of its CASS 1 computer-aided sound sweetener. The company calls the integrated time code-based audio editing and console automation system a "first of its kind."

In fact, three of the units, capable of simultaneously controlling up to six audio tape recorders and 15 additional sources, have already been installed in North America at Editel Video here, Studio Temp in Montreal and One Pass Productions in San Francisco.

Designed primarily for audio and video post-production facilities specializing in audio for video, the CASS 1 is integrated and referenced to time coding. It's said to be precise enough so that a given fader may be

adjusted during the mix to be accurate to within 1/1000 of a frame. The CASS 1 interfaces to most audio consoles with VCA-controlled faders and features recall and modify functions, as well as stereo and mono recording. It also features the CMX keyboard and Edit Decision List familiar to the many facilities using the CMX video editing system.

According to Larry Weiland, CMX's vice president and director of marketing, the integration of features with the company's video editing system allows the two to easily work together. "One of the prime advantages of the CASS 1 system is that a CMX video editing Edit Decision List may be input from floppy disk as a starting point in audio post-production. This makes the

CASS 1 a perfect complement to a CMX video editing system from the view of the total post-production process."

The CASS 1, Weiland continues, also offers "comprehensive list management, as well as storage and retrieval of the entire edit list or a sublist to and from a standard floppy disk." A printer can also be interfaced to obtain hard copy of the edit list.

The system's console automation memory system can store a mix using as many as 16 faders, in preview or in record, with dynamic CRT graphics displaying current fader levels. Weiland says mix lengths of up to one half hour are possible, and over 100 mixes can be stored on the CASS 1's integral hard disk. Mixes can also be archived to floppy disk.

Video Track

EDITEL/NY recently wrapped post-production work on MCA recording artist **Patti LaBelle's** newest video, "Stir It Up." Clip features the singer and her band performing "live" at a local radio station while hordes of fans dance their way through the streets of New York. It was produced by **Joe Nardelli** and **Tom Dugan**. **Doug Nicholas** directed and photographed for **Split Screen Productions**.

Stephanie Mills recently completed a performance video for "Stand Back," which was filmed on location in a New York City club. It was directed by **Peter Israelson** and produced by **Jon Small of Picture Vision**. **Stephen Saporta** was executive director. Editing on the project was performed at **Windsor Total Video**.

Ken Walz of **Ken Walz Productions**, producer of music videos for artists such as **Cyndi Lauper**, **Huey Lewis** and **Billy Joel**, recently added a new division to his company. Wing will concentrate on production of corporate films. "The music video look we helped create has influenced television programs, commercials and feature films," says Walz.

LOS ANGELES

A "MIAMI VICE"-like motif is used in **Stevie Wonder's** video for "Go Home," the latest single from his "In Square Circle" album. Clip theme revolves around the sale of high-tech micro-chip secrets and was lensed over a three day period at the L.A. Airport. Actor **Art Evans** portrays a detective. **Karolyn Ali** and **Peter Allen** produced the project; **Bill Parker** directed. **Herbie Hancock** makes a cameo appearance with Wonder.

Starship's "Sara" from director **Francis Delia** becomes the follow-up video to "We Built This City." It was filmed in black and white and includes a special effects sequence created by **Isidoro Raponi**. Piece recently premiered on MTV starring actress **Rebecca De Mornay** of "Risky Business" and "Runaway Train" along with members of the band. **Stephen Buck** produced.

OTHER CITIES

FOR ALL YOU football fans, **VCA/Technicolor Midwest** recently finished duplication for the video of "The Super Bowl Shuffle," the **Chicago Bears'** rap song. Clip features **William "Refrigerator" Perry** and his teammates "shuffling" to the tune and to highlights of the season. It was produced by **Red Label Records** in association with **Third World Productions** and **Centel Video Productions**.

Edited by **LINDA MOLESKI**

Audio Track

NEW YORK

ANDREW LLOYD WEBER'S Broadway musical, "Song & Dance," was digitally recorded at **RCA Studios** on 3M 32-track equipment from **Digital by Dickinson**. **Paul Goodman** engineered, **Tom Sheppard** produced. Dual 32-track digital editing was done on the premises by **D by D**. Another recent RCA digital project was a location recording at Rochester, N.Y.'s **Eastman School of Music** on flutist **James Galway**. **Goodman**, **Joe Marno** and **Frank Dickinson** engineered.

Chaz Jankel was at **Blank Tapes** producing a solo project for **Eastcote Productions/A&M Records**. **Bob Blank** engineered. There too were, **John Morales** and **Sergio Munzibai** producing mixes for **Val Young**, **Sam Harris** for **Motown** and **Lushus Daim** for **Conceited Records**. **Joe Arlotta** was at the board. Also, composer **Elizabeth Swados** has been recording a new musical piece, "Jerusalem," for

WBAI radio. **John Bradley** and **Arlotta** at the controls.

At **RPM Studios**, Swedish bassist **Jonas Hellborg** has completed recording and started mixing his latest album for **Important** with **Bob Musso** engineering, assisted by **Mike Krowiak**. Also there, **Ornette Coleman** and **Robin Harvey** are producing poet **Johnny Dolphin** for "The Dolphin Project," with **Jeff Lippay** engineering.

Steven Remote was at **Quadra-sonic** engineering and producing vocals and mix for the **Bad Brains'** videos, "Rock For Light" and "Reignition." Assisting was **Peter Lewis**. Also there, the **Fat Boys** recorded and mixed their recently-released rap 12-inch about **Refrigerator Perry** called "Chillin' With The Refrigerator." Producer was **Chris Williamson**, engineer was **Steven Remote**. And, **Eric Calvi** produced and engineered **Afrika Bambaataa's** upcoming **Tommy Boy** release, "Beware (The Funk Is Everywhere)."

Chuck Hammer has been work-

ing at **Sync Sound**, digitally sampling electric guitar for **Kurzweil Music Systems**. The sounds will be published as part of a new **Resident Sound Block** for the **Kurzweil 250**.

LOS ANGELES

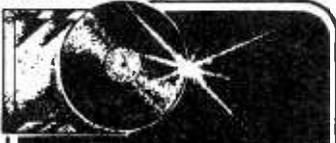
SCOTTI BROS. ARTIST LaMarca was at **Santa Monica Sound Recorders** recently, mixing tracks for his debut album. Producing was **Larry Lee**, at the board were **Tony Papa** and **Steve Bates**, assisted by **Jamey Dell**.

At **Monterey Sound**, vocalist **Omar** was in mixing a Latin album. **Dennis C. Brown** produced, **Phil Brown** engineered.

Engineer **John Hudson**, of **Mayfair Studios** in London, is planning a trip to L.A. to record a **Pepsi-Cola** ad with **Tina Turner**.

OTHER CITIES

RICK JAMES IS back in his **Buffalo, N.Y.**, studio working on a new album. (Continued on page 32)



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UNIQUE UNVEILS IMPROVED 'STUDIO A'

NEW YORK Unique Recording here has reopened its Studio A after a complete overhaul and redesign based largely on the facility's recently constructed lower-cost upstairs MIDI City studio.

"We've received great response to MIDI City's concept of the expanded control room," says co-owner Bob Nathan. "So we felt the need to offer a high-end version to our clientele. At Unique, we do a great deal of electronic music and it makes sense to allow everything to fit in one area near the console and recorders."

Studio A's greatly enlarged control room houses a 48-input Solid State Logic 4000 Series E console with Total Recall, as it did before. But the board now shares the room with a diverse selection of outboard processors, digital synthesizers and computer gear.

According to Unique co-owner Joanne Georgio-Nathan, Studio A's base rates include a choice of eight different digital reverbs, eight digital delays, two sampling delays, vintage tube equalizers and comp/limiters, Neve mic and EQ modules and a host of other MIDI, synchronization and other specialty gear.

Studio A's recorders are twin Otari MTR-90 MK II 24-tracks, Studer A-80 half-inch two-tracks, Sony BVU-800 three-quarter-inch and Beta and VHS Hi Fi video decks. To aid in audio for video work, an eight-foot diagonal video projection system has been added.



Unique Recording's newly renovated Studio A, shown with 48-input SSL 4000 E console and racks of outboard gear, sports an expanded control room.

The room's acoustics were designed by Nathan, maintenance chief Bruce Freeman (formerly of Westlake Audio and Electric Lady) and Al Firestein of Acoustilog. Installation and wiring were done by Tony Maffucci, Marty Strauss and Freeman.

The studio room itself houses a MIDI-equipped Yamaha C-3 Conservatory acoustic grand piano, a video/tv monitor, audio monitors and a couch (during mixdown, says Georgio-Nathan, the studio room can be used as a lounge.)

A video camera is also on hand with complete video patching/

switching capabilities. According to Unique's chief engineer Chris Lord Alge, this camera allows for side-view close-ups of singers, affording him the ability to see a vocalist when the microphone would normally block his or her mouth, and allowing "greater control in capturing the right performance."

In another notable acquisition, Unique now owns the vintage 32-channel Neve 8068 Mark II with 8 VCA groups formerly owned by Electric Lady Studios here. "That board has a lot of history and a great sound," says Nathan.

STEVE DUPLER

Want a Studio? Go to Togo African Facility for Sale or Rent

NEW YORK Looking to own or rent a top-flight recording studio in an exotic locale that also offers attractive financial incentives? The West African Republic of Togo may have the answer.

The Togolese government is considering "all serious offers" to lease or buy a fully equipped 24-track recording facility and record pressing plant based in the capital city of Tome, and valued at \$5.2 million.

Designed by British audio specialists East Lake, the recording operation features 3M 24- and two-track recorders, a 32-input console, two Revox A-700 two-track recorders, Aphex flangers and analog delays and other signal processing gear. Also included are a number of musical instruments, such as a Hammond organ, Rhodes piano and several electric guitars.

The studio's former client list includes King Sunny Ade, among oth-

er international artists.

The most recent figures available on the facility's record pressing operation show that in 1983, the studio produced more than 110 long-playing masters, from which 323,400 albums were printed on the premises. Record pressing costs at that time ranged from 31 to 81 cents for quantities under 500, and 15 to 56 cents for quantities of 100,000 or more.

According to a spokesman for the Togo Information Service, the studio is just one of a number of facilities for sale or lease in an "aggressive" governmental effort to "support private enterprise and attract foreign investors." Further, says the U.S. State Dept., Togo's "liberal investment code, providing new capital with customs duty and tax exemptions, as well as the right to profit expatriation," makes the country attractive to potential foreign investors.

Pendergrass, Goldfarb Link

NEW YORK Teddy Pendergrass and Kajem Recording engineer Mitch Goldfarb have pacted to form E=MC², a "mix/remix" team based out of Pendergrass' Teddy Bear Enterprises in Bala Cynwyd, Pa.

The deal was finalized at the beginning of December, just after the duo completed work on an album on Tenita Jordan for the CBS-associated Top Priority label, recently formed by Pendergrass. Goldfarb, based out of Philadelphia's Kajem Recording, says that CBS's positive reaction to their 12-inch version of Jordan's single was so strong that

"it seemed only natural to join together in this endeavor."

According to Pendergrass, Goldfarb's technical skill and Kajem's SSL board and large arsenal of outboard gear allow him to translate his creative desires into sonic reality. "My ideas get a little crazy sometimes," he says, "but I enjoy putting squares into circles and making pieces fit into puzzles. It takes another weird scientist like Mitch to make those ideas happen on the board."

E=MC²'s latest project was mastering Jordan's new album.

AUDIO TRACK

(Continued from page 31)

bum for the **Mary Jane Girls**. The singer/songwriter/producer is also handling the second album for another of his proteges, **Process and the Doo Rags**. Finally, James is planning to produce and record the third album on his longtime backup group, the **Stone City Band**.

Producers **David Cole** and **Andrew Hinton** of Colton Productions are working on tracks at **Reel Platinum** in Lodi, N.J., for an upcoming **C-Bank** release on Next Plateau Records.

The **Hart Brothers Band**, based

in Amarillo, Texas, is currently laying tracks for an upcoming single at **Ockander Sound Productions** in that city. Engineering are **Bill Ockander** and **David Short**, with **Kevin O'Neal** producing.

MCA act **Windjammer** is working on a new album at **Ultrasonic Studios** in New Orleans with producer **Kevin McLin**. A digital project for the **New Orleans Saxophone Quartet** was recently completed there.

Atlantic artist **Mario** has been tracking his debut album with pro-

ducers **Eric Morgeson** and **Luis Resto** for **EMP Productions Ltd**. Morgeson also engineered.

New Jersey band **Gett Sett** recently completed their debut single for **Ultra Records** at **Trax East** in New Jersey. **Erin Garder** engineered, the band produced.

Down under at **Platinum Australia**, the **Little River Band** is set to begin recording their new album with British producer **Richard Dodd** and engineer **Chris Corr**. And, LRB's lead singer, **John Farnham**, will start work on his solo project sometime in February. That album to be produced by **Ross Fraser** and **Ian "Mack" McKenzie**.

Sylvester has been tracking his latest at **Starlight Studio**, Richmond, Calif. **Ken Kessie** is co-producing and engineering. Joining **Sylvester** on vocals are **Jeannie Tracy**, **Tremaine** and **Lynette Hawkins** and the **Edwin Hawkins Love Center Choir**.

At **Golden Apple Media** in Mamaroneck, N.Y., producer **Joe Ferry** has finished the tracks for artist **Christopher Robbins'** debut dance single, "Heart 'n' Soul." Co-producer **Andy Bloch** also engineered.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036**.



Digital Debut. West Oak Recorders of Westlake Village, Calif., claims to be the first commercial facility in the U.S. to use Sony's new 1630 digital audio processor on a session. Rented from CMS Digital Inc., the unit was utilized in a project featuring a 75-piece orchestra with Sarah Vaughan singing translations of the poetry of Pope John Paul II. Pictured from left are West Oak owner **Bill Cobb**, production consultant **Jeff Weber**, John "Bronco" **Cadenhead** and **Gene Shiveley**, both of CMS.

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SPARS Sets L.A. Date for Second Annual Business Meet

NEW YORK The second annual Society of Professional Audio Recording Studios (SPARS) studio business conference will take place March 22-23 at UCLA's Graduate School of Management in Los Angeles.

According to a SPARS spokesperson, the seminar will be patterned after the debut conference held this year at 3M World Headquarters in Minneapolis. The agenda includes seminars on six topics: obedience training for bankers, insurance costs, effective cash control, investment analysis and cash flow, overview of the economy, and developing areas of business for studios. Both evenings of the conference will conclude with a reception featuring demonstrations of studio business software by leading vendors in the field.

Registration fees for SPARS members are \$380 before March 1, and \$425 after. Non-SPARS members can register for \$530 and \$575, respectively. Registration fees include admission to all sessions, breakfast and lunch each day, three nights' hotel accommodations in Westwood, and transportation between the airport, hotel and conference site.

Participation is limited to 70 registrants. Call SPARS at (213) 466-1244 for further information.

Public Access Studio Stages MIDI Workshop

NEW YORK The Public Access Synthesizer Studio (PASS) here is running a new series of ongoing workshops and seminars designed to help working musicians and engineers learn more about the Musical Instrument Digital Interface (MIDI) and computer musical instruments.

The first of these was an introductory seminar on MIDI called "MIDI Basics," held last Saturday (11). Future one-day MIDI seminars will be held monthly, with each featuring "well-known guest speakers."

Also on the agenda are three regularly scheduled workshops in synthesizer technology. The "Sequencers and Drum Machines" workshop will be run for four evenings beginning Monday (13) at 7 p.m. On Saturday (18), the Fairlight CMI and E-mu Systems Emulator II will be examined in a two-day workshop titled "Digital Sampling Techniques." Finally, on Tuesday (21), a six-evening workshop covering the Yamaha DX7 and TX816 synths will start.

PASS is located at 16 West 22nd St. Call (212) 206-1680 for enrollment information.



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Producers Turn to Talent Management

'Artists in Their Own Right,' They Seek Representation

BY PAUL GREIN

LOS ANGELES Five years ago, few record producers were represented by managers. Most handled their own affairs, possibly with the help of an attorney. But now, a growing number of producers are taking on management, largely to cope with the increased choices and complications of today's record business.

One leader in representing producers is Los Angeles-based Michael Lippman Management, which oversees the careers of five producers: Ron Nevison, producer of Heart's recent No. 1 album; Peter Wolf, co-producer of Starship's recent No. 1 single "We Built This City"; Robbie Buchanan, arranger of Phil Collins & Marilyn Martin's No. 1 single "Separate Lives"; Richie Zito, who has produced the Motels and Animation; and Gordon Fordyce, who has produced Lindsay Buckingham and the Romanics.

Several other managers have assembled client rosters of top producers. Bob Buziak represents Keith Olsen and Don Gehman, among others; Ned Shankman and Ron DeBlasio manage David Foster, Gregg Mathieson and more; and London-based Zomba Management has Robert "Mutt" Lang, among others.

"The producers of today are artists in their own right," says Lippman in explaining why so many producers have taken on management. "They have much more creative control than they've ever had before. They're catalysts in making an album happen. They get paid more than the artists in a lot of cases, if it's a group situation.

"A lot of career decisions have to be made for producers. Should they work with an artist? Is it the right compatibility? Should they do a whole album with this artist, or two songs with that one? This office is a clearing house for everything a producer does."

Lippman says there are obvious differences in the handling of artist and producer clients. "When you handle a touring act, you've got a lot more to deal with in terms of the road and the band and its im-

age. Dealing with producers you're more concerned with the proper deal, the record being treated properly, and working with the right artist."

This has been a productive period for many of Lippman's clients, who also include Bernie Taupin and Allee Willis. Taupin is co-writer of three current singles: Elton John's "Nikita"; Animation's "I, Engineer"; and Heart's "These Dreams." Willis co-wrote (with Thomas Dolby) the music for George Lucas' new film, "Howard The Duck." She also produced, wrote, arranged and sang a forthcoming duet with comedian Pee Wee Herman on Warner Bros.

Peter Wolf and Robbie Buchanan will work on the upcoming El DeBarge solo album; Richie Zito is producing Eddie Money; and Gordon Fordyce is in the studio working on a solo album by Andy Taylor of Duran Duran.

While most of Lippman's activities are with producers and writers, his flagship client is singer Melissa Manchester. She was one of his first clients when he launched his company seven years ago, along with Nevison and Taupin. Under Lippman's direction, Manchester scored her first top five single, "You Should Hear How She Talks About You," which brought her a Grammy Award three years ago.

But Manchester has since cooled on the record charts, a situation not helped by her flirtation with techno-pop on her 1985 MCA debut, "Emergency." The album, which followed a decade-long association with Arista Records, was one of last year's bigger chart disappointments.

"The record we made was inappropriate," Lippman concedes. "When we sat down to make that record, everyone said 'Cyndi (Lauper) has just happened and Madonna is happening, and you've got to get into that world.'

"But it just wasn't an appropriate kind of music for her. She was trying to do things that weren't really her, to capitalize on a trend, and it didn't work.

"Radio won't believe her doing that kind of stuff, because it's not

her and it's not real. She's got to make her own records.

"It's a shame, because we were looking forward to a great relationship with MCA—and I think we do have a great relationship with MCA—but it's a shame that it was an unsuccessful first go-round."

Lippman says that he's trying to figure out who should produce Manchester's next for the label. In the meantime, she and Al Jarreau have recorded the theme from "Out Of Africa," produced by Robbie Buchanan. The lyrics (not used in the movie) were written by Alan & Marilyn Bergman; the video will be directed by Sydney Pollack, who also directed the film.



No Waiting. John Waite sings his single "The Choice" on a recent segment of tv's "Solid Gold."

'Leader Of The Pack' Given Humorous Treatment

Fun Vids Broaden Twisted Sister's Appeal

BY LINDA MOLESKI

NEW YORK After a decade of trial and tribulation, Twisted Sister has finally discovered its key to success—music videos. With fun, cartoon-like clips such as "We're Not Gonna Take It," the Long Island-based rockers managed to bring their 1984 album, "Stay Hungry," to double platinum status.

The group is now using the same tactic with its Atlantic followup album "Come Out And Play," which has already sold a reported 900,000 units.

"Video was a godsend for the band," states vocalist and frontman Dee Snider. "We're a visual band, so it worked to our advantage," he says, adding that "bands who couldn't cut it on video, like Air Supply and Joe Jackson, haven't made it."

"Film knows no boundaries," he explains. "If you're doing a good video, people will watch it for its film value."

So, besides boosting record sales, Snider says, the clips also become a way to broaden the group's audience base to include even those who claim "they hate heavy metal."

But video isn't the group's only game plan for expanding its audience, according to Snider, who says their latest album "covers all types of metal" ranging from hard to pop.

In addition to a rendition of the Shangri-Las' 1964 hit "Leader Of The Pack" and a parody of the Beach Boys' classic, "Be True To Your School," the album features several guest performers, including Alice Cooper, Billy Joel, Clarence Clemons and Brian Setzer.

When Snider contacted the artists for the project, most were "apprehensive" about doing it.

"We're labeled a heavy metal band, and the Senate hearings were in full force at the time of recording," says Snider. "But everyone came down to hear the songs and liked them."

"Come Out And Play" was "contracted for \$60,000," states Snider, "but the final figure was over \$300,000." The album was recorded

over an eight week period—four weeks in New York and four at the Record Plant in Los Angeles—with producer Dieter Dierks, best known for his work with the Scorpions and Accept.

Though Tom Werman produced "Stay Hungry," the band opted for a change this time around after Werman and his engineer Geoff Workman split up.

Dierks "called our management office and expressed an interest in us," Snider continues. "We've al-

ways respected him, so we decided to move that way."

Snider, who writes all music and lyrics, claims the album has the "potential to go five singles deep, if radio allows it to." The first single from the album is "Leader Of The Pack," a song that the group—which also consists of Eddie Ojeda, Mark Mendoza, A.J. Pero and Jay Jay French—played in its early club days.

So far radio's response to it "has

(Continued on page 36)

Charlie Daniels' Career Shifting Into High Gear

BY KIP KIRBY

NASHVILLE At age 49, Charlie Daniels is shifting into high gear with no signs of slowing down.

In addition to logging more than 100 days on the road with his band, Daniels has just released "Me And The Boys," his first Epic studio album in almost four years; published a collection of original short stories titled after his 1979 hit "The Devil Want Down To Georgia"; and finished his professional acting debut in an upcoming PBS special.

The break in recording wasn't intentional, according to Daniels. "I didn't realize so much time had gone by until the record company started hollering, 'Hey, where's our album?'" he explains. "I guess we just needed some time off from the pressures of working so hard on the road and trying to cut records at the same time."

Daniels denies that the lengthy hiatus was spurred by market changes in country music.

"I've seen a lot of fads come and go," he states, "and when they go, the acts that came in with them also go. We were never a part of that 'Urban Cowboy' movement, even though we played in the movie and on the record. I am what I was before the movie—we didn't suddenly become 'Charlie Daniels & the Ur-

ban Cowboys.'"

Daniels acknowledges that he doesn't see as many rock'n'rollers in his audiences as he did during the height of the "Urban Cowboy" boom. "But basically we've always appealed to working class crowds," he says. "We may not be playing as many 17,000-seaters; that's an up-and-down situation depending on how hot you are. We're working all the time, though, and we've got a fairly extensive tour with Alabama planned for this year."

The new album represents a directional departure for the Daniels Band through the inclusion of more ballads and a strong emphasis on vocals. Daniels admits that he never felt comfortable with ballads before and tended to lean toward material where the group's instrumental would predominate.

"But when we went into the studio this time, I told John [Boylan, Daniels' producer since 1979] that I wanted to take more time with my vocals," he explains. "Before, I'd just learn a song and put it down the beat I could. This time I spent a while learning the material and trying to perfect the phrasing."

As on his earlier albums, Daniels included two songs which reflect his political views: "M.I.A." and "American Farmer."

(Continued on page 36)



Lone Stars. Skeeter Davis, right, joins NRBQ's Al Anderson on stage at New York's Lone Star Cafe. (Photo: Chuck Pulin)

Talent in Action

RANDY NEWMAN
RICHARD THOMPSON
*Beverly Theatre,
Beverly Hills, Calif.*
Tickets: \$45, \$40

THE BEVERLY was the perfect place for a cynic to ring in 1986 as the house presented an evening with the kings of rock'n'droll, Randy Newman and Richard Thompson. Talk about your casual New Year's Eve. At midnight, Newman merely paused in the middle of his funny "The Girls In My Life (Part 1)" to lead the crowd in "Auld Lang Syne," and then returned his attention to finishing off his song. Low-key or not, these two performers still provided plenty worth celebrating.

A notorious shy guy, opener Thompson was surprisingly animated and expansive. He even went as far as leading a call-and-response sing-along on Nellie Lutcher's chestnut "He's A Real Gone Guy." Ultimately, though, it was his incomparable songs and guitar playing that carried the show. Whether dealing up pain and regret ("Withered And Died") or cynical pop (the as-yet-unreleased "Valeri"—the hit he's never had?), Thompson invariably laid bare his Celtic soul. And once again, he proved that as a guitarist there are none who can touch him. Even longtime fans, used to his miracles, were amazed by his instrumental display on "When The Spell Is Broken."

At 20 minutes to 1986, Randy Newman strode onstage unceremoniously, and proceeded to present virtually the same set he did last July at the crosstown Universal Amphitheatre. (Was that the same Hawaiian print shirt?) Even his seemingly off-handed humorous running commentary varied little from that previous appearance.

That complaint aside, Newman came through with the expected high level of intelligent entertainment, playing a virtual catalog of his songwriting career and styles, from 1966's "Simon Smith And The Amazing Dancing Bear" through 1983's "Christmas In Capetown," though he offered not one new song. While the promised-but-not-delivered accompaniment from synthesizer player Michael Boddicker would have added some sonic variety, the casual format of Newman alone at the piano emphasized the strength and depth of his songs. And even on second hearing, Newman's quips were witty.

It must be pointed out that the evening's two shows were far from sold out, most likely due to the steep ticket price. For \$45 one should expect more than two solo performers, some decorative balloons and a commemorative poster. Some free champagne and munchies—or at least hats and noisemakers—would have been in order. STEVE HOCHMAN

GENERAL PUBLIC

*Universal Amphitheatre,
Universal City, Calif.*
Tickets: \$17.50, \$15

BANKROLLING General Public's Jan. 3 show wouldn't have seemed to be a wise investment. The IRS act had no current product out, and their youthful fans aren't noted for long memories. It was two days after New Year's, so everyone had al-

ready blown their entertainment allowance for the month. On top of all that, it rained, which in Southern California means no walk-up business.

Nonetheless, General Public sold out the 6,250-seat Amphitheatre—and even sold out their next night's performance in San Diego.

General Public is built around Ranking Roger and Dave Wakeling, the vocal core of British ska heavyweights the English Beat. While the pair's interesting harmonies and ingratiating stage presence remain intact, there's something missing from the old Beat days. While one could hardly call the earlier incarnation dark or angry, the Beat at least had a few rough edges. General Public is unremittingly bubbly and frothy; call them the Upbeat.

But it's hard to be too offended by a group whose biggest flaw is that it's inoffensive, and the laughing, jumping, dancing, singing audience was more than satisfied by the 105-minute show. From the first notes of "Hot You're Cool" to the closing signature tune "General Public," the crowd was on its feet, cheering wildly. Fans gave a warm welcome to the new songs the band is preparing for its upcoming album, though they were most enthused about the Beat oldies.

Wakeling and Roger offered pleasant chat between songs, and a low-tech stage set enhanced the feeling of informality. A nod to social responsibility came when the biracial duo thanked "young America" for standing against apartheid. But even when the protest lyrics professed them to be "f---ing angry," you couldn't believe that smiling blond Wakeling was ever really upset.

One-name-only Stoker provided the best musical moments, with his energetic drumbeat enlivening tunes (like the single "Tenderness") that otherwise slip into featherweight pop. The necessary saxophone licks were given an odd, slow delay—kind of an audio version of Saxa's mental attitude. The veteran Rasta man seemed to be earning applause for seniority as much as for skill; his unexpected solo encore (a shaky "Auld Lang Syne") had some listeners open-mouthed, waiting for a vaudevillian hook.

Standout numbers—"Never You Done That," "Where's The Line?" and "A Matter Of Fact"—emphasized General Public's vocal strength. Not only do Wakeling and Roger harmonize like a two-man Peter, Paul & Mary, but keyboardist Mickey Billingham and guitarist Kevin White sing along. Backing vocals from two members of opening act the Basics were added on top of that.

General Public has matured into a smooth, polished pop band, earning squeals to rival Duran Duran. Now they need to remember a little more of their gloves-off youth.

ETHLIE ANN VARE

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.



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD NEVILLE BROTHERS OLATUNJI	Oakland (Calif.) Coliseum	Dec. 30-31	\$551,420 \$25/\$15	30,000 two sellouts	Bill Graham Presents
KRUSH GROOVE: RUN-DMC, MASTER RAPPERS	Madison Square Garden New York	Dec. 27	\$324,156 \$17.50/\$15.50	19,650 sellout	Pace Concerts/Festival Ventures/ G-Street
MICHAEL STANLEY BAND	Front Row Theater Cleveland	Dec. 17-18, 20-21, 23, 26, 28-29	\$321,224 \$15.75/\$14.75	21,721 eight shows/ seven sellouts	Belkin Prods.
GEORGE STRAIT CLAY BLAKER	Dallas Convention Center Arena	Dec. 31	\$188,520 \$30/\$20	9,650 sellout	Pace Concerts
RATT BON JOVI	San Diego Sports Arena	Dec. 31	\$180,756 \$17.50/\$16.50	10,987 sellout	Avalon Attractions
NIGHT RANGER EDDIE MONEY ERIC MARTIN & FRIENDS	Cow Palace San Francisco	Dec. 31	\$168,840 \$20	8,442 10,000	Bill Graham Presents
KISS BLACK & BLUE	Charlotte (N.C.) Coliseum	Dec. 28	\$133,704 \$14.50	9,221 12,900	Kaleidoscope Prods./ Beach Club Bookings
RATT BON JOVI	The Summit Houston	Dec. 18	\$107,865 \$14.50	7,888 9,000	Pace Concerts
DIO YNGWIE MALSTEEN'S RISING FORCE	Portland (Ore.) Memorial Auditorium	Jan. 6	\$82,244 \$14.50/\$12.50	5,696 9,000	Double Tee Promotions
WILLIE NELSON GEORGE JONES	Fox Theater St. Louis	Dec. 26	\$80,383 \$18.65	3,704 4,000	Pace Concerts/Contemporary Prods.
MOTLEY CRUE AUTOGRAPH	Orange County Civic Center Orlando, Fla.	Dec. 19	\$79,736 \$14.50	5,847 7,000	Fantasma Prods.
KISS BLACK & BLUE	Carolina Coliseum Columbia, S.C.	Dec. 27	\$71,441 \$14.50	5,341 9,500	Beach Club Concerts
LONE JUSTICE PHRANC	Santa Monica (Calif.) Civic Auditorium	Dec. 31	\$67,980 \$20	3,500 sellout	Avalon Attractions
METALLICA EXODUS METAL CHURCH MEGADEATH	San Francisco Civic Auditorium	Dec. 31	\$67,520 \$20	3,376 8,500	Bill Graham Presents
NIGHT RANGER QUARTERFLASH	Hult Center Eugene, Ore.	Dec. 10-11	\$66,534 \$14.50/\$12.50	4,688 4,900	Double Tee Promotions
NIGHT RANGER QUARTERFLASH	Arlene Schnitzer Concert Hall Portland, Ore.	Dec. 12-13	\$64,673 \$15.50/\$13.50	4,143 5,400	Double Tee Promotions
NIGHT RANGER QUARTERFLASH	Jackson County Expo Hall Medford, Ore.	Dec. 15	\$61,557 \$13.50	4,886 5,600	Double Tee Promotions
Y & T ARMORED SAINT LAAZ ROCKIT	San Jose (Calif.) Auditorium	Dec. 31	\$55,020 \$20	2,751 sellout	Bill Graham Presents
GENERAL PUBLIC WALL OF VOODOO	Golden Hall San Diego	Jan. 4	\$53,012 \$14.50	3,656 sellout	Fahn & Silva Presents
JERRY RIOPELLE THE JETSONS	Celebrity Theater Phoenix	Dec. 31	\$46,213 \$18.50	2,498 2,701	Evening Star Prods.
JOHN CAFFERTY & THE BEAVER BROWN BAND SOFT WHITE UNDERBELLY	The Ritz New York	Dec. 31	\$38,747 \$27.50/\$22.50	1,574 sellout	Monarch Entertainment Bureau
GENERAL PUBLIC THE BASICS	Santa Cruz (Calif.) Civic Auditorium	Dec. 30	\$29,325 \$15	1,955 sellout	Rock 'N Chair Prods.
JOHN KAY & STEPPENWOLF GUESS WHO	Orpheum Theater Memphis	Dec. 14	\$26,041 \$13.50 2,154 2,411	Contemporary Prods./ Mid-South Concerts	

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

MCA Album Tops 10th Year of the Damned

Major Release, Tour to Highlight Musical Departure

BY ETHLIE ANN VARE

LOS ANGELES Considering the claim of punk bands that they played short songs because they expected to be dead within the hour, it's now a source of amazement that the Damned is marking its 10th anniversary this year. Also amazing is that the punk archetype is celebrating the event with the act's first album on a major label: MCA's "Phantasmagoria."

The Damned has released eight albums to date, only one of them (IRS' "The Black Album") domestically. Yet, the Damned has remained one of the best-known names in its genre.

"This is the first proper record deal we've had," says drummer Rat Scabies (nee Chris Miller). "None of the other organizations—Stiff, Chiswick, Bronze—really had any sort of clout internationally. Even IRS was only beginning then."

Claiming he has "absolutely no idea" how many units the Damned has sold throughout its career, Scabies says his band has maintained a profile via live performances. Before a December mini-tour of the

U.S., the group did 40 dates in the U.K., generally playing 3,000-capacity halls.

"All we had was our audience," says Scabies. "In England, the band that sells records isn't necessarily the band that has an audience. In fact, these 'flavor of the week' groups can top the charts and find they're playing empty halls."

"Phantasmagoria," however, entered the British chart at number 11, and has shown sales strength in such distant places as New Zealand.

Scabies, vocalist Dave Vanian, guitarist Roman Jugg and bassist Bryn are aware that the biggest hurdle they face in promoting the moody, ethereal album is their own notoriety. "People think we're still a three-chord punk band," complains Scabies.

Other problems have plagued the Damned in the past, notably an attrition of original band members. Brian James left the group to co-found Lords of the New Church and the irreverent Captain Sensible departed for a solo career.

"Captain's leaving was inevitable," explains vocalist Vanian.

"He already had a solo career

started and separate management. He had money. We had the choice of playing a gig or selling the tape recorder, and Captain would be going off on holiday."

The first time Sensible (nee Ray Burns) left the band, in 1979, Scabies and Vanian toured as the Doomed, "just in case we fell on our faces," says Scabies. This time, they decided to remain the Damned—the name seems to have no inherent jinx.

"Anyone who dismisses you because of your name is narrow-minded," says Scabies, who claims he quite enjoys being called "Rat."

The Damned is scheduled to return to the U.S. in February for the first leg of a 14-week tour. "We'll go coast to coast," says Scabies, "and then we're off to Australia, Japan and wherever else we end up."

The drummer adds that upcoming performances won't be as hectic as those in the band's early days, when "it was pretty dangerous for the first two rows." Says Scabies, "We've learned to control ourselves. You can't help growing up."

Nashville Getting Outdoor Facility

Starwood Set for Summer Opening

NASHVILLE Nashville is slated to get its first major outdoor concert facility next summer when Houston-based Pace Productions completes construction this summer on a multi-million-dollar amphitheatre to be called Starwood.

Starwood Amphitheatre will seat 17,000, with 5,000 reserved seats under cover, and the remainder of general admission seats available on nearby grassy slopes. Pace and partner Belz Investments own the 75-acre site in Nashville at the intersection of Old Hickory Blvd. and Murfreesboro Rd.

All structures on the grounds, including the stage and a sweeping plaza area adjacent to it, will be permanent. Starwood will become the summer home of the Nashville facility, as well as the site of the annual Charlie Daniels Volunteer Jam, scheduled next year for July 12. Also scheduled will be major rock shows, touring events and musical productions. Pace now produces a Broadway show series for the Tennessee Performing Arts Center.

Brian Becker, president of Pace Productions, estimates that Star-



Turner, Tucker. Capitol labelmates Tina Turner and Tanya Tucker meet for the first time backstage before Turner's appearance in Murfreesboro, Tenn.

wood will be operating by late May and fully completed by mid-June.

Starwood Amphitheatre will become Pace's third major outdoor musical showplace. KIP KIRBY

CHARLIE DANIELS BAND BACK IN HIGH GEAR

(Continued from page 34)

During a recent visit to the West Coast, Daniels met with various film and television casting directors. His booking agency, ICM, and

his manager, Joe Sullivan of Sound Seventy Inc., have decided that acting is a logical extension for Daniels at this juncture in his career.

"Well, I've had roles offered for years," Daniels comments, "but they weren't ones I thought I could do. I have to feel at home with a part to do it well. ICM got the script for 'Lone Star Kid' and thought I ought to do it."

The show is a Ron Howard/Anson Mount production based on the true story of an 11-year-old boy who successfully ran for mayor of a small Texas town. The show airs nationally on PBS stations the week of Feb. 10, with Daniels in a key supporting role.

Daniels has also authored his first book, a series of short stories which he wrote over a period of a year and a half. While there are no cross-marketing plans between the book's publisher and Daniels' rec-

ord label, the artist does bookstore signing parties in certain markets when he and his group are on tour.

Daniels forecasts no decrease in his active concert schedule, nor does he foresee a time when he might consider giving up his annual Volunteer Jam despite the fact that he often ends up paying for expenses out of his own pocket.

"The Jam began as a live recording session for one of our albums," he recalls, "but now it's become a musical tradition, and I'd hate to see it die. We think by moving it this year to the summer, the Jam could become a big tourist attraction for Nashville."

Volunteer Jam '86 will take place on July 12 at Nashville's new outdoor concert facility, the Starwood Amphitheatre. Next year, the Jam will move to June and kick off the annual Fan Fair festivities.



Rattlers Make Noise. New York-based quartet the Rattlers huddle to make a recording contract with Jem Records official. The label will be marketing and distributing the band's debut album "Rattles" through its PVC arm. Pictured from left are Jem president Marty Scott, group member Billy Baillie, group manager Bob Rowland, and group members Dave U. Hall, Mitch Leigh and Matty Quick.

ON THE CHARTS

NEW

MELI'SA MORGAN

Meli'sa Morgan has made impressive moves on the black charts with her Capitol debut album and its Prince-penned title track, "Do Me Baby." This week, the single jumps to number 10.

The Queens, N.Y. native, whose first name is pronounced "Me-Lee-Sa," got her start in church choirs and local bands. After attending the Juilliard School of Music, she signed with Hush Productions' Charles Huggins, who manages Freddie Jackson, Melba Moore and Paul Laurence. She then became a background singer for Chaka Khan, Melba Moore and Whitney Houston, which eventually led to a Capitol recording contract.

Morgan's album was produced by Paul Laurence, whose credits include Freddie Jackson's hit single "Rock Me Tonight." Her video, "Do Me Baby," was directed by Bill Mason and produced by Eric Meza of Meza Movies. Plans are being made for a spring tour.

Morgan is managed by Hush Productions, 231 W. 58th St., New York, N.Y. 10019; (212) 582-1095.

TWISTED SISTER VIDEO

(Continued from page 34)

been good," Snider says, "but there's resistance left over from the imaginary heavy metal backlash and the PMRC (Parents Music Resource Center) deal."

"Leader Of The Pack" also serves as the album's first video. Like its predecessors, it's a comic clip and is even rated "H" for "humor." It was directed by Marty Callner and produced by Rabia Dockray, and will be contained in a home video cassette entitled "Come Out And Play," which is a compilation of the group's four videos tied together with a storyline. It's scheduled to be released by Atlantic later this month.

Snider says that the cost of two videos and the connective tissue for the video movie was \$350,000.

As for MTV and its cutback on heavy metal, Snider notes that the network is "very smart." "They stopped playing it when there were no big heavy metal bands out with new product," he says.

MTV "developed the metal audience," he continues, "an audience that enjoys both Madonna and Motley Crue. It plays more metal than regular radio."

Snider is currently playing host to the network's monthly "Heavy Metal Mania" program, and is also in the midst of Twisted Sister's world tour, which was commenced Jan. 8 in Binghamton, N.Y. Booked by ICM, the tour is set to run through the summer, covering the U.S., Europe, Canada and Japan. Dokken is the opening act.

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NMA Schedules Three First Quarter Events Looks to Bolster Membership and Broaden Its Image

BY EDWARD MORRIS

NASHVILLE The soon-to-be-re-named Nashville Music Assn. has finalized plans to sponsor three major promotional and fund-raising events during the first quarter of this year. First of these is a two-night showcase of Nashville rock bands for New York and Los Angeles record executives.

Organization's change of name, to be decided this month, is being made to better represent its image as an all-entertainment trade association, according to NMA president, Mary Matthews. A continuing priority, she adds, will be to boost the group's membership beyond its cur-

rent 850. Between 1984 and 1985, says Matthews, the NMA lost half its membership.

Lynn Gillespie, NMA's new executive director, reports that 11 rock acts have been picked for the Jan. 16-17 showcase and that nine out-of-town label reps have confirmed they will be here to assess the talent.

First night performers at the Cannery and its upstairs club, Rooster's, are Rococo, Webb Wilder, the Questionnaires, Raging Fire and White Animals. Featured the following evening will be Bill Lloyd and the December Boys, Shadow 15, Will Rambeau and the Delta Hurricanes, Seven Keys, the Movement and In Pursuit.

The shows will begin at 9 and will offer a jam session after the Jan. 17 performance. Tickets are \$5 for each evening.

Label reps who have accepted invitations to see the showcase include Steve Ralbusky, CBS; Howard Thompson, Elektra; Nancy Jeffries, A&M; Peter Lubin, PolyGram; Jamie Cohen, Arista; Michael Gallelli, Atlantic; Michael Goldstone, MCA; and Michael Barackman and John Guarneri, EMI America.

Bands for the showcase were selected by a special NMA committee, Gillespie says. There were no formal auditions.

On Jan. 26, beginning at 3 p.m., the NMA will co-host a Super Bowl Party with the MTM Music Group. Event will be held at Jimmy Kelly's restaurant with Cajun food flown in from New Orleans. Tickets (including food costs) are \$50 each. Partygoers will be able to watch the game on big-screen tv.

For the second consecutive year, the NMA will bring members of Nashville's financial and entertainment communities together via a day-long Banking Conference, Feb. 18.

Gillespie says a recipient for the NMA's annual Master's Tribute has

been selected but will not be announced yet. Staged both as fundraisers and appreciation ceremonies, the tributes honor figures of extraordinary significance in the Nashville entertainment industry. Previous winners were guitarist Grady Martin and the Jordanaires. This year's ceremony is set for April 21.

Matthews says a principal aim of the NMA is to strengthen its board of directors: "We're asking board members not only to be a working board but also a financially supportive board, so that we'll have the undergirding to continue—for the next millennium, hopefully."

Much of the membership dropout last year, Matthews continues, was from performers and those who work in film and video. "This was the largest portion of our membership," she adds. Matthews additional goals for the NMA include closer communication with MTV and VH-1 and more talent showcases not based on music. "There's a goodly community of [non-music] talent buyers here," she maintains. "We've just never pitched to them."

Matthews, who says the NMA's operating budget will remain the same as last year's, notes that the organization will continue to cultivate its college chapter affiliates and adds that a November college-staged benefit raised \$750 for the organization.

Lynn Gillespie replaced long-time NMA executive director Dale Franklin Cornelius, who resigned in October. Diane Rankin has been named executive assistant and Angela J. Mahoney director of media relations.

"Nashville has become a great deal more than the center of the country music world," says NMA board chairman David Skepner. "There's a major entertainment area developing here, and I think the NMA is the vehicle to pull all the elements together."



Threads or Shreds? Capitol recording group Sawyer Brown recently compared threads with RCA's Kenny Rogers before their Nashville appearance with Lee Greenwood.

NASHVILLE SCENE

by Kip Kirby



IT WAS TO HAVE BEEN a night to remember, a New Year's Eve that patrons of Dallas' new Park Suite Hotel would recall for years to come. As it turned out, it was—but not for the reasons anyone had planned.

New Year's Eve was the night Rick Nelson and five members of his Stone Canyon Band were killed in a plane crash en route to Dallas. They were scheduled to headline the Park Suite's first New Year's Eve gala. More than \$100,000 had been spent on promotion and advertising for the concert package, according to promoter Mike Sullivan, owner of Starforce International Inc. in Atlanta. The date was a tie-in with radio station KLUV, which was setting up a live remote from the hotel at the time of the crash.

"Rick was real excited about this date," says Sullivan. "He said he was really looking forward to it. He taped a special interview at his home in California and mailed it to KLUV Federal Express instead

Some friends remember Rick Nelson's legacy, the New Year's tribute

of just doing a phoner, because he wanted it to sound as good as possible."

The interview was used as part of an hour-long Rick Nelson special hosted by KLUV personality Hubcap Carter a few days before the New Year's Eve concert. The show would have been a sellout with almost 2,000 people taking advantage of the Park Suite's package price. For \$169 per couple, revelers were offered hotel accommodations, tickets to Nelson's performance, dinner, champagne and a buffet brunch.

Promoter Sullivan says he spoke with Nelson's entourage three times on the day of the crash. Two calls came from Guntersville, Ala., reporting heavy fog at the airport there and also problems with one of the DC-3's engines, which the pilot was trying to have fixed.

"They said they would be late arriving at Love Field in Dallas," Sullivan recalls. "In fact, I was just getting ready to leave for the airport with the limo when one of the phone calls came through."

The third call, according to Sullivan, was a ground-to-air transmission from the cockpit of Nelson's plane approximately a half-hour before the crash. "There

was a lot of noise so the tower had to relay the conversation," he says, "but the pilot reported they were having 'additional mechanical problems' and had run into heavy headwinds, so they probably wouldn't get into Dallas until around 6 p.m. I told them I'd meet them there and we'd go straight to the hotel."

News of the plane crash came in shortly afterward. When the announcement went over the airwaves, a decision was made to try to turn the evening into a Rick Nelson tribute.

Sullivan located singer Johnny Lee, who agreed to step in and perform in Nelson's place. Big Deal and the Daddy-O's, openers on the show, learned three of Nelson's songs in an hour before going onstage.

Ticket-holders were offered full refunds if they chose; but Park Suite management said it would donate to Nelson's favorite charity \$20 for every paid couple who stayed. The concert was also opened at no charge to anyone who wanted to come to the hotel to participate in the tribute.

At midnight, there was silence and a toast to Rick Nelson, an artist whose untimely death will remain forever etched in the headlines of New Year's Eve, 1985.

NASHVILLE WAS PARTICULARLY CRUSHED by news of Nelson's fiery crash. Many here along Music Row knew the singer and had worked with him on various projects. The Jordanaires had, in fact, spent part of last year touring with him. Among the dates was a Sept. 1 concert at the Sands Hotel in Las Vegas with Fats Domino that was intended to be an HBO special.

In a Nashville Tennessee interview two days later, former Stone Canyon guitarist (and ex-Burrito Brother) John Beland singled out Nelson's often-unsung legacy to country music.

Said Beland, "One of the things Rick never really got credit for was his music contribution. The Stone Canyon Band was the first rock band in Southern California to step on stage with a steel guitar. His was one of the first big rock'n'roll acts to 'go country.' Rick was more of a pioneer at country-rock music than anybody, but this has been overlooked."

FOR WEEK ENDING JANUARY 18, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

128 REPORTERS

		NEW ADDS	TOTAL ON
RICKY SKAGGS	CAJUN MOON EPIC	35	71
GEORGE STRAIT	YOU'RE SOMETHING SPECIAL MCA	35	39
DON WILLIAMS	WE'VE GOT A GOOD FIRE GOING CAPITOL	35	45
GARY MORRIS	100% CHANCE OF RAIN WARNER BROS.	33	78
LEE GREENWOOD	DON'T UNDERESTIMATE MY LOVE MCA	27	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

57 REPORTERS

		NUMBER REPORTING
BARBARA MANDRELL	FAST LANES & COUNTRY ROADS MCA	13
DOLLY PARTON	THINK ABOUT LOVE RCA	12
EXILE	I COULD GET USED TO YOU EPIC	11
MARK GRAY	PLEASE BE LOVE COLUMBIA	9
JUDY RODMAN	I SURE NEED YOUR LOVIN' MTM	8

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HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	BOP K. LEHNING (J. KIMBALL, P. DAVIS)	DAN SEALS EMI-AMERICA 8289
2	3	4	16	NEVER BE YOU R. CROWELL, D. THOENER (T. PETTY, B. TENCH)	ROSANNE CASH COLUMBIA 38-05621
3	4	6	15	HOME AGAIN IN MY HEART M. MORGAN, P. WORLEY (J. LEO, W. WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
4	7	9	12	JUST IN CASE J. L. WALLACE, T. SKINNER (J. P. PENNINGTON, S. LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
5	6	8	14	MEMORIES TO BURN G. WATSON, L. BOOTH (W. ROBB, D. KIRBY)	GENE WATSON EPIC 34-05633
6	10	12	11	HURT R. LANDIS (J. CRANE, A. JACOBS)	◆ JUICE NEWTON RCA 14199
7	9	11	13	(BACK TO THE) HEARTBREAK KID T. DUBOIS, S. HENDRICKS (T. DUBOIS, V. STEPHENSON)	◆ RESTLESS HEART RCA 14190
8	1	2	15	MORNING DESIRE G. MARTIN (D. LOGGINS)	◆ KENNY ROGERS RCA 14194
9	12	15	9	MAKIN' UP FOR LOST TIME J. E. NORMAN (G. MORRIS, D. LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
10	11	13	13	OLD SCHOOL B. LOGAN (D. SCHLITZ, R. SMITH)	JOHN CONLEE MCA 52695
11	13	16	14	I TELL IT LIKE IT USED TO BE B. LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
12	14	18	11	THERE'S NO STOPPING YOUR HEART P. WORLEY (M. BROOK, C. KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
13	16	21	10	YOU CAN DREAM OF ME T. BROWN, J. BOWEN (S. WARINER, J. HALL)	STEVE WARINER MCA 52721
14	18	22	9	COME ON IN (YOU DID THE BEST YOU COULD) R. CHANCEY (R. GILES, G. GREEN)	THE OAK RIDGE BOYS MCA 52722
15	17	20	13	BURNED LIKE A ROCKET N. LARKIN (G. BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
16	5	5	16	ONLY IN MY MIND J. BOWEN, R. MCENTIRE (R. MCENTIRE)	REBA MCENTIRE MCA 52691
17	20	23	9	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B. SHERRILL (G. GENTRY)	GEORGE JONES EPIC 34-05698
18	21	24	10	THE DEVIL'S ON THE LOOSE J. BRIDGES, G. SCRUGGS (L. WILLOUGHBY)	WAYLON JENNINGS RCA 14215
19	22	25	10	IT'S JUST A MATTER OF TIME H. SHEDD (C. OTIS, B. BENTON, B. HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
20	8	1	16	HAVE MERCY B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
HOT MOVER/AIRPLAY					
21	26	30	8	THINK ABOUT LOVE D. MALLOY (R. BRANNON, T. CAMPBELL)	DOLLY PARTON RCA 14218
22	24	27	10	I LOVE YOU BY HEART B. MAHER (J. GILLESPIE, S. WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
HOT MOVER/SALES					
23	25	28	10	YOU ARE MY MUSIC, YOU ARE MY SONG N. WILSON (D. ERWIN, J. CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
24	28	33	7	I COULD GET USED TO YOU B. KILLEN (S. LEMAIER, J. P. PENNINGTON)	EXILE EPIC 34-05723
25	27	29	10	DOWN IN TENNESSEE J. ANDERSON, L. BRADLEY, J. E. NORMAN (W. HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
26	29	31	10	PERFECT STRANGER J. E. NORMAN, SOUTHERN PACIFIC, B. HARTMAN (T. GOODMAN, J. MCFFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
27	30	32	9	PLEASE BE LOVE S. BUCKINGHAM, M. GRAY (J. D. MARTIN, J. PHOTOLOGO)	MARK GRAY COLUMBIA 38-05695
28	32	35	9	OKLAHOMA BORDERLINE E. GORDY, JR. (V. GILL, R. CROWELL, G. CLARK)	◆ VINCE GILL RCA 14216
29	33	37	7	FAST LANES & COUNTRY ROADS T. COLLINS (R. MURRAH, S. DEAN)	BARBARA MANDRELL MCA 52737
30	19	10	15	A WORLD WITHOUT LOVE P. RAMONE (E. STEVENS, E. RABBITT, P. GALDSTON)	EDDIE RABBITT RCA 14192
31	36	42	7	YOU SHOULD HAVE BEEN GONE BY NOW P. WORLEY, E. RAVEN (E. RAVEN, F. MYERS, P. RIMMER)	EDDY RAVEN RCA 14250
32	37	46	6	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J. BOWEN, J. SCHNEIDER (C. QUILLEN, J. JARRARD)	JOHN SCHNEIDER MCA 52723
33	35	39	10	I SURE NEED YOUR LOVIN' T. WEST (B. AERTS, J. RODMAN)	◆ JUDY RODMAN MTM 72061/CAPITOL
34	15	7	18	SOMEBODY ELSE'S FIRE B. MONTGOMERY (M. A. KENNEDY, P. ROSE, P. BUNCH)	JANIE FRICKE COLUMBIA 38-05617
35	23	14	18	THE CHAIR J. BOWEN (H. COCHRAN, D. DILLON)	◆ GEORGE STRAIT MCA 52667
36	38	41	9	IT'S FOUR IN THE MORNING G. MILLS (J. CHESNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
37	40	45	7	EVERYDAY J. TAYLOR, P. ASHER, F. FILIPE TTI (N. PETTY, C. HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
38	41	49	6	DREAMLAND EXPRESS R. NICHOLS (J. DENVER)	JOHN DENVER RCA 14227
39	43	47	7	STILL HURTIN' ME J. BOYLAN (B. CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
40	31	17	16	BETTY'S BEIN' BAD R. L. SCRUGGS (M. CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
41	49	64	4	DON'T UNDERESTIMATE MY LOVE FOR YOU J. CRUTCHFIELD (S. DIAMOND, S. DORFF, D. LOGGINS)	LEE GREENWOOD MCA 52741
42	45	57	6	SOME GIRLS HAVE ALL THE LUCK R. C. BANNON (J. FORTANG)	◆ LOUISE MANDRELL RCA 14251
43	47	59	5	YOUR MEMORY AIN'T WHAT IT USED TO BE N. WILSON (K. MORRISON, M. FIELDER, D. BETTS)	MICKEY GILLEY EPIC 34-05744
44	34	19	13	THE LEGEND AND THE MAN C. TWITTY, D. HENRY, R. TREAT (C. PUTNAM, R. HELLARD, B. JONES)	CONWAY TWITTY WARNER BROS. 7-28866
45	50	65	4	IN OVER MY HEART R. HALL (W. ALDRIDGE, T. BRASFIELD, J. RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
46	39	26	19	STAND UP J. KENNEDY (CHANNEL, RECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
47	62	—	2	100% CHANCE OF RAIN J. E. NORMAN (C. BLACK, A. ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
48	53	56	7	LONELY DAYS LONELY NIGHTS T. BROWN, E. GORDY, JR. (K. STALEY)	PATTY LOVELESS MCA 52694
49	54	58	6	OLD BLUE YODELER C. HARDY (R. BAILEY)	RAZZY BAILEY MCA 52701
50	46	38	15	IT'S TIME FOR LOVE D. WILLIAMS, G. FUNDIS (B. MCDILL, H. MOORE)	DON WILLIAMS MCA 52692

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	56	62	5	WHILE THE MOON'S IN TOWN F. FOSTER (P. MC MANUS, B. DIPIERO)	THE SHOPPE MTM 72063/CAPITOL
52	68	—	2	CAJUN MOON R. SKAGGS (J. RUSHIN)	RICKY SKAGGS EPIC 34-05748
53	42	36	19	LIE TO YOU FOR YOUR LOVE E. GORDY, JR., J. BOWEN (F. MILLER, D. BELLAMY, H. BELLAMY, J. BARRY)	THE BELLAMY BROTHERS MCA/CURB 52668/MCA
54	48	50	8	WHAT AM I GONNA DO ABOUT YOU N. WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
55	61	71	4	1982 K. LEHNING (J. BLACKMON, C. VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
56	58	61	6	BABY WHEN YOUR HEART BREAKS DOWN T. CHOATE, D. WILSON, M. OSMOND (K. BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
57	44	34	19	NOBODY FALLS LIKE A FOOL N. LARKIN, E. T. CONLEY (P. MC CANN, M. WRIGHT)	EARL THOMAS CONLEY RCA 14172
58	64	68	4	ARLENE C. ALLEN (C. ALLEN)	MARTY STEWART COLUMBIA 38-05724
59	78	—	2	SWEETER AND SWEETER J. KENNEDY (D. REID, H. REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM
60	52	48	21	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J. CRUTCHFIELD (J. BUCKINGHAM, L. YOUNG)	LEE GREENWOOD MCA 52656
61	66	75	4	SHE DON'T CRY LIKE SHE USED TO J. KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
62	65	69	5	WHY YOU BEEN GONE SO LONG E. GORDY, JR., D. HUNGATE (M. NEWBURY)	BRENDA LEE MCA 52720
63	60	60	6	AMERICAN WALTZ M. HAGGARD, B. MONTGOMERY (T. SEALS, J. GREENEBAUM, E. SETSER)	MERLE HAGGARD EPIC 34-05734
64	71	78	4	IF I DON'T LOVE YOU D. TOLLE (F. KNIFE)	JIM GLASER MCA/NOBLE VISION 52748/MCA
HOT SHOT DEBUT					
65	NEW			WE'VE GOT A GOOD FIRE GOIN' D. WILLIAMS, G. FUNDIS (D. LOGGINS)	DON WILLIAMS CAPITOL 5526
66	63	53	22	TOO MUCH ON MY HEART J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
67	69	72	5	FIVE FINGERS R. PENNINGTON (R. PENNINGTON, D. KIRBY)	RAY PRICE STEP ONE 350
68	70	79	4	TRY ME R. PODOLAR (B. BURNETTE, S. CROPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
69	NEW			YOU'RE SOMETHING SPECIAL TO ME J. BOWEN, G. STRAIT (D. ANTHONY)	GEORGE STRAIT MCA 52764
70	55	51	19	YOU MAKE ME FEEL LIKE A MAN R. SKAGGS (P. ROWAN)	◆ RICKY SKAGGS EPIC 34-05585
71	59	43	12	I DON'T WANT TO GET OVER YOU R. SKAGGS, M. MORGAN (B. BRADDOCK, R. VANHOY, D. ALLEN)	THE WHITES MCA/CURB 52697/MCA
72	51	44	10	SAFE IN THE ARMS OF LOVE J. MORRIS (B. MCDILL, T. ROCCO, B. JONES)	ROBIN LEE EVERGREEN 1037
73	76	—	2	WHAT WE GONNA DO M. WRIGHT (R. FELDMAN, R. PROBINSON)	GUS HARDIN RCA 14255
74	57	40	13	SHE TOLD ME YES B. ARLEDGE (R. CROSBY)	CHANCE MERCURY 884-178-7/POLYGRAM
75	67	55	8	TIMBERLINE E. HARRIS, P. KENNERLEY (E. HARRIS, P. KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28852
76	79	—	2	GOT MY HEART SET ON YOU R. DIXON, D. SCHAFER (D. GRAY, B. RENEAU)	MASON DIXON TEXAS 5510
77	NEW			GOODBYE MARIE L. BUTLER (D. LINDE, M. MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
78	NEW			EVERY NIGHT M. WRIGHT (L. MARTINE, JR.)	PAKE MCENTIRE RCA 14220
79	NEW			THE BEST THERE IS N. WILSON (W. HOLYFIELD, R. GOODRUM)	CHARLEY PRIDE RCA 14265
80	75	63	7	EVERYTHING IS CHANGING T. JENNINGS, M. SILLIS (J. SHOFNER, W. KIRBY)	JOHNNY PAYCHECK AMI 1327
81	NEW			DON'T FALL IN LOVE WITH ME M. MORGAN, P. WORLEY (L. J. DALTON, M. MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
82	NEW			NOTHING BUT YOUR LOVE C. MOMAN (L. GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
83	73	73	5	LOVE GONE BAD B. WALKER (J. CLARK)	JAY CLARK CONCORDE 301/NSD
84	72	54	18	BREAK AWAY G. DAVIES, L. SKLAR (G. NICHOLSON, W. HOLYFIELD)	◆ GAIL DAVIES RCA 14184
85	NEW			BREATHLESS IN THE NIGHT D. DARNELL (C. PYLE)	CHUCK PYLE URBAN SOUND 782
86	86	80	6	WHAT A MEMORY YOU'D MAKE R. BAKER (T. ROCCO, C. BLACK, R. BOURKE)	JIM COLLINS WHITE GOLD 22251/F&L
87	82	70	22	I'LL NEVER STOP LOVING YOU J. E. NORMAN (D. LOGGINS, J. D. MARTIN)	GARY MORRIS WARNER BROS. 7-28947
88	74	52	16	THEY NEVER HAD TO GET OVER YOU B. LOGAN, R. MCCALLISTER (B. MCGUIRE, M. MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
89	77	77	5	I JUST CAME BACK B. MONACO (J. P. PENNINGTON, L. CORDLE)	BRUCE HAUSER & THE SAWMILL CREEK BAND COWBOY 45-200
90	87	82	10	SOME SUCH FOOLISHNESS N. LARKIN, E. T. CONLEY (R. A. WADE)	TOMMY ROE MCA/CURB 52711/MCA
91	88	83	23	HANG ON TO YOUR HEART B. KILLEN (S. LEMAIER, J. P. PENNINGTON)	EXILE EPIC 34-05580
92	NEW			PINK CADILLAC M. DANIEL, J. DOWELL, D. KNIGHT (B. SPRINGSTEEN)	KEVIN PEARCE ORLANDO 111
93	80	67	19	ME & PAUL W. NELSON (W. NELSON)	WILLIE NELSON COLUMBIA 38-05597
94	83	74	20	THIS AIN'T DALLAS J. BOWEN, N. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER BROS. 7-28912/WARNER BROS.
95	90	88	11	THE PART OF ME THAT NEEDS YOU G. KLEIN (M. CHAPMAN, N. CHINN)	B. J. THOMAS COLUMBIA 38-05647
96	85	84	22	YOU'VE GOT SOMETHING ON YOUR MIND N. WILSON (N. WILSON, R. MURRAH, D. GIBSON)	MICKEY GILLEY EPIC 34-05460
97	92	90	16	I FEEL THE COUNTRY CALLIN' ME J. BOWEN (J. RICHIE, M. DAVIS)	MAC DAVIS MCA 52669
98	91	86	16	GET BACK TO THE COUNTRY N. YOUNG, B. KEITH, D. BRIGGS, E. MAYOR (N. YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.
99	84	76	20	DONCHA R. HALL (W. ALDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591
100	94	85	22	CAN'T KEEP A GOOD MAN DOWN H. SHEDD, ALABAMA (B. CORBIN)	◆ ALABAMA RCA 14165

○ 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	3	4			
1	2			BOP	DAN SEALS	1
2	3			NEVER BE YOU	ROSANNE CASH	2
3	5			HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	3
4	7			MEMORIES TO BURN	GENE WATSON	5
5	8			JUST IN CASE	THE FORESTER SISTERS	4
6	1			MORNING DESIRE	KENNY ROGERS	8
7	11			(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	7
8	10			HURT	JUICE NEWTON	6
9	15			MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	9
10	4			HAVE MERCY	THE JUDDS	20
11	14			I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	11
12	12			OLD SCHOOL	JOHN CONLEE	10
13	21			YOU CAN DREAM OF ME	STEVE WARINER	13
14	18			BURNED LIKE A ROCKET	BILLY JOE ROYAL	15
15	19			THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	12
16	6			ONLY IN MY MIND	REBA MCENTIRE	16
17	9			SOMEBODY ELSE'S FIRE	JANIE FRICKE	34
18	27			THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	18
19	24			THE ONE I LOVED BACK THEN	GEORGE JONES	17
20	16			BETTY'S BEIN' BAD	SAWYER BROWN	40
21	23			COME ON IN	THE OAK RIDGE BOYS	14
22	13			A WORLD WITHOUT LOVE	EDDIE RABBITT	30
23	17			THE CHAIR	GEORGE STRAIT	35
24	—			IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	19
25	—			YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	23
26	—			THINK ABOUT LOVE	DOLLY PARTON	21
27	—			I COULD GET USED TO YOU	EXILE	24
28	—			DOWN IN TENNESSEE	JOHN ANDERSON	25
29	—			FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	29
30	—			I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	22

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	3	4			
1	2			BOP	DAN SEALS	1
2	3			NEVER BE YOU	ROSANNE CASH	2
3	4			HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	3
4	6			JUST IN CASE	THE FORESTER SISTERS	4
5	7			MEMORIES TO BURN	GENE WATSON	5
6	9			HURT	JUICE NEWTON	6
7	11			MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	9
8	8			(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	7
9	10			OLD SCHOOL	JOHN CONLEE	10
10	1			MORNING DESIRE	KENNY ROGERS	8
11	14			THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	12
12	13			I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	11
13	15			COME ON IN	THE OAK RIDGE BOYS	14
14	16			YOU CAN DREAM OF ME	STEVE WARINER	13
15	17			BURNED LIKE A ROCKET	BILLY JOE ROYAL	15
16	18			THE ONE I LOVED BACK THEN	GEORGE JONES	17
17	5			ONLY IN MY MIND	REBA MCENTIRE	16
18	19			IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	19
19	20			THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	18
20	24			THINK ABOUT LOVE	DOLLY PARTON	21
21	26			I COULD GET USED TO YOU	EXILE	24
22	23			I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	22
23	25			YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	23
24	27			DOWN IN TENNESSEE	JOHN ANDERSON	25
25	28			PERFECT STRANGER	SOUTHERN PACIFIC	26
26	29			PLEASE BE LOVE	MARK GRAY	27
27	30			OKLAHOMA BORDERLINE	VINCE GILL	28
28	—			FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	29
29	12			HAVE MERCY	THE JUDDS	20
30	—			YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	31

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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)	20
MCA/Curb (4)	
MCA/Noble Vision (1)	
RCA (17)	18
RCA/Curb (1)	
WARNER BROS. (11)	13
Geffen (1)	
Warner/Curb (1)	
EPIC	12
COLUMBIA	11
CAPITOL (4)	9
Capitol/Curb (2)	
MTM (2)	
Liberty (1)	
POLYGRAM	4
Mercury (4)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
AMI	1
COWBOY	1
EVERGREEN	1
F&L	1
White Gold (1)	
NSD	1
Concorde (1)	
ORLANDO	1
STEP ONE	1
TEXAS	1
URBAN SOUND	1

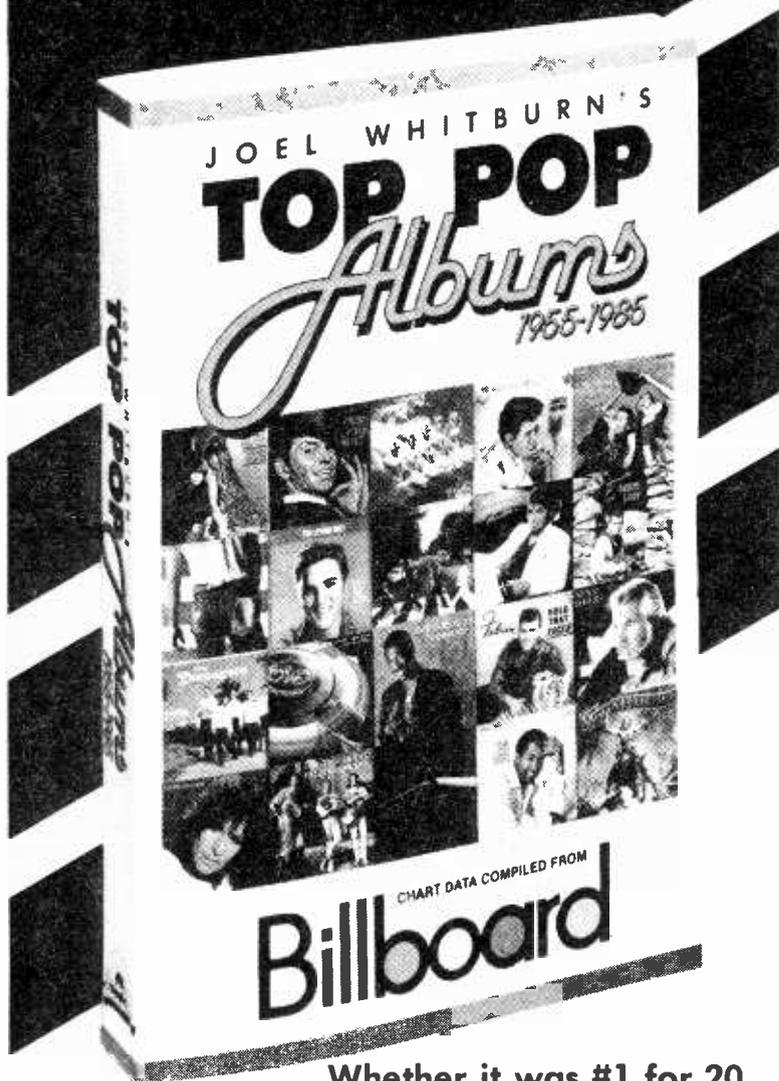
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
47	100% CHANCE OF RAIN	(Chappell Music/Chriswald, ASCAP/Hopi, ASCAP/MCA Music)
55	1982	(Grand Alliance, BMI/Grand Coalition, BMI)
63	AMERICAN WALTZ	(WB, ASCAP/Two Songs, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)
58	ARLENE	(Fruit, BMI)
56	BABY WHEN YOUR HEART BREAKS DOWN	(Golden Bridge, ASCAP)
7	(BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)
79	THE BEST THERE IS	(Bibo, ASCAP/Random Notes, ASCAP)
40	BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)
1	BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)
84	BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)
85	BREATHLESS IN THE NIGHT	(Bee N Flower, BMI/Variena, BMI)
15	BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)
52	CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)
100	CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)
35	THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)
14	COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)
18	THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)
99	DONCHA	(Rick Hall, ASCAP)
81	DON'T FALL IN LOVE WITH ME	(Algee, BMI)
41	DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)
25	DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP)
38	DREAMLAND EXPRESS	(Cherry Mountain, ASCAP)
78	EVERY NIGHT	(Ray Stevens, BMI)
37	EVERYDAY	(Peer International, BMI)
80	EVERYTHING IS CHANGING	(Ken Stiltz, BMI/Silver Dust, ASCAP)
29	FAST LANES & COUNTRY ROADS	(Tom Collins, BMI)
67	FIVE FINGERS	(Almarie, BMI/Cross Keys, ASCAP)
98	GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)
77	GOODBYE MARIE	(Combine, BMI/Music City, ASCAP)
76	GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, BMI/N2D, BMI)
91	HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)
20	HAVE MERCY	(Irving, BMI)
3	HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)
6	HURT	(CBS, ASCAP)
24	I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI)
60	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)
71	I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, ASCAP/Posey, BMI)
97	I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)
89	I JUST CAME BACK	(Pacific Island, BMI/Careers, BMI/Jack & Bill, ASCAP/Amanda-Lin, ASCAP)
22	I LOVE YOU BY HEART	(Somebody's, SESAC)
33	I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)
11	I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)
64	IF I DON'T LOVE YOU	(Southwest, BMI)
87	I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)
45	IN OVER MY HEART	(Rick Hall, ASCAP)
36	IT'S FOUR IN THE MORNING	(Tree, BMI)
19	IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)
61	IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffle, BMI)
4	JUST IN CASE	(Pacific Island, BMI/Tree, BMI)
44	THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)
53	LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)
48	LONELY DAYS LONELY NIGHTS	(AMR, ASCAP/Rovero, ASCAP)
83	LOVE GONE BAD	(NCS, ASCAP/Wiljex, ASCAP)
9	MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)
93	ME & PAUL	(Willie Nelson, BMI)
5	MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)
8	MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)
2	NEVER BE YOU	(Gone Gator, ASCAP)
57	NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)
82	NOTHING BUT YOUR LOVE	(Larry Gatlin, BMI)
28	OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/GSC, ASCAP)
49	OLD BLUE YODELER	(Razzy Bailey, ASCAP)
10	OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)
17	THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI)
16	ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)
95	THE PART OF ME THAT NEEDS YOU	(Arista, ASCAP)
26	PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)
92	PINK CADILLAC	(Bruce Springsteen, ASCAP)
27	PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)
72	SAFE IN THE ARMS OF LOVE	(Hall-Clement, BMI/BoMcDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)
61	SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)
74	SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)
42	SOME GIRLS HAVE ALL THE LUCK	(Kirshner, ASCAP/April, ASCAP)
90	SOME SUCH FOOLISHNESS	(Barnwood, BMI)
34	SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)
46	STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)
39	STILL HURTIN' ME	(Fairydust, BMI)
59	SWEETER AND SWEETER	(Statler Brothers, BMI)
12	THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)
88	THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)
21	THINK ABOUT LOVE	(Malven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)
94	THIS AIN'T DALLAS	(Bocephus, BMI)
75	TIMBERLINE	(Emmylou, ASCAP/Irving, BMI)
66	TOO MUCH ON MY HEART	(Statler Brothers, BMI)
68	TRY ME	(Billy Beau, ASCAP/Tapadero, BMI)
65	WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)
86	WHAT A MEMORY YOU'D MAKE	(Bibo, ASCAP/Chappell, ASCAP/Robinhill, ASCAP)
54	WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisons, BMI)
73	WHAT WE GONNA DO	(Warner Bros., ASCAP/Refuge, ASCAP/Orca, ASCAP/Warner-Elektra-Asylum, BMI/Watchpocket, BMI/Bug, BMI)
32	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)
51	WHILE THE MOON'S IN TOWN	(Music City, ASCAP/Combine, BMI)
62	WHY YOU BEEN GONE SO LONG	(Acuff Rose Opryland, BMI)
30	A WORLD WITHOUT LOVE	(Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)
23	YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)
13	YOU CAN DREAM OF ME	(Steve Warner, BMI/Siren, BMI)
70	YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)
31	YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)
43	YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI)
69	YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)
96	YOU'VE GOT SOMETHING ON YOUR MIND	(Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)

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

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

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Country

Steve Wariner's MCA Career Flourishing Latest Product Displays Writer/Player Development

BY EDWARD MORRIS

NASHVILLE Steve Wariner is an artist whose boyish good looks, fluid vocal style and guitar wizardry have had critics long predicting major success for him. But star status eluded Wariner until he left RCA, his label of eight years, and switched to MCA last year.

Despite five top 10 country hits and a No. 1 ("All Roads Lead To You"), Wariner's career was in the doldrums at RCA. But with MCA, his first singles have routinely sped up the charts: "What I Didn't Do" reached three, "Heart Trouble" hit eight, and his third effort, "Some Fools Never Learn," scored a No. 1.

Wariner has newly released his second album for MCA, "Life's Highway," one in which half the songs are his own co-compositions.

Don Light says that when he took over Wariner's management, two of his goals were to show his artist's talent on guitar and to develop his writing. At RCA, Wariner was discouraged from playing on his own sessions, but under MCA producers Tony Brown and Jimmy Bowen, he picks on virtually every cut.

Light is conservative and cautious in his efforts to break War-

iner. He relies on the elements he has seen succeed for other artists, but seeks to avoid pitfalls of other artists. He sides with Bowen, for example, in being skeptical of music videos: "They haven't proven that videos sell records, so why should we do them?"

Nor does he want to do regular television without a great deal of control. "We're not big fans of lip-synching," says Wariner. "If you're going to do tv, I think you should really do the music—sing it—and with your own band. You ought to do it the way people would see you out on the road."

Still, Wariner admits that his appearances on such programs as the "Barbara Mandrell & the Mandrell Sisters" show have made him "real comfortable" with tv: "I think it's just a matter of choosing the right shows and trying to do them the right way."

While he acknowledges that "Some Fools Never Learn" was a "good, solid country record," Light points to the star-making power of such crossovers as "Elvira" or "Islands In The Stream" as the sort of transforming song Wariner needs. "There's nothing that will do for your career what an honest-to-God

hit record will do," he insists.

Wariner says that "One Good Night Deserves Another," his first MCA album, "practically doubled" the sales of his last album for RCA. According to Light, "One Good Night" has sold over 100,000 copies, and he anticipates better numbers for the new album.

Last year, Wariner did almost 150 dates at concert halls, fairs and clubs, both as a main act and variously packaged with Reba McEntire, Lee Greenwood, Ronnie Milsap, the Oak Ridge Boys, George Jones, the Judds, Exile and Vince Gill. "In 1986," Light adds, "we want to play the same number of dates and achieve a better balance between clubs and concerts."

Wariner is booked by Headline International Talent at an average fee of \$4,500-\$5,500 a date.

He has also accumulated a series of product endorsements, among them Converse Shoes, Takamine Guitars, Peavey Electronics and Unicord.

"You Can Dream Of Me," Wariner's first single from "Life's Highway," climbs to number 13 this week.

He will begin work on his third MCA album in April.

New Firm Works on Changing Representation Image in N'ville Lawyers Cite CD, Video, Promo Clauses

BY KIP KIRBY

NASHVILLE Deal-making here has spawned a growing community of entertainment law firms, one of the newest being the recently formed partnership of Jim Harris, Charles Leach, Ralph Gordon, Tom Martin and Rusty Jones.

The new group's clients include Ronnie Milsap, Restless Heart, Sweethearts of the Rodeo, Lee Greenwood, Michael Johnson, Billy Chinnock, Alabama's manager Dale Morris, David Loggins and Don Schlitz.

With terms of major deals here comparable to those in New York or Los Angeles, attorney Leach says there is a substantially heavier emphasis in contracts now on video, Compact Disc and promotional cost clauses.

"I've seen video sections escalate from a few short phrases to several pages," affirms Leach, adding that, wherever possible, he attempts to win mutual approval of song, producer, director, video company, location and royalty rate on video projects—even for new acts.

"Your leverage depends on how much the record company wants to act," Leach points out, "but we also try to negotiate a video account, separate from recording so there won't be cross-collateralization of monies."

Leach and partner Harris are concerned about a new policy instituted by one major label where independent promotion costs are charged back to acts. Compounding this, they claim, is that the label won't allow the act a say in when, where,

for how long or whose indie promotion will be used on its records.

"This provision became a standard part of its new contracts within the past year," Leach explains, noting that he was unable to alter the clause in recent negotiations for two different acts with the record company. Instead, Leach compro-

mised with a 50/50 split between label and artist in one situation, and in the other, managed to establish a minimum of \$2,500 to be spent by the label before indie promotion expenses can be charged back to the act.

Harris and Leach say they and
(Continued on page 41)

'Rocky Mountain Inn' TV Series Heading for Europe Mart

NASHVILLE "Rocky Mountain Inn," a joint Canadian and American country music television series, has completed its first year of production and is being readied for distribution in Europe. The program is carried on 49 stations in the U.S. and seven in Canada.

The 30-minute shows, hosted by Canadian-born Ronnie Prophet, carefully balance use of talents from both countries involved with production. Each program is comprised of two stage performances by Prophet and his band, a music video, an interview with an American country artist and a stage performance by a Canadian artist—all interspersed in a loose story line about the characters who work in the mythical inn that is the show's setting.

Each of the first 24 episodes cost approximately \$40,000 (American) to produce. Although the entire show appears to take place inside

the inn, segments are shot at the Calgary Television Center and at various Nashville studios.

"Rocky Mountain Inn" is bartered to stations on a three/three basis, with three minutes of advertising time given to the station and three reserved for the distributor. The series is distributed in Canada by Calgary CFAC Television and in America by Eagle Media of Nashville. London's Thames Television distributes for Europe and the French-speaking parts of Canada.

The show's creator and producer, YNG Inc. of Nashville, reports that Thames is negotiating for the series in four European markets but declines to specify which ones until contracts are signed. YNG is headed by Johnna Yurcic and Chuck Glaser. Latter also serves as talent coordinator.

The second round of programs will begin shooting in February.

EDWARD MORRIS

NEW LEGAL WORRIES

(Continued from page 40)

other Nashville entertainment attorneys handle the majority of their clients' business dealings in New York, Los Angeles and London. They report no image problems because of geography, except, ironi-

cally, from acts themselves.

"Like management firms and booking agencies, I think we suffer from a perception that Nashville is really a stepping stone on the way up—or back," opines Harris. "Acts sometimes think they need to go outside Nashville for representation once their careers take off. Yet the legal community here is as educated and knowledgeable as in any other music center."

Diversified negotiations handled by partners in the new firm include a movie chore for songwriter T.J. Seals in "White Nights" (the song

was later edited from the finished film when its sequence was cut); a deal for Billy Chinnock, whose song was requested as a title theme for tv's "Search For Tomorrow"; and efforts by attorney Ralph Gordon in key areas of the ATV Music sale to Michael Jackson.

Harris predicts that contracts will continue to become more involved in areas of CDs, video rights and film/tv scoring. "It's inevitable," he says. "Already we've seen the size of an entry level contract increase to 50 or 60 pages. For a superstar's, it can run well over 100."

Nashville Network Will Charge Affiliate Rates This Year

NASHVILLE The Nashville Network, the nation's only country music cable channel and one of the few basic programming services still offered at no cost, will begin charging an affiliate fee this year.

TNN has already reached agreements in principle for the rate hike with a number of its 3,200 affiliates, many of which are owned by such MSOs as Storer Communications, Cox Cable and Times Mirror.

According to Group W's vice president of public relations Cheryl

Daly, 60% of TNN's network affiliate contracts expire in 1986, and renegotiations will include the new fee.

TNN is asking a rate of 10 cents per subscriber per month from affiliates through 1987, and 15 cents per subscriber per month from 1988 through 1989. Discounts will be offered based on system size and subscriber base penetration.

TNN claims it now reaches 24.1 million homes, 29% more households than last year.

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.

FOR WEEK ENDING JANUARY 18, 1986

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	11		KENNY ROGERS	RCA AJL1-7023 (8.98) (CD) 4 weeks at No. One	THE HEART OF THE MATTER
2	3	3	18	EXILE	EPIC FE40000	HANG ON TO YOUR HEART
3	2	2	16	GEORGE STRAIT	MCA 5605 (8.98)	SOMETHING SPECIAL
4	4	5	14	LEE GREENWOOD	MCA 5622 (8.98)	STREAMLINE
5	5	4	18	THE FORESTER SISTERS	WARNER BROS. 25314	THE FORESTER SISTERS
6	6	7	11	SOUNDTRACK	MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
7	7	9	9	HANK WILLIAMS, JR.	WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
8	12	12	9	ALABAMA	RCA ASL1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
9	11	11	9	THE JUDDS	RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
10	10	10	14	SAWYER BROWN	CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
11	8	8	12	EARL THOMAS CONLEY	RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
12	13	13	14	WILLIE NELSON	COLUMBIA FC 39990	HALF NELSON
13	9	6	23	GARY MORRIS	WARNER BROS. 25279 (8.98)	ANYTHING GOES
14	14	15	19	GEORGE JONES	EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
15	16	18	9	RICKY SKAGGS	EPIC FE-40103	LIVE IN LONDON
16	20	23	16	DAN SEALS	EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
17	18	20	14	RAY STEVENS	MCA 5635 (8.98)	I HAVE RETURNED
18	15	14	48	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
19	19	16	29	ROSANNE CASH	COLUMBIA FC 39463	RHYTHM AND ROMANCE
20	17	17	36	RONNIE MILSAP	RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
21	21	19	34	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
22	26	25	43	GEORGE STRAIT	MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
23	23	21	35	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
24	28	34	8	JUICE NEWTON	RCA 5493 (8.98) (CD)	OLD FLAME
25	22	22	26	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA	HOWARD & DAVID
26	24	24	20	MARIE OSMOND	CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
27	25	26	26	NITTY GRITTY DIRT BAND	WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
28	34	32	8	MERLE HAGGARD	EPIC 40224	AMBER WAVES OF GRAIN
29	31	28	14	MEL MCDANIEL	CAPITOL ST-12437 (8.98)	STAND UP
30	30	31	13	KENNY ROGERS AND DOLLY PARTON	RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
31	27	27	61	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
32	36	43	36	LEE GREENWOOD	MCA 5582 (8.98) (CD)	GREATEST HITS
33	33	36	27	JANIE FRICKE	COLUMBIA 39975	SOMEBODY ELSE'S FIRE
34	37	39	8	THE CHARLIE DANIELS BAND	EPIC 39878	ME & THE BOYS
35	35	35	11	CONWAY TWITTY	WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
36	32	30	34	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
37	41	40	92	ALABAMA	RCA AHL1-4939 (8.98) (CD)	ROLL ON
38	29	29	7	LEE GREENWOOD	MCA 5623 (8.98)	CHRISTMAS TO CHRISTMAS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	38	38	15	BARBARA MANDRELL	MCA 5619 (8.98)	GET TO THE HEART
40	39	33	33	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE
41	48	49	7	JIMMY BUFFETT	MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
42	42	45	5	THE STATLER BROTHERS	MERCURY 824-785-1/POLYGRAM (8.98)	CHRISTMAS PRESENT
43	43	44	12	JANIE FRICKE	COLUMBIA FC 40165	THE VERY BEST OF JANIE
44	44	46	22	GENE WATSON	EPIC FE-40076	MEMORIES TO BURN
45	45	48	4	VARIOUS ARTISTS	MCA 5620 (8.98)	TENNESSEE CHRISTMAS
46	40	37	10	JOHN CONLEE	MCA 5642 (8.98)	GREATEST HITS-VOL. 2
47	46	47	201	ALABAMA	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
48	47	41	18	NEIL YOUNG	GEFFEN GHS 24068/WARNER BROS.	OLD WAYS
49	50	51	40	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
50	51	50	35	RESTLESS HEART	RCA CPL1-5369 (5.98)	RESTLESS HEART
51	52	52	7	DAVID ALLAN COE	COLUMBIA 40195	UNCHAINED
52	53	56	6	LARRY GATLIN AND THE GATLIN BROTHERS	COLUMBIA FC 40195	SMILE
53	56	58	226	WILLIE NELSON	COLUMBIA KC 237542 (CD)	GREATEST HITS
54	55	55	5	STEVE WARINER	MCA 5672 (8.98)	LIFE'S HIGHWAY
55	58	59	148	ALABAMA	RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
56	59	60	13	MICKEY GILLEY	EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
57	61	62	4	THE BELLAMY BROTHERS	MCA/CURB 1462 (8.98)	GREATEST HITS
58	57	57	5	ORIGINAL BROADWAY CAST	MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
59	62	65	402	WILLIE NELSON	COLUMBIA FC 35305 (CD)	STARDUST
60	63	67	7	CHARLY MCCLAIN	EPIC FE 40186	BIGGEST HITS
61	65	64	88	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
62	NEW			VARIOUS ARTISTS	WARNER BROS. 25325 (8.98)	DALLAS-THE MUSIC STORY
63	NEW			THE JUDDS	RCA MHL1-8515 (8.98)	THE JUDDS-WYNONNA & NAOMI
64	NEW			TOM JONES	MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
65	NEW			GLEN CAMPBELL	ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
66	67	71	10	VARIOUS ARTISTS	EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
67	66	69	200	WILLIE NELSON	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
68	68	70	24	WAYLON JENNINGS	RCA AHL1-5428 (8.98)	TURN THE PAGE
69	74	72	40	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
70	64	66	25	JOHN ANDERSON	WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
71	70	73	40	THE KENDALLS	MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
72	69	63	25	SOUTHERN PACIFIC	WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
73	71	74	21	JIM GLASER	MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
74	72	53	27	JIMMY BUFFETT	MCA 5600 (8.98)	THE LAST MANGO IN PARIS
75	73	68	64	GEORGE STRAIT	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND

*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.

'Down Home Blues' Surely Isn't His Own Story

Muscle Shoals Songwriter George Jackson Says He's 'Still Enthusiastic'

BY JEFF HANNUSCH

JACKSON, Miss. George Jackson has a BMI catalog nearly 2,000 titles deep. Most of the songs are solid soul-blues compositions, such as one of the decades' biggest blues songs, "Down Home Blues." However, Jackson's material can be interpreted in a number of ways. His "One Bad Apple" was a pop hit for the Osmond Brothers, while Bob Seger's vocal made his "I Love That

Old Time Rock'n'Roll" an AOR staple.

This gifted but relatively unknown songwriter is under exclusive contract to Malaco Records, where he provides material to Johnnie Taylor, Denise LaSalle, Bobby "Blue" Bland and others.

Jackson's musical career began in 1959 when, as a 14-year-old, he cut "Nobody Wants To Cha-Cha With Me" for Ike Turner's Prann Records. "I took it around to a few cit-

ies but the record had no distribution and it didn't happen," he remembers. So he went home to the Mississippi delta region to front a band. At one point Jackson traveled to Kansas City for an unsuccessful audition with "Ted Mack's Amateur Hour." In his 20's, Jackson moved to Memphis, to work as a pianist at clubs on Beale Street. In the mid-'60s he joined the Ovations, and had a minor hit with "It's Wonderful To Be In Love."

Later, Jackson signed to solo on Hi Records. There he cut "Tender Need," with Willie Mitchell, later Al Green's producer. Several of the label's staffers suggested Jackson try to sell some of his songs and, after one showcase, Nashville producer Billy Sherrill directed him to Rick Hall's studio in Muscle Shoals, Ala.

There he turned out soul standards like Clarence Carter's "Too Weak To Fight" and Wilson Pickett's "A Man And A Half," both big hits on Atlantic in 1968.

"That's when I first looked at myself as a songwriter," he says. "When I started getting those checks from BMI and seeing my name on the charts I began looking in another direction." Among the fine soul compositions to Jackson's credit are Spencer Wiggins' "Double Lovin'" and "Old Friend," Candi Staton's "I'm Just A Prisoner" and "I'd Rather Be An Old Man's Sweetheart," Clarence Carter's "Getting The Bills (But No Merchandise)," and Jackson's own "Find 'Em, Fool 'Em, Forget 'Em." Jackson contends that Jerry Wexler "discovered Duane Allman playing on one of my demos" during this period.

Jackson's biggest commercial success occurred when Bob Seger, cutting at Muscle Shoals during the mid-'70s, listened to a tape of ten Jackson songs and "flipped over the last one, 'I Love That Old Time Rock 'n' Roll.' In fact he didn't even bother recutting it. They just took my voice off the demo and he went in the studio and sang over the track. I really started getting calls after that. Liza Minnelli, Tina Turner, etc. I was in a different league after that one hit."

Until recently, Jackson stayed in the Muscle Shoals circle, although his material found its way to a number of labels. According to Malaco's Stewart Madison, "George has always been a top-notch songwriter. Even before we bought Muscle Shoals Sound last August, we al-

ways had a couple of his songs on our albums. Now we've got an opportunity to work even closer with him and it's working out great."

Jackson allows that there's no secret to becoming a successful songwriter, "Just hard work and a little luck. I've stayed up all night drinking hot beer to get one line to fit a song."

He specifies, "I get my ideas from listening to people talk. I like to get a title and the work the rest of the lyrics around it." He says, "I prefer writing with a particular artist in mind, but it doesn't always work out that way."

A good example is Jackson's best known Malaco composition, "Down Home Blues," which has become one of the best selling blues titles of this decade. "That song was ten years old before Z.Z. Hill even heard it," Jackson laughs. He notes that producer "Tommy Couch heard it on an old tape over in Muscle Shoals and liked it." The idea itself, though, was inspired by a colorful conversation overheard by Jackson when he was staying in a motel for a few days. "I overheard the maids talking," he recalls. "One of them said to her partner, 'My old man's gonna want to fight when he finds out how late I'm gettin' home tonight. But I'm still gonna get my head bad and listen to some down home blues.' So I just sat down that afternoon with a tape recorder and put it together."

Jackson and his partners seem content with the present Malaco arrangement. "I think I can come up with some more hits," he allows. "I think there's some real strong things on the new Bobby Bland and Johnnie Taylor albums."

"I'm still enthusiastic about the business, but I can't really see myself keeping up the pace I did 15 years ago. Instead of trying to write 20 or 30 songs, now I just want to write one really good one."

THE RHYTHM & BLUES

by Nelson George



OF ALL PLACES, THE SMITHSONIAN Institution will host a much needed discussion on the roots of rhythm & business. Set for Feb. 7 and 8, in observance of Black History Month, the seminars are being organized by black musicologist Dr. Portia K. Maultsby, chairperson of Indiana University's Afro-American Studies Department. "Rhythm and Blues, 1945-55" is part of the American History Program in Black American Culture at the Washington, D.C., museum.

According to Maultsby, during the two-day symposium "performers, scholars, disk jockeys, record producers, promoters and executives will examine the unique history of rhythm and blues. They will review the cultural, social, economic and migratory activity of the post-World War II period, one of the most fertile periods of black musical creation, and discuss how the post-war recording of rhythm and blues gave shape to new kinds of American popular music."

On Feb. 7 at 7:30 p.m., a "Black-Owned and Black-Oriented Radio: The Dissemination of Rhythm and Blues" panel will be composed of longtime Nashville radio DJs William "Hoss" Allen III and Jack "The Rapper" Gibson, and Orioles member Albert "Diz"

Panels at the Smithsonian cover black music history

Russell. Discussion will be followed by a performance of the Paul "Huckleback" Williams Band, a pioneering rhythm & blues group of the 1950s.

On Feb. 8 at 9:30 a.m., there will be a lecture on "Rhythm and Blues: Overview of Music Styles" by Maultsby. An hour later, a roundtable discussion, "Inside the Studio: Rhythm and Blues Record Production," will feature Paul "Huckleback" Williams, studio drummer David "Panama" Francis and author Arnold Shaw. At 2 p.m., the meeting includes record promoters Dave Clark and Joe Medlin, Evelyn Johnson of Duke-Peacock and vocalist Ruth Brown. Latter will perform that night at 8 p.m. as will the Orioles.

Admission is free. For more info call (202) 357-4176, 357-2700 or 357-1729.

SHORT STUFF: Twenty-five great black entertainers are to be inducted into the Apollo Theater Hall of Fame later this month. Scheduled for inclusion are Cannonball Adderley, Louis Armstrong, Pearl Bailey, Count Basie, James Brown, Nat King Cole, Ralph Cooper, Sammy Davis Jr., Billy Eckstine, Duke Ellington, Ella Fitzgerald, Redd Foxx, Lionel Hampton, Billie Holiday, the Ink Spots, Louis Jordan, Jimmie Lunceford, Moms Mabely, Pigmeat Markham, the Nicholas Brothers, Arthur Prysock, Bill Robinson, Bessie Smith, Sarah Vaughan and Dinah Washington... "Reggae: The Beat of the Heart," a four-part radio documentary exploring the development of Jamaican popular music, will be pre-

sented on several public radio stations during February. The series coincides with Black History Month and Bob Marley's birthday (6). Each segment runs 59 minutes. Part one, "He's A Legend," is a portrait of Marley's life. Part two, "Pioneers of Sound," looks at reggae's roots in Jamaican folk music and American rhythm & blues, offering side trips into the development of ska, rock steady and other earlier styles of Jamaican pop. Part three focuses on social conscience and religious conviction elements important to reggae; and the final segment looks at reggae's impact on music around the world. Funded by a grant from National Public Radio, the series was written and produced by Jonathan Blunk and Malika Lee Whitney for Pickney Productions. Whitney is the author of "Bob Marley, Reggae King of the World." Artists on the program include Augustus Pablo, Burning Spear, Jimmy Cliff, Judy Mowatt, Bob Andy, Sly Dunbar, Louise Bennett, Mtume and Linton Kwesi Johnson. For more info call (212) 645-6010 or 678-0658... "Krush Groove" may not have generated the box office sales its producers anticipated, but it certainly has spawned its share of hit records. Sheila E.'s "Love Bizarre" had its stay in the black top ten and Kurtis Blow's "If I Ruled The World" has helped the veteran rapper reach his widest audience since "The Breaks." Now the Force MD's "Tender Love" shows signs of becoming both the biggest hit from the film and a breakthrough for the Staten Island-based vocal group... The Commodores, who recently exited Motown, will appear on CBS' airing of the "Miss Teen USA Pageant" next Tuesday (21)... The long delayed gogo movie, "Good To Go," debuts around the country March 30... Stevie Wonder's "Go Home" video features a cameo by Herbie Hancock... Los Angeles Mayor Tom Bradley proclaimed Jan. 9 Total Experience Records Day in conjunction with a show about the blues at Lonnie Simmons' Total Experience Club in Los Angeles... Bob Banner, producer of "Solid Gold" and "Star Search," recently taped the Apollo Amateur Night for a syndicated television special... Janet Jackson's next A&M album is called "Control"... It's interesting that James Brown's "Living In America" from "Rocky IV" is moving faster up the pop singles chart than the black chart, perhaps a reflection of black radio's occasionally frustrating reluctance to give black music veterans due respect. The excitement generated by this quite traditional JB track, due to his appearance in Sly Stallone's latest epic, will force this track onto black radio playlists... Word is that Paul Peterson, lead vocalist of the Family and ex-Time keyboardist, has exited the Prince camp and is trying to negotiate a deal with a West Coast label. Meanwhile his former employer is there editing "Under A Cherry Red Moon," the film he directed and in which he stars. Tentative plans are to have this black and white feature in theaters by Easter. There is also talk that Prince may hit the road again by June.

FOR WEEK ENDING JANUARY 18, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

92 REPORTERS			NEW	TOTAL
			ADDS	ON
SMOKEY ROBINSON	HOLD ON TO YOUR LOVE	MOTOWN	12	15
ISLEY/JASPER/ISLEY	INSATIABLE WOMAN	EPIC	11	24
CHERRELLE	SATURDAY LOVE	TABOO	10	14
ZAPP	COMPUTER LOVE	WARNER BROS.	10	32
LUTHER VANDROSS	IF ONLY FOR ONE NIGHT	EPIC	9	15

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

137 REPORTERS			NUMBER
			REPORTING
CHAKA KHAN	OWN THE NIGHT	MCA	13
THE FORCE MD'S	TENDER LOVE	WARNER BROS./TOMMY BOY	11
MORRIS DAY	THE COLOR OF SUCCESS	WARNER BROS.	10
STEPHANIE MILLS	STAND BACK	MCA	9
WHITNEY HOUSTON	HOW WILL I KNOW	ARISTA	9

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1
2	3	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	2
3	9	GO HOME	STEVIE WONDER	3
4	5	DIGITAL DISPLAY	READY FOR THE WORLD	4
5	12	SECRET LOVER	ATLANTIC STARR	5
6	2	COUNT ME OUT	NEW EDITION	8
7	4	DON'T SAY NO TONIGHT	EUGENE WILDE	6
8	14	THE SWEETEST TABOO	SADE	7
9	6	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	18
10	16	DO ME BABY	MELISA MORGAN	10
11	7	A LOVE BIZARRE	SHEILA E.	17
12	8	CURIOSITY	JETS	15
13	15	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	9
14	10	EMERGENCY	KOOL & THE GANG	26
15	17	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	16
16	20	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	12
17	18	IF I RULED THE WORLD	KURTIS BLOW	20
18	22	WHAT YOU BEEN MISSIN'	STARPOINT	11
19	30	LET ME BE THE ONE	FIVE STAR	13
20	11	WHO DO YOU LOVE	BERNARD WRIGHT	28
21	28	SLAVE TO THE RHYTHM	GRACE JONES	21
22	—	I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	24
23	23	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	14
24	19	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	27
25	—	WHEN THE GOING GETS TOUGH	BILLY OCEAN	19
26	13	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	44
27	26	PARTY ALL THE TIME	EDDIE MURPHY	45
28	24	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	36
29	—	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	22
30	—	CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1
2	4	GO HOME	STEVIE WONDER	3
3	3	DIGITAL DISPLAY	READY FOR THE WORLD	4
4	5	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	2
5	7	THE SWEETEST TABOO	SADE	7
6	2	DON'T SAY NO TONIGHT	EUGENE WILDE	6
7	9	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	9
8	8	SECRET LOVER	ATLANTIC STARR	5
9	10	WHAT YOU BEEN MISSIN'	STARPOINT	11
10	12	LET ME BE THE ONE	FIVE STAR	13
11	11	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	12
12	14	DO ME BABY	MELISA MORGAN	10
13	13	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	14
14	6	COUNT ME OUT	NEW EDITION	8
15	20	WHEN THE GOING GETS TOUGH	BILLY OCEAN	19
16	19	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	22
17	18	GUILTY	YARBROUGH & PEOPLES	23
18	15	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	16
19	21	I LIKE THE WAY YOU DANCE	9.9	30
20	25	STAND BACK	STEPHANIE MILLS	29
21	23	FREEDOM	THE POINTER SISTERS	25
22	27	SLAVE TO THE RHYTHM	GRACE JONES	21
23	30	I NEED YOU	MAURICE WHITE	35
24	26	IF I RULED THE WORLD	KURTIS BLOW	20
25	28	THE HEART IS NOT SO SMART	EL DEBARGE WITH DEBARGE	31
26	—	TENDER LOVE	THE FORCE MD'S	34
27	16	CURIOSITY	JETS	15
28	—	HIGH FASHION	THE FAMILY	42
29	17	EMERGENCY	KOOL & THE GANG	26
30	—	WHAT A WOMAN	THE O'JAYS	38

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (3)	11
CBS Associated (2)	
Private I (2)	
Carrere (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
MCA (8)	9
Sugarhill (1)	
RCA (7)	9
Total Experience (2)	
WARNER BROS. (4)	9
Qwest (2)	
Geffen (1)	
Paisley Park (1)	
Warner Bros./Tommy Boy (1)	
COLUMBIA (6)	7
Def Jam (1)	
ARISTA (5)	6
Jive (1)	
CAPITOL (3)	6
Manhattan (2)	
Manhattan Island (1)	
MOTOWN (1)	6
Gordy (3)	
Tamla (2)	
A&M	5
ATLANTIC (1)	5
Mirage (2)	
Island (1)	
Philly World (1)	
POLYGRAM	5
Mercury (2)	
Atlanta Artists (1)	
Casablanca (1)	
De-Lite (1)	
ELEKTRA (2)	3
Asylum (1)	
PROFILE	3
DANYA/FANTASY	2
Reality (2)	
CRITIQUE	1
FIRST STRING	1
ISLAND	1
4th & B'Way (1)	
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
ROULETTE	1
Domino (1)	
SELECT	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1
VANGUARD	1
WARLOCK	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
41 AFFECTION	(Crazy People, ASCAP/Almo, ASCAP)	
94 AIN'T THAT MUCH LOVE IN THE WORLD	(Widr, ASCAP/Sugarhill, BMI)	
16 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	
93 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	
43 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)	
37 CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP)	
18 CARAVAN OF LOVE	(WB, ASCAP/JJI, ASCAP)	
91 CHAIN REACTION	(Gibb Brothers, BMI/Unichappell, BMI)	
12 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
40 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
52 CDMPUTER LOVE	(Troutman's/Saja, BMI)	
57 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
62 CONGA	(Foreign Imported, BMI)	
8 COUNT ME OUT	(New Generation, ASCAP)	
15 CURIOSITY	(Almo, ASCAP/Crimscro, ASCAP/Irving, BMI)	
46 DESIRE	(Temp Co., BMI)	
4 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	
10 DO ME BABY	(Controversy, ASCAP)	
48 DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	
14 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
64 DON'T BE STUPID	(Amber Pass, ASCAP/Kuwa, ASCAP)	
6 DON'T SAY NO TONIGHT	(Philly World, BMI)	
26 EMERGENCY	(Delightful, BMI)	
85 EVERLASTING LOVE	(Wayne A.Brathwaite, ASCAP)	
61 EVERYBODY DANCE	(Tricky-Trac, BMI)	
77 JUST THE WAY I PLANNED IT	(PMT, ASCAP)	
81 LEARN TO LOVE AGAIN	(Airbear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI)	
13 LET ME BE THE ONE	(Brampton, ASCAP)	
70 LET ME KISS IT WHERE IT HURTS	(Abkco, BMI/Ashtray, BMI)	
53 LET MY PEOPLE GO	(Skeco, BMI/Carjundee, BMI/Barjosh, BMI)	
73 LIPSTICK LOVER	(April, ASCAP/Ultrawave, ASCAP)	
39 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
47 LOCK AND KEY	(Spectrum VII, ASCAP)	
63 LOVE ALWAYS FINDS A WAY	(Snow Songs, BMI/Dyad, BMI)	
17 A LOVE BIZARRE	(Sister Fate, ASCAP)	
72 LOVE PATROL	(Milestone, BMI/Ro-Hut, BMI)	
59 MEMBERS ONLY	(Malaco, BMI)	
87 MIDDLE OF THE NIGHT	(Dangerous, ASCAP/Liedela, ASCAP)	
71 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
67 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
49 NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	
68 NO SHOW	(Keejue, BMI/Danica, BMI)	
92 NOBODY CAN MAKE IT ON THEIR OWN	(American League, BMI/Tongue 'N' Groove, BMI)	
78 OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI)	
83 PAIN	(Miami Spice, ASCAP)	
99 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
45 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
96 QUIET GUY		
60 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
1 SAY YOU, SAY ME	(Brockman, ASCAP)	
5 SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)	
54 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
97 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
98 THE SHOW STOPPA	(Pop Art, ASCAP)	
82 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP)	
21 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)	
88 SLIPPED, TRIPPED (FOOLED AROUND AND FELL IN LOVE)	(Music Minded, BMI)	
29 STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)	
27 SUN CITY	(Solidarity, ASCAP)	
7 THE SWEETEST TABOO	(Silver Angel, ASCAP)	
34 TENDER LOVE	(Flyte Tyme, ASCAP)	
2 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
90 THE THINGS THAT MEN DO	(Jobete/R.K.S., ASCAP/Stone Diamond/Lock Series II/Reel Vain, BMI)	
55 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
65 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
86 THE TRUTH	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
38 WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)	
75 WHAT, WHERE, WHEN, WHO	(Intersong, ASCAP)	
11 WHAT YOU BEEN MISSIN'	(Wilkesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)	
19 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP)	
28 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
44 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
100 YOU ARE MY LADY	(Zomba, ASCAP)	
79 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
9 YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
33 YOUR SMILE	(A La Mode, ASCAP/WB, 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.

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	7	GO HOME (REMIX)	◆ STEVIE WONDER	
2	2	2	9	LOVE'S GONNA GET YOU	JOCELYN BROWN	
3	3	3	9	SLAVE TO THE RHYTHM	◆ GRACE JONES	
4	4	4	7	NO FRILLS LOVE (REMIX)	JENNIFER HOLLIDAY	
5	8	8	6	DIGITAL DISPLAY (REMIX)	◆ READY FOR THE WORLD	
6	7	7	9	CAN YOU FEEL THE BEAT	◆ LISA LISA/CULT JAM WITH FULL FORCE	
7	6	6	8	KRUSH GROOVE (LP CUTS)	VARIOUS ARTISTS	
8	9	9	7	ONE MORE TIME (REMIX)	THIRD WORLD	
9	10	10	9	LET ME BE THE ONE (REMIX)	◆ FIVE STAR	
10	12	12	7	SISTERS ARE DOIN' IT FOR THEMSELVES	◆ EURYTHMICS AND ARETHA FRANKLIN	
11	5	5	13	BABY TALK	◆ ALISHA	
12	23	23	4	COLONEL ABRAMS (LP CUTS)	COLONEL ABRAMS	
13	19	19	6	ON THE PARK/INTO THE GROOVE	REGGIE	
14	22	22	4	STAND BACK	◆ STEPHANIE MILLS	
15	20	20	7	EXPOSED TO LOVE	EXPOSE	
16	16	16	8	DON QUICHOTTE	MAGAZINE 60	
17	17	17	7	LIKE THIS	CHIP E. INC. FEATURING K. JOY	
18	28	28	4	JOHNNY COME HOME/BLUE	FINE YOUNG CANNIBALS	
19	18	18	8	HUNDREDS AND THOUSANDS (EP)	BRONSKI BEAT	
20	34	34	4	LOSE YOUR LOVE/AVE MARIA	BLANCMANGE	
21	25	25	6	DO IT FOR LOVE	◆ SHEENA EASTON	
22	31	31	5	CITIES IN DUST	◆ SIOUXSIE AND THE BANSHEES	
23	46	46	3	THE SUN ALWAYS SHINES ON T.V. (REMIX)	◆ A-HA	
24	43	43	3	LIVING IN AMERICA	JAMES BROWN	
25	13	13	11	I TOUCH ROSES	BOOK OF LOVE	
26	11	11	10	TARZAN BOY	◆ BALTIMORA	
27	42	42	4	GOOD TO THE LAST DROP	C-BANK	
28	33	33	5	ALIVE AND KICKING	◆ SIMPLE MINDS	
29	14	14	11	YOUR PERSONAL TOUCH	◆ EVELYN "CHAMPAGNE" KING	
30	30	30	5	NO ONE CAN LOVE YOU MORE THAN ME	THE WEATHER GIRLS	
31	15	15	13	TAKES A LITTLE TIME	◆ TOTAL CONTRAST	
32	26	26	8	IF I RULED THE WORLD	KURTIS BLOW	
33	27	27	7	THE MAGIC, THE MOMENT	SUBJECT	
34	37	37	6	JOHNNY THE FOX	TRICKY TEE	
35	29	29	8	CURIOSITY	◆ JETS	
36	21	21	9	MY MAGIC MAN	ROCHELLE	
37	35	35	5	SET ME FREE	TEEN ROCK	
38	39	39	4	I'VE GOT MY EYE ON YOU	BLACK IVORY	
39	36	36	5	LISTEN LIKE THIEVES (LP CUTS)	INXS	
40	38	38	6	SUB-CULTURE (REMIX)	NEW ORDER	
41	NEW			ALL OR NOTHIN'	JIMI TUNNELL	
42	NEW			MY HEART GOES BANG	DEAD OR ALIVE	
43	48	48	4	SECRETS	NATALIE COLE	
44	45	45	4	I WANNA BE A COWBOY	BOYS DON'T CRY	
45	24	24	13	I LIKE YOU	PHYLLIS NELSON	
46	49	49	3	REFLECTIONS/SORRY WRONG NUMBER	EVELYN THOMAS	
47	47	47	3	SLEEPING BAG (REMIX)	◆ Z Z TOP	
48	NEW			LEGION	MARK SHREEVE	
49	32	32	7	ELECTION DAY	◆ ARCADIA	
50	NEW			SHE SELLS SANCTUARY	◆ THE CULT	

BREAKOUTS

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

- P MACHINERY PROPAGANDA ZTT/ISLAND
- ROCK ME AMADEUS FALCO A&M
- HOW WILL I KNOW (REMIX) WHITNEY HOUSTON ARISTA
- WHO DO YOU LOVE BERNARD WRIGHT MANHATTAN
- AFTER THE LOVE HAS GONE PRINCESS NEXT PLATEAU
- CLOSE TO ME THE CURE ELEKTRA
- THE DREAM TEAM IS IN THE HOUSE L.A. DREAM TEAM DREAM TEAM
- LIGHT UP MY HEART ANGIE ST. PHILLIPS TSR
- HOT (REMIX) ROY AYERS COLUMBIA
- HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON ABC MERCURY

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	13	I LIKE YOU	PHYLLIS NELSON	
2	2	2	8	LOVE'S GONNA GET YOU	JOCELYN BROWN	
3	8	8	5	GO HOME (REMIX)	STEVIE WONDER	
4	4	4	6	NO FRILLS LOVE (REMIX)	JENNIFER HOLLIDAY	
5	5	5	10	SLAVE TO THE RHYTHM	◆ GRACE JONES	
6	3	3	13	BABY TALK	◆ ALISHA	
7	6	6	8	CAN YOU FEEL THE BEAT	◆ LISA LISA/CULT JAM WITH FULL FORCE	
8	10	10	5	DIGITAL DISPLAY (REMIX)	READY FOR THE WORLD	
9	7	7	8	FEEL THE SPIN	DEBBIE HARRY	
10	9	9	19	CONGA	◆ MIAMI SOUND MACHINE	
11	23	23	3	LIVING IN AMERICA	JAMES BROWN	
12	14	14	10	TARZAN BOY	◆ BALTIMORA	
13	11	11	14	PARTY ALL THE TIME	◆ EDDIE MURPHY	
14	12	12	8	MY MAGIC MAN	ROCHELLE	
15	RE-ENTRY			MY HEART GOES BANG	DEAD OR ALIVE	
16	19	19	4	THE SUN ALWAYS SHINES ON T.V. (REMIX)	◆ A-HA	
17	15	15	4	NO ONE CAN LOVE YOU MORE THAN ME	THE WEATHER GIRLS	
18	21	21	5	GOOD TO THE LAST DROP	C-BANK	
19	RE-ENTRY			DON QUICHOTTE	MAGAZINE 60	
20	34	34	7	ALICE, I WANT YOU JUST FOR ME	◆ FULL FORCE	
21	20	20	7	CURIOSITY	◆ JETS	
22	18	18	23	THE SHOW/LA DI DA DI	DOUG E. FRESH & THE GET FRESH CREW	
23	27	27	7	EXPOSED TO LOVE	EXPOSE	
24	17	17	7	IF I RULED THE WORLD	KURTIS BLOW	
25	42	42	7	JOHNNY THE FOX	TRICKY TEE	
26	22	22	5	I'M YOUR MAN	◆ WHAM!	
27	39	39	3	I CAN GIVE YOU MORE/I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	
28	32	32	5	THE TRUTH	COLONEL ABRAMS	
29	24	24	8	SUB-CULTURE (REMIX)	NEW ORDER	
30	41	41	4	ROCK ME AMADEUS	FALCO	
31	31	31	8	TAKES A LITTLE TIME	◆ TOTAL CONTRAST	
32	13	13	15	SO SMOOTH	KRYSTAL DAVIS	
33	30	30	6	LET ME BE THE ONE (REMIX)	FIVE STAR	
34	16	16	14	WHO'S ZOOMIN' WHO? (REMIX)	ARETHA FRANKLIN	
35	43	43	22	OBJECT OF MY DESIRE	◆ STARPOINT	
36	NEW			WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	◆ BILLY OCEAN	
37	50	50	11	PERFECT WAY (REMIX)	◆ SCRITTI POLITTI	
38	NEW			AFTER THE LOVE HAS GONE	PRINCESS	
39	28	28	9	COUNT ME OUT	◆ NEW EDITION	
40	NEW			SECRETS	NATALIE COLE	
41	37	37	8	I TOUCH ROSES	BOOK OF LOVE	
42	44	44	4	CITIES IN DUST	◆ SIOUXSIE AND THE BANSHEES	
43	25	25	13	HONEY FOR THE BEES	PATTI AUSTIN	
44	33	33	5	LEGS	ART OF NOISE	
45	38	38	7	LIKE THIS	CHIP E. INC. FEATURING K. JOY	
46	46	46	16	SAY I'M YOUR NUMBER ONE	◆ PRINCESS	
47	45	45	8	SUN CITY	◆ ARTISTS UNITED AGAINST APARTHEID	
48	29	29	6	ONE MORE TIME (REMIX)	THIRD WORLD	
49	26	26	19	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	
50	NEW			DO ME BABY	MELISA MORGAN	

BREAKOUTS

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

- CHAIN REACTION (REMIX) DIANA ROSS RCA
- DARE TO DREAM/BOTH SIDES NOW VIOLA WILLS WIDE ANGLE
- NIGHTMARES DANA DANE PROFILE
- HOW WILL I KNOW (REMIX) WHITNEY HOUSTON ARISTA
- DO YOU REALLY LOVE YOUR BABY (REMIX) THE TEMPTATIONS GORDY
- STRANGER (IN A STRANGE LAND)/RUNNING AROUND IN CIRCLES PAMALA STANLEY & PAUL PARKER TSR

Dance TRAX



by Brian Chin

SOME FAST FACTS on the trickle of product out over the holiday period; next week, the remainder of the December avalanche will be dissected. Whistle's "Just Buggin'" (Select) is another in the line of go-go-inflected raps with a good, elaborated B-side dub . . . Roy Ayers' remixed "Hot" (Columbia) is just a little overdone in the dub version; the LP version, A-sided on the 12-inch, is just fine, though . . . Level 42 always sounded like a real special group to us: "Something About You" (Polydor) is a virtuosic musical gem, with genuine merit and probably lots of places to go on adult-formatted black radio.

IMPORTS: Some of which have been playing and selling regularly over the last month or so: Nu Schooz' "I Can't Wait" (Injection/Holland) is pop-soul in the mold of MaiTai's hit of last year; its "Dutch mix" has some nifty break passages and extremely familiar sampled moments. Domestic release is expected on Atlantic . . . Canute's "Discovery," the instrumental B-side of "No Looking Back" (EMI/U.K.), is equal parts slinky and spaced out, with a deep, tugging groove . . . Sophia George's "Girlie Girlie" (Winner/Jamaica) was a 10-week Jamaican

can chart-topper, and is currently turning into a British pop hit; it distinctively combines high-tech rocking with a country-style song concluding in a tongue-twisting coda. It could be the "Double Dutch Bus" of 1986 . . . Taffy's "I Love My Radio" (Ibeza/Italy) is also a steady seller, a rock-disco with the flavor of 1979; it's been recently improved by a more percussive "bongoh" remix . . . PMRC stay away from the Cramps' frantic slop-rock "Can Your Pussy Do The Dog?" (Big Beat/U.K.); otherwise, it should appeal to dancers from 8 to 80 and play forever in clubs, since the only air-able verse is the concluding "Cha-cha-cha."

Some pop picks for the new year: Midge Ure's upcoming Chrysalis album "The Gift" will doubtless cross to clubs, AOR and new music radio in some random order, since it's grade-A stuff for any of them. "If I Was" is already playing on import; a very strong backup cut is "When The Winds Blow," a subtly stated call to collective effort, befitting the less heralded half of the duo that co-authored "Do They Know It's Christmas."

Feargal Sharkey's "A Good Heart," to be released soon on A&M, is a dense techno track writ-

ten by Lone Justice's Maria McKee and produced by Eurhythmics' Dave Stewart; its inspiring heart-on-your-sleeve vulnerability favors the Thompson Twins' recent message songs, but with rough edges added . . . Floy Joy, much praised but barely charted (like Working Week, another of our undiscovered faves), sound like they have the key to both the U.S. and U.K. charts with "Weak In The Presence Of Beauty" (Virgin/U.K.), a Don Was production that's sort of Shannon-meets-"Every Breath You Take." Addictive.

NOTES: We should not have forgotten New York's Ted Currier and Detroit's Duane Bradley among DJs-turned-producers in our year-end column. Our regards, regrets and compliments to them. We promise effusive future coverage.

PROCEDURAL NOTES: In 1986, our resolution, aside from being as exhaustive as possible, is to make the column as timely as possible. Just so everyone realizes what our lead times are, it's at least 10 days. Our column deadline is the Monday preceding the Monday on which Billboard appears in the mail or on the newsstands.

In real terms, that means that the last possible day for us to receive records on a weekly cycle is Friday, if you'd like to see a mention in Dance Trax two Mondays from that Friday. After Friday, it's at least two full weeks before any mention can appear.

Producers and label people, especially independents, should also understand that review copies (of domestic records) need to be directed separately to several people here at Billboard: to myself, to Kathy Gillis, our dance/disco chart coordinator, to Nancy Erlich for the singles review page, and to Nelson George for coverage in the Black section. Sorry, but there's no procedure for passing one copy among us all.

And always, *always*, advance cassette tapes are much appreciated. We aren't trying to scoop anyone; indicate the firm release date and we'll respect it.

Rush Opens Learning Tie-ins

NEW YORK PolyGram Records has launched the first in a series of educational and marketing tie-ins with Lifetime Learning Systems Inc., a Fairfield, Conn.-based motivational company.

Rush, Mercury/PolyGram's hit group, is the subject of this initial relationship. Effort begins with distribution to every public high school in America of "Rush To Creativity," a Lifetime Learning designed free motivational learning kit. This coverage reaches 18,000 institutions with between five and six million students.

The kit centers on a lesson plan for English curriculum, including supplements for creative writing exercises. Latter uses lyrics from the act's latest gold album, "Power Windows."

An "Activity One" lesson plan,

for example, asks the student to study Rush song lyrics and to recognize poetic devices such as simile, metaphor and personification. Samples of song lyrics are included, although students are encouraged to purchase the album and bring it to class.

According to Harry Anger, senior vice president of marketing for PolyGram, the label will be working with Lifetime Learning on other projects. Harry Palmer, marketing vice president, headed the PolyGram team that worked with Lifetime Learning on the classroom kit. Lifetime Learning, making its first foray in music industry activity, has created motivational educational kits integrating national campaigns for such firms as Columbia Pictures, Lee Jeans and General Mills.

IRV LIGHTMAN



Howdy, Partner. Jackson Browne signs a commemorative record for L. Lee Phillips during a party at Jimmy's restaurant in Los Angeles to celebrate Phillips' partnership in Manatt, Phelps, Rothenberg, Tunney & Phillips, a West L.A. entertainment law firm.

DISCO & DANCE 12" U.S.A. & IMPORTS

US & CANADIAN 12"
I'm The One—Les Lee
Blaze—Yearning
Stranger—Lisa Imperial
Off The Wall (rmx)—P. Scott
Tempo Me (rmx)—Lisa
Jack In The House—Far Funk
Virgo Trax Again
Women (remix)—Techno Lust
Tonight I'll Make—K. Pettit
If You Want—Tallulah Moon
Stimulation—Stimulation
Girls PT. 11—B Boys
Bass Rock Express—Me Ade
Mission—Bad Boys
Born To Love (rmx)—C. Barry
Cupid—Aida (Remix)
100% On The Radio—M. Brown
People Say—Herreys
Don't Turn Your Love—Viva
Heartbeat—Steve Hall

Man Like me (Rmx)—Bobby O
Tell Me—Vanelle
Both Sides Now—Viola Wills

EUROPEAN 12"

Trans Dance (Nmx)—nite moves
You Will Win—Kay Francis
Girl On The Phone—J. Player
Stairway (rmx)—Far Corp
Only You Can—Kelly Brown
Mix Yr Own Breaks—Vol. 2 (LP)
Red Light—Patty Brand
Midnight Radio (rmx)—Taffy
Exotic Erotic (rmx)—S. Martin
Are You Ready—Kelly Marie
Im A Women—Barbara Rose
I Find The Way—Roger Meno
Our Revolution (Rmx)—Moses
E-2 E-4 (LP)
Say You'll Never—Lian Ross
Special Night—Self Service

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La Bamba—Antonio Rodriguez
Mandolay—La Flavour
Love Attack—Ferrara
Hills Of Kat (rmx)—Tantra
Love Rescue—Project
Baby Wont You Dance—Vera
Reach Up—Tony Lee
Make It On My Own—Free Ent.
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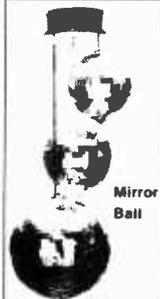
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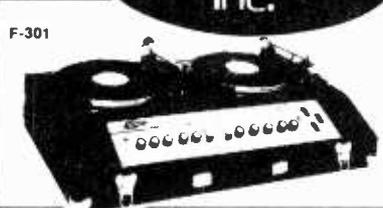
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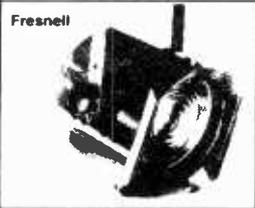
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SALTY DOG—NEW YORK / LA CASCADA—PANAMA
DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—
NEW JERSEY

VIDEO POOL QUALITY DEMANDS

(Continued from page 24)

heads are so unkindly in their regard for current sound quality in video. Tima Surmelioglu, who heads New York-based Sound & Vision, finds that while some major record companies' product is deficient, "by and large everyone has responded and things have greatly improved from when we started complaining a couple of years ago." But, he quickly adds, "there's definitely a

long way to go." Steinberg predicts that the advent of hifi VCR sound, "where you can get better than record sound, and if it sounds bad you can really hear it," and the forthcoming widespread stereo television capability will reveal a "major scandal" concerning inadequate video sound quality.

What was the first Dutch song to top the Hot 100?

If you don't know, find out in

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BY FRED BRONSON

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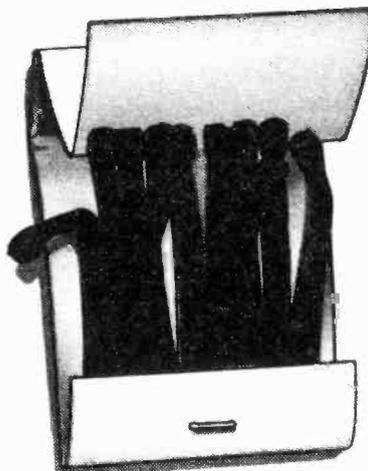
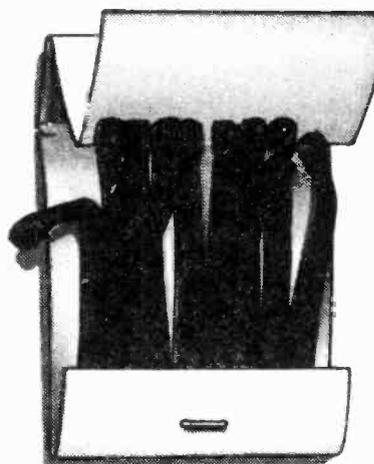
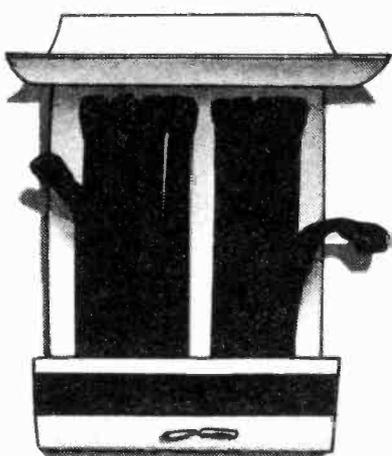
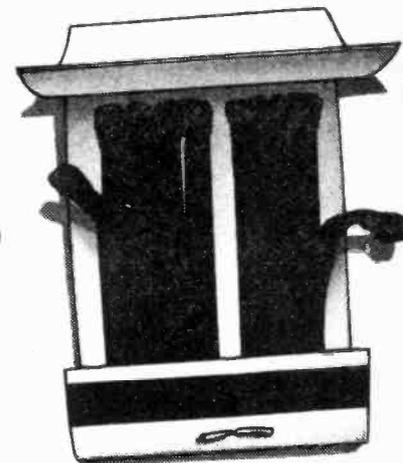
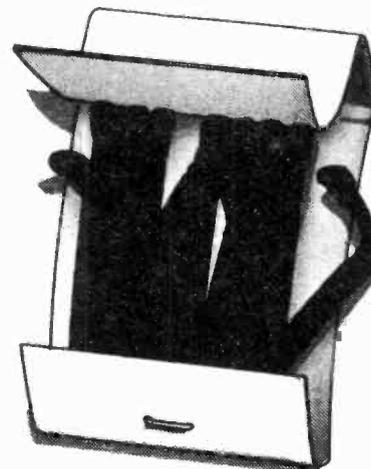
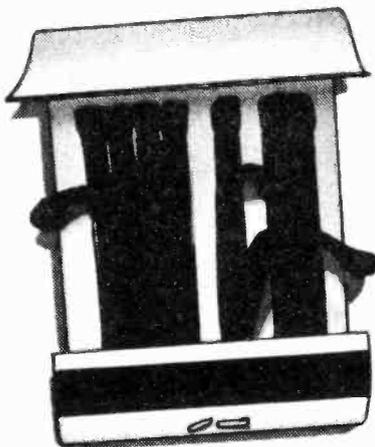
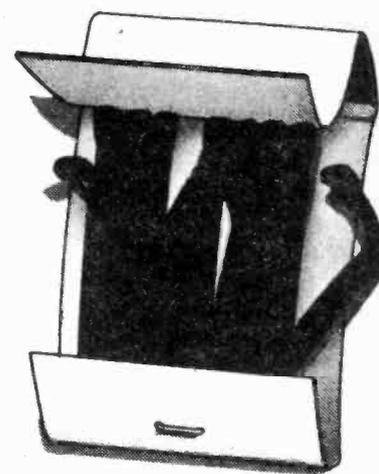
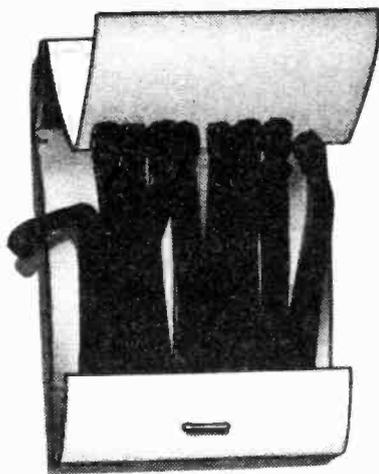
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TOP JAZZ ALBUMS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	WEEKS AT NO. ONE	
1	1	43	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	29 weeks at No. One MAGIC TOUCH
2	2	29	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
3	4	23	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
4	5	27	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
5	6	13	WYNTON MARSALIS	COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
6	3	37	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
7	7	31	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
8	8	17	JOE SAMPLE	MCA 5481	OASIS
9	9	162	GEORGE WINSTON ●	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
10	10	13	JEAN-LUC PONTY	ATLANTIC 82176	FABLES
11	11	45	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
12	18	7	VARIOUS ARTISTS	WINDHAM HILL WH-1045/A&M	A WINTER'S SOLSTICE
13	12	15	ANDY NARELL	HIP POCKET HP-105/A&M	SLOW MOTION
14	14	17	BILLY COBHAM	GRP A-1020	WARNING
15	13	17	AL JARREAU	WARNER BROS. 25331	IN LONDON
16	16	35	MILES DAVIS	COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
17	22	49	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
18	17	37	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
19	24	7	HIROSHIMA	EPIC BFE 39938	ANOTHER PLACE
20	15	15	AL DIMEOLA	MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
21	19	21	AHMAD JAMAL	ATLANTIC 81258-1-G	DIGITAL WORKS
22	23	72	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
23	26	9	B.B.KING	MCA 5616	SIX SILVER STRINGS
24	25	66	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
25	34	7	VARIOUS ARTISTS	WINDHAM HILL WH-1040/A&M	PIANO SAMPLER
26	31	7	MIKE MARSHALL/DAROL ANGER	WINDHAM HILL WH-1043/A&M	CHIARUSCURO
27	21	37	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
28	28	41	RARE SILK	PALO ALTO 8086	AMERICAN EYES
29	30	43	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
30	20	11	MARK EGAN	HIP POCKET HP-104/RCA	MOSAIC
31	35	5	DIANE SCHUUR	GRP A-1022 (CD)	SCHUUR THING
32	29	66	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
33	NEW ▶		DAVID GRISMAN	ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
34	27	7	JEFF BERLIN & VOX HUMANA	PASSPORT JAZZ PJ 88004	CHAMPION
35	33	33	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
36	40	5	ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
37	NEW ▶		SADE	PORTRAIT FR 40263/EPIC	PROMISE
38	36	25	SADAO WATANABE	ELEKTRA 60431	MAISHA
39	39	5	BILLY ECKSTINE	VERVE 819442-1/POLYGRAM	EVERYTHING I HAVE IS YOURS-THE M.G.M. YEARS
40	NEW ▶		PAUL WINTER	LIVING MUSIC LMR 6	CANYON

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JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



A U.S. HOME VIDEO DEAL is near for "The Trumpet Kings," a documentary tracing the history of the jazz trumpet, which recently received its first U.S. showing at New York's Museum of Broadcasting. The 72-minute program, narrated by Wynton Marsalis, has been on the market in Japan since last spring.

Burrill Crohn, who wrote, produced and directed "The Trumpet Kings," says that he's "maybe two weeks away" from having a domestic distribution deal for Jazz Images Inc., the company he runs with jazz film archivist David Chertok. So far, Jazz Images has two titles in the can: "The Trumpet Kings" and "The Coltrane Legacy," which consists primarily of tv footage of John Coltrane. A third program, offering a historical overview of the jazz piano, is in the works.

"The Trumpet Kings" is an audio/visual treat for

'The Trumpet Kings' heads for the U.S. video market

connoisseurs and casual fans alike, offering footage, some of it rare, of virtually every major jazz trumpeter. Among the highlights are vintage clips of Louis Armstrong and Dizzy Gillespie, including their only recorded performance together. Those trumpeters for whom no footage could be dug up—including early pioneers like King Oliver and Bix Beiderbecke, as well as a few later figures, notably Fats Navarro and Clifford Brown—are represented by still photos and a few bars on the soundtrack. The program is intelligently organized and proceeds in more or less chronological order, with the final performance offered by Marsalis himself (who, by the way, makes an excellent

narrator and, according to Crohn, had considerable input in the writing).

Jazz Images plans eventually to produce 10 titles that will collectively constitute a video history of jazz. So far the first two titles are available only in Japan, where Crohn says they're selling well. The company is currently negotiating for tv rights in other territories, although Crohn says he has no plans to seek a cable or broadcast deal for the U.S.

SPEAKING OF TELEVISION, the Public Broadcasting System set a promising precedent on New Year's Eve when it telecast 90 minutes of live jazz from Baltimore over more than 200 stations nationwide.

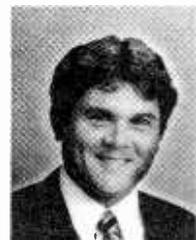
Live music has, of course, been a New Year's Eve fixture on the networks for years, and occasionally some of it has a jazz flavor to it—this year, for example, Al Jarreau and the Manhattan Transfer could be caught elsewhere on the dial. But the PBS telecast, presented by Maryland Public Television, was nothing but straight-ahead jazz from start to finish—and, unless our memories fail us, a first for national television.

For the record, the music was a lot of fun, if not exactly the height of inspiration. The repertoire was predictable (heavy on the Ellingtonia and other familiar standards), and the playing was, at times, a bit sloppy.

But how often does one get to see instrumentalists of the caliber of Milt Jackson, Gerry Mulligan, Phil Woods, Ray Brown, Toots Thielemans, Cedar Walton and Mickey Roker—along with vocalists Joe Williams and Ethel Ennis—in action together, on the tube or elsewhere? Here's hoping live jazz becomes at least an annual PBS tradition.

GOSPEL LECTERN

by Bob Darden



DeGarmo & Key has been one of the premier rock groups in contemporary Christian music since 1978.

The band's albums—"This Time Thru" (1978), "Straight On" (1979), the Grammy-nominated "This Ain't Hollywood" (1980), "No Turning Back" (1982), "Mission Of Mercy" (1983), "Communication" (1984) and now "Commander Sozo And The Charge Of The Light Brigade" comprise one of the most consistently inventive bodies of work in Christian music.

Not that it's been easy for keyboardist Ed DeGarmo and guitarist/vocalist Dana Key. They faced the usual flak from fundamental religious groups for their uncompromising rock attack. And when their controversial video "666" became the first from a religious label to crack MTV's regular rotation, they caught heat over that.

And finally, just as they were releasing their long-overdue Power Disc album "Commander Sozo," the distributing Benson Co. was going through the throes of top-level management turnover and the resulting sweeping reorganization.

DeGarmo takes it all in stride. "The LP went out in mid-October and is doing pretty well, especially since it is a lot more adventuresome than our earlier albums," he says cheerily. "It was only after the first 20 or so dates on the tour that the audience started responding to the material on the album.

Still, 'Commander Sozo' got off to a slow sales start, which you'd expect when an album faces a whole new upper echelon at Benson—or any company, for that matter. Fortunately, there's now a sales force that's twice the size of the one under the old regime. And I do know this: In the first month, 'Commander Sozo' was 30% ahead of 'Communication,' which did pretty well."

At year's end rumors were flying furiously about a

distribution contract between Benson and a major mainstream distributor, similar to the Word/A&M and Sparrow/Capitol agreements. The talk is especially interesting to DeGarmo, who says the band has been approached by secular labels in the past.

"The thing that's interesting about this recent spate of agreements is that the labels are willing, for the first time, to take a contemporary Christian group and market them as a Christian group," he says. "They no longer feel that they have to mold them into some kind of faceless 'crossover' band."

It would be wonderful if it works out, he says, "as long as we can reach as many people as possible. Our reason for being is ministry. And if we can reach more people through college radio than top 40 radio, that's the way we'll go."

In the beginning, DeGarmo & Key performed strict

It hasn't been easy for DeGarmo & Key

ly to mainstream audiences in popular venues. In the past decade, they have been performing almost exclusively for Christian audiences.

"Our whole ministry is evangelism-oriented through the churches," he says. "Non-Christian youth don't know us from Adam. What we try to do is to go into every market at least two months ahead of time and meet with the pastors and youth directors and find how we can work with them.

"What we do then is go into that town and give the kids a good rock show and a chance to make a decision for Jesus Christ."

CLASSICAL KEEPING SCORE

by Is Horowitz



A WORTHY CAUSE: Due in March from Philips is a new Alfred Brendel album programming works by Liszt, Berg and Busoni, with all royalties to be donated to Amnesty International, an organization to which the artist has long been dedicated. Joining Brendel in turning over album royalties are Philips, the European radio networks BBC and ORF, and Concert Management de Koos of Holland (most of the material comes from broadcast or live concert).

And talking about pianists, perhaps there's an astrophysicist out there who can explain what confluence of heavenly forces accounts for the fact that keyboard superstars Brendel, Arturo Benedetti Michelangeli and Maurizio Pollini all celebrate Jan. 5 as their birth dates.

Pianist Alfred Brendel aids Amnesty International

BACK IN ACTION: With the release last week of an offbeat live album, *Sonic Arts* has returned to the retail wars after a lapse of about a year. An additional six albums are in the can and currently in various stages of process, says Leo de Gar Kulka, head of the San Francisco-based label.

Major work on the new *Sonic Arts* album is "Litany of Tides," a work by once avant-garde composer Henry Brant, who was present at the concert/session to provide the stamp of authenticity. The performers are the San Jose Symphony Orchestra with George Cleve, conductor, and Daniel Kobiakka, solo violin. What

helps remove the entry from the routine is its capture of performing groups in various parts of the hall, a sonic variable also exercised by soloist Kobiakka.

Coming soon, says Kulka, is a Chopin and Schumann cello sonata album with Stephen Kates and Carolin Pope-Kobler. Also due is a Beethoven piano sonata disk with Tibor Szasz, and an album of a concert by the California Bach Society conducted by Ted Flath held in memory of Calvin Simmons, the former conductor of the Oakland Symphony who perished in a boating accident. Kulka also sets considerable store in a recording of the Serenade for 13 Winds ("Gran Partita") directed by Cleve, as he cranks up his label's release mechanism.

All LPs are pressed in Germany by Teldec. The "overweight" 150-gram disks are said to contain a proprietary additive that inhibits crosstalk and static buildup. Kulka says he is currently reviewing new distribution options.

GRACE NOTES: Yehudi Menuhin, whose long string of honors includes a Croix de Lorraine, personally awarded to him by General de Gaulle, has now been elevated to the rank of Grand Officer of the French Legion of Honor... Composer Ezra Laderman has been elected president of the National Music Council, the umbrella facility that comprises more than 50 national music organizations... The first Soviet artists to appear in the U.S. since the recent resumption of cultural ties are conductor Yuri Temirkanov and pianist Nikolai Petrov. Their dates were with the New York Philharmonic last week.

LATIN NOTAS

by Enrique Fernandez



ONE OF THE BIG NAMES in Spanish-language music, Camilo Sesto, has released a new album, "Tuyo" ("Yours"), on the Ariola label, part of RCA/Ariola International. The Spanish singer, who launched his career producing and starring in Spain's staging of "Jesus Christ Superstar," has sold more than 10 million units during his career, according to the major.

Along with Raphael and Julio Iglesias, Camilo was one of the Spanish balladeers to conquer the Latin American and U.S. Latin markets. And his popularity continues among Spanish-speakers, who are traditionally a much less fickle market than the Anglo-American pop audience. Today Camilo, who also produces other artists' records, fills major concert arenas in regions of the U.S. with a large concentration of Hispanics.

The new album was produced by the artist, with arrangements by A. Monroy and C. Villa, and most songs composed by P. Robles and C. Blanes. The al-

Camilo Sesto's career is still going strong

bum was recorded at Torres Sonido in Madrid.

SESTO HAS BEEN one of a number of artists to go after the elusive Anglo-American pop market. His English-language album of a few years ago, however, went by unperceived. There was nothing wrong with it; it was well sung and impeccably produced. But it lacked any distinguishing characteristic; it was just one more pleasant pop LP.

Caution is the guideline for Latin artists reaching across to American pop. Julio Iglesias' caution was

legendary. For years his English-language album was talked about, but the savvy Spanish singer did not attempt it until he knew he was dealt the right hand, in his case a number of duets with surefire hitmakers. And the artist, for whom success in English must be more a matter of personal achievement than economic necessity, has continued to cultivate his career as a multilingual singer, including his native language.

Another highly publicized crossover experiment is that of Rubén Blades, who enjoys the praise of sophisticated music critics and a growing following among English-speakers. Nonetheless, the star of the film "Crossover Dreams" has stayed in the Latin groove. And he's still mulling over his English-language move. The Panamanian artist is wary of doing what he thinks the public will like or imitating the singers and songwriters he most admires.

"Recently I talked with two artists who have always been my models, Paul Simon and Bob Dylan, on different occasions," Blades says. "And I learned from them that I don't have to do what they've done. I can be more true to myself and to my experience."

"I was ready to make a mistake and write something derivative. Now I'm glad I almost made that mistake, because I've learned from it."

THE RECORD-BUYING HABITS of the Miami area are changing, according to Enrique Reyes of Reyes Records Distributing Co., a one-stop, rackjobbing and wholesale operation in Southern Florida. Recent immigration from Central and South American countries is creating a demand for repertoire from Argentina, Brazil, Mexico, Colombia, Spain, Italy and France, which was available in the immigrants' countries of origin.

FOR WEEK ENDING JANUARY 18, 1986

Billboard

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TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	COMPILATION	
1	1	14	BLUE SKIES LONDON 414-666 (CD)	8 weeks at No. One	KIRI TE KANAWA (RIDDLE)
2	2	38	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)		TE KANAWA, CARRERAS (BERNSTEIN)
3	6	6	PASSIONE LONDON 417-117 (CD)		LUCIANO PAVAROTTI
4	4	62	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)		NEVILLE MARRINER
5	3	30	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)		MICHAEL TILSON THOMAS
6	5	46	WEBBER: REQUIEM ANGEL DFO-3B218 (CD)		DOMINGO, BRIGHTMAN (MAAZEL)
7	7	24	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)		PLACIDO DOMINGO
8	9	30	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980		VARIOUS ARTISTS
9	8	24	GLASS: SATYAGRAHA CBS I3M-39672		PHILIP GLASS
10	10	16	THE DESERT MUSIC NONESUCH 79101		STEVE REICH
11	12	20	MORE MUSIC FROM AMADEUS FANTASY WAM-1205		NEVILLE MARRINER
12	11	16	MISHIMA SOUNDTRACK NONESUCH 79113		PHILIP GLASS
13	13	128	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
14	20	52	O HOLY NIGHT LONDON OS-26473 (CD)		▲LUCIANO PAVAROTTI
15	29	6	TCHAIKOVSKY: THE NUTCRACKER RCA ARC-27005 (CD)		SAINT LOUIS SYMPHONY (SLATKIN)
16	14	10	ADAMS: HARMONIELEHRE NONESUCH 79115		SAN FRANCISCO SYMPHONY (DE WAART)
17	17	318	PACHELBEL-CANON/FASCH:TRUMPET CONCERTO RCA FRL1-5468		● PAILLARD CHAMBER ORCHESTRA
18	15	10	BLANCHARD: NEW EARTH SONATA CBS M-39858		HUBERT LAWS, QUINCY JONES, CHICK COREA
19	19	8	VERDI: MASKED BALL LONDON 410-210 (CD)		LUCIANO PAVAROTTI (SOLTI)
20	18	66	MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
21	16	14	WELCOME TO VIENNA ANGEL AV-34037		BEVERLY SILLS
22	35	6	VERDI: DON CARLOS DG 415-316 (CD)		PLACIDO DOMINGO (ABBADO)
23	23	66	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)		NEVILLE MARRINER
24	24	36	AVE MARIA PHILIPS 412-629 (CD)		KIRI TE KANAWA
25	22	46	TIME WARP TELARC 10106 (CD)		CINCINNATI POPS (KUNZEL)
26	30	8	BRAHMS: SONATAS FOR CELLO AND PIANO RCA ARC1-7022		YO-YO MA, EMANUEL AX
27	21	12	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611 (CD)		PITTSBURGH SYMPHONY (PREVIN)
28	NEW ▶		VIVALDI: THE FOUR SEASONS ANGEL DS-38123 (CD)		ITZHAK PERLMAN
29	25	8	VAUGHAN WILLIAMS: SINFONIA ANTARTICA ANGEL DS-38251		LONDON PHILHARMONIC (HAITINK)
30	26	6	HANDEL: MESSIAH PHILIPS 412-538 (CD)		M. PRICE, ESTES (DAVIS)
31	NEW ▶		IN LOVE RCA ARL1-7034		JULIA MIGENES-JOHNSON
32	27	508	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)		● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
33	NEW ▶		STAR TRACKS TELARC 10094 (CD)		CINCINNATI POPS (KUNZEL)
34	28	66	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD)		LABEQUE SISTERS
35	31	24	A BACH CELEBRATION ANGEL DS-37343		CHRISTOPHER PARKENING
36	32	12	THE RECORD OF SINGING VOL. 3 SERAPHIM IM-6143		VARIOUS ARTISTS
37	NEW ▶		HANDEL: SOLOMON PHILIPS 412-612 (CD)		ENGLISH BAROQUE SOLOISTS (GARDINER)
38	36	22	MOZART: REQUIEM ANGEL DS-38216		PARIS ORCHESTRA (BARENBOIM)
39	39	28	BACH ON WOOD CBS M-39704		BRIAN SLAWSON
40	33	40	BEVERLY SILLS SINGS VERDI ANGEL AV-34017		BEVERLY SILLS

(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.

CRIA Pours Out a Torrent of Certifications

Bryan Adams is Nation's First Diamond Club Member

BY KIRK LaPOINTE

TORONTO Bryan Adams has become the first Canadian to join the exclusive diamond club. He accomplished this when "Reckless" moved past the ten-times-platinum mark (one million units) here in December.

The milestone capped off a sensational year for the 26-year-old Vancouverite. His disk topped the Billboard charts for two weeks last year, the first time in more than a decade for a Canadian product, and was Billboard's number two pop album of 1985. Six singles have charted from the album. In Canada, three of them are certified.

Adams' accomplishments have overshadowed the achievements of other domestic artists in 1985, but the Canadian Recording Industry Assn. (CRIA) list of certifications from December shows conclusively that many others are breaking through.

Still hot on the heels of Adams is Corey Hart, whose "Boy In The Box" disk has sold more briskly

than any other Canadian album. In a half-year of release, the album is seven times platinum in Canada, CRIA reports. Hart's first album, "First Offense," has surpassed triple platinum in the country, CRIA says. The title track from "Boy In The Box" has become Hart's second gold single from the disk.

December was a particularly strong month in certifications for PolyGram. The "Flashdance" soundtrack was certified nine-times-platinum, "Brothers In Arms" by Dire Straits went past the 80,000 mark and two John Cougar Mellencamp LPs, "Uh-Huh" and "Scarecrow," are certified triple platinum. Also in the 300,000 bracket was "Blue Christmas" by the late Elvis Presley.

CRIA certified 30 albums and singles in the month. The other multi-platinum certifications include double platinum for Billy Joel's "Greatest Hits, Vol. I and II," and "Once Upon A Time" by Simple Minds.

Kate Bush has always been a strong seller in Canada, but "Hounds Of Love" looks to be her

strongest commercial disk yet. It went past platinum in short order in December, as did "Live After Death" by Iron Maiden and "Who's Zoomin' Who" by Aretha Franklin.

Three Canadian releases were among the seven gold albums certified in December, CRIA says. "Stages" by Triumph, "Fantasy" by Zamfir and "Le Party d'Edith" by Edith Butler all went past 50,000 sales, as did the "Mad Max Beyond Thunderdome" soundtrack featuring Tina Turner, "Soul Kiss" by Olivia Newton-John, "The Music Machine" by Candle and "Nervous Night" by the Hooters.

"Live Is Life" by Opus has been rocketing up the charts in recent weeks after the single went gold and platinum in December. "What About Love" by Heart, "Election Day" by Arcadia, "There Must Be An Angel" by Eurythmics, "Alive And Kicking" by Simple Minds, "We Built This City" by Starship and "Broken Wings" by Mr. Mister all qualified as gold in what was an unusually heavy month for singles certification.

European Debut for Suite's 'Big Prize'

TORONTO Is 1986 going to be the year Honeymoon Suite leaps to the front ranks of Canadian artists with an international following? Judging by the support and anticipation accompanying the band's forthcoming second disk, "The Big Prize," you'd have to say so.

Past double platinum with its debut album in Canada, a self-titled LP that cracked the Top 60 in the United States, the Toronto-based outfit opens a nine-country European tour this month (30) in Birmingham, England, supporting countrymen Saga.

In a rare move for a Canadian act, "The Big Prize" will be released outside domestic territory before it is at home. A late-January release is slated in Europe to capitalize on the tour, says management spokesman Ralph Alphonso. The tour will take the band through France, Denmark, Holland, Norway, Sweden, West Germany, England and Belgium, ending March 9 in Zurich, Switzerland.

A release date the week of Valentine's Day (Feb. 14) is scheduled for

North America on Warner Bros. in the U.S. and WEA in Canada. Alphonso says the group is weighing tour offers for North America.

The album was recorded at the Boogie Hotel in Long Island, with producer Bruce Fairbairn (Loverboy)

at the helm, and mixed at Rupert Hine's Farmyard Studio. Additional recording was done at Phase One in Toronto. The band has been the first major score for WEA domestically in years.

Maple Briefs

POLYGRAM, already past seven times platinum with "Songs From The Big Chair" by Tears For Fears, is marketing "Scenes From The Big Chair," a 75-minute video package of the group's clips, live footage, behind-the-scenes and anecdotal information, which retails for \$24.95. To help push the album, PolyGram has issued a special-edition "Songs" with a 28-page booklet and a cassette with the same. All three formats are in 12-by-12 packages for easy retail display.

JIM EDWARDS has been appointed parliamentary secretary to Communications Minister Marcel Masse. A former Albertan broadcaster, Edwards replaces Hamilton MP Geoff Scott.

IDLE EYES, recipient of the 1985 Juno award as most promising group, has added guitarist **Scotty Hall** and will soon record its second album for WEA Canada.

LUBA has put the finishing touches on her next album for Capitol at Le Studio in Morin Heights, Quebec. She won best female vocalist honors at the Junos and went platinum with her debut album, "Secrets And Sins."

PENCIL IN Liberty Silver as a name to watch in the coming months. A two-time Juno winner in December, her music has caught on at CHUM-FM Toronto in high rotation, and there is U.S. interest in her work.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

Sam's Seeks Sunday Shopping

TORONTO Sam The Record Man, the large Canadian retailer, is helping to lead a crusade to allow Sunday shopping in the downtown district, a move that would be a boon for area retailers.

Ontario and municipal statutes now prevent stores from opening Sundays unless they reside in designated tourist areas. The downtown is not such an area, and over the years, several retailers have been fined for opening their doors on Sunday.

The Christmas season usually

brings the issue to the fore again and 1985 was no exception. Dozens of stores opened the Sunday before and after Christmas, running afoul of the law.

Sam's, as a co-signee of a petition filed by the Downtown Business Council, has asked the city to allow Sunday shopping at its Yonge Street store. Three other record retailers—A & A's, Music World and Cheapie's—exist within one block of Sam's, while a Mister Sound store is within two blocks. A ruling is expected shortly.

Blank Tape Royalty Law But No Fixed Rate in France

BY MICHAEL WAY

PARIS France's audio/visual law went into force Jan. 1, introducing a royalty on blank audio and videocassettes. However, despite the effective date, no rate for the royalty has been set.

Known as the Lang Law, after French cultural affairs minister Jack Lang, the legislation was passed by the French Parliament last July 3 (Billboard, July 25). Its provisions also include recognition of neighboring rights, following a protracted campaign by French record producers; and the extension of musical copyright duration from 50 to 70 years after the death of the composer, in line with West Germany's example.

Since July, however, little progress has been made. Organizations have been formed to collect the music royalty on tapes, but not even this much has been achieved where video tape is concerned.

The collection society for audio tape royalties, SORECOP, will collect a levy on behalf of the mechanical rights society (SDRM), a new public company formed by record producers (the SCPP), and the two societies representing artists and composers.

SORECOP is currently debating how much the royalty will be. Until a rate is decided, all collection will be done retroactively, calculated on a contract basis with manufacturers and importers of blank audiocassettes.

Another question to be resolved is whether the royalty will vary according to the quality and retail price of the tape, says Jacques

Moinot, secretary general of SORECOP, which functions under the society of French authors and composers, SACEM.

What is decided is that the royalty will be split three ways—one half to the SDRM, one quarter to SCPP and one quarter to the two artists/composers organizations.

Expectations are that the royalty rate will be two francs (about 25 cents) per C-60, and with cassette sales in France running at around 50 million units annually, there would be an industrywide share-out of around 100 million francs (\$13 million).

On neighboring rights, there is agreement that they should be freely negotiated, given differences in the financial status of the major radio and television networks in France and the proliferation of small FM radio stations throughout the country.

Another new society has been formed, within SACEM, to collect neighboring rights. SPRE (Society for an Equitable Remuneration) is made up of the new record companies group, the SCPP and the two artists/composers organizations.

Meanwhile, SACEM has bowed to public pressure and, following a special congress of members, changed the society's statutes to lower by 5% its tariff for public performances organized by charitable associations. This reduces the SACEM income to around 3% of the gross.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE INFLUENCE OF sales versus airplay on the Hot 100 is boldly illustrated this week at the top of the chart. The new No. 1, "That's What Friends Are For" by **Dionne Warwick & Friends** (Arista), has the edge in sales points. **Lionel Richie's** "Say You, Say Me" (Motown), dethroned after four weeks at No. 1, still has the most radio airplay points. When the points are added together, Dionne comes out on top. The real winner this week is AIDS research, which receives all profits from Dionne's single.

THERE WAS a rush of activity this week, as happens at the start of every year. Most of the radio panel greeted 1986 by adding many records to their playlists. Ten records were able to amass enough points to debut on the chart, with the **Thompson Twins** taking the "Hot Shot Debut" crown. Their "King For A Day" (Arista) was added at more than half of the panel to enter at number 52. **Greg Ausham**, PD at KCPX-FM in Salt Lake City, added the Twins at number 15. "We've been testing the record on the air for several weeks," he says, "ever since the group played a concert date here. It won the Battle of the Hits against a new opponent every night for three weeks running. It already is the No. 1 requested song on the station, and not just with teens."

THE FLIP SIDE of all this activity is that some records with solid radio airplay gains could take only small jumps due to the extra heavy competition. "A Love Bizarre" by **Sheila E.** (Warner Bros.) from the movie "Krush Groove" had an outstanding gain of 37 radio reporting stations (almost 20% of our panel) but was able to move up only three positions to number 31. At WKSE-FM in Buffalo, PD **Scott Robbins** reports "A Love Bizarre" was a No. 1 record for him: "We received a quick phone response, and real good sales in the marketplace followed. It's a very broad-based, mass appeal record." Also gaining strongly at radio but caught in the squeeze were **Mike & the Mechanics** (Atlantic) with 38 new stations, but only a four-position jump, and **Baltimora** (Manhattan) with 22 new stations, but only a two-position upward move. All three of these records look strong for next week.

THE UNLIKELY pairing of **Bruce Springsteen's** sax player **Clarence Clemons** and rocker **Jackson Browne** has produced the top 20 hit "You're A Friend Of Mine" (Columbia). While losing some stations this week, the record kept its bullet by continuing to gain sales and moving up strongly on stations where it is being played. It went up three notches to number seven at Z-100 in New York, where PD **Scott Shannon** comments: "It's a very uptempo, happy record which can be programmed at many types of stations. Helping the record, especially in the New York-New Jersey area, is Clarence's link to Bruce Springsteen. Clarence has done a tremendous amount of promotion on the record in the area . . . We thought it was such a good-sounding record that it couldn't hurt us even if it hadn't been a big hit."

FOR WEEK ENDING JANUARY 18, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

221 REPORTERS			NEW	TOTAL
			ADDS	ON
THE THOMPSON TWINS	KING FOR A DAY	ARISTA	135	142
HEART	THESE DREAMS	CAPITOL	125	125
Z Z TOP	STAGES	WARNER BROS.	100	104
STING	RUSSIANS	A&M	92	97
ELTON JOHN	NIKITA	GEFFEN	88	91

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

191 REPORTERS			NUMBER
			REPORTING
CHARLIE SEXTON	BEAT'S SO LONELY	MCA	34
STARSHIP	SARA	GRUNT	21
MR. MISTER	KYRIE	RCA	21
DREAM ACADEMY	LIFE IN A NORTHERN TOWN	WARNER BROS.	19
JAMES BROWN	LIVING IN AMERICA	SCOTTI BROS.	19

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SANCTIFY YOURSELF.



THE NEW SINGLE AND 12" REMIX FROM SIMPLE MINDS.



PRODUCED BY JIMMY IOVINE AND BOB CLEARMOUNTAIN

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Virgin

AM-2810
SP-12172



Alive and Succeeding. A&M executives present Simple Minds with a gold disk for their current album "Once In A Lifetime" after their recent show at the Universal Amphitheatre in Los Angeles. Pictured backstage are, from left, keyboardist Michael MacNeil, vice president of a&r Jordan Harris, guitarist Charlie Burchill, chairman of the board Jerry Moss, frontman Jim Kerr, drummer Mel Gaynor, president Gil Friesen, percussionist Sue Hadjopolous, vocalist Robin Clark and vice president of East Coast operations Michael Leon.



Video Shoot. Starship vocalist Mickey Thomas poses with Rebecca De Mornay after filming the group's latest clip, "Sara," the followup to the No. 1 hit "We Built This City." The actress guest stars in the role of Sara.



Island Signing. Island Records founder Chris Blackwell shows off the label's latest acquisition, Thinkman. The group's debut album is scheduled to be released early this year. Standing from left are band members Andy Paris, Leo Hurlf and Anders Maynem. Seated are Rupert Hine and Blackwell.



It's O.K., You Can Listen to It. Atlantic Records' top brass gathers with members of Twisted Sister during a recent in-house listening party for the group's latest release, "Come Out And Play." Shown from left are senior vice president Vince Faraci, band members A.J. Pero and Eddie Ojeda, president Doug Morris, vice president Tunc Erim, band member Dee Snider and executive vice president and general manager Dave Glew.



Christmas Classic. Capitol Records director of special products Jack Reynolds, left, and CBS senior vice president and general manager of special products Al Shulman, right, present World Communications president Jay Kholos with a double platinum award for the production of "Christmas Classics," said to be the largest selling television Christmas album.



Good Reading. Quincy Jones, co-producer of the motion picture "The Color Purple," and director Steven Spielberg, right, keep on top of music industry developments while on location in North Carolina. Jones, who also scored the film, will release the soundtrack album on his Qwest label.



Mellencamp Fans. ASCAP's membership representative Karen Petersen, left, and Eastern regional director of repertory Lisa Schmidt meet with John Cougar Mellencamp backstage after his recent sold-out show at New York's Madison Square Garden.



New Friend for BMI. Saxophonist/songwriter Clarence Clemons celebrates the success of his current single "You're A Friend Of Mine" in New York with BMI's public relations coordinator Barbara Begley, left, and associate public relations director Elizabeth Oravetz.

Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
2	2	SAY YOU, SAY ME	LIONEL RICHIE	2
3	4	I MISS YOU	KLYMAXX	5
4	3	PARTY ALL THE TIME	EDDIE MURPHY	3
5	5	ALIVE AND KICKING	SIMPLE MINDS	4
6	6	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
7	7	MY HOMETOWN	BRUCE SPRINGSTEEN	11
8	8	TALK TO ME	STEVIE NICKS	7
9	12	BURNING HEART	SURVIVOR	8
10	10	TONIGHT SHE COMES	THE CARS	10
11	14	I'M YOUR MAN	WHAM!	12
12	13	WALK OF LIFE	DIRE STRAITS	9
13	22	SPIES LIKE US	PAUL MCCARTNEY	13
14	15	GO HOME	STEVIE WONDER	14
15	18	CONGA	MIAMI SOUND MACHINE	17
16	11	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	19
17	17	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	15
18	20	GOODBYE	NIGHT RANGER	20
19	27	WHEN THE GOING GETS TOUGH	BILLY OCEAN	16
20	25	YOU'RE A FRIEND OF MINE	C.CLEMONS/J.BROWNE	18
21	9	BROKEN WINGS	MR. MISTER	21
22	19	LOVE IS THE SEVENTH WAVE	STING	30
23	29	SIDEWALK TALK	JELLYBEAN	22
24	21	PERFECT WAY	SCRITTI POLITTI	25
25	—	HOW WILL I KNOW	WHITNEY HOUSTON	23
26	28	EVERYBODY DANCE	TA MARA & THE SEEN	24
27	—	A LOVE BIZARRE	SHEILA E.	31
28	16	ELECTION DAY	ARCADIA	35
29	—	THE SWEETEST TABOO	SADE	27
30	30	FACE THE FACE	PETE TOWNSHEND	26

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SAY YOU, SAY ME	LIONEL RICHIE	2
2	5	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
3	2	PARTY ALL THE TIME	EDDIE MURPHY	3
4	3	ALIVE AND KICKING	SIMPLE MINDS	4
5	10	TALK TO ME	STEVIE NICKS	7
6	9	WALK OF LIFE	DIRE STRAITS	9
7	12	BURNING HEART	SURVIVOR	8
8	7	TONIGHT SHE COMES	THE CARS	10
9	6	I MISS YOU	KLYMAXX	5
10	15	I'M YOUR MAN	WHAM!	12
11	4	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
12	20	MY HOMETOWN	BRUCE SPRINGSTEEN	11
13	19	SPIES LIKE US	PAUL MCCARTNEY	13
14	17	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	15
15	22	GO HOME	STEVIE WONDER	14
16	23	WHEN THE GOING GETS TOUGH	BILLY OCEAN	16
17	21	YOU'RE A FRIEND OF MINE	C.CLEMONS/J.BROWNE	18
18	—	HOW WILL I KNOW	WHITNEY HOUSTON	23
19	28	SIDEWALK TALK	JELLYBEAN	22
20	25	CONGA	MIAMI SOUND MACHINE	17
21	8	BROKEN WINGS	MR. MISTER	21
22	26	EVERYBODY DANCE	TA MARA & THE SEEN	24
23	—	KYRIE	MR. MISTER	29
24	—	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	33
25	30	GOODBYE	NIGHT RANGER	20
26	—	LIVING IN AMERICA	JAMES BROWN	32
27	—	FACE THE FACE	PETE TOWNSHEND	26
28	29	SEX AS A WEAPON	PAT BENATAR	28
29	11	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	19
30	—	THE SWEETEST TABOO	SADE	27

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
WARNER BROS. (6)	13
Geffen (4)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
CAPITOL (9)	12
Manhattan (2)	
Red Label (1)	
COLUMBIA	11
ATLANTIC (7)	10
Atco (1)	
Modern (1)	
Philly World (1)	
MCA (6)	10
Camel/MCA (2)	
I.R.S. (1)	
MCA/Constellation (1)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (6)	7
Jive (1)	
RCA (5)	7
Grunt (2)	
POLYGRAM	6
Mercury (4)	
De-Lite (1)	
Riva (1)	
EPIC (1)	5
Scotti Bros. (2)	
CBS Associated (1)	
Portrait (1)	
EMI-AMERICA	4
MOTOWN (1)	4
Tamla (2)	
Gordy (1)	
ELEKTRA	2
CHRYSALIS	1
VANGUARD	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
4	ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM
100	AND SHE WAS	(Index, ASCAP/Blue Disc ASCAP/WB, ASCAP)
74	ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)
79	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
95	BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
66	BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
49	THE BIG MONEY	(Core, CAPAC) WBM
21	BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)
8	BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/PPP
72	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP
53	CARAVAN OF LOVE	(WB, ASCAP/111, ASCAP) CPP/ABP
17	CONGA	(Foreign Imported, BMI) CPP
64	COUNT ME OUT	(New Generation, ASCAP)
51	DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
44	DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
76	DO IT FOR LOVE	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP
84	DON'T SAY NO TONIGHT	(Philly World, BMI)
35	ELECTION DAY	(Tritec, BMI) HL
43	EMERGENCY	(Delightful, BMI) CPP
24	EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
93	EVERYDAY	(Peer International, BMI) CPP
34	EVERYTHING IN MY HEART	(Liesse, ASCAP)
56	EVERYTHING MUST CHANGE	(Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP) WBM
26	FACE THE FACE	(Eel Pie, BMI)
46	GO	(WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM
14	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
20	GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL
89	HEAD OVER HEELS	(Virgin, ASCAP) CPP
97	THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP
48	HE'LL NEVER LOVE YOU (LIKE I DO)	(Willessden, BMI/Zomba, ASCAP)
81	HOW TO BE A MILLIONAIRE	(Neutron, BMI/10, BMI/Nymph, BMI)
23	HOW WILL I KNOW	(Irving, BMI) CPP/ALM
94	I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL)	(Rock Music, BMI/Anglo Rock, BMI)
5	I MISS YOU	(Spectrum VII, ASCAP) CPP
12	I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
15	IT'S ONLY LOVE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM
52	KING FOR A DAY	(Jobete, ASCAP/Black Bull, ASCAP) CPP
29	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM
68	LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP
57	LEADER OF THE PACK	(Screen Gems-EMI, BMI)
98	LET ME DOWN EASY	(Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI)
75	LET'S GO ALL THE WAY	(Lito, BMI)
33	LIFE IN A NORTHERN TOWN	(Cleverite, BMI/Farrowise, BMI)
32	LIVING IN AMERICA	(Apiri, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
31	A LOVE BIZARRE	(Sister Fate, ASCAP)
30	LOVE IS THE SEVENTH WAVE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
92	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Airbear, BMI) CPP
73	MIAMI VICE THEME	(MCA, ASCAP) MCA/HL
91	MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP) MCA/HL
11	MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP
42	NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP
82	NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP)
71	NIKITA	(Intersong, ASCAP)
41	OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willessden, BMI) CPP
90	ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP
61	ONE VISION	(Queen, BMI/Beechwood, BMI) WBM
59	OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP)
77	PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP
3	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP
25	PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
99	RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)
58	RUSSIANS	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI)
39	SARA	(Kikiko, BMI/Petwolf, ASCAP)
2	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CLM/PPP
69	SECRET	(Virgin, ASCAP) CPP
45	SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)
19	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM
28	SEX AS A WEAPON	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) CLM/PPP
22	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP
40	SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM
70	SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM
37	SLEEPING BAG	(Hamstein, BMI)
6	SMALL TOWN	(Riva, ASCAP) WBM
47	SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.schirmer, ASCAP)
13	SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL
80	STACY	(Kid Bird, BMI/Errigal, BMI/Mellin-Greene, BMI)
62	STAGES	(Hamstein, BMI)
85	STRENGTH	(Illegal, BMI)
36	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CLM/PPP
63	SUN CITY	(Solidarity, ASCAP)
88	THE SUPER BOWL SHUFFLE	(Red Label, BMI)
27	THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP
7	TALK TO ME	(Fallwater, ASCAP)
38	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
1	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
54	THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP)
87	THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI)
60	TO LIVE AND DIE IN L.A.	(Chong, BMI/Warner-Tamerlane, BMI) WBM
10	TONIGHT SHE COMES	(Lido, ASCAP) WBM
83	TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP
9	WALK OF LIFE	(Chaniscourt, BMI/Almo, ASCAP) CPP/ALM
50	WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/PPP
96	WHAT YOU NEED	(MCA, ASCAP)
16	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
55	WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)
65	WRAP HER UP	(Intersong, ASCAP) HL/CHA
78	YOU ARE MY LADY	(Zomba, ASCAP) HL
67	YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)
86	YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)
18	YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)

SHEET MUSIC AGENTS

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

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

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210

or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

BANGLES

Different Light
PRODUCER: David Kahne
Columbia BFC 40039

The Californian quartet's spare '60s-influenced pop/rock gets a facelift from producer Kahne, who shepherds the band's shift toward a more emphatic pop sensibility by focusing on a lush, more layered vocal sound. Old fans will be divided over whether the change represents new subtlety or simply a softer edge, but the polish should help broaden their radio profile. Points scored for material, too, with savvy cover choices including Jules Shear's "If She Knew What She Wants," Alex Chilton's "September Gurls" and the first single, "Manic Monday."

THE ALAN PARSONS PROJECT

Stereotomy
PRODUCER: Alan Parsons
Arista AL9-8384

Studio meister Parsons combines heady, sophisticated studio sounds with more straightforward pop fare. That mix has enabled him to appeal to fans of the esoteric while producing viable chart hits. Best tracks: "Stereotomy," "In The Real World" and "Limelight," which should appeal to old Procol Harum fans with its Gary Brooker vocals.

POP

RECOMMENDED

LE MANS

PRODUCER: Mike Varney
Columbia BFC 40082

Hook-laden debut for this rock quintet punches all the right AOR buttons; flashy guitarist, strong singer with heartthrob looks and sloganeering material ("Don't Wanna Work," "Sex, Guitars, Rock N' Roll") combine for a polished if completely derivative style. Some mainstream options, too.

LLOYD COLE & THE COMMOTIONS

Easy Pieces
PRODUCERS: Clive Langer, Alan Winstanley
Geffen GHS 24093

Producers Langer and Winstanley replace band's edgy, stripped-down style with a much richer pop backdrop that only serves to underline Cole's vocal weaknesses. Solid songs, though. College and alternative play likely.

HANOVER

Hungry Eyes
PRODUCER: Stacy Heydon
MCA 5536

Pop metal aggregate behind the leather-lunged vocals of Frank Zirone. Several strong tracks should appeal to metal mavens while still evincing pop appeal. Best: "Fear No Evil," "Hungry Eyes" and "Fits Ya Good."

TORME

Back To Babylon
PRODUCER: John McCoy
PVC PVC-8944

British quartet is no relation to the "Velvet Fog," opting instead for a retro-rock approach culled from late '60s and early '70s sources; attitude evokes Mott The Hoople in particular.

THE RHYTH-O-MATICS

Walking In The Shadow
PRODUCER: Bob Johnston
Catero Records 016

Bay Area septet steeped in contemporary African styles mixes authentic covers with originals to explore a dance-oriented approach shaped by King Sunny Ade, Fela Kuti, Dudu Pukwana and other modern masters. Superb production sound, top-notch LP pressing.

PLAN 9

Keep Your Cool And Read The Rules
PRODUCERS: Debora D. Plan 9
Pink Dust/Enigma 72034

Garage psychedelia from this Rhode Island band picks its influences deftly; solid production and Eric Stumpo's surreal but well-paced songs suggest the dark side of the best '60s progressive rock from both sides of the pond.

LISA RHODES

Shivers
PRODUCERS: Lisa Rhodes, Andy Salmon
Spindletop SPT-102 (Rounder)

Tough but melodic rock with a Texas accent; Rhodes' hard-edged vocals and straightforward originals are balanced with some smart covers, all given stripped-down, guitar-driven settings.

THE RAUNCH HANDS

El Rauncho Grande
PRODUCERS: Mike Lewis, Mariconda
Relativity/Important EMC 8060

Five-piece outfit rides roughshod over the Tex-Mex/Louisiana sound, with results somewhere between Rubber Rodeo and the Gun Club. Best bets are the tongue-in-cheek "Man Needs A Woman," and covers of New Orleans r&b warhorses "Mess Around" and "Storm Warning."

THE VICTIMS

Silent Dreams
PRODUCERS: Tim Hale, the Victims
Zero Budget ZBR-9748

Strong synth/guitar/drum trio with plenty of drive and polish. Intelligent and well constructed tunes, expensively packaged and mastered direct-to-metal on audiophile vinyl. These guys know what they're doing and merit a serious look from a major.

JAMES MORGAN

Trying To Stay Alive
PRODUCER: Not listed
AM/PM Records Ax 1540

New York-based reggae guitarist/vocalist Morgan has a wide command of genres and makes use of them in this well-balanced album. All originals except for a cover of Bob Marley's "Wings Of A Dove." Distributed by Important.

THE LIMITS

... Vingt
PRODUCER: Mike Getlin
Luxury Records 101

Pennsylvania band continues to craft tunes that are a throwback to the singer/songwriter style of the early '70s. Their roots are demonstrated by an intelligent reading of Joan Armatrading's "(I Love It When You) Call Me Names." Distributed by Important.

FAITH NO MORE

We Care A Lot
PRODUCER: Matt Wallace
Mordam Records MDR 1

Nihilist rockers from San Francisco. Worth a shot if you like that kind of stuff; otherwise, forget it. Contact: (415) 775-2197.

JAZZ/FUSION

RECOMMENDED

BILL FRISBELL

In Line
PRODUCER: Manfred Eicher
ECM 1241/2301 241 (PolyGram Special Imports)

Guitarist's atmospheric guitar work, now reaching peak, is already well defined on this 1982 German set finally seeing release here. Program teams him with bassist Arild Andersen on four cuts, with remainder solo.

JIMMY LYONS QUINTET

Give It Up
PRODUCER: Giovanni Bonandrini
Black Saint BSR 0087 (PolyGram Special Imports)

Alto saxophonist Lyons, long associated with Cecil Taylor, brings whirlwind style to this progressive date; ensemble eschews piano to use trumpet, bassoon, bass and drums as elements in a hard-riffing set steeped in the avant-garde.

FRANK MORGAN

Easy Living
PRODUCER: Richard Beck
Contemporary C-14013 (Fantasy)

Veteran alto player's first date as leader in nearly 20 years; clean, understated but lyrical style is buoyed by Cedar Walton's trio, with the pianist and bassist Tony Dumas and drummer Billy Higgins on the mark. Lissome straight-ahead jazz from an underexposed craftsman.

BOBBY ENRIQUEZ

Live At Concerts By The Sea, Vol. II
PRODUCER: Not listed
GNP Crescendo GNPS 2183

Manila-born pianist's fleet technique is the focal point in this trio date with drummer Alex Acuna and bassist John Pena, which mixes jazz and pop standards to spotlight Enriquez's fast, clean attack.

GENE HARRIS

Nature's Way
PRODUCER: Esmond Edwards
JAM JAM-015 (Jem)

Light crossover fare with an r&b tinge from the keyboardist, backed by a sextet including Phil Upchurch, Paul Humphrey and Ron Eschete. Harris's conventional keys prove more compelling than the often hokey synthesizer effects, which only date the sound.

DEXTER GORDON

Master Takes/The Savoy Recordings
PRODUCERS: Teddy Reig, Ralph Bass
Savoy Jazz SJL 1154

Anthology produced by Bob Porter chronicles the tenor saxophonist with Bud Powell, Fats Navarro and Tadd Damerron. Sonics are predictably constricted, but relatively quiet transfers enhance a strong historical package.

DON PULLEN QUINTET

The Sixth Sense
PRODUCER: Giovanni Bonandrini
Black Saint BSR 0088 (PolyGram Special Imports)

Pullen leads a crack ensemble featuring Olu Dara's trumpet and Donald Harrison on alto sax; set is dominated by originals, which show Pullen's growth as a composer. His immaculate piano technique is well served by the clean, spacious production sound.

PAUL NASH

Second Impression
PRODUCER: Paul Nash
Soul Note SN 1107 (PolyGram Special Imports)

Guitarist/flutist Nash is showcased as writer and arranger here, leading a shifting studio ensemble that includes Tom Harrell (trumpet), Michael Cochrane (piano) and vocalist Michele Hendricks. Material hews to a melodic vein while borrowing from various idioms.

COUNTRY

RECOMMENDED

MIKE CROSS

Solo At Midnight
PRODUCER: Mike Cross
Sugar Hill SH-1007

Cross is an endearing, inventive performer who captures the warmth and vigor of the top folk acts of the '60s in this collection of new and traditional folk tunes.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Fool For Love
PRODUCER: Jim Gaines
MCA 6156

This is a synth-country effort, into which varied elements of country music seems to have been programmed to simulate the real thing. But the lyrics are too baldly formulaic and Sandy Rogers' vocals are too affected and strained to make the project convincing.

JUDY FIELDS

Halfway To Paradise
PRODUCERS: Ken Mansfield, Judy Fields,
Larry Cummings
Victory 1036

A most significant debut album by a gifted singer/songwriter who creates real magic here. In her pure and distinctive delivery are occasional shadings of early Olivia Newton-John; her own compositions are standouts. Fields is a remarkable discovery. Contact: P.O. Box 1773, Martinez, Calif. 94553.

CLASSICAL

RECOMMENDED

SCHUMANN: DICHTERLIEBE; LIEDERKREIS, OP. 24
Hermann Prey, Leonard Hokanson
Denon 7720 (CD)

Denon follows up its highly regarded "Winterreise" by Prey with two other bulwarks of the Romantic song literature. Again, the baritone is in excellent voice and in thorough command emotionally and musically. Pianist Hoakanson is an able partner, and the inclusion of five additional songs with texts by Heine brings a distinct bargain element to this almost 70-minute, single-disk package.

BIZET: CARMEN (COMPLETE OPERA)

Maria Callas, Nicolai Gedda,
National Theatre Orchestra of Paris, Pretre
Angel CDCC 47312 (CD)

Evidence continues to mount that some of the choicest CDs released today are digital transfers of vintage analog material. In this 20-year-old recording, long a collector's item, the years fall away swiftly to reveal the undimmed beauty and passion of the Callas portrayal. A money-maker.

BIZET: L'ARLESIEENNE SUITES, NOS. 1 & 2
Tokyo Metropolitan Symphony Orchestra, Fournet
Denon 7802 (CD)

Straightforward and disciplined readings of the popular scores, but somewhat short on poetry and color. Still, the expert recording exerts its own magic.

SCHUMANN: THE FOUR SYMPHONIES
Concertgebouw Orchestra, Haitink
Philips 416 126-2 (CD)

The warm ambience of the Concertgebouw (hall as well as orchestra) is particularly suited to these Romantic scores. And Haitink, as expected, is a sympathetic guide. Sound from symphony to symphony, despite a three-year recording span, is consistently good.

MAHLER: SYMPHONY NO. 5
Philharmonia Orchestra, Sinopoli
Deutsche Grammophon 415 476-1 (CD)

Sinopoli's highly charged view of the symphony is given glamorous engineering support in a wide-range and brilliant recording. A strong contender among the several versions that huddle in both the LP and CD catalogs.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to:
Nancy Erlich, Billboard
1515 Broadway
New York, N.Y. 10036

Country singles should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

ELTON JOHN

Nikita (3:59)
PRODUCER: Gus Dudgeon
WRITERS: Elton John, Taupin
PUBLISHER: Intersong, ASCAP
Geffen 7-28800

Handy companion piece to Sting's "Russians" proffers international amity on a personal level; lilting tune is a top pop radio add this week.

NEW AND NOTEWORTHY

ARETHA FRANKLIN

Another Night (3:57)
 PRODUCER: Narada Michael Walden
 WRITERS: Beppe Cantarelli, Roy Freeland
 PUBLISHERS: Colgems-EMI, ASCAP/Screen Gems-EMI, BMI
 Arista AS1-9453

Exuberant third single from "Zoomin'" aims straight at pop ears via bouncy dance beat and easy delivery; likely to spur the platinum LP to new heights.

LOVERBOY

This Could Be The Night (4:14)
 PRODUCERS: Tom Allom, Paul Dean
 WRITERS: P. Dean, J. Cain, M. Reno, B. Wray
 PUBLISHERS: Frisco Kid/April (Canada)/Duke Reno/Mel-Dav. ASCAP/Blackwood (Canada)/Dean of Music, BMI
 Columbia 38-05765

Stately power ballad; a break from their more characteristic rock rave-ups.

PETER FRAMPTON

Lying (3:59)
 PRODUCERS: Pete Solley, Peter Frampton
 WRITER: Peter Frampton
 PUBLISHER: Nuages, ASCAP
 Atlantic 7-89463

The man whose mammoth live LP best embodied the spirit of '76 merely adds a DOR beat to achieve Rock of the '80s. The more things change . . .

SIMPLE MINDS

Sanctify Yourself (3:55)
 PRODUCERS: Bob Clearmountain, Jimmy Iovine
 WRITER: Simple Minds
 PUBLISHER: Colgems EMI, ASCAP
 A&M AM-2810

A demonstration to their new U.S. public that the U.K. bards are as much at home in a full-to-bursting rock production as in a big ballad.

BLACK

PICKS
JANET JACKSON

What Have You Done For Me Lately (3:28)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: James Harris III, Terry Lewis, Janet Jackson
 PUBLISHER: Flyte Tyme, ASCAP
 A&M AM-2812

One more feather in the cap of the Flyte Tyme team, whose sophisticated precision complements the winsome singer; from her new LP "Control."

EUGENE WILDE

Diana (3:50)
 PRODUCERS: Michael Forte, Donald R. Robinson
 WRITERS: R. Broomfield, M. Horton
 PUBLISHER: Philly World, BMI
 Philly World 7-99573 (c/o Atlantic)

Accomplished crooner toughens up his style to churn a mellow beat ballad into high emotion.

VAL YOUNG

If You Should Ever Be Lonely (3:54)
 PRODUCERS: Levi Ruffin, Jr., Fred Jenkins
 WRITERS: Val Young, Fred Jenkins
 PUBLISHER: Stone City, ASCAP
 Gordy 1830GF (12-inch version also available, Gordy 4557GG)

Sequel to her breakthrough hit "Seduction" retains the strong dance thump but replaces the Minneapolis influence with a more direct r&b approach.

COUNTRY

PICKS
ANNE MURRAY

Now And Forever (You And Me) (4:07)
 PRODUCER: David Foster
 WRITERS: Foster, Vallance, Goodrum
 PUBLISHERS: Air Bear/Irving/Calypto Toonz/California Phase, BMI/ASCAP/PROCAN
 Capitol B-5547

It's a pure pop outing for Murray this time, right down to the high-tech instrumentation; production has a brittle, complex and doomy quality.

KING DREAM CHORUS & HOLIDAY CREW

King Holiday (4:35)
 PRODUCERS: Phillip Jones, Kurtis Blow
 WRITERS: Phillip Jones, Kurtis Blow, Grandmaster Melle Mel, Bill Adler
 PUBLISHER: King Dream, ASCAP
 Mercury 884 442-7

Latest all-star extravaganza joins voices as diverse as El DeBarge and Run-D.M.C. in a celebration of the upcoming national holiday; proceeds go to the Martin Luther King, Jr. Center for Non-Violent Social Change.

MERLE HAGGARD

I Had A Beautiful Time (3:01)
 PRODUCER: Merle Haggard, Ron "Snake" Reynolds
 WRITER: M. Haggard
 PUBLISHER: Inorbit, BMI
 Epic 34-05782

Haggard finds solace doing some late-night dancing to saxes, fiddles and piano; good theme music for love affairs that start at closing time.

MEL McDANIEL

Shoe String (2:55)
 PRODUCER: Jerry Kennedy
 WRITERS: S. Hugin, D. Gilton
 PUBLISHERS: Old Friends/Mother Tongue, BMI/ASCAP
 Capitol B-5544

Good narrative lyric about a lovable ne'er-do-well; dobro, electric and acoustic guitars provide earthy hooks.

MAC DAVIS

Sexy Young Girl (3:21)
 PRODUCER: Jimmy Bowen
 WRITERS: Mac Davis, Barbara Wyrick
 PUBLISHERS: Songpainter/Crosskeys, BMI/ASCAP
 MCA 52765

"You're not getting older, you're getting better," says Mac; finger-picked guitar and electric piano lead a sensitive arrangement.

LORETTA LYNN

Just A Woman (3:01)
 PRODUCER: Jimmy Bowen
 WRITERS: Stewart Harris, Carlotta McKee
 PUBLISHERS: Blackwood/Dancing Water, BMI/ASCAP
 MCA 52766

Lynn adopts the woman-in-doubt pose for a slow and pensive essay on suspicion; thoughtful lyrics and interpretation make a wholly satisfying package.

LARRY GATLIN & THE GATLIN BROTHERS

Nothing But Your Love Matters (2:58)
 PRODUCER: Chips Moman
 WRITER: L. Gatlin
 PUBLISHER: Larry Gatlin, BMI
 Columbia 38-05764

The vocal harmonies are as fine and full as ever, but the lyrics on this Calypso-flavored tribute are decidedly lightweight.

LACY J. DALTON

Don't Fall In Love With Me (2:50)
 PRODUCERS: Marshall Morgan, Paul Worley
 WRITERS: L.J. Dalton, M. McFadden
 PUBLISHER: Aigee, BMI
 Columbia 38-05759

One of Dalton's strongest performances, relying on subtle shifting of dynamics and an especially effective production.

DANCE

PICKS
WARP 9

Skips A Beat (6:28)
 PRODUCERS: Richard Scher, Lotti Golden
 WRITERS: Richard Scher, Lotti Golden
 PUBLISHERS: Black Lion/RC/Matak, ASCAP
 Motown 4555MG (12-inch single; 7-inch reviewed Jan. 11)

POP

RECOMMENDED
ROBERT TEPPER

No Easy Way Out (4:19)
 PRODUCER: Joe Chiccarelli
 WRITER: R. Tepper
 PUBLISHERS: Flowering Stone/Heavy Breather, ASCAP
 Scotti Brothers ZS4-05750 (c/o CBS)

Hard techno-rock from the "Rocky IV" soundtrack.

TALK TALK

Life's What You Make It (4:23)
 PRODUCER: T. Friesse-Greene
 WRITERS: M. Hollis, T. Friesse-Greene
 PUBLISHERS: Island/Zomba, BMI/ASCAP
 EMI America B-8303

British group's plush synthpop here sports a Latin-flavored edge.

ROGER DALTRY

Quicksilver Lightning (4:10)
 PRODUCERS: Alan Shacklock, Giorgio Moroder
 WRITERS: Giorgio Moroder, Dean Pitchford
 PUBLISHERS: Gold Horizon/Pitchford, BMI
 Atlantic 7-89457

Theme from the film "Quicksilver" joins Moroder's techno-bounce to Daltry's throat-searing rock.

SAM HARRIS

I'd Do It All Again (3:47)
 PRODUCER: Sam Harris
 WRITERS: M. Uncosky, S. Harris
 PUBLISHER: Delfern, BMI
 Motown 1829MF (12-inch version also available, Motown 4556MG)

Plenty emoting in this r&b-styled dance tune from his new "Sam-I-Am" LP.

MIDGE URE

If I Was (3:48)
 PRODUCER: Midge Ure
 WRITERS: M. Ure, D. Mitchell
 PUBLISHER: Mood, ASCAP
 Chrysalis VS4-42905 (c/o CBS)

Ultravox leader's solo venture brought him to the top of the U.K. chart despite (or thanks to?) sounding quite like Ultravox.

BANGLES

Manic Monday (3:03)
 PRODUCER: David Kahne
 WRITER: Christopher
 PUBLISHER: Controversy, ASCAP
 Columbia 38-05757

Critically-lauded quartet refines its examination of classic pop with a (pseudonymous) Prince composition; absolutely 1966.

OPUS

Live Is Life (4:07)
 PRODUCER: Peter J. Muller
 WRITERS: Opus, E. Pfleger
 PUBLISHERS: April, ASCAP/Mainhatten
 Polydor 883 730-7

Excellent live recording of a European rock/reggae/go-go hybrid; real "you-are-there" excitement.

SUSANNE JEROME TAYLOR

Why Did Forever Have To End (3:11)
 PRODUCER: Elliot Scheiner
 WRITERS: S.J. Taylor, P. Taylor, R. Goodrum
 PUBLISHERS: MCA/California Phase, ASCAP/Music Corp. of America, BMI
 RCA PB-14211

Former Breaks member invests a melodic rock ballad with a fluttery dignity.

JEFF PARIS

My Girl (4:31)
 PRODUCER: David Thoener
 WRITERS: J. Paris, L. Svajian
 PUBLISHERS: Irving/Leibraphone, BMI
 Mercury 884 413-7

Nice naive yearning in a teen-oriented rock ballad.

MICHAEL STANLEY BAND

Show Me Something (3:48)
 PRODUCER: Michael Stanley Band
 WRITERS: Michael Stanley, Bob Pelander
 PUBLISHERS: Michael Stanley/Mike & Jules, ASCAP
 MSB MS 701

Catchy barrelhouse rock'n'roll by veteran Midwestern band. Contact: (216) 464-5990.

BLACK

RECOMMENDED
ALFIE

Just Gets Better With Time (3:48)
 PRODUCER: Michael Durio
 WRITER: G. Taylor
 PUBLISHERS: Irving/Morning Crew, BMI
 Motown 1827MF

Sweet, light r&b beat ballad.

GENE CHANDLER

Lucy (3:57)
 PRODUCERS: Donald Burnside, Archie Russell, Gene Chandler
 WRITER: Lionel Richie
 PUBLISHER: Jobete, ASCAP
 FastFire FFS 7005

Continuing his indie comeback with a crisp, clear pop sound. Label based in New York.

M.C. CHILL

Bust This Rhyme (5:52)
 PRODUCER: Mike Nice
 WRITERS: M. Chapman, K. Heard
 PUBLISHERS: Fools Prayer/Salski/Plum Place/Diamond In The Sky, BMI
 The Fever ST 808 (12-inch single)

The latest fad: hard hip hop interspersed with TV theme tunes. Contact: (212) 757-0521.

KEITH SWEAT

My Mind Is Made Up (6:28)
 PRODUCERS: K. Sweat, Dan Joseph, Sergio Munzabal
 WRITER: K. Sweat
 PUBLISHERS: Planetary/Keigh, ASCAP
 Stadium STA 303 (12-inch single)

System-style synth-funk. Label based in New York.

SIR MIX-A-LOT

I Just Love My Beat (timing not listed)
 PRODUCER: Sir Mix-A-Lot
 WRITER: Sir Mix-A-Lot
 PUBLISHER: eeGee, BMI
 Nasty Mix IGU 6969 (12-inch single)

Hip hop off the streets of Seattle; deadpan rapper has a super-dry sense of humor. Contact: (206) 281-8748.

COUNTRY

RECOMMENDED
HAGGERTYS

Hot On The Heels Of Love (3:29)
 PRODUCERS: John Collins, Eric Barager
 WRITERS: John C. Collins, Eric R. Barager
 PUBLISHERS: Colbar/Barlins, BMI/ASCAP
 RCI R 2395

Peppy, good-time music. Contact: P.O. Box 126, Elmsford, N.Y. 10523.

GIRLS NEXT DOOR

Love Will Get You Through Times Of No Money (3:20)
 PRODUCER: Tommy West
 WRITERS: Sam Lorber, Tim Dubois, Jeff Silbar
 PUBLISHERS: WB/Bob Montgomery, ASCAP
 MTM B-72059 (c/o Capitol)

Forester Sisters-like.

DANCE

RECOMMENDED
STIMULATION

Stimulation (6:44)
 PRODUCER: Stimulation
 WRITERS: Kevin Shell, Ray West
 PUBLISHERS: Yukon/Urban Beat, ASCAP
 Twin Tower TT-1002 (12-inch single)

"Axel F"-style synth backing with raw, off-the-street vocals. Contact: (212) 532-0900.

SHADY

Get Right Next To You (6:05)
 PRODUCER: Geoff Calver
 WRITERS: B. Smith, N. Neill, D. Keryon, M. Rodriguez
 PUBLISHER: Steinar
 Emergency EMDS 6559 (12-inch single)

High-energy soul. Label based in New York.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	15	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	11 weeks at No. One MIAMI VICE
2	2	4	9	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
3	4	3	19	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
4	3	2	28	HEART ▲ ² CAPITOL ST-12410 (8.98)	HEART
5	5	5	10	Z Z TOP WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
6	6	6	33	DIRE STRAITS ▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	11	21	5	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
8	8	8	83	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
9	9	9	16	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
10	7	7	14	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
11	10	10	43	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
12	15	13	43	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
13	13	15	21	MR. MISTER ● RCA NFL1-8045 (8.98) (CD)	WELCOME TO THE REAL WORLD
14	14	14	6	STEVIE NICKS MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
15	12	12	9	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
16	18	18	11	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
17	17	11	11	RUSH ● MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
18	16	16	28	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
19	20	22	46	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
20	23	24	12	SOUNDTRACK ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
21	19	17	61	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
22	22	19	35	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
23	24	25	5	ARCADIA CAPITOL ST-12428 (8.98)	SO RED THE ROSE
24	29	37	10	SOUNDTRACK SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
25	25	23	14	THE THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
26	26	26	6	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
27	27	27	15	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
28	21	20	26	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
29	40	54	5	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS
30	35	38	51	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
31	28	28	58	KOOL & THE GANG ▲ DE LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
32	34	40	8	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
33	33	47	7	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
34	32	30	27	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
35	30	29	10	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
36	39	46	7	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
37	31	31	31	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
38	46	48	6	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
39	41	43	27	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
40	37	33	16	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
41	49	50	33	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
42	38	34	9	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
43	44	44	29	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
44	42	42	8	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
45	45	32	19	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
46	36	36	8	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
47	52	55	5	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
48	48	41	13	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
49	56	59	28	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
50	54	53	16	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
51	53	49	12	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
52	47	39	9	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
53	58	71	60	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
54	59	52	11	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
55	55	61	63	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	57	60	5	TWISTED SISTER ATLANTIC 81275 (9.98)	COME OUT AND PLAY
57	60	57	35	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
58	50	45	16	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
59	43	35	10	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
60	62	69	28	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
61	61	70	15	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
62	64	76	9	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
63	51	51	14	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
64	68	79	16	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
65	75	77	27	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
66	65	58	9	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
67	72	72	12	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
68	85	97	9	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
69	74	74	18	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
70	70	64	15	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
71	63	63	9	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
72	67	67	7	ASIA GEFEN GHS 24072/WARNER BROS. (8.98)	ASTRA
73	80	82	14	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
74	66	66	8	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
75	79	83	26	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
76	98	106	8	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
77	76	56	9	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
78	78	85	36	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
79	82	90	16	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
80	96	124	48	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
81	71	87	114	GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
82	73	73	9	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
83	83	89	28	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
84	89	101	8	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
85	88	88	9	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
86	86	68	24	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
87	109	143	11	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
88	90	92	7	THE CLASH EPIC FE 40017	CUT THE CRAP
89	69	62	12	TRIUMPH MCA 2-8020 (10.98)	STAGES
90	93	80	13	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
91	81	78	35	EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
92	91	91	84	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
93	92	93	30	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
94	104	115	117	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
95	100	94	13	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
96	103	118	115	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
97	87	65	12	OLIVIA NEWTON-JOHN ● MCA 6151 (9.98) (CD)	SOUL KISS
98	115	163	4	SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98)	A CHORUS LINE-THE MOVIE
99	97	99	12	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
100	95	100	20	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
101	84	84	35	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
102	150	194	4	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
103	106	120	11	VAR'OUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
104	105	116	66	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
105	77	86	7	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
106	99	81	8	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
107	117	114	10	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
108	108	96	12	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
109	111	95	12	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
110	113	127	125	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA

○ 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.

...newsline...

MUSICTHON '86, the Aid For AIDS concert being produced by Los Angeles-based RJO Entertainment, has been moved from the Los Angeles Coliseum to Tampa (Fla.) Stadium. The date remains the same: March 22. Six hours of live entertainment will be broadcast worldwide via satellite.

MTV IN PRINT: Warner Bros. Publications has marketed the "MTV Presents 2nd Annual MTV Video Music Awards" songbook. The folio, listing at \$10.95, contains 18 songs associated with winning video clips by such acts as Don Henley, USA For Africa, Glenn Frey, Philip Bailey/Phil Collins, Tina Turner, Sade and Madonna.

HELEN GURLEY BROWN'S best-selling book, "Having It All," has just reached the market on audiocassette via Newman Communications. Brown does the narrative, offering her point of view on success, sex, love, marriage and money. Her brainchild, *Cosmopolitan* magazine, celebrated its 20th anniversary last year.

FROM EXPERIENCE: Frank O'Donnell, who retired after 38 years with RCA Records in October, 1984, is the writer of the book and lyrics of a new musical, "Star Touched," described as a "comic, tuneful look at the world of the recording artist and the record executive." With music by John Michael Adamo, the work receives a "concert preview" showcase in New York at Upstairs At Oliver's.

Lifelines

BIRTHS

Boy, Christopher Ray, to **Ray Barretto** and **Annotte Rivera**, Nov. 23 in Teaneck, N.J. He is a Latin percussionist and bandleader.

Girl, Sara Caitlin, to **Jeff** and **Linda Crossman**, Dec. 6 in Nashville. He is a songwriter for the Pride Music Group.

Boy, Sean Patrick, to **Kathy** and **Mark Litton**, Dec. 23 in Florida. She is office manager of Marzullo Tour Services Inc. and Kingfish Entertainment Ltd.

MARRIAGES

Rick Fantl to **Noel Strand**, Dec. 23 in Sacramento, Calif. He is production manager for Night Ranger Inc. She is a clothing designer.

Ruthie Marshall to **Dan Murakami**, Jan. 9 in Atlanta. She is production/stage manager for Alex Cooley's Concert Promotions/Southern Promotions. He is guitar technician for Dan Fogelberg and Graham Nash.

DEATHS

Phil Lynott, 35, best known for his work as the lead singer of the rock group Thin Lizzy, of heart failure and pneumonia Jan. 4 in London. (Separate story, page 4.)

Teddy Holmes, 83, at his home in London, Jan. 1. Doyen of U.K. music publishing for many years, he joined Chappell Music in London in 1919 and worked for the company for 69 years. In 1959 he was appointed to the board of directors and in recent years continued as consultant specializing in the standard repertoire division. He is survived by his wife, Rita.

Tommy Thomas, 61, of a heart attack Dec. 22 in Los Angeles. Thomas and his brother Bill founded the Palomino, a country nightclub located in North Hollywood, in 1955. The club, a rustic, neon-embellished

structure, won the Academy of Country Music's "Nightclub of the Year" trophy for 14 years in a row and had two movies filmed there, "Any Which Way But Loose" and "Any Which Way You Can." He is survived by his wife, Sherry, three children, and a sister.

Oswaldo Farres, 83, Dec. 22 in New Jersey. One of the foremost figures in the world of popular Cuban music, Farres was known for such compositions as "Mis Cinco Hijos," "Acercate Mas," "Tres Palabras," "Toda Una Vida," "Quizas, Auizas, Auizas" and "Madrecita." His songs have been recorded by such artists as Bing Crosby, Frank Sinatra, Maurice Chevalier, Charles Aznavour, Pedro Vargas, Nat "King" Cole and Perry Como.

Herbert Magidson, 79, Jan. 2 in Beverly Hills. He wrote the lyrics to Con Conrad's music for "The Continental" which received the first Oscar for best song in 1934. Among Magidson's other songs were "Twinkle, Twinkle, Little Star," "Enjoy Yourself (It's Later Than You Think)" and "Here's To Romance." He was a member of ASCAP and was inducted into the Songwriters Hall of Fame in 1980. He is survived by his wife, Elsie.

Pierre Fournier, 79, Jan. 8 in Geneva. A cellist of world stature, he was a recording artist with numerous albums on several labels. As a chamber music player he had collaborated most recently with the violinist Henryk Szeryng and the pianist Wilhelm Kempff. Survivors include his wife and son.

Frank Miller, 73, of heart failure Jan. 6 in Skokie, Ill. He served as principal cellist of the Chicago Symphony until his retirement last year. He held the same post with the NBC Symphony under Arturo Toscanini from 1939 to 1954. He is survived by his wife and four children.

NEW YORK More than 500 video retailers from New York, New Jersey and Connecticut will attend "Variety For Video," a benefit for handicapped and underprivileged children hosted by game show MC Monty Hall.

The event will be staged next Tuesday (21) at the New York Marriott Marquis hotel, with all proceeds going to Variety—The Children's Charity. Monies raised at the event will be announced during the fund's annual telethon, which will air on WNEW-TV here April 6. Last year, a similar effort by the home video industry netted a \$100,000 contribution for the charity's first telethon.

Video Shack president Arthur

Morowitz chairs the Video Committee for Telethon '86, and was also a key figure in last year's fundraising effort. Other committee members include: Arthur Bach and Bernard J. Herman (Star Video Entertainment); Sam Weiss (WIN Records & Video); Len White (CBS/Fox Home Video); Linda Rosser (Paramount Home Video);

Saul Melnick (MGM/UA Home Video); Mallory Tarcher (RCA/Columbia Pictures Home Video); Nicholas Santrizos (Thorn EMI/HBO Video); and Janice Whiffin (Best Run Video).

The Jan. 21 benefit is expected to raise \$250,000 for the children's fund.

GEOFF MAYFIELD

Children's Charity Will Benefit Video Retailers Staging Fundraiser

New Companies

Reptile Records, an independent record label specializing in alternative country/rock product, formed by Scott Tutt and Ellen McQueary. First signings include Jerry Dale McFadden and Marshall Law. P.O. Box 121213, Nashville, Tenn. 37212; (615) 329-0856.

Damp Silk Records, formed by Jonny Sandwich and Dennis Farris. c/o Rock & Roll Headquarters, 9265 Dorrington Place, Arleta, Calif. 91331; (818) 761-0527.

Fresh Metal Productions, an independently owned company, formed by Bud Clement and Mario Columbia. Company will represent and promote the band Spectre and its new album "Lady Of The Night." 1193 Lick Ave., San Jose, Calif. 95110; (408) 993-9950.

Stellar Artists & Entertainment, formed by Jill Alman and Glenn White. Company specializes in casting and talent coordination for the film, video and music industries. Artist management and marketing services are also offered. 100 State St., Sixth Floor, Boston, Mass. 02109; (617) 782-7360.

Jamestone Records, a label, publishing, promotion and management company, formed by Jerry King. P.O. Box 33574, Houston, Tex. 77033; (713) 978-6933.

CORE Systems Inc., a sound, light and video design service and installation firm, formed by Grif Palmer and David Dalzell. Company also handles music programming consulting to the hospitality industry. 11 Greenway Plaza, Suite 3003, Houston, Tex. 76046; (713) 936-0909.

'A' Train Management/Consulting, formed by Al Evers. Company is available for artist management, consulting, publicity/promotion, and program development in music, video and film. P.O. Box 29242, Oakland, Calif. 94604; (415) 420-8612.

Glenn Goodwin & Associates Inc., a film and video production company, formed by Glenn Goodwin. Company will produce music clips, long-form music programs, original television and cable programming, 8444 Wilshire Blvd., Eighth Floor, Los Angeles, Calif. 90211; (213) 653-8316.

Grass Route

BY KIM FREEMAN

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

HERE'S AN OPPORTUNITY to get your beats to the active feet of the aerobic community. It arises via the year-old **Aerobic Beat**, a monthly newsletter that circulates to roughly 2,000 aerobic instructors internationally. It's the brainchild of club DJ **Ken Alan** and producer **Randy Sills**, who review and recommend appropriate workout music to their readers.

In its year-end December issue, **Aerobic Beat** offered a 100-record chart of the most used exercise songs, a list that includes tracks from **Profile**, **TSR**, **Megatone**, **4th & Broadway** and **GWP**. It's a fair representation of indie output, although the chart also makes it clear that many independents have not made a serious effort to tap this market. The annual chart was compiled from reader response and reports from retailers that specialize in aerobic product.

According to Alan, who is also music editor for **Dance Exercise Today**, **Aerobic Beat** is quite open to reviewing indie releases for possible recommendations. And, he adds, the newsletter's advertising rates are fairly reasonable.

Additionally, Alan says he sees potential in issuing a series of aerobic music compilations to send to his subscribers. While he imagines it would be complicated from a legal standpoint, Alan says he is open to suggestions. He can be reached at 7985 Santa Monica Blvd., Suite 109, Los Angeles, Calif. 90046.

SEEDS & SPROUTS: Sleeping Bag, New York, has decided to distribute its **Fresh** logo in the New York metro by itself. That leaves the **Sleeping Bag** line, and its budding hit "Mantronic: The Album," with **Malverne**. Also at the label, **Michael Scot's** efforts over the past year have paid off in the form of a promotion to vice president, dance music marketing and promotion... In Gotham, newly formed **Jump Street** rolls out its first release with the **Russ Brown** 12-inch "Gotta

Find A Way."

Out of Santa Monica, Calif., a new distributor has been established to channel product from independent European labels throughout North America. Dubbed **New West Distribution**, the company is owned by **Randall Wixen**, president of Los Angeles-based publishing firm **Backlash Enterprises**. Initially, **New West** will place special emphasis on the heavy metal logo, **Axe International**, a line that houses **Mox Nix**, **Ruthless**, **Dark Angel** and **World War III**. Also in the **New West U.S.** stable are the **Eva** and **Lolita** logos. The former specializes in reissuing product from classic '60s bands, while the latter includes titles by the **Plimsouls** and the **Three O'Clock**.

A while back, a missing line made it appear that David Grisman had issued a record on **Jennifer Records**. The Nov. 30 item should have read that Jennifer act **Steppin' Out** premiered their new album, "The Moon Is Rising," while opening for Grisman at a recent Jennifer release party in D.C. Grisman records for his own label, **Zebra Acoustic**.



Ready for a Hometown Celebration. Members of Ready For The World are honored with a gold plaque for their self-titled MCA debut album, as well as keys to the city, during a recent hometown "gold party" for the group in Flint, Mich. Pictured are, from left, band members Gerald Valentine and Melvin Riley; co-manager Steve Machat; Flint Mayor James Sharp; MCA senior vice president of black music Jheryl Busby; band members Willie Triplett, John Eaton and Gordon Strozier; co-manager Rick Smith; band member Gregory Potts; and MCA director of a&r for black music Louil Silas.

CES DEVELOPMENTS

(Continued from page 1)

Under the First Sale Doctrine, video stores are entitled to all rental revenues they generate. A pay-per-transaction arrangement would presumably remove the manufacturers' desire for a change in the law and could drop the suggested list price of video titles.

Berger also said his program will boost catalog sales by reducing buy-in costs. "At \$6 up front, a hell of a lot more product is going to be bought by the retailer," he said.

In its second phase, slated to begin in six months, the program would include 100 National Video outlets. A final phase would expand it to the entire network of franchised stores and other chains.

Participating video retailers will be given a 60-day window of exclusivity for their markets on affected titles. Cassettes in the program will be for rental only and, Berger said, manufacturers will probably wait until after the rental window closes before releasing product for sale.

"We do not see any reason for this program to be an exclusive to National Video," said Berger. Information on rental transactions can be processed through almost any fully computerized video store that has the right point-of-sale software, he said. Rental revenue from participating National Video stores will go to the company's national headquarters for distribution to manufacturers.

Developments in several other areas of the video industry were also seen during the Show's opening days:

- A marketing trend has manufacturers merchandising product categories rather than individual ti-

ties to the mass outlets they are trying to reach. "The idea now is to merchandise entire product lines," says Declan M. Kavanagh, vice president of sales for Video Associates. Other independents taking that tack include Prism and International Video Entertainment.

- Independent home video companies are being bought out with increasing frequency by larger, better capitalized firms. "The days of the small indie are numbered," says Roy Winnick, president of Best Film and Video. "As you expand, that money problem starts crunching you. There's no more movie business, just blockbusters." Winnick's firm has always concentrated on made-for titles.

- Both Berger and Winnick foresee a major fallout of video retailers as a possibility in 1986, with as many as 6,000 small retailers going under. Chain stores and mass merchandisers are expected to take up the slack.

- New strength for how-to programming was seen, with baseball player Pete Rose and restaurateur Rocky Aoki making appearances on the convention floor to promote their cassettes for Embassy Home Entertainment and Best Film and Video respectively.

- Goodtime Video, a major player in the public domain business, is debuting its own Apple line of blank tape. The company is also said to be examining creation of a line of discount Compact Discs.

- Video Associates, which scored with its release of "Do It Debbie's Way" by Debbie Reynolds, is creating an entire line of "Do It Debbie's Way" product.

Sony, Arista Gear for CD Auto Drive

New DiscJockey Changer Introduced at Winter CES

BY JIM McCULLAUGH

LAS VEGAS DiscJockey, touted by Sony as the world's first Compact Disc changer for the automobile, debuted here last week at the Winter Consumer Electronics Show.

Sony and Arista Records are linking a cross-promotional push to launch the new unit and increase the visibility of Sony's other car CD players.

A unique aspect of the Sony CDX-A10 DiscJockey is that there is no dashboard installation required. Rather, the \$999.95 unit fits in a vehicle's trunk and is operated by a control commander from the front of the vehicle.

A 10-disk magazine is inserted into the changer which can provide 10 hours of CD music programming without needing replacement. The unit and controller also provide random access selection and programmability.

The changer will be offered as a changer-only, or with a fully integrated AM/FM quartz synthesist tuner pack. The optional XT-10 quartz synthesist tuner pack will retail for \$129.95, while an

optional XA-39 switching box will be \$29.95. Additional XA-10 disk magazines will be \$19.95 each. The DiscJockey can also be combined with an existing tuner/cassette front-end unit.

Purchasers of DiscJockey can receive four free Arista Compact Discs by selected artists if they buy six Arista CDs between April 1 and June 30. To qualify, consumers must mail proofs of purchase for the Sony unit and Arista's product to a Sony clearing house. The free disks are then mailed to the customer.

At the same time, consumers who purchase any other Sony

Compact Disc auto model are eligible for two free Compact Discs from the Arista selection when they purchase three titles.

The list of Arista artists included in the campaign had not been finalized at presstime.

To further push Sony's consumer audio digital technology, non-Arista recording artists Stevie Wonder and George Benson will be highly visible in its print ads this year.

Assistance in preparing this story provided by Geoff Mayfield in New York.

Prism Hits New Pricing Low

LAS VEGAS Prism Entertainment is releasing "The Video Collection," a \$12 line—the lowest price point yet for full-length copyrighted product—with 30 titles.

The new line is divided into five categories: romance, movies, entertainment, sports and children's titles. Included are feature films, tv movies, concerts and a

made-for-video sports series.

Marketing will be through conventional video distributors. Barry Collier, president of Prism, says the line will provide a new lever for distributors to reach mass merchandisers.

Production duties are being handled by sports producer Tom Tatum.

TONY SEIDEMAN

VESTRON FILM DIVISION

(Continued from page 1)

opportunity for success on a project-by-project basis."

In addition to bolstering Vestron Video's roster of home cassette releases, the film division will utilize other traditional windows of exposure.

Peisinger said that the new division's creative philosophy will be to land "good, entertaining stories" that will "fill a hole in the market we want to address."

"Hollywood is filled with good creative people who have that great one or two-million-dollar script under their arms, but are seduced by the pressure to release \$10 to \$15 million films."

The company plans 10 to 12 films during its first year. The division's debut release will be "Rebel," an acquired project that stars Matt Dillon. Vestron owns North American rights to all media for the movie, which made its world premiere in Australia and received five Australian Film Institute awards.

Peisinger said the development of a film unit was a logical extension for the four-year-old company, as Vestron "often provided financial and creative input" in the development of film and video releases.

Stressing a strategy of "growing one step at a time," the company opted to create its own feature division instead of acquiring an outside firm, he said.

"We are quite comfortable with our decision to build from the ground up, rather than buy an existing operation with its inherent problems," added Peisinger.

Vestron Pictures will not own a production facility, and plans to engage in co-production with other studios on "a project-by-project basis."

The company is negotiating projects with filmmakers Steve Tisch, Larry Turman and Gene Kirkwood. Tisch's credits include the movie "Risky Business," the made-for-tv film "The Burning Bed" and the tv series "Call To Glory." Turman was involved with the Billy Crystal/Gregory Hines movie "Running Scared" and the recently filmed "Short Circuit." Kirkwood's resume includes the movies "Rocky," "New York, New York," "Gorky Park" and "The Pope Of Greenwich Village."

Peisinger said the feature film unit will use Vestron Video as a model for slow but steady growth,

and he added that "the cushion on the downside will be Vestron's home video publishing."

"Certainly Vestron Pictures won't have the momentum of a booming market that we enjoyed as home video publishers," he said, "but we feel those same principles will lead us to success."

Vestron has named three executives to head the new film division. William J. Quigley, former vice president of the film division for the Walter Reade Organization, is senior vice president of Vestron Pictures. He will be responsible for distribution, marketing and ancillary rights sales for all produced or acquired films.

Ruth Vitale, Vestron Video's former vice president of feature film programming, has been promoted to senior vice president, and will share supervision of production activity with Quigley.

Joining Vestron Pictures as vice president of production is Mitchell Cannold, whose producer credits include the Vietnam War drama "Go Tell The Spartans," which starred Burt Lancaster, and the Chuck Norris feature "Good Guys Wear Black."

What was the first Dutch song to top the Hot 100?

If you don't know, find out in

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.

New Wording For Audio Taping Bill?

WASHINGTON The recording industry has offered the Senate Copyright Subcommittee modifications to exempt certain video recorders and blank videotapes from royalty fees provided in the pending home taping bill. New language would exclude certain video tape and equipment now liable as they are capable of providing high-quality audio recordings.

Critics have complained to Con-

gress that the present bill contains language that would force the manufacturers of certain high-end video equipment to pay royalty fees, and that it might set legal precedent for a video royalty fee in the future.

The Register of Copyrights has also testified that the definitions found in Section 119 (d) is "not sufficiently narrow to exclude certain video machines."

The offer was put forward in a 60-

page RIAA document submitted to the subcommittee last fall.

The definitions of an audio recording device, an audio medium, a dual audio recording device and a multiple audio recording device, according to the language change suggestion, would now contain the phrase: "Such term does not include a device which is primarily used for reproducing motion pictures or other audiovisual works."

Billboard TOP POP ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	101	103	21	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
112	137	160	21	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
113	124	154	61	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
114	116	119	7	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
115	102	102	32	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
116	118	122	8	ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
117	128	152	70	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
118	148	171	36	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
119	119	113	10	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
120	110	128	54	SOUNDTRACK ▲2 MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
121	121	123	8	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
122	126	146	42	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
123	134	131	18	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
124	129	144	120	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
125	125	150	111	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
126	131	134	101	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
127	127	125	30	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
128	133	138	9	BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
129	112	140	118	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
130	114	98	22	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
131	120	105	17	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
132	122	121	17	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
133	138	108	10	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
134	132	111	10	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
135	141	133	105	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
136	136	110	9	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
137	123	109	37	PRINCE & THE REVOLUTION ▲2 PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
138	151	180	48	RUN-D.M.C. ● PROFILE PR01205 (8.98) (CD)	KING OF ROCK
139	144	139	24	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
140	140	142	7	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
141	143	141	26	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
142	172	196	4	THE WHO MCA 5641 (8.98)	WHO'S MISSING
143	94	75	9	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
144	145	149	607	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
145	149	126	74	BILLY OCEAN ▲2 JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
146	146	148	7	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
147	152	158	144	Z Z TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
148	153	157	58	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
149	130	130	7	MOLLY HATCHET EPIC E2 40137	DOUBLE TROUBLE LIVE
150	139	145	26	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
151	155	156	21	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
152	156	136	35	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
153	158	173	133	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
154	160	162	23	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
155	135	104	15	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	147	147	7	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
157	107	107	15	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
158	164	155	44	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
159	162	167	5	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
160	179	—	2	L.L. COOL J COLUMBIA BFC 42039	RADIO
161	176	195	4	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
162	142	117	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG-1984 (12.00) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
163	185	—	2	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRL1-7067 (7.98)	A CLASSIC CASE
164	170	170	9	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
165	167	185	55	ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (16.98)	CATS
166	166	175	4	JON ANDERSON ELEKTRA 60469	3 SHIPS
167	173	179	38	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
168	169	137	19	9.9 RCA NFL1-8049 (8.98)	9.9
169	174	159	29	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
170	163	151	40	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
171	181	181	5	KASHIF ARISTA ALB-8385 (8.98)	CONDITION OF THE HEART
172	159	164	24	PATTI LABELLE P.R. FZ 40020/EPIC	PATTI
173	NEW	▶		FRANK ZAPPA BARKING PUMPKIN 74203/CAPTDL (8.98)	F.Z. MEETS THE M.O.P.
174	157	112	9	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
175	175	169	41	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
176	177	182	104	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
177	165	165	7	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
178	178	161	16	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
179	182	188	67	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
180	171	153	12	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
181	180	168	64	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
182	188	174	62	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
183	154	132	15	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
184	NEW	▶		GRACE JONES ISLAND 90491/ATLANTIC (8.98)	ISLAND LIFE
185	183	184	5	BETTE MIDLER ATLANTIC 81291 (8.98)	MUD WILL BE FLUNG TONIGHT
186	189	192	34	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
187	190	—	2	HANK WILLIAMS, JR. WARNER BROS. 25328 (8.98)	GREATEST HITS, VOL. II
188	168	135	18	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
189	184	172	14	JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
190	NEW	▶		BALTIMORA MANHATTAN SQ 53020/CAPITOL (8.98)	LIVING IN THE BACKGROUND
191	195	—	2	ECHO AND THE BUNNYMEN SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
192	161	129	18	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
193	187	190	5	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
194	NEW	▶		BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
195	RE-ENTRY			BRUCE SPRINGSTEEN ● COLUMBIA PC 31903 (CD)	GREETINGS FROM ASBURY PARK, N.J.
196	191	193	13	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
197	199	199	27	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
198	196	183	12	JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
199	186	166	13	RAY PARKER JR. ARISTA ALB-8280 (8.98)	SEX AND THE SINGLE MAN
200	193	186	20	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
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| AC/DC 197 | L.L. Cool J 160 | Corey Hart 65 | Loverboy 45 | Tom Petty And The Heartbreakers | A Chorus Line: The Movie 98 | UB40 154 |
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| Aerosmith 46 | Marshall Crenshaw 183 | Don Henley 148 | Don Henley 148 | Pink Floyd 144 | Krush Groove 95 | VARIOUS ARTISTS |
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| Albama 143 | The Cult 161 | The Hooters 57 | The Manhattan Transfer 139 | The Power Station 175 | Rocky IV 24 | Television's Greatest Hits 103 |
| The Alarm 54 | The Cure 79 | Whitney Houston 12 | Barry Manilow 44 | Prince & The Revolution 137 | St. Elmo's Fire 83 | A Winter's Solstice 105 |
| Jon Anderson 166 | Roger Daltrey 70 | INXS 51 | Mannheim Steamroller 162 | R.E.M. 127 | Sweet Dreams 59 | Stevie Ray Vaughan 61 |
| Anthrax 159 | Morris Day 73 | Iron Maiden 35 | Marillion 130 | Ratt 93 | White Nights 20 | |
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GRAMMY NOMINATIONS

(Continued from page 1)

closer to the trade's pop-rock center for the past several years, but this is the most convincing display to date of how far the awards have come from the early years, when they consistently favored middle-of-the-road artists.

Of the record of the year finalists, Springsteen's "Born In The U.S.A." is the title track to the year's top album on the Billboard chart, while Dire Straits' "Money For Nothing" and Henley's "The Boys Of Summer" finished first and second, respectively, on the year-end Top Rock Tracks chart. Lewis's "The Power Of Love" and USA For Africa's "We Are The World" were No. 1 pop hits, which also received rock radio exposure.

Dire Straits and USA For Africa were the only acts to be represented in all three of the top categories—album, record and song of the year.

The other album of the year finalists: Sting's "The Dream Of The Blue Turtles," Phil Collins' "No Jacket Required" and Whitney Houston's self-titled debut album. Houston's nomination in this category was the year's biggest recognition of the sleek adult contemporary/pop that the Grammys traditionally favor.

The nomination also served as a nice consolation prize for Houston, who was ruled ineligible in the best

new artist category because she had sung on two duets released prior to this eligibility year (see Commentary, page 8). The new artist finalists are A-Ha, Freddie Jackson, Katrina & the Waves, Julian Lennon and Sade.

Record of the year finalists "The Boys Of Summer," "Money For Nothing" and "We Are The World" are also nominated for song of the year, along with "Everytime You Go Away" and "I Want To Know What Love Is."

This is the sixth year out of the past eight that Lionel Richie has been nominated for the song of the year Grammy. His nomination for "We Are The World"—which he wrote with Michael Jackson—follows nominations, all unsuccessful, for "Hello" (1984), "All Night Long" (1983), "Endless Love" (1981), "Lady" (1980) and "Three Times A Lady" (1978).

Sting, who is nominated with Dire Straits' Mark Knopfler for writing "Money For Nothing," won the Grammy for song of the year in 1983 for "Every Breath You Take." Don Henley, nominated with Mike Campbell for writing "The Boys Of Summer," was previously nominated for song of the year in 1977 for "Hotel California."

Three of the record of the year finalists are also repeat nominees.

Springsteen and Huey Lewis & the News were both nominated in that category last year, for "Dancing In The Dark" and "The Heart Of Rock'n'Roll," respectively. And Henley was previously in the record of the year finals with two Eagles hits, "Lyin' Eyes" and "Hotel California."

This year's nominations underscore the extent to which the categories which separate artists are blurring. Eurythmics' collaboration with Aretha Franklin, "Sisters Are Doin' It For Themselves," is nominated in the r&b category, as is Daryl Hall & John Oates' matchup with David Ruffin and Eddie Kendricks, "The Way You Do The Things You Do"/"My Girl."

Bryan Adams' current duet with Tina Turner, "It's Only Love," is entered in the rock field, while Philip Bailey's duet with Phil Collins, "Easy Lover," is nominated in the pop category.

Other examples of cross-pollination between diverse artists include Chet Atkins and Mark Knopfler's "Cosmic Square Dance," nominated for country instrumental performance; and Barry Manilow and Sarah Vaughan's "Blue" from "2 A.M. Paradise Cafe," nominated for jazz vocal performance by a duo or group.

(Continued on page 65)

Lifetime Achievement Awards For Goodman, Stones, Segovia

LOS ANGELES Benny Goodman, the Rolling Stones and Andres Segovia will receive Lifetime Achievement Awards from NARAS when the 28th annual Grammy Awards are presented on Feb. 25. At the same time, George and Ira Gershwin will be honored with the academy's Trustees Award.

The Lifetime Achievement Awards, voted on by the academy's national trustees, are awarded to "performers who during their lifetimes have made creative contributions of outstanding artistic significance to the field of recordings."

The award to the Stones is considered ironic, because the group has never won a regular Grammy, and wasn't even nominated for one until 1978. They're only the third rock act to be voted the Lifetime Achievement Award, following Elvis Presley (1971) and Chuck Berry (1983).

Segovia, 92, won a Grammy in 1958—the first year of the awards—for best classical performance, instrumentalist.

The Trustees Award recognizes

individuals who have "made non-performing contributions of such broad scope that they don't fall within the framework of the annual Grammy Awards categories, nor within that of the Lifetime Achievement Awards."

The academy has also announced the five inductees into the Hall of Fame, which is designed to honor recordings of lasting qualitative or historical significance released prior to the advent of the Grammy Awards.

This year's honorees: "A-Tisket, A-Tasket" by Chick Webb & His Orchestra, featuring Ella Fitzgerald (1938, Decca); "Bach: Goldberg Variations For Harpsichord" by Wanda Landowska (1945, Victor); "Blue Suede Shoes" by Carl Perkins (1956, Sun); "Cool Water" by the Sons of the Pioneers (1941, Decca), and "Tea For Two" by Art Tatum (1939, Decca).

For "A-Tisket, A-Tasket," it was recognition at last for a recording that had been nominated every year since the Hall of Fame Awards were created in 1973.

PAUL GREIN

MTV RATINGS

(Continued from page 1)

and incorrect" by MTV.

In a Dec. 20 letter to MTV Networks president Bob Pittman, Nielsen executive vice president William Hamill said his firm was acting on Pittman's request that it investigate possible causes of the seeming declines in specific MTV demographic segments over the past six months, particularly in the August-September period.

At presstime, Pittman refused to comment on the situation.

Says one Nielsen staffer: "This is the first time, to my knowledge, that fluctuations this great have occurred in any viewer sample." The staffer also says that no other basic cable service was affected by any problems of this severity in compiling the fourth quarter ratings. A Nielsen executive confirms this, saying that, as far as he knows, "This is the first time a demographic fluctuation this large has happened."

"While fluctuations do occur in our MTV sample," Hamill's letter reads, "we have not seen declines in any individual demographic segment as large as these for MTV."

Hamill also points out that MTV, "being a service targeted to a specific aged audience, is more heavily impacted by sample composition changes than a broad-based cable service might be." Therein lies MTV's greatest concern. Should Nielsen's initial findings prove accurate in their assessment of MTV viewer demographics, the negative consequences for the channel's advertising sales could prove serious.

Says Jack Hill, vice president of the Cable Advertising Bureau: "Generally speaking, the effect of a demographic drop of this scale could be disastrous. Networks live and die by those numbers." Still, he points out that because MTV "has no real direct competition," the channel would "likely remain a major vehicle for delivering teens and young adults. Even with such a large drop in those areas, that's still where the bulk of their audience is."

The A.C. Nielsen letter was sent in response to "concerns about the recent trend of MTV ratings" expressed by Pittman. In it, Hamill outlines the steps Nielsen is taking to determine if the demographic

dropoffs are indeed accurate reflections of the state of MTV viewership.

One problem, says Hamill in his letter, is that "demographic universe estimates for the MTV coverage area are not currently available, so we have no basis for evaluating how precise our sample is in its representation of homes which receive MTV."

As part of its investigation, Hamill continues, Nielsen will provide MTV with "an estimate of the demographic composition of the homes that receive MTV," as well as "a comparison of the trend of MTV ratings and demographics in the Nielsen Station Index (local) diary sample versus the Nielsen Television Index (national) metered sample." This, says Hamill, is to determine whether or not the "ratings and sample composition pattern" illustrated by these two sources is consistent.

Many basic cable services have expressed some dissatisfaction with the diary method of obtaining viewer information. In fact, a telephone "coincidental" survey financed by most basic cable services, including USA Network, MTV, CNN, CNN Headline News and TBS, was conducted by Nielsen during the sweep month of last November, and findings are expected to be tabulated in February.

The survey is "not intended to adjust specific demographic numbers," says Shane Ventura, a research analyst for USA Network, but rather to "try to identify any problems that may exist with the diary method of obtaining information."

"When you're talking about demographics, you're talking about diaries," says Ventura. "And a lot of people feel there are problems with the diaries." However, Ventu-

ra does note that USA has never experienced demographic fluctuations of the magnitude of those Nielsen has found for MTV.

Terry Segal, director of research for Turner Broadcasting System, including CNN, CNN Headline News and TBS SuperStation, says, "In general, there is always some amount of fluctuation. There are also seasonal factors when ratings will decline." He also notes, though, that TBS has not had fluctuations "this large," and points out that "a 20% or 25% drop is cause for concern for any cable network. There can be technical problems on Nielsen's end on tabulating data, but we've never had difficulty with delays."

Lifetime Network's research vice president Barry Kresch says his network also has never experienced problems this severe, but adds, "What's happening here is that MTV has seen their numbers, they're saying, 'We're suspicious,' and they're asking for further information."

Although publishing of fourth quarter and year-end ratings numbers for MTV is being delayed until Nielsen completes its investigation, a source in the research department

of a major network has provided Billboard with figures claimed to originate from Nielsen. These say that the average prime time rating for MTV in the fourth quarter of 1985 was 0.8, representing a 35.5% decline over the same period in 1984. The rating on a 24-hour basis was 0.7, down 30.3% from 1984's fourth quarter.

MTV's response is that any numbers issued at this time are incorrect. Says a spokesperson for the network: "Any projected ratings are invalid, and anyone who projects a rating obviously does not understand the nuances of ratings and sample design."

MEMOREX PROMOTION

(Continued from page 3)

royalty inserts.

Although some music merchandisers privately oppose the proposed levy, they are not eager to have their stores take an active stance at the risk of alienating record labels. At presstime, retailers contacted by Billboard said they would have to learn more about the program before determining their level of involvement.

Both blank tape levy proposals

are still at subcommittee level. The Senate version, (S. 1739), is sponsored by Charles Mathias (R-Md). No hearings have been held to date on the House version, (H.R. 2911), which was sponsored by Bruce Morrison (D-Conn).

Assistance in preparing this story provided by Bill Holland in Washington.

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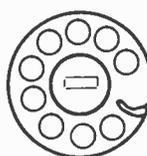
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AC DOMINATES ARBITRONS

(Continued from page 1)

music decisions.

Bob Lawrence, programming vice president at the respected Drake-Chenault firm in Los Angeles, sees a larger trend. "There's a new and unique brand of AC—soft AC, as opposed by playing lots of currents." These soft ACs target the 25 to 54 demographic, notes Lawrence, "but they *bullseye*" the 35 to 44 audience. That demographic "has been a gigantic and obvious hole" in the past, the consultant observes.

Mike McVay, a successful, Cleveland-based AC consultant pegs the format's muscle to "superserving and narrowcasting," a trend that he says has split AC itself into three different formats: music-intensive CHR/AC hybrids, personality-intensive outlets and oldies-based stations.

"AC programmers learned a lot from top 40," McVay says. "There was a time when top 40 got a lot of 25 to 34s it didn't deserve because AC was about as exciting as watching paint dry."

Lawrence cites WLTW New York, which jumped from a 3 share to a 4.5, as exemplary of a soft AC filling the gap for 25 to 34s. Referring to the Club Med "antidote for civilization" ad campaign, program director Phil Redo says, "I like to think of WLTW as the antidote for the hectic pace of New York."

"It's easy to get sidetracked in the business, but we've been very consistent," says Redo, who has programmed the Viacom outlet since it dropped country for AC in January, 1984. "Comfortable" is a word that crops up often in Redo's explanation of Lite-FM's status. "We've certainly evolved over the last two years. Our air talents have become stable, comfortable with our format [and have] just enough personality to come across very warm and friendly. Our research

shows that our listeners have picked up on that, which is unusual, because we are not a high-profile station."

Redo says that tv and billboard advertising were a "major part" of WLTW's promotional campaign this fall. As far as on-air promotions, he says WLTW's "are not a lot of razzmatazz. Things that are very relatable to our target audience." Most of these promotions are community oriented, like Lite-FM's recent campaign for missing children.

KVIL Dallas program manager Ron Chapman renewed the station's No. 1 status this fall with a jump from 7.5 to a 10.6 share. In the summer book, KVIL lost out to urban upstart KKDA, which still holds a strong second Dallas position with an 8.7 share.

Recalling the AC outlet's "soft spring" and "disastrous summer," Chapman says a major part of KVIL's return to the top can be pegged to a music mix correction. "We had updated our musical approach in the spring, and it became clear that we'd gone too contemporary too fast." Chapman has now pulled the playlist back to "very careful adds," and he says the 25-54s have "come back to their natural home."

The popularity of KVIL's morning team and an expansion of promotions throughout the day, not just primetime drive shifts, also aided the station's ascent, says Chapman. KVIL's commitment to tv and outdoor advertising was "minimal," he says, but the outlet did drop a "massive investment into a massive mailing" on a prize catalog promotion, which Chapman says was very effective.

"We're not an old fogey, old line AM station," says a modest Cary Pahigian, program director of full-service AC outlet WBZ Boston,

which leapt from a 7.4 to an 8.6 share there to dislodge rocker WBCN from the top spot. While the station puts more emphasis on news, information, talk and personalities than on music, Pahigian says the key to WBZ's success is its image as a both "contemporary" and "hometown" Boston station. Stressing the former, the PD cites a series of humorous tv spots, which the station supports with thematically tied outdoor ad campaigns. "People call the tv stations to ask when our spots will run," claims Pahigian.

Consultant McVay adds that AC's demographic, the post-war baby boomers, constitute a larger part of the population than ever before. And, Drake-Chenault's Lawrence notes that there's been a "resurgence of interest in oldies," and estimates that these records constitute roughly 75% of most AC playlists, indicating that the format owes thanks to that audience preference trend as well.

Other AC outlets to post great gains in the fall book include KFMB-AM, KFMB-FM and KLZZ in San Diego, KOMO and KMGJ in Seattle, WAXY Miami, WSNJ-FM Philadelphia and WPIX New York.

One of the biggest success stories on the country front is KSON San Diego, where program director Mike Shepard credits the outlet's climb from a 3.2 share to 4.5 to "a steady building trend." He says "A lot of listeners had given up on us after the 'Urban Cowboy' phase. The music was homogeneous and radio got laid back," adds Shepard, who now sees Nashville's output

greatly improved of late.

Shepard has received that product with little regard for terms like "modern" or "traditional" country music. "There's a real appetite for blatant crossovers here, but we allow the audience to determine" what fits the format and what doesn't.

To support KSON's carefully monitored programming, the station has boosted its profile through outdoor ads and a direct mail "lottery" that went to one-third of the market, says Shepard.

"It's a heck of a competitive market," notes Gary Herron, program director of KSON challenger KCBQ-FM, who more than doubled the station's share to a 3.0. Like Shepard, Herron credits Nashville, saying "The product has improved dramatically." Herron says he has used that music to implement a "more music presentation" at KBCQ, an approach set in motion with new morning man Sunny West.

Other stations with ratings gains that bode well for the country format include KSAN and KNEW in San Francisco, WWWW Detroit, WIL-FM St. Louis, WPOC and WCAO in Baltimore, WKQS Miami, WQYK Tampa and WBOS Boston.

Urban outlets logging dramatic increases across the country are highlighted by WHUR Washington, which flew from a 7.8 to an 8.6 share for the top D.C. slot. KSOL San Francisco and XHRM San Diego's jumps to 4.5 market shares further bolster the urban format, as do WZAK and WDMT in Cleveland and WILD Boston.

Paul McCartney To Receive Special Award

LOS ANGELES Paul McCartney will receive the "Award of Merit" when the 13th annual American Music Awards are presented on Jan. 27 on ABC-TV. McCartney is slated to accept the award via satellite from London. Lionel Richie is set to host the London pickup, while Diana Ross hosts the main part of the show, which will emanate from the Shrine Auditorium here.

The "Award of Merit" is presented to a member of the musical community in recognition of his or her "outstanding contributions, over a long period of time, to the musical entertainment of the American public." Past recipients are Bing Crosby, Berry Gordy Jr., Irving Berlin, Johnny Cash, Ella Fitzgerald, Perry Como, Benny Goodman, Chuck Berry, Stevie Wonder, Kenny Rogers, Michael Jackson and Loretta Lynn.

Dick Clark Productions, which produces the show, also announced that the "American Music Award of Appreciation" will be presented to Harry Belafonte, Bob Geldof and Willie Nelson for having conceived, respectively, USA For Africa, Band Aid/Live Aid and Farm Aid.

GRAMMY NOMINATIONS

(Continued from page 64)

Sting is another pop artist who earned recognition in the jazz field: The title track from his album "The Dream Of The Blue Turtles" is nominated for best jazz instrumental performance by a group.

Tina Turner, who won the record of the year Grammy last year, also did well in the nominations this year. She's nominated for female vocal performance in both the pop and rock fields, and is the only artist nominated in both the short- and long-form music video categories. "Private Dancer" is entered in the short-form competition; "Private Dancer Tour" is in the long-form finals.

The other short-form nominees are "The Daryl Hall & John Oates Video Collection," Band Aid's "Do They Know It's Christmas," Phil Collins' "No Jacket Required" and USA For Africa's "We Are The World." The other long-form finalists are Huey Lewis & the News' "The Heart Of Rock'n'Roll," "The Police Synchronicity Concert," "Prince & the Revolution Live" and "Wham! The Video."

Two of the year's hottest pop acts, Wham! and Madonna, were passed over in the major categories. Wham!'s "Careless Whisper" had been considered a likely finalist for record and song of the year; Madonna's six-million-seller "Like A Vir-

gin" seemed a good bet for an album of the year nomination. Also missing from the album of the year finals were both of MCA's smash soundtracks, "Miami Vice" and "Beverly Hills Cop."

The year's most-nominated album is Manhattan Transfer's "Vocalese," which is up for a total of 12 awards, making it the second most-nominated album in Grammy history. Michael Jackson's "Thriller" was nominated for a total of 15 awards in 1983; Quincy Jones' "The Dude" was in the running for 11 awards in 1981.

One of the "Vocalese" nominations is for Manhattan Transfer's collaboration with the Four Freshmen, who were among the nominees for the very first Grammy Awards in 1958.

David Foster is nominated in the producer of the year category for the third time in the past four years. All of his competitors this year are nominated in that category for the first time: Phil Collins & Hugh Padgham; Don Henley, Danny Kortchmar & Greg Ladanyi; Mark Knopfler & Neil Dorfsman; and Narada Michael Walden.

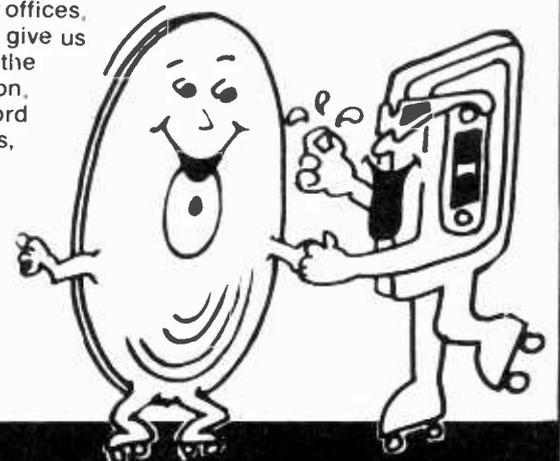
In the classical field, the nominees for producer of the year are Steven Epstein, James Mallinson, David Mottley, Jay David Saks and Robert E. Woods.

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New York Businessman Pleads Guilty in Tax Fraud

BY RICH WILNER

NEW YORK A Manhattan businessman has pleaded guilty in Federal Court here last week to marketing master recordings of major musicians to create phony income tax shelters.

Stanley Pearson, who ran IFC Leasing Inc. defrauded the government out of \$9 million in taxes over two years, according to prosecutors.

Under the scheme, IFC acquired more than 160 master recordings from third parties for \$25,000 apiece or less, and then artificially inflated their prices to make them attractive for tax shelters, court papers say.

IFC, which also did business under the name of Music Leasing, reaped \$4 million in cash from investors, four times its original outlay, according to David M. Zornow, assistant U.S. attorney.

Among the artists whose tapes were bought, the complaint says, were Led Zeppelin, Olivia Newton-John, the Who, Lena Horne, Billy Joel and Cat Stevens. Investors who leased the master recordings from Pearson were able to claim investment tax credits amounting to 10% of the lease price.

The 10-page indictment charges Pearson with assisting Barbara E. Productions, a company he helped create, to acquire the master recordings from unnamed third parties.

IFC would then buy the tapes from Barbara E. Productions for little more than the original purchase price plus a large note.

The notes, which jacked up the price of the tapes so they could be marketed at a higher value, were never meant to be repaid, according to prosecutors, and Pearson would then have the tapes fraudulently appraised at whatever price he requested.

Investors, after paying a small part of the inflated price in cash and the remainder in notes, were then able to claim the tax credit at a rate of 10% of the artificially inflated price.

Pearson also pleaded guilty to evading about \$100,000 in personal income taxes for 1981, according to the indictment. Court papers say he was able to evade the taxes by claiming an investment tax credit of \$84,000 by leasing from IFC a master recording of the Who.

The tape, according to the indictment, was purchased for \$3,200 but was valued on Pearson's records for tax purposes at \$2 million.

Pearson faces a maximum sentence of 13 years in prison and a \$115,000 fine.

Investors were not subject to criminal charges, prosecutors say, but are subject to repayment of the back taxes.

Live Joe Jackson Set Due

NEW YORK Joe Jackson's first A&M album in more than two years will be a live set to be digitally recorded here during his Jan. 23-25 engagement at the Roundabout Theatre.

To prepare for the sessions, Jackson and his band will appear at approximately 12 to 16 clubs in and around the New York City area, performing a roughly 90-minute set of new material and hits culled from his seven previous releases.

The new live record, tentatively

titled "Big World," will be co-produced by Jackson and longtime collaborator David Kershenbaum. Michael Frondelli will engineer the live-to-two-track digital recording, using remote facilities provided by Guy Charbonneau's Le Mobile unit. The album is expected to be released in March.

Jackson's 1982 release "Night And Day" reached platinum status, while "Look Sharp," "I'm The Man" and "Body And Soul" all went gold.

Industryites Lobby for Hall Music City 'Fame' Push

NASHVILLE Nearly 200 industry figures gathered at a club here Wednesday (8) to drum up enthusiasm for making Nashville the site of the proposed Rock And Roll Hall Of Fame. Supporters are readying a proposal to present to the Rock And Roll Hall Of Fame Foundation.

Bernie Walters, professional manager of the MTM music publishing division and founder of the Nashville-based International Rock And Roll Music Assn., is leading the Music City effort. "Our city has a stronger, more complete package than the other cities," Walters told the meeting.

His thoughts were echoed by Wolfman Jack, who spoke to the group by telephone hookup: "If I had my druthers," said the legendary DJ, "I'd definitely put the Rock

And Roll Hall Of Fame in Nashville. Hallelujah!" Songwriter Otis Blackwell also phoned in his support.

DJ Hoss Allen insisted, "There's no other place it could possibly be" but Nashville. Alluding to the consideration of Cleveland as a site because Alan Freed popularized rock'n'roll there, Allen added, "Alan Freed called Gene Nobles practically every night to find out what the hell to play in Cleveland." Nobles was a pioneering DJ at Nashville's WLAC, the first 50,000-watt station to program the black r&b music that evolved into rock.

Adding their voices to the Nashville movement were such rock artists as Sonny Curtis of the original Crickets; Charles Sherrel of the Famous Flames; and Dennis Locorriere of Dr. Hook. EDWARD MORRIS

INSIDE TRACK

INDIE DISTRIBUTION gets a huge shot in the arm as Eric Paulson's Crystal, Minn.-based Navarre Distributing has appointed its peers to handle "The Minnesota Genius," a collection of 1975-77 recordings featuring Prince, along with Pepe Willie and Andre Cymone. Paulson worked out the deal with Hot Pink, who produced the \$8.98 album due next Monday (20). Distributors include Associated, Phoenix; Encore, New York; Select-A-Hit, Memphis; Aquarius, East Hartford; Schwartz Bros., Lanham, Md; Gemini, Atlanta; Rock Bottom, Atlanta, covering Florida; Jem, Dallas; Action, Cleveland; and California Record Distributors, Los Angeles. Navarre is also setting international distribution, except for Asia . . . Jerry and Bobby Greenberg's Mirage Records, distributed through Atlantic, is reportedly getting a heavy cash infusion from United Artists Corp., whose executive chairman Jerry Weintraub has bought the Greenbergs' label. Weintraub is a former booking agent, personal manager and concert promoter.

ALL'S QUIET on the "porn rock" front, at least in the ears of the major labels. An informal survey finds no plans for lyric reprints due to potentially objective contents, with label execs polled saying they've yet to encounter scheduled product requiring consumer safeguards agreed upon between RIAA member firms and the Parents Music Resource Center/PTA. Whether those labels declining to participate in the compromise will also issue "safe" product is another question . . . Mike Shab is starting to franchise his 20/20 Video outlets, with his first franchise occurring in Culver City soon. Fee is \$15,000, with a royalty fee of 4% of gross, plus 2% of gross as an ad cost . . . Watch for Doug Harvey to surface as a top-level purchasing coordinator working with Target Discount's video/record topper John Farr. The onetime Pickwick nabob was last with Warehouse Entertainment.

RON CRUICKSHANK resigned last Tuesday as president and CEO of Record Bar, effective Feb. 1. Barrie Bergman will assume both positions while retaining his present role as chairman of the Durham, N.C.-based retail chain. In a prepared statement, Bergman credited Cruickshank with making "a wonderful contribution to our company," adding, "I wish him all the success in the future that he so richly deserves." Cruickshank had been under fire within the company since late summer, when an internal cash crunch caused home office layoffs and the shedding of nine outlets in the St. Louis and Chicago markets.

FORMER ATV MUSIC CHIEF Sam Trust's ascendancy to president of Lorimar's music publishing activity means the tv conglomerate's putting its blue chips into greater tune industry penetration . . . Lauren Keiser startled industryites with his Jan. 12 departure from Cherry Lane Music's presidency. Keiser, with the Milt Okun music publishing setup since its 1976 formation, forms his own production company. Cherry Lane vet Jean Dinegar replaces him.

COUNTRY SINGER JOHNNY PAYCHECK has been indicted by a grand jury on charges he shot a man during a Dec. 19 tavern dispute in Hillsboro, Ohio. He is charged with felonious assault, punishable by three to 15 years in prison and a \$7,500 fine; using a gun during commission of a crime, which carries an additional mandatory three-year jail sentence; and concealing a weapon and disposing of evidence. A trial date is expected shortly . . . If frontline album

product goes to \$9.98 as the industry expects, watch for a large number of the slower-selling \$8.98 catalog titles to slip into midline category . . . Gramavision Records, which is distributed by PolyGram, says it is not participating in that company's newly revamped returns and allowance program. "We are guaranteeing our product 100% in and out," says Harvey Rosen, vice president of sales and marketing for Gramavision. "There are no discounts going out and no penalties coming home in any configuration." . . . Even though East Coast Windham Hill chief Steve Backer has launched his own jazz/fusion label, Magenta Records, through his present employer, don't be surprised if he moves to a niche at one of the majors . . . Track erred recently. Rick Derringer's ditty "Hang On Sloopy" is official rock song of the state of Ohio . . . Marvin Hamlisch and Howard Ashman penned "Winners All" for this year's Special Olympics.

MS. MAGAZINE honored Motown Productions' Suzanne DePasse as one of its 10 "women of the year" . . . Ray Charles just finished a series of tv spots for Pioneer Video laserdiscs through Altschiller Reitzfeld . . . Westlake Village, Calif., licensor Natural Choice Industries peddling an Elvis Presley Love Me Tender Hair Care line . . . C&M One-Stop sales manager Linda Rothschild's infanticipating in mid-May. Her husband, Richard, has left CBS Records' Washington, D.C., crew as a marketing rep to form RLR Associates, an advertising specialty firm in Gaithersburg, Md. . . . Track found Al Bergamo, former MCA Record Distributing honcho, in Colorado Springs, where he's moved his business consultancy activity.

JULIO IGLESIAS continues to be an industry workhorse. He did SRO business New Year's Eve at the Essex House in New York, at \$2,000 per for the night, just wound up a Japanese tv special shot on the West Coast and now is gearing for a mammoth 80th birthday bash for seminal Mexican troubador Pedro Vargas April 29 at the Bellas Artes in Mexico City, with such artists as Lani Hall and Jimmy Osborne. RCA Mexico is issuing a commemorative album . . . Tight harmony fans will be glad to learn the first new Four Freshmen album in 18 years is due next month on Pausa. "Fresh" features Bob Flanagan on the high parts and trombone. He's the only original left . . . If you dig Dixieland, encircle the Memorial Day Weekend, May 23-25, when the Sacramento Dixieland Jubilee presents more than 100 groups from all over the planet for \$50 for the entire event.

X-CITEMENT: Southern California video retailers will be updated Tuesday (14) on the national porn video issue at a VSDA chapter meet in Fullerton, where three newly elected VSDA board members will discuss adult fare. Retailers Jack Messer and Gary Messenger and wholesaler/retailer Linda Lauer are set for dais duty. Lauer and husband Art have just merged their Phoenix-based Pro Video Distributing with General Video . . . Burt Bacharach and Carole Bayer Sager's "That's What Friends Are For," recorded by Dionne Warwick with Stevie Wonder, Elton John and Gladys Knight, has generated \$500,000 for the American Foundation For AIDS Research . . . By the book: Two Billboard contributors have new tomes. Nelson George's "Where Did Our Love Go" from St. Martin's chronicles the history of Berry Gordy's Motown empire, while our man in New Orleans, Jeff Hannusch, has "I Hear You Knockin': The Sound Of New Orleans Rhythm And Blues," available from Swallow Publications, Ville Platte, La.

Edited by JOHN SIPPEL

L.A.'s KMET Jumps on CD Bandwagon

LOS ANGELES Compact Discs are being plugged as the central element in a major promotion for AOR station KMET-FM here, with billboards and radio spots touting current programming slots for 18 selections from CDs in a row.

Those segments, running five times daily, began airing last Monday (6). According to assistant program director Sky Daniels, the CD push is targeted to upper demographic listeners who may still view

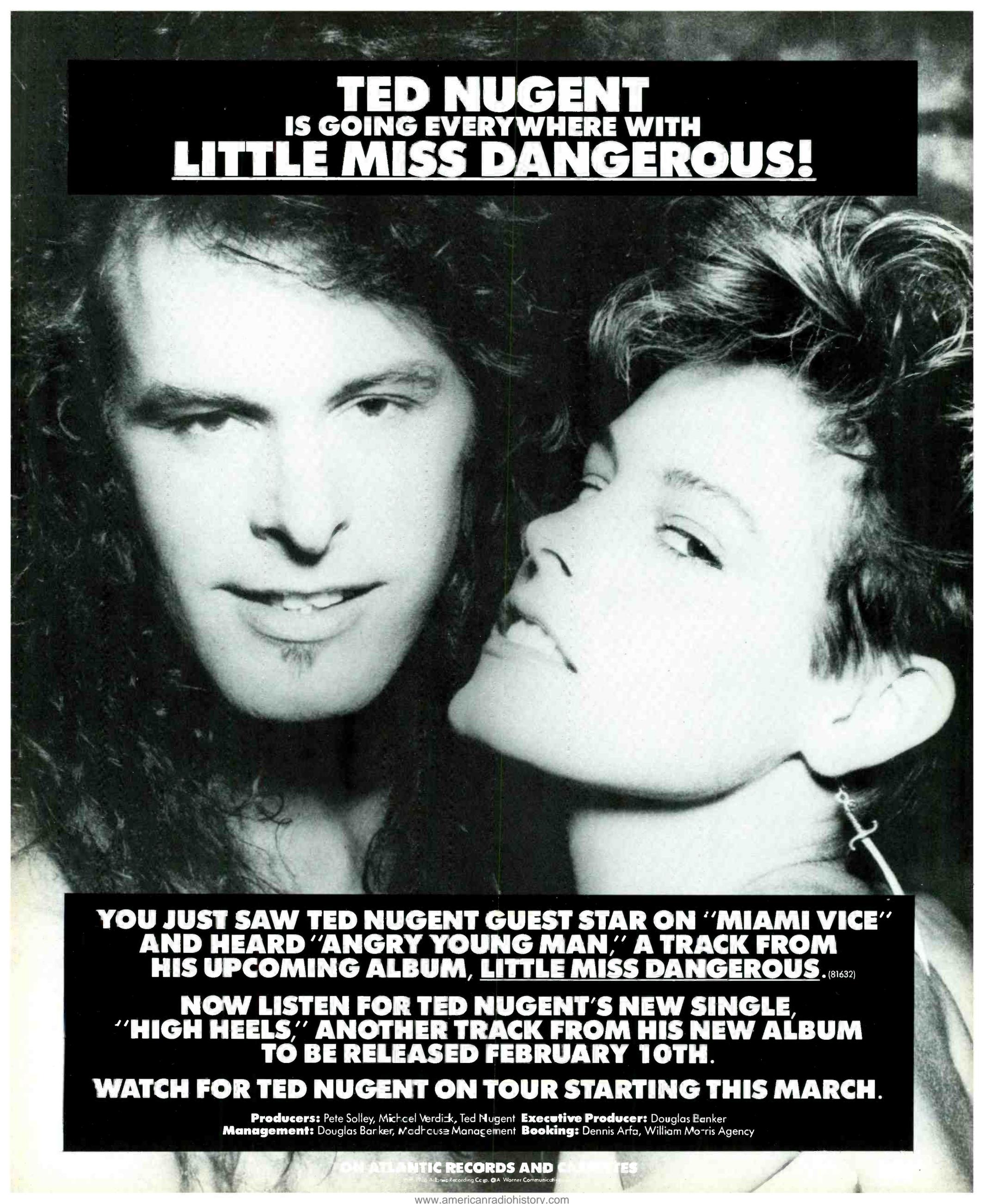
the veteran rock outlet as dominated by harder rock. Acknowledging a "metal backlash" as an obstacle to attracting older audience segments, Daniels says, "Everywhere I go, people in their 30s still see us as a metal station."

Typical CDs used for the station's current programming range widely through softer rock and pop, however, and Daniels boasts that KMET now airs more selections from digital disks than any other rock sta-

tion. The commitment is traced to the station's conviction that "CD is just on the edge of really mass acceptance," which has prompted an investment estimated at \$12,000 for playback equipment.

As for the software crunch now pinching the available supply of titles, Daniels cites Tower Records as a source, saying, "We've gone on bended knee to Russ Solomon [Tower chairman] to hold back CDs for us."

EARL PAIGE



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