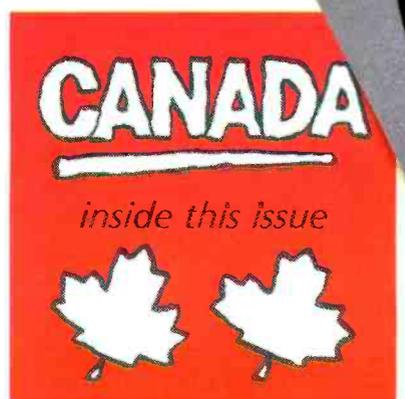


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NEWSPAPER



VOLUME 98 NO. 5

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 1, 1986/\$3.50 (U.S.)

Labels Maintain Optimism Despite Void in Mega-Hits

BY FRED GOODMAN

NEW YORK Although the music industry may have lacked a megahit to fuel store traffic this past Christmas, record company executives say they aren't worried by the resulting dip in unit sales for chart toppers.

Rejecting the decline as an indicator of any significant softening of the marketplace, they say a record in the six million-plus range remains the exception rather than the rule, and cite a strong showing by a broad range of records as indication of the music industry's overall strength.

The market assessments were made in response to reports from several leading retailers that holi-

day sales for top selling albums were off by as much as 30% from the same period in 1984 (Billboard, Jan. 11). Those retailers said they experienced a mild increase at best in their overall business.

"If we had had an album at Christmas to ignite the interest of the entire country I think we would have seen a repeat of what happened last year," says Rick Dobbis, vice president of marketing for Chrysalis Records, referring to 1984's superior holiday season.

"It's hard to compare one year to the other," says Lou Dennis, vice president of sales for Warner Bros. "We had Prince last year and there were also records by Lionel Richie and Huey Lewis. The year before
(Continued on page 84)

Chain Plans Nearly 4,000 Outlets By Year's End 7-ELEVEN TO OFFER VID RENTALS

BY BILL HOLLAND

WASHINGTON The 7-Eleven stores are entering the video rental market on a national level and expect to offer a MovieQuik service in half of their 7,700 stores by the end of this year.

By placing VHS-format rental videocassettes and machines alongside such familiar items as Slurpies, coffee and donuts and Chunky Meat Burritos, 7-Eleven will at once fast-forward itself into being the largest video retail chain in the country.

Although the company has experimented with several rental systems at selected stores in Oregon, Canada and New Jersey this past year (Billboard, March 9), Capitol area 7-Eleven spokesperson Robin Young says that the MovieQuik service is the outcome of the Canadian

trials, and that the first stage in the national drive will be to put MovieQuik in 500 of the 650 7-Eleven stores in the Washington, D.C. area by year's end.

"We expect to have the service in 150 Northern Virginia stores by the end of this month," says Young. "We're going after this in a very aggressive way."
(Continued on page 84)

Security 'Strip' Weighed NARM, VSDA Examine Label Plan

BY GEOFF MAYFIELD

NEW YORK The development of a universal security system for all prerecorded music and video product is being investigated by the National Assn. of Recording Merchandisers (NARM) and the Video Software Dealers Assn. (VSDA).

If successful, the plan would have

manufacturers place security strips—called targets in surveillance lingo—on product before units are shipped to rackjobbers, one-stops and retailers. Individual dealers would then have the option of purchasing compatible security hardware to read the targets.

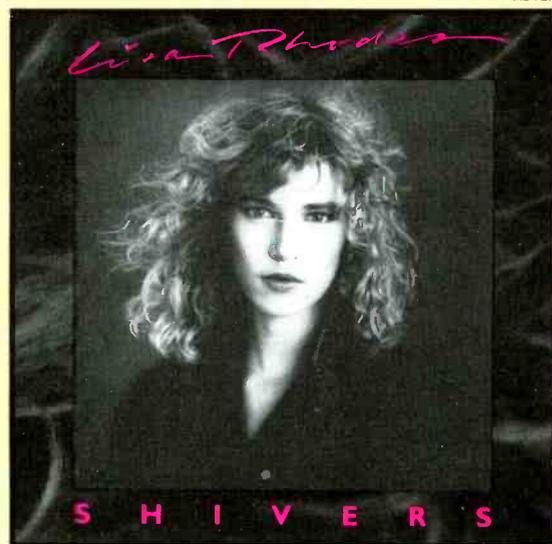
A discussion at the conclusion of last October's NARM Retailers Advisory Committee Meeting in San Diego sparked the concept. Pam Cohen, NARM special projects director, says it made sense to bring the VSDA into the discussion because
(Continued on page 84)

Sustained Sales Keep CD Sizzling In January Chill

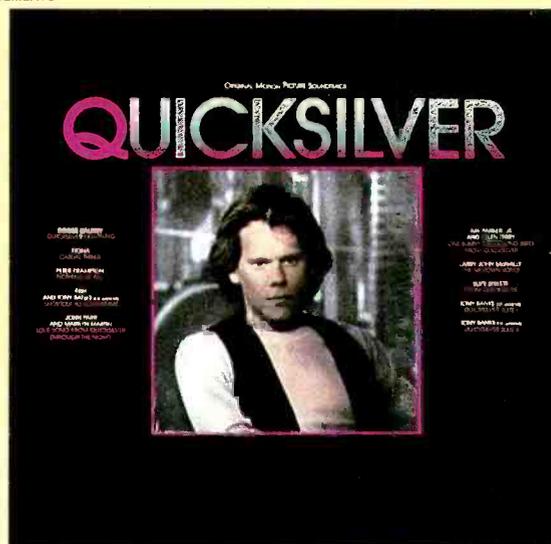
NEW YORK The Compact Disc, which emerged as a mighty sales performer for music merchandisers during the holiday season (Billboard, Jan. 11), is heating up January sales, as many had predicted.

While retailers express concern about lingering fill problems and labels' recent price increases, consumer acceptance of the laser-read configuration remains a bright spot during an otherwise soft period, fueled in part by the many new players purchased during the gift-giving season. Estimates are that there are now more than one million CD players in U.S. homes.

"I think it's been a monster,"
(Continued on page 86)



LISA RHODES—DEBUT—SHIVERS. Pulls together the classic elements of rock in a melodic, hard driving album of Texas Rock 'n Roll at its best—From the title track to the first single HEAT IT UP glowing white hot with style. Produced by Lisa Rhodes and Andy Sammon. On Spindletop Records, Austin, Texas. Distributed by Rounder Records in the U.S.A.



The QUICKSILVER ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM (81631) will take off faster than lightning with its three featured singles: "Quicksilver Lightning," (Roger Daltrey); "One Sunny Day//Dueling Bikes From Quicksilver," (Ray Parker Jr. and Helen Terry); and "Casual Thing," (Fiona) on the way. Sounds more like platinum than quicksilver! On Atlantic Records, Cassettes and CD's.

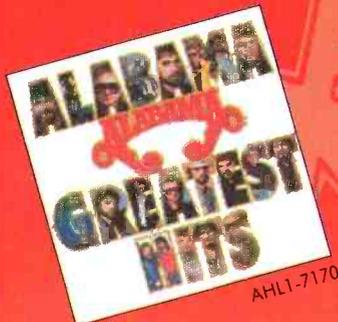
Two More Video Firms Set Spring Promos

BY TONY SEIDEMAN

NEW YORK MCA Home Video and RCA/Columbia Pictures Home Video have joined the ranks of manufacturers planning major spring sales promotions.

"Be A Movie Mogul" is the title of the MCA promotion, with 20 major titles reduced to \$24.95 for the duration of the program. Both contemporary and classic product will be
(Continued on page 78)

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STING LEADS TO PIRACY INDICTMENT

RIAA Operatives Finger Indonesian Manufacturer

BY FRED GOODMAN

NEW YORK A sting operation set up by the Recording Industry Assn. of America (RIAA) played a key role in the indictment of a major Indonesian tape manufacturer on piracy charges by a federal grand jury here.

Anthony Dharmawan Setiano, a.k.a. Anthony Dharmawan, pled not guilty to six felony counts of copyright infringement and violations of U.S. customs law on Friday, Jan. 17, at an arraignment hearing in New York's Federal Court for the Eastern District. Setiano is co-owner of Jakarta-based tape duplicator PT Inexco Graha Kirana, which openly distributes and manufactures pirated cassettes in Indonesia. A trial date will be set this Friday (31).

Setiano, who was arrested by U.S. Customs Agents as he left the Indonesian consulate on Dec. 13, posted a \$100,000 cash bond at a preliminary hearing on Dec. 16. He was released in the custody of the Indonesian government and had his passport confiscated.

According to the RIAA, Setiano had offered 360,000 allegedly illicit recordings for sale at \$1.50 each to MBS Enterprises, a dummy import/export company set up in New York by RIAA undercover operatives. Recordings offered were on the Joker, Galaxy, King and Billboard labels, all well known pirate imprints operating in Indonesia.

Edward Parapat, commercial attache at the Indonesian consulate, was alleged by the RIAA to be involved in negotiating the deal for Setiano in return for a commission. Parapat was not charged.

"RIAA, as a member of the International Intellectual Property Alliance, has been actively working toward putting an end to government involvement in the illicit sale of intellectual property," says RIAA antipiracy director Joel Schoenfeld. "Indonesia is known to be one of the leading countries involved in the manufacturing and distribution of unauthorized product. This case shows the active involvement of their government in the illegal importation of such product."

Samples of tapes, catalogs and in-

sert cards were allegedly shipped to the U.S. via a diplomatic pouch through the Indonesian consulate in New York.

Another shipment of approximately 5,000 illicit cassettes was seized by customs agents at JFK Airport in New York. The shipment was accompanied by fraudulent documentation pertaining to the nature and value of the contents.

Among the artists whose work is pirated by PT Inexco in Indonesia are Billy Joel, Michael Jackson, Prince, Rod Stewart, Pat Benatar, Bob Dylan, Foreigner, Huey Lewis, Diana Ross and Phil Collins.

Aside from the imprints named in the charges, PT Inexco also manu-

factures tapes on the Acoustic, Black Label, Country Collection, Granada and Audiophile logos. The company is alleged to have a capacity to produce 2.6 million tapes per month, selling its product worldwide through international agents in Saudi Arabia, Sri Lanka, Malaysia, Kuwait, United Arab Emirat, Bahrain and Thailand.

U.S. customs special agents John P. Luksic and Charles Geier acted on the case in coordination with U.S. Attorney Raymond Dearie and with the assistance of the RIAA. The case against Setiano will be prosecuted by Assistant U.S. Attorney Laurence Shtasel.

Teens, Young Adults Agree in Survey Lyrics Have 'Bad Effects'

WASHINGTON A recent nationwide survey, conducted by Media General/Associated Press, asked adults 18 to 65-plus what they thought about rock lyrics, and the results show that even among the 18-34 core rock audience, nearly 40% feel that the lyrics have a "bad effect" on pre-teens and teens.

Predictably, the answers of adults 35-54, 55-64 and 65-plus showed even less enthusiasm with rock, but it is the answers of the core group who all said they like rock'n'roll which might come as a surprise.

For example, 48% of the 18-34's answered yes to the question asking if some rock records should carry warning stickers. The overall response from all age groups was 55%.

Of the 48% of the 18-34's answering yes, 44% of them said they should be rated like movies carrying G, PG, PG-13, R and X ratings. Forty seven percent said they felt pre-teens understand rock lyrics, and 88% said they felt teens could understand them.

Only 2.1% of the younger adults felt that rock lyrics have a good effect on children' 39% felt they

have a bad effect, nearly half—49%—said the lyrics have no effect, and 10% said they didn't know.

Of those 39% of 18-34's who felt rock lyrics have a bad effect on kids, 71% felt they stimulated drug use, 79%, parental disobedience, 81%, sexual activity, 77%, violent activity, 52%, laziness and 83%, disregard for authority.

Thirty-eight percent of the entire 18-34 sampling said they had been offended by a rock lyric.

The negative feelings of the older demographic responses toward rock music was evident, with many "nay" answers to questions in the 60 percentile. For example, 66% of the 55-64's said there should be warning labels on rock records, and 66% of both the 55-64's and the 65-plus respondents said that rock lyrics have a bad effect on the behavior of children.

The Media General survey was conducted in mid-November and published by the Associated Press Jan. 16.

BILL HOLLAND

Net Music Revenues Rise by 27%

WEA International Reports Banner Year

LONDON In the most successful trading period of its 15-year history, WEA International says it increased its net music revenues last year by 27%, using constant rates of exchange.

"Our affiliates around the world did better than expected," says Nesuhi Ertegun, company founder and chairman. "Despite social unrest, severe economic problems, mounting unemployment and astronomical inflation in several countries, we increased our market share practically everywhere."

The outstanding successes of the year came from Madonna, who reached platinum and gold status in most territories with a total eight singles and two albums, and Phil

Collins, whose "No Jacket Required" album hit platinum in five markets, gold in eight and silver in two.

In Europe, success is attributed to the combination of strong U.S. repertoire and powerful local talent, particularly from the U.K., France and West Germany, according to WEA Europe president Siegfried Loch.

WEA U.K. almost doubled its market share to 11%, while local signings Matt Bianco and Howard Jones achieved widespread international success. In France, WEA Filipacchi recorded its best year to date, thanks in large measure to platinum albums from France Gall and Michel Jonasz, and a No. 1 sin-

gle from new act Jean-Pierre Mader. For WEA Germany it was new band Alphaville that turned in the strongest performance, reaching platinum or gold status in six markets with its debut album "Forever Young."

Loch also acknowledges the impact of new management systems and marketing strategies on WEA Europe's results, and ascribes the European success of Madonna and ZZ Top to multinational marketing techniques. Other notable events of the year included the appointments of Marco Bignotti and Manfred Lappe as managing directors of WEA's Italian and Austrian operations respectively; the 10th anniversary

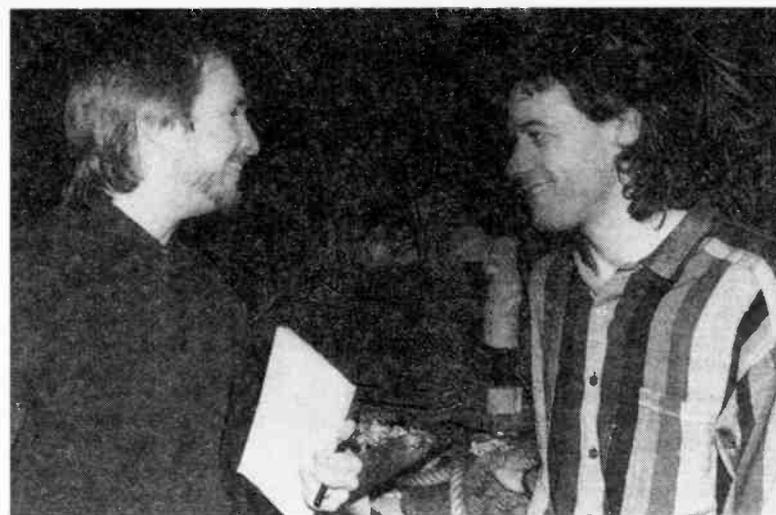
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February Hot Album Releases

Eight albums are set for release in February by acts that hit gold or platinum with their last releases, or in the last 12 months. All are single-disk studio albums listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
JACKSON BROWNE	LIVES IN THE BALANCE	ASYLUM	FEB. 28	JACKSON BROWNE
JERMAINE JACKSON	PRECIOUS MOMENTS	ARISTA	MID FEB.	JERMAINE JACKSON MICHAEL OMARTIAN. TOM KEANE
ELTON JOHN	YOUR SONGS (ballad repackage)	MCA	FEB. 10	GUS DUDGEON
JOHN LENNON	LIVE IN NEW YORK CITY	CAPITOL	FEB. 21	YOKO ONO
ORIGINAL SOUNDTRACK	ABSOLUTE BEGINNERS	EMI AMERICA	FEB. 21	VARIOUS
ORIGINAL SOUNDTRACK	THE COLOR PURPLE	QWEST/WARNER	FEB. 10	QUINCY JONES
ORIGINAL SOUNDTRACK	DOWN AND OUT IN BEVERLY HILLS	MCA	FEB. 24	VARIOUS
BRIAN SETZER	THE KNIFE FEELS LIKE JUSTICE	EMI AMERICA	FEB. 21	DON GEHMAN



Special Achievements. Bob Geldof, right, is congratulated by Billboard album rock consultant Denis McNamara on the Lee Michaels Award he received during the 12th annual Superstars Radio Convention (Billboard, Jan. 25) held recently in Fort Lauderdale, Fla. The artist was recognized for his Live Aid work. (Photo: Jann Zlotkin)

Few Superstar Albums Scheduled

Varied Valentines Among Feb. Releases

BY PAUL GREIN

LOS ANGELES With the long-awaited Lionel Richie album still unscheduled at presstime, February is shaping up as a rather lean month in terms of superstar releases.

Among the few highlights are new studio albums by Jackson Browne and Jermaine Jackson, solo debuts by Brian Setzer (Stray Cats) and Stan Ridgway (Wall of Voodoo), a live album by John Lennon and an anthology of hit ballads by Elton John.

Several of the other key February releases are motion picture soundtracks. Among them: "Absolute Beginners" (EMI America), featuring David Bowie, Sade, Ray Davies, Nick Lowe and members of the Jam; "The Color Purple" (Qwest), featuring music by Quincy Jones; "9 1/2 Weeks" (Capitol), featuring a new song by John Taylor and existing tracks by Joe Cocker, Eurythmics and Devo; and "Down And Out In Beverly Hills" (MCA), featuring a new single by Little Richard, "Great Gosh A'Mighty!" plus one side of theme music by Andy Summer.

Other notable soundtracks due in February include "Wildcats" (Warner Bros.) and "Trouble In Mind" (Island/Antalctic).

"Lives In The Balance," due on

Asylum at the end of the month, is Jackson Browne's followup to 1983's gold "Lawyers In Love." "Precious Moments," which was pushed back from January release, is Jermaine Jackson's followup to his 1984 Arista debut, which went gold.

CTI sues Warners over signing of George Benson, see page 86

Two key solo debut albums are set for release in February. Stan Ridgway's "The Big Heat" is due Feb. 10 on IRS; Brian Setzer's "The Knife Feels Like Justice" is slated for Feb. 21 on EMI America. Setzer's album was produced by Don Gehman, best known for his work with John Cougar Mellencamp.

MCA plans to release two hits anthologies in February: Elton John's "Your Songs," a collection of his ballad hits for the label; and Rick Nelson's "All My Best," a double-record set of studio re-recordings of Nelson's hits. MCA says the album was created for direct mail marketing, and was being planned well in ad-

vance of the singer's death Dec. 31.

Another noteworthy posthumous release set for February is John Lennon's "Live In New York City," which matches the "One On One" concert video recently released on EMI/Sony. The performance was recorded in 1972 at New York's Madison Square Garden.

Two developing acts who scored top 10 singles from their last albums will return in February. Animotion is due Feb. 10 on PolyGram with "Strange Behavior," and Dennis DeYoung is slated for Feb. 24 on A&M with "Back To The World."

Veteran pop and rock acts due in the month include ELO (Feb. 10) on CBS Associated with "Balance Of Power," Elvis Costello (late February) on Columbia with "King Of America," and Ted Nugent's return on Atlantic with "Little Miss Dangerous."

Numerous country acts have new albums slated for February. The list is headed by Reba McEntire, who has two albums coming out on the same day, Feb. 10. MCA will release "Whoever's In New England," which McEntire produced with Jimmy Bowen; and PolyGram, her old label, is issuing "Reba Nell McEntire."

Strategies Set in Motion Behind Source Bill

BILL HOLLAND

WASHINGTON The author of the Senate version of the controversial source-licensing bill—which pits the performing rights groups against broadcasters—is in the middle of a behind-the-scenes arm-wrestling contest with another key legislator.

Sources close to the matter say it's a struggle between the powerful chairman of the Judiciary Committee, Sen. Strom Thurmond (R-S.C.), and the chairman of the Copyright Subcommittee, Sen. Charles McC. Mathias (R-Md.).

The bill in question, the so-called

Source Licensing Bill (S. 1980) introduced by Sen. Thurmond in December, would amend Title 17 of the U.S. Code (the Copyright Act) to require that the right of music performance be included in the rights conveyed on any non-network commercial television show carrying protected music in synchronization.

Local station owners are in favor of the legislation because, they say, they should be able to purchase programming with all fees included. Further, they find the current blanket licensing arrangements with ASCAP, BMI and SESAC to be prohibitively expensive.

Broadcasters have lost their case in the courts.

If the measure should become law, the performing rights groups could lose as much as \$80 million in fees annually.

In most cases, bills in the Congress are first referred to subcommittee, then voted out to full committee. However, the body's parliamentary rules allow a Senate committee chairman certain latitudes—including the right to request that a bill be scheduled for subcommittee hearing by a certain date or else sent back to the full committee for action.

(Continued on page 87)

Executive Turntable

RECORD COMPANIES. CBS Records International in New York appoints John C. Ebert vice president of operations. He was vice president of facilities engineering and building operations for CBS Inc. Manolo Diaz is named managing director of CBS Records Spain. He was deputy managing director for the label.

Terry Barnes is elevated to the newly created post of vice president of creative services at Motown Records in Los Angeles. She was executive assistant to the president.

WEA International promotes Claude Nobs and Jimmy Wee to managing directors for the label's Switzerland and Singapore affiliates, respectively. Nobs was WEA International vice president of public relations and video development. Wee was general manager for WEA Singapore.

Arista Records promotes Melani Rogers to senior director of national publicity and Ed Simpson to national sales director in New York. Rogers



BARNES



ROGERS



SIMPSON



GARBER

was director of national publicity. Simpson was associate director of regional marketing. In addition, the label ups Nicky Kalliongis to East Coast a&r manager and Philip Wild to senior attorney and assistant secretary. Kalliongis will continue as manager of Arista's studio. Wild was a staff attorney.

Jesus Garber is appointed director of black music marketing for A&M Records in Los Angeles. In addition to his new responsibilities, he will continue as r&b West Coast promotion director for the label.

Atlantic Records elevates Andrea Ganis from associate director to direc-



GANIS



VELASQUEZ



RESNIKOFF



STUNTZ

tor of national singles promotion in New York. Succeeding her is Lisa Velasquez, who had been manager.

Bruce Resnikoff is named director of MCA Records special markets and products in Universal City, Calif. He was associate director of business and legal affairs for the label.

CBS Masterworks elevates Bobby Finn to director of editorial services in New York. He was managing editor of that area.

Michael Delich joins American Gramophone Records in Omaha as director of marketing. He was vice president at Records and Tapes Inc.

DISTRIBUTION/RETAILING. Metro Video Distributing in New York appoints Joani S. Lehman vice president of sales and marketing. She was vice president and general manager of Ingram Video.

HOME VIDEO. Vestron Video, Stamford, Conn., makes the following promotions: Joseph Brady to vice president of finance; Larry Kasanoff, executive director of feature film programming; Karla Fuller, associate director (Continued on page 75)

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Best Pop Instrumental Performance

(Orchestra, Group or Soloist)

Miami Vice Theme

Best Instrumental Composition

Miami Vice Theme

MIAMI
VICE



Additional AIDS Fundraisers Planned

Research Already Benefitting From Dionne & Friends

BY PAUL GREIN

LOS ANGELES The American Foundation for AIDS Research, the beneficiary of revenue generated by the current No. 1 pop and black hit, "That's What Friends Are For," is looking ahead to several followup projects to raise more money to combat the killer disease.

William J. Misenhimer, the foundation's executive director, says he's hoping to mount a concert similar to the Live Aid and Farm Aid

fundraisers—though not on that scale—sometime this year. "We're looking at six or seven big-name artists to perform," he says. No date has been set for the concert, but Misenhimer expects it will be held in the Los Angeles area.

Misenhimer hopes to release a various artists album containing the Dionne & Friends single and a home video including the videoclip.

The foundation is to receive all the profits from the seven-inch single and 10% of those from War-

wick's hit album, "Friends." From those two sources, Arista Records has estimated that the foundation will receive \$500,000, but Misenhimer says he won't have a full accounting until the end of March.

He does, however, know where the money will be going. "Our focus will be to fund research and provide education," he says. "We will not be doing support services at this time. It's just a bigger job than can be done immediately. It would take some time just to evaluate if it's practical.

"Our immediate focus will be on
(Continued on page 84)



Three's Not a Crowd. Jazz artists Hubert Laws, left, and Pat Metheny, right, join Milton Nascimento during a recording session for Nascimento's forthcoming Polydor album "Encontros E Despedidas," scheduled to be released in March.

Landscape Seeks to Establish Its Identity

New Age Label Hits U.S.

NEW YORK Landscape, a British new age label from Beggars Banquet/Coda (Billboard, Jan. 25), makes its debut here this month as part of a pressing and distribution deal with Jem Records.

The Landscape series, touted as the first U.K. new age line, will be backed in the U.S. by a marketing program emphasizing the identity of the label rather than its individual artists and recordings.

"The reason the majors haven't succeeded in this arena is that a new age label's image is pre-eminent over its artists' images," says Marty Scott, president of Jem. "We think a retailer is more apt to take a chance with a new release on an imprint he recognizes. We're establishing an identity for Landscape from day one."

That image includes the up-scale packaging that already sets several new age labels' product apart from other recordings. All Landscape recordings are digitally engineered and will be released simultaneously in all three configurations. LPs feature Direct Metal Mastering, audiophile vinyl, embossed jackets and loose tearaway bags; cassettes are on chrome tape. All releases come accompanied by a 16-page information booklet.

First U.S. releases on Landscape

are "Bayou Moon," Tom Newman; "Classic Landscapes," Tim Cross; "Seasons," Claire Hamill; "Song Without Words," Dashiell Rae; and "Standing Stones," a compilation including tracks from future releases.

Titles on Landscape include acoustic and electronic music, as well as vocal and instrumental collections. The label's spring releases will include an album of solo acoustic piano by Rick Wakeman.

Scott says the Landscape series is part of a broader deal with Beggars Banquet that will see Jem issue the entire Coda catalog of mainstream jazz albums in the U.S. While noting that new age has been "really an American phenomenon," Scott says the new series has been well-researched by Beggars Banquet head Nick Austin and can be expected to take a broader approach to new age music than American labels.

"The English recording attitude is different," says Scott. "Because of the size of that market, a major artist can try something out of the ordinary while a major artist in the U.S. really can't."

Co-op advertising will be available for retailers. FRED GOODMAN

CHART BEAT

by Paul Grein

THE BUZZWORDS in the music industry throughout the '80s have been MTV, new music, new wave, synth-pop and dance remixes. And no one would dispute the significance of any of these phenomena. But indications are that the market is more wide open than any of us might have thought.

For proof, we need look no further than to the top of this week's pop charts. The No. 1 album for the second straight week is **Barbra Streisand's** "The Broadway Album," in which Streisand returns to the theater songs with which she launched her career in the early '60s. The runaway success of the album gives No. 1 presence to stan-

Barbra and Dionne prove AC's strength

dards by **Rogers & Hammerstein, George & Ira Gershwin, Jerome Kern, Leonard Bernstein and Stephen Sondheim**, among others. [More about the Streisand album, page 88.]

And the No. 1 single for the third straight week is **Dionne & Friends'** "That's What Friends Are For," in which Dionne Warwick is reunited with **Burt Bacharach**, who composed most of her '60s classics.

The point isn't just that these artists aren't kids, although that's undeniably true: Streisand is 43, Warwick is 45, Gladys Knight is 41, Elton John is 38 and Stevie Wonder is 35.

Rather, the point is that there is a tremendous market for traditional adult contemporary pop music, if it's special enough, and if there's a hook on which it can be marketed—as there is with both of these projects.

Adult contemporary has also played a key role in the success of **Sade**, which jumps to number two on this week's pop album chart, and of **Whitney Houston**, who re-

enters the top 10 at number nine.

Indeed, Houston's recent No. 1 pop, black and adult contemporary smash, "Saving All My Love For You," could have been a hit in 1930 or 1950 or 1980. The surprise, for some of us, was that it could become such a big hit in 1985, after the video revolution and the new music explosion had presumably made traditional adult contemporary pop passé.

"That's What Friends Are For" also holds at No. 1 on this week's black chart. We erred last week: It's the **second** No. 1 black hit for lyricist **Carole Bayer Sager**, following **Aretha Franklin's** 1977 single "Break It To Me Gently," which she co-wrote with **Marvin Hamlisch**.

JAMES BROWN this week cracks the top 15 on the pop chart for the first time in nearly 15 years. His "Rocky IV" hit "Living In America" leaps eight notches to number 15, matching the peak position of the immortal "Hot Pants (She Got To Use What She Got, To Get What She Wants) (Part 1)," from the summer of '71.

At the rate it's going, "Living In America" has a good chance of hitting No. 1. If it does, Brown will top **Tina Turner** as the artist with the longest span of time between first cracking the Hot 100 and first hitting No. 1. Turner, you may recall, took exactly 24 years between first hitting the chart in August, 1960, with "A Fool In Love" and first reaching No. 1 with "What's Love Got To Do With It."

For Brown, it would be a 27-year climb to the top. He first hit the chart in December, 1958, with "Try Me," and has never climbed higher than number three—a peak he reached with 1965's "I Got You (I Feel Good)."

Just by cracking the Hot 100, Brown has become one of only 11 artists to have scored chart hits in the '50s, '60s, '70s and '80s. He follows **Cliff Richard, Elvis Presley, Paul Anka, Johnny Mathis, Smokey Robinson** (first with the

Miracles), Frankie Valli (first with the **Four Lovers**) and **Simon & Garfunkel** (formerly **Tom & Jerry**).

(Some of you may want to add **Ray Charles** to the list: He had hits in the '50s, '60s and '70s, and in the '80s was part of **USA For Africa**.)

Our thanks to several readers who wrote in with this item: **Matt Wilson** of Watermark, **Steve Urbaniak** of Roseville, Mich., and **Costas Zourgrig** of Athens.

FAST FACTS: Another Greek reader, **Vassilios Turonis** of New York, wrote in to suggest that **Mr. Mister's** new single, "Kyrie," marks the first time a Hot 100 song has had a Greek word in its title. Turonis adds that "kyrie" means "mister," and that Mr. Mister translated into Greek would be **Kyrie Kyrie**. In any language, the song is a smash: It jumps eight notches to number 13 this week, and is likely to follow the group's first hit, "Broken Wings," to No. 1.

Four singles in the top 10 on this week's pop chart are featured in current films. **Survivor's** "Burning Heart" is from "Rocky IV," **Lionel Richie's** "Say You, Say Me" is featured in "White Nights," **Billy Ocean's** "When The Going Gets Tough" is in "Jewel Of The Nile," and **Paul McCartney's** "Spies Like Us" is from the film of the same name. A fifth top 10 hit was introduced in a film. That's **Dionne & Friends'** "That's What Friends Are For," first heard in the 1982 movie "Nightshift."

Perry Passarotti of North Bergen, N.J., notes that the **Talking Heads'** "And She Was" recently set a new record for the longest run on the Hot 100 without cracking the top 50. The song hung on for 20 weeks, and never climbed higher than number 54. The old record was held by **Chaka Khan**, whose "Through The Fire" had 19 weeks on the chart, and never beat number 60. Both records were distributed by Warner Bros.



Zappa, Ryko Cut CD Deal

NEW YORK Frank Zappa, whose albums have been distributed by almost every major, has packed for his entire catalog to be released on Compact Disc by Ryko Disc. The three-year exclusive agreement gives the CD-only imprint as many as 24 releases.

Eight albums on six disks are slated for simultaneous release late this spring, according to Don Rose, who handles a&r for Ryko Disc. "Frank has had rights reversion on all of his material throughout his career," says Rose. "We're going to use the 60-plus-minute format on most releases, which could mean extra tracks, combining LPs, or releasing three-album sets on two disks."

Rose says Zappa has been "completely digital in his own studio for the last five years," adding that "he has gone back and done digital mixes of a lot of his earlier records and made digital re-recordings of

a lot of the parts."

As an example, Rose says, "We're Only In It For The Money," includes new, digitally recorded bass and drum parts. "The recordings are truly digitally enhanced and as adapted as anything from that era can be," he says.

Other releases in the initial batch from Ryko include "Frank Zappa Meets The Mothers Of Prevention," a two-disk version of the three-record set "Shut Up 'N' Play Yer Guitar," a single disk featuring both "Apostrophe" and "Overnight Sensation," and a collection of Zappa compositions performed by the London Symphony Orchestra, including a previously unissued 27-minute track.

Rose says the label has "confirmed manufacturing capacity" for the releases, and will back them with a retail-oriented marketing campaign. FRED GOODMAN

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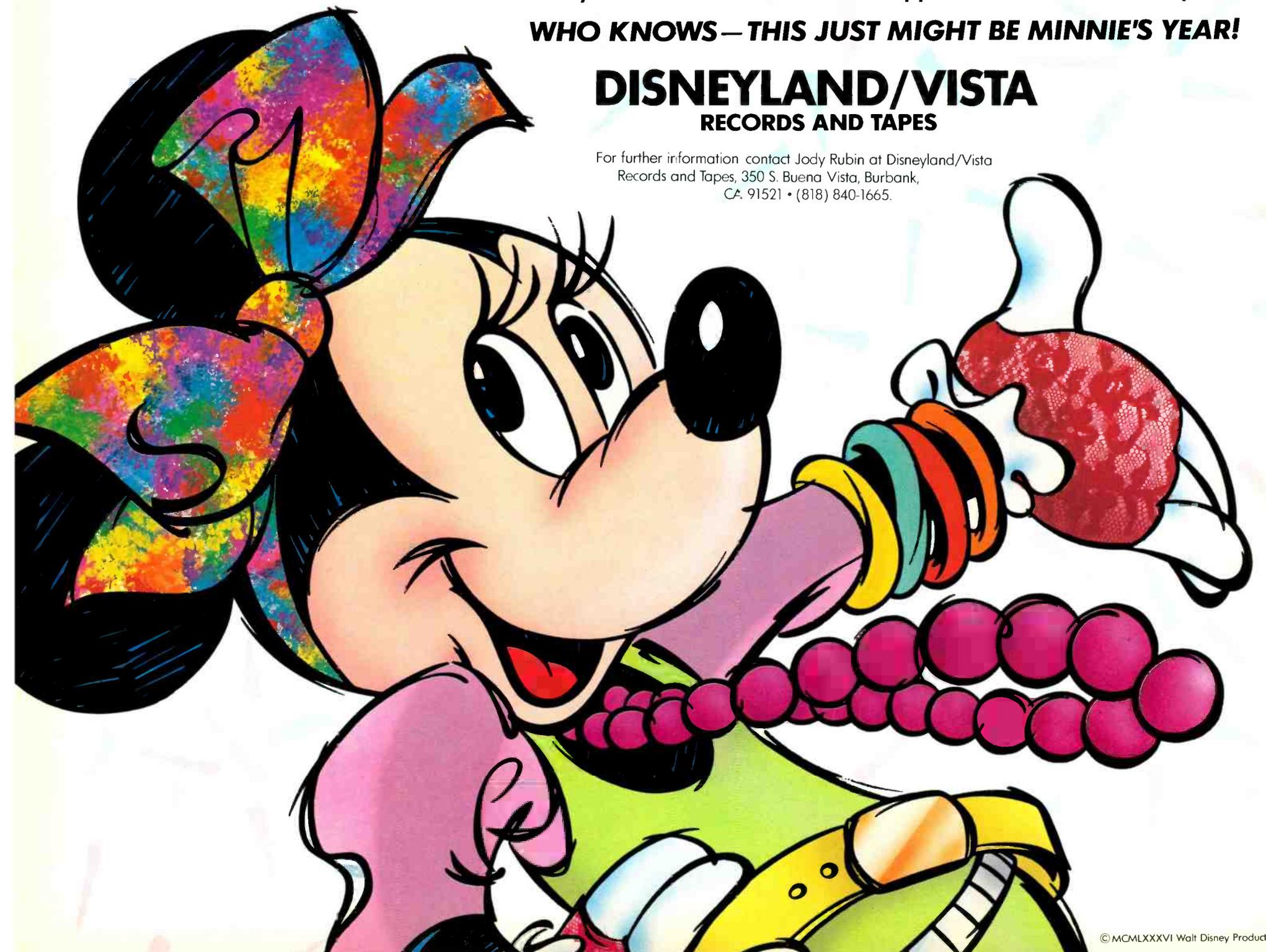
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Sales of Western Product Plummet Nationalism Hits Hong Kong

BY HANS EBERT

HONG KONG Call it a sudden surge of nationalistic pride, but recent music market figures here reveal that sales of international record product have reached their lowest point ever.

Norman Chang, head of PolyGram operations in Southeast Asia, details the development. "International repertoire, which means Western recordings, now constitutes around 10% of our company sales. Even our Japanese repertoire, which was doing practically nothing a few years ago, is faring better."

Chang says that PolyGram and other labels have even had difficulty breaking local acts that are not Chinese but have recorded in Cantonese. "Last year we worked very hard on an album by a singer called Rowena Cortes. It was an excellent

album, well produced, with good Cantonese material. Unfortunately, she is a Filipino, and that worked against her."

Local fans can't "identify" with the looks of Western artists, Chang suggests, "but they can emulate the appearance and visual aspects of Chinese and Japanese artists."

Seeking an explanation for the dramatic drop in sales of PolyGram international repertoire, for which specific statistics are slow to emerge, Chang cites the advent of music video as a possible reason.

"Western music has always been bought by the more affluent segment of the country as a whole. We have our own VCRs. They simply tape music videos off television, make their own collection of video clip compilations, and forget all about buying the records."

Musicians Endorse Anti-Apartheid Ads More Than 50 Performers Join with SAMA Declaration

BY JOHN MILLER

JOHANNESBURG A group of more than 50 South African performers, including both black and white acts, has come out publicly in opposition to the government's apartheid policy.

Styling themselves South African Musicians Against Apartheid, the group announced its existence with national newspaper ads calling on the authorities to normalize the situation in South Africa so that "authentic and meaningful change can take place in the country."

The SAMA declaration of Jan. 12 goes on to list a series of political steps it says would facilitate this process, including the release of all political prisoners and detainees, lifting the ban of proscribed organizations and ending the current state of emergency. It adds, "We also note the extreme difficulties experienced by South African musicians in their attempt to further South African culture in the immensely oppressive at-

mosphere pervading our country."

The musicians urge a boycott of the forthcoming Johannesburg centenary celebrations, saying: "It is unacceptable to play our music against the backdrop of the conditions that exist, particularly in Johannesburg and its surrounding area, as well as the country as a whole. We have nothing to celebrate."

And, they conclude: "We also warmly welcome the international music community's support for the struggle against apartheid."

Signatory Johnny Clegg, a white member of multiracial band Juluka and one of the few white musicians regarded as fully understanding the aspirations of the black community here, says: "This is an historic document because musicians have been divided by the very nature of the apartheid society we live in and this is the first time they have come together in a single body."

But he notes: "Contrary to popular belief, black musicians are not that politically aware and are, in

Appeals Court Overturns 'Feelings' Ruling Finds for French Composer in Plagiarism Decision

BY MICHAEL WAY

PARIS Veteran French composer Louis Gaste has won his five-year legal battle claiming plagiarism by the Brazilian writer Morris Albert regarding the worldwide multi-million-seller "Feelings."

A Paris appeals court has overturned the decision brought against Gaste by a lower court in April, 1984, and ruled that substantial sections of "Feelings" were plagiarized from "Pour Toi," composed by Gaste in 1956 for his wife, French stage artist Line Renaud.

The appeals court ruling is valid throughout the European Economic Community market countries. Gaste is now instructing lawyers to seek similar judgments in the U.S. and in Switzerland. It was in

the latter country that European rights for "Feelings" were held by International Melodies of Geneva.

The court awarded Gaste a provisional \$40,000 while accountants calculate the total earnings in France of "Feelings" and its French cover version, "Dis Lui." In deciding in Gaste's favor, the court granted him 50% of the musical royalties earned in France from "Feelings," this based on the extent of the plagiarism involved.

The judges also threw out the lower court's findings that the plagiarism had been totally coincidental, given the relative lack of success of "Pour Toi" overseas. The song was never published in the U.S.

The appeals court pointed to the fact that "Pour Toi" was written for a French film, "Le Feu Aux Poudres," which was particularly

popular in Latin America, and that it was in Brazil that "Feelings" was published, by the Fermata company.

But the discovery of similarities between the two titles was coincidental, the court learned. Line Renaud was making a television commercial for mattresses in Los Angeles in the late '70s when she suggested the producers use "Pour Toi" as a theme. But they rejected it on the grounds that it sounded just like "Feelings," which prompted Gaste to open legal fire.

Gaste, now 77, has written some 1,000 titles, including songs for Yves Montand. Line Renaud made her U.S. theatrical debut recently in West Palm Beach, Fla., in the play "Incomparable Lulu," an adaptation of her French stage success "La Folle Amanda."

Nation's Best-Selling Single Banned by German Stations

BY WOLFGANG SPAHR

HAMBURG West Germany's 11 major radio stations have banned a single by Austrian artist Falco on the grounds of "tasteless and offensive" lyrics. The situation is

Midem coverage begins on page 64

ironic in that the Teldec release "Jeanny" previously received 150 radio plays in a single week, has already sold 450,000 copies and is currently No. 1 on the West German hit parade.

Radio, television and print media have all attacked the single for allegedly dealing with the rape and murder of a young girl, Jeanny of the title. Hans Georg Berthold of Sudwestfunk in Baden Baden says: "Crime and the sick feelings of a sexual murderer should not be subjects for a chart record." Bayerischer Rundfunk's Udo Reiter adds: "We don't want to support Falco's commercial success with this record any longer."

However, the artist and his record company insist the media have misunderstood the sense of the song. "This is ridiculous," he says, "There is not a single word about rape, or about Jeanny being dead, in the whole song. At the end of the video she is seen opening her eyes. 'Jeanny' is a love song. It's certainly not my fault if people have strange fantasies and make the wrong interpretation."

Teldec managing director Thomas Stein agrees. "The whole thing is nonsense. In fact, 'Jeanny' will still be alive on the next two singles we'll be releasing this year. We really can't do anything about people's misunderstandings or misinterpretations."

A further irony is that, unlike

many of today's German chart hits, "Jeanny" is actually sung in German. Stein speculates that foreign lyrics, which frequently deal with criminal or sexual topics, might have faced similar scrutiny were it not for the fact that 60% of the population speaks too little English to understand them.

Subject matter of Falco's single concerns a man and girl fleeing into a forest pursued by the police. "They're coming to get you," say the lyrics. "But they won't find you. Nobody will find you. You are with me." At the end, a news reporter says: "The girl is missing. Police cannot rule out a criminal act." The song's video clip, currently selling for upwards of \$40 on the black market, appears to depict the laying out of Jeanny's body.

Produced and arranged by Rob and Ferdi Bolland from the Netherlands, "Jeanny" was released last December, but caused no controversy until it reached No.1. The album containing the song has sold 350,000 without causing any stir.

Drive to Carry 'Sounds Better' Logo

by PETER JONES

LONDON Under the logo "Life Sounds Better To Music," the British Phonographic Industry (BPI) is kicking off a generic campaign to snare a greater portion of the leisure market spending.

The U.K. branch of IFPI says the promotion is aimed specifically at "lapsed" record buyers and it will be formally launched at the British Record Industry Awards ceremony (Feb. 10). Its musical note logo design will be featured on posters, printed material, in-store display pieces and in a series of 30-second television commercials which will be launched after the awards event.

Campaign committee chairman Rob Dickins, chairman of WEA

Records U.K., says: "Generic advertising is not an easy matter. The overall objective is to change the behavioral pattern of a large section of the potential market. The campaign we've had plotted by the Yellowhammer advertising agency is slanted directly at the lapsed record buyer and the buyer whose purchase frequency can be upped by application of the right stimulus."

HMV here is first of the specialist retail chains to commit itself to supporting the promotion, though W.H. Smith is pondering the situation. All shops in the HMV group are taking part and promoting the campaign for a two-week period, starting a week before the awards show.

fact, succumbing to pressures within their community. Their support for the declaration can be just as tokenistic and expedient as the white musicians'. It is a myth to believe black musicians always stand together.

"There are bands that support specific organizations such as Inkatha and AZAPO. There are also black bands that from choice play white segregated clubs. There are three reasons for musicians to have signed the declaration: as a token, as a response to the general moral pressure or as a result of the international pressure following last year's stand against apartheid by musicians around the world."

The aim of the new grouping, Clegg adds, is not to reflect international sentiment or to gain overseas recognition, but simply to bring a very fragmented group of musicians together on an issue that affects them directly—and apply pressure for change.

Media reaction to the SAMA declaration has been cautiously positive, though doubt has been expressed as to whether white signatories are genuinely committed or are merely seeking to "save their white skins."

It's also suggested that white acts may feel that support for the declaration will give them credibility in the international marketplace. Overseas releases by South African acts have in recent years come almost exclusively from white musicians, with Juluka the only multiracial band to license product internationally.

With top-selling black albums achieving unit sales upwards of 150,000 copies, compared to only 20,000 units for an equivalently successful white pop album, nearly all white bands have in the last five years changed their musical direction away from the white market. Several have brought in token black members to enhance their direct appeal to the black majority.



Jazz: America's Music

WE'RE WASTING A NATIONAL RESOURCE

BY BILLY TAYLOR

In its treatment of jazz, the music business has traditionally been callous, negligent, thoughtless, incredibly stupid and unbusinesslike.

Jazz is recognized worldwide as an important American contribution to culture, yet the music business has left its propagation, documentation and presentation to undercapitalized musicians and business people, underfunded not-for-profit organizations, a few dedicated record executives, amateurs, opportunists and dilettantes.

Some artists are over-exposed; others are neglected. The jazz field is characterized by poor planning, poor judgment and the lack of cooperation and coordination between diverse elements of the music business. Yet jazz artists persist in their efforts to grow artistically and expand their audience.

Many jazz records would continue to sell to traditional audiences and reach new audiences if they were properly packaged, merchandised, kept in print and better distributed.

Miles Davis is a positive example. His recordings have been kept in print and have been merchandised properly even during lengthy periods of relative recording and performing inactivity. As a result, his record sales are quite respectable and there is a continuing interest in his early work, as well as growing interest in his current efforts.

Dizzy Gillespie, on the other hand, equally innovative and universally acknowledged as one of the most influential musicians in jazz,

was not recorded to the extent he deserved, and those recordings he did make have been in and out of print and poorly marketed.

Gillespie's record sales, therefore, do not reflect either his popularity or his importance as a major figure in American music.

Forget the historical and cultural loss for a moment. It's just not good business.

From personal experience, I can state categorically that there is a large untapped jazz audience which transcends the arbitrary boundaries

available on a worldwide basis, the uses of laser videodisks for archival and other purposes, and the influence of jazz on the youth of Europe. These and other issues taken up at the forum demonstrated to me the need for a more concerted effort to build a better business support system for jazz.

A month earlier, in a keynote address to the Jazz Times Convention in New York, I tried to stimulate some thought and action in this direction by suggesting we rethink the process of conveying mu-

The appeal of jazz has been demonstrated time and time again by National Public Radio, the Voice of America, and other less publicized media all over the world. What does it take to make the music industry realize how much money it is wasting by ineffective and inappropriate business practices? In the name of good business, why won't it change?

On Oct. 28 my trio represented the U.S. in a gala concert in the Hungarian State Opera House. The program hoped to demonstrate the use of the arts as a positive force for peaceful coexistence. Thirty-five nations participated in the concert, which was simulcast by Hungary's national radio and television service.

Millions of people in Eastern Europe watched and listened to the music of Bach, Handel, Debussy, Kodaly, folk, opera, the music of the Renaissance—and contemporary jazz. The reaction to the jazz was an excellent indication of the appeal that jazz has for audiences attuned to the nuances of European classical music as well as its own indigenous music.

I agree wholeheartedly with the member of the Polish delegation who stated: "I hope we will not build new borders when technology has given us the means and the opportunity to cross old ones."

Hopefully, greed, shortsightedness and inertia will not prevent the music business from developing a more effective approach to the business aspects of jazz. We are wasting a very valuable national resource.



'There's no excuse for the lack of industry support for this music'

Billy Taylor's tour this winter will feature his new work, "Peaceful Warrior," dedicated to the memory of Dr. Martin Luther King Jr.

established by the music business. This audience, however, needs to be developed and serviced. There is no excuse for the lack of well-planned effort to give consistent industry support to this important music.

As a member of the U.S. delegation to the Cultural Forum in Budapest last October, I was intrigued by the discussions about a satellite that could make cultural programs

available from the jazz artist to the audience.

The venues of jazz have changed. With modern technology, the music can be made available to a much broader and diverse audience than ever before. But that audience must experience the music consistently if that interest is to be translated into record sales and greater boxoffice appeal.

Letters to the Editor

FUND RAISING AID

Charles Everett's comments on the recent flood of all-star charity events (Letters, Dec. 28) were neither accurate nor fair. Those who participated in Band Aid, USA For Africa, Live Aid, Farm Aid, etc., did not do so to line their pockets by cashing on the latest trend. What they did was to write, rehearse, record and perform for free in order to raise money for others.

I fail to see what's ridiculous about raising \$70.5 million for famine relief. Unless we can figure out a way for plumbers, doctors, lawyers, etc., to raise that kind of money through their respective professions, let's hope these events continue this year and in the future.

Bill Sorenson Jr.
Latham, N.Y.

CHARITY IS NOT A FAD

Charles Everett (Letters, Dec. 28) must have a very cold heart to condemn the charity work of the various Aid projects as merely "the latest fad in music," designed only to sell records and make money for the artists involved. What nerve!

If this "fad" will pass in time, let's get as much out of it as we can while it lasts. I personally hope to see one soon for cancer research.

To hell with Mr. Everett and others who think as he does. Yes, I do

remember what P.T. Barnum said. But I also remember what Charles Dickens wrote in "A Christmas Carol."

Chris Oaks, WZOQ
Wapakoneta, Ohio

AN UNFORTUNATE DECISION

I look forward each year with great anticipation to the NARAS announcement of Grammy nominees. Since working in the music retailing, these awards have gained in interest and excitement for me. But after learning that Whitney Houston was left out of the best new artist category, much of my enthusiasm for this prestigious event has diminished.

As pointed out in the Commentary by Arista president Clive Davis (Jan. 18), it is unfortunate that NARAS has chosen to interpret their rules so strictly this year when in the past they have ignored their literal definition of "new" artist.

Whitney was certainly "a major event for the industry and for music itself," and it's a real shame she will be denied the shot she truly deserves.

Ann M. Gleason
Stow, Ohio

HARNESSING THE TEAMSTERS

Statements, such as those by Rep. Robert W. Kastenmeier, that the record industry has now recovered from inroads into sales that may have been caused by home taping have no place in the argument over that practice. The financial health of the industry should not enter into the discussion. It's the principle that's important.

After all, you wouldn't condone robbing rich people because they can afford it, any more than you would condone robbing poor people because they have nothing to lose. Rich or poor, theft is theft.

As supporters of music rights, who can we turn to for help if past supporters, such as Rep. Kastenmeier, are no longer concerned? Truck drivers, that's who. They're the ones who transport the raw materials to vinyl manufacturers; and the finished product to record company warehouses, distributors and, finally, to the record stores. So any loss in sales due to home taping directly affects their jobs.

Surely, when teamsters realize that audio home taping bills in fact protect and benefit them, we will gain a powerful ally and voice in our cause.

Arlo Chan
Fermata International Melodies
Hollywood

BARBRA & LINDA: NO COMPARISON

Rita Boyd's letter (Dec. 21) echoes my sentiments exactly. She was right when she said Linda Ronstadt, who is often under-appreciated, challenged record business wisdom, herself and her fans by recording "What's New" and "Lush Life."

Despite the critical and commercial success Barbra Streisand has achieved with "The Broadway Album," it is in no way a significant act of courage when compared to Ronstadt's in recording standards. Furthermore, these gifted singers have taken completely different approaches, and it is wrong to compare the two artistically.

Jeremy Stillman
New York

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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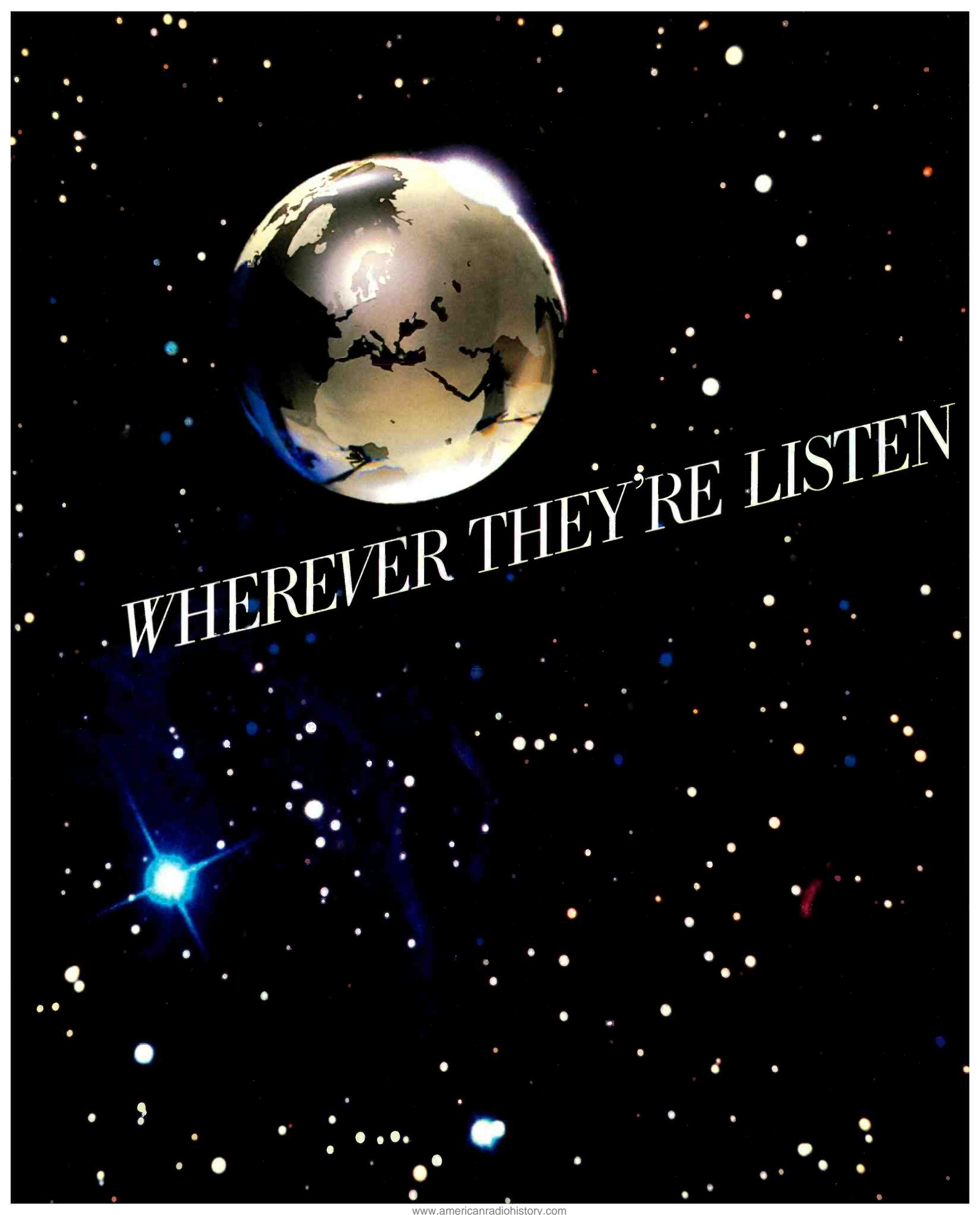
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A glowing Earth is shown in space, surrounded by a field of stars. The text "WHEREVER THEY'RE LISTEN" is overlaid on the image in a white, serif font, slanted upwards from left to right. The Earth is positioned in the upper left quadrant, showing the Americas. The background is a dark space filled with numerous stars of various colors and sizes, including a prominent bright blue star with a starburst effect in the lower left.

WHEREVER THEY'RE LISTEN

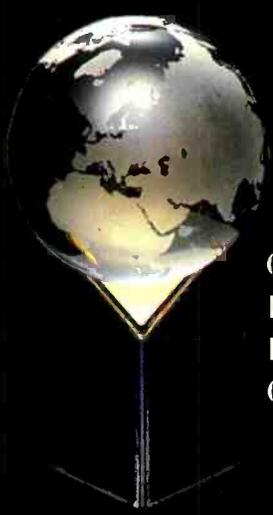
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- | | |
|--------------------|-------------------|
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| Earth, Wind & Fire | Toto |
| Julio Iglesias | WHAM! |
| Michael Jackson | Andy Williams |
| Billy Joel | |
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| Loverboy | |
| Johnny Mathis | |
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Starlight Foundation





Stars on 45's. Columbia Records personnel and artists gather at their hospitality suite during the Superstars convention in Fort Lauderdale to warm up Lee Abrams, a principal in the Burkhart/Abrams/Michaels/Douglas consulting firm, which hosted the rock radio meet. Standing in front, from left: Columbia's Alan Orem, Michael Steel of the Bangles, Abrams, Bangles Vicki Peterson, Debbi Peterson and Susanna Hoffs, and Columbia's Linda Kirishjian. In the back are the label's Paul Rappaport, convention guest and honoree Bob Geldof, and Columbia's Jim McKeon. (Photo: Jann Zlotkin)

'Sponsoring Lifestyles' MEGA Plan Links Corporations, Stations

NEW YORK Picking up on the corporate interest in entertainment properties, the Marketing Entertainment Group of America (MEGA) introduced a novel plan to link corporate sponsors with local radio during the Superstars Radio Convention (Billboard, Jan. 25).

On the premise that radio has not begun to tap the budgets of corporate marketing and promotion departments, MEGA executive Whitten Pell has already signed on rockers WMMR Philadelphia and KTXQ Dallas for the program. For client stations in the top 15 ADI markets, Pell claims that MEGA's service has the potential to draw between \$150,000 and \$300,000 in new annual revenues.

Per MEGA's plan, corporations will be offered year-long, exclusive contracts with outlets the company represents. This long-range pitch to

prospects, says Pell, is pegged to the notion that these firms can "sponsor the lifestyle" each station projects in its programming. Noting that a station's image is more important than its actual playlist, Pell claims that corporations are just as anxious to create and/or promote their overall image as they are to plug specific products.

In addition to generating new revenues, Pell says the establishment of lengthy ties will improve the continuity and impact of promotions for

both sponsors and stations. Sponsors will benefit from regular exposure on and off the air, while outlets get the blessing of a hefty promotion budget which can be spent on thematically cohesive campaigns for at least a year.

"What we're really doing," says Pell, "is cleaning up promotions... eliminating the risk of having to give away a pair of brown loafers [to accommodate sales clients]. We're positioning the image of the

(Continued on page 16)



Programmers reveal why they have jumped on particular new releases.

BLACK/URBAN

WAMO Pittsburgh programmer **Chuck Woodson** is wowing his listeners with a number of tracks that he says fit into a "new, slightly slower groove" beats-per-minute-wise. The three songs in this category include Janet Jackson's "What Have You Done For Me Lately," Ta Mara & the Seen's "Affection" and Tremaine Hawkins' "In The Morning Time" (all A&M). "Their energy is there," says Woodson of the trio, "and they're all right in the new groove." On the other end of the spectrum, Woodson pulls out Zapp's ballad "Computer Love" (Warner Bros.). "This is very electronic, very laid back and refreshingly different. A space age love song." With these newcomer songs sparking on the request and sales charts, Woodson cites two more established tracks generating the same results. They are Jellybean's "Sidewalk Talk" (EMI America) and the Force M.D.'s "Tender Love" (Tommy Boy/Warner Bros.).

AOR

With Aerosmith having recently sold out a 13,000 seater in Seattle, **KISW** Seattle PD **Beau Phillips** says the band's product is generating equally healthy response now for the station, the "Sheila" (Geffen/Warner Bros.) cut in particular. Phillips connects Aerosmith's popularity with a larger phenomenon involving a "resurgence of bands from that '70s era that gave us Heart, Fogerty, Aerosmith and others. The era," he adds, "which perhaps produced our best hard rock acts." Meanwhile, Dire Straits' "Brothers In Arms" (Warner Bros.) "still won't die," says Phillips. Now seven tracks deep into the masterpiece, KISW latest Straits add is "Why Worry," "an unusual track for an AOR because it's so slow," he notes. Phillips is also getting deeper into Pete Townshend's "White City" album (Atco/Atlantic) with the addition of "Second Hand Love." "I think they might have missed the single on this one," he observes. "This is working better than 'Face The Face' and 'Give Blood,' for us." And, the Del Fuegos' "I Still Want You" (Slash/Warner Bros.) has scored big during the football season, notes Phillips. The band is featured in a Miller Beer commercial which has aired on several game broadcasts bringing more astute listeners to the KISW phone lines.

COUNTRY

WSUN Tampa/St. Petersburg PD **Kevin Murphy** is bravely contemplating adding Bruce Springsteen's "My Hometown" (Columbia) if he can conquer the image problem inherent in putting a rock name on a country playlist. It's a strategy that worked with Springsteen's "I'm On Fire," a strong recurrent for WSUN. According to Murphy, "My Hometown" rated very well in listener tests, and it's just a matter of adding the track "without making a big deal of the fact that it's a Springsteen song." According to Murphy, it's the track's "story telling" quality that country listeners like to identify with. Sporting the same relatable quality is Rosanne Cash's "My Old Man" (Columbia), an album cut which Murphy fears "may be left untouched." Another worthy cut that may have been overlooked, says Murphy, is Ronnie Milsap's "It's Already Taken" from his RCA greatest hits package. Falling in line with more traditional choices, Murphy cites Gary Morris' "100% Chance Of Rain" (Warner Bros.) and Don Williams' "We Got A Good Fire Going" (Capitol). Finally, Murphy is fascinated by Alabama's latest, "She & I" (RCA). While other country programmers have likened the track to the Police's output, Murphy takes it back a bit further with a Bob Dylan reference.

KIM FREEMAN

Chicago's 'Bad Boy' Returning to WLUP

Dahl Ending Stormy Five-Year Relationship with WLS

BY MOIRA MCCORMICK

CHICAGO Top-rated afternoon drive personality Steve Dahl, the renowned "bad boy" of Chicago's airwaves, is expected to return to Heftel-owned WLUP ("The Loop") following the Feb. 16 expiration of his five-year contract with WLS-AM-FM.

According to Loop program director Greg Solk, no contracts can be signed until Dahl's WLS term expires. As soon as it does, however, Dahl is likely to sign with WLUP.

Dahl and sidekick Garry Meier first attained notoriety here through their morning drive antics on WLUP in 1979. However, Dahl was fired in late 1981 by company president Tom Hoyt for alleged "violation of community standards." He and Meier subsequently signed a five-year contract with WLS, debuting on top 40/AOR WLS-FM (now WYDZ, "Z-95.")

The relationship between Dahl and WLS was a stormy one, during

which he and Meier both received a number of suspensions for misconduct. Tensions were exacerbated in September, 1984, when the duo was moved to top 40 stalwart WLS-AM in an effort to shore up the station's sagging ratings.

Dahl and Meier had been racking up top numbers in the afternoon drive slot, according to Dahl, when they were approached by WLS man-

Listener buying habits, page 23

agement last November and informed that veteran morning man Larry Lujack would be exercising a contract option to switch to afternoons. "They wanted to keep us on mornings," Dahl says, "but the price they offered us was too low."

WLS general manager Jeffrey Trumper says he then "waived our rights to exclusive negotiations" with Dahl and Meier, requesting

that the pair present him with any offers they received from other stations by Dec. 15. (WLS's contract with Dahl and Meier includes a matching clause, with seven days to review and match outside offers.)

According to Dahl, he and Meier talked with other stations, including KMET Los Angeles and WXRK New York, but those negotiations weren't settled by Dec. 15. On Jan. 6, Lujack moved to afternoon drive, longtime WLS jock Fred Winston took the morning drive slot, and Dahl and Meier were switched to middays.

They worked two shifts, and on the third day were told not to come back for the remainder of their contracted period. "They knew we wouldn't be broadcasting in their best interests," says Dahl.

"We knew they weren't happy," confirms WLS's Trumper, "and so to avoid suspensions we pulled them off the air."

On Jan. 14, Dahl presented Trumper with an offer from former employer WLUP, currently enjoying No. 1 status among the city's AORs. WLS had not matched the offer in a week's time.

Dahl maintains that WLS waived its right to exercise the seven-day review period after the contract's expiration, which would free him up Feb. 17. That's not the way WLS sees it. Trumper says the week-long review is contractually bound to begin on the 17th, effectively tacking another week onto Dahl's tenure.

All signs, however, are pointing to Dahl's imminent re-emergence on the Loop. He says there's no bad blood between him and WLUP, noting that all station executives in office when he was fired have since departed. "And we had some long conversations with [Heftel Broadcasting chief Cecil] Heftel," Dahl adds, "who admitted that it was a mistake to fire us."

Dahl says he and Meier are "real-
(Continued on page 16)

...newsline...

THE CAPITAL CITIES/ABC merger has been finalized with the following executive changes made as a result. Cap Cities' executive vice president/radio, James P. Arcara, is promoted to president Cap Cities/ABC Radio. Arcara reports to Michael Mallardi, broadcast division president and senior vice president for Cap Cities/ABC.



ARCARA

Don Bouloukos, previously vice president of operations for ABC-owned radio stations, is elevated to president of the merged firms' owned outlets. Charles De Bare, previously president of ABC's O&Os, has opted for early retirement. Ed McLaughlin will continue as head of the ABC Radio Networks.



BOULOUKOS

MEGA PLAN

(Continued from page 15)

sponsor within the stations. Don't let your sponsors use your stations. Use your sponsors."

Addressing the possibility that stations might balk at such a concrete link with a particular company, Pell points out that every one-off promotion is paid for with numerous sponsor mentions.

MEGA's fee to clients depends upon the level of its involvement. "That could range from proposal suggestions," says Pell, "to negotiating and managing the whole deal."

According to Pell, MEGA will be turning to non-traditional radio advertisers (such as Nabisco and Beatrix) in its program, with a focus on getting a piece of the corporate promotional pie. It's an area where MEGA has plenty of experience.

MEGA is a multi-faceted agency with credentials that include align-

ing and managing tour sponsorships between Schlitz and the Who, Coca-Cola and Duran Duran, and Sunkist and the Beach Boys. Corporate venue sponsorships, mass media sweepstakes promotions, artist representation and merchandising campaigns are other MEGA entertainment sales and marketing functions.

In addition to tying most of its tours into local radio, MEGA's track record in the radio industry was highlighted most recently by "Transylvania Mania." The national promotion aired on 20 stations, and the October culmination sent roughly 100 affiliate listeners and personnel to Dracula's castle in Romania for the ultimate Halloween Ball.

"Transylvania Mania" will return in 1986, and Pell says MEGA expects to roll out at least four "high-profile promotions like it" this year.

With a new MEGA wing established for customized radio offerings, the company is also looking to apply its marketing and money-raising talent to networks and syndicators. With plans in this area yet to be finalized, Pell says MEGA will key on luring corporate dollars, continuity and visibility in promotions.

KIM FREEMAN

STEVE DAHL

(Continued from page 15)

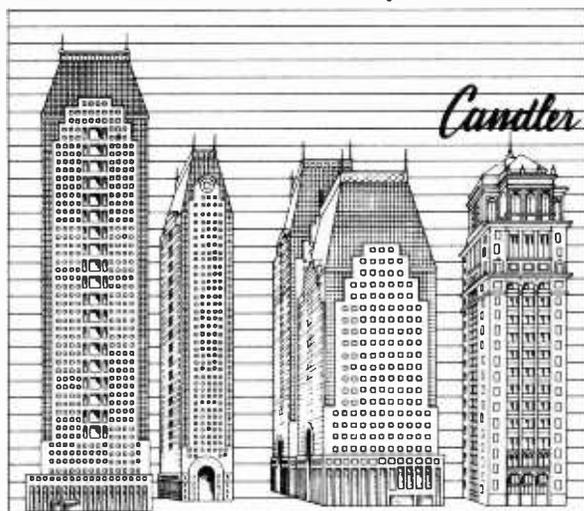
ly excited" at the prospect of returning to WLUP. He doesn't expect many changes in the duo's irreverent approach to radio, but since he anticipates a smooth relationship with the Loop's management, he says, "We'll be a little more positive. There won't be as much material about station politics."

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EDWARD S GORDON COMPANY INC

VOX by Kim Freeman JIOX

WAVA Washington is quick to find a new program director with the recruitment of **Mark St. John**, who treks in from **WAPI-FM** Birmingham, Ala. The WAVA seat had barely cooled; previous programmer **Smokey Rivers** left for **KIOI** San Francisco three weeks ago.

WAVA general manager and Doubleday executive **Alan Goodman** says St. John's credentials include "enthusiasm, people skills, good formatics and an aggressive attitude." After interviewing 15 candidates, Goodman tips colleagues off to the potential in medium market programmers. "The talent there is just as sophisticated as what you'll find in the major markets."

RICH PIOMBINO is out as PD for Metromedia rocker **KMET** Los Angeles. Rumors on his replacement abound, but it looks like no final word will emerge until next week. Piombino's predecessor, **George Harris** (who's now a con-

New WAVA PD from Ala.

sultant to **KMET** and Metromedia's far-healthier **WMMR** Philadelphia and **WNEW-FM** New York, as well as other outlets), admits that **KMET** was "caught in a downtime period" during the Fall Arbs. "We were in the process of converting its listenership to an older demo," he notes. "We've got a lot of work to do," Harris continues, Referring to **KMET**'s "Mighty Metal" days, Harris says that fans who grew up with the station "gave up on it" as they got older.

THE CLEVELAND tourist bureau may be gloating, but we're sure the city's rock'n'rollers weren't too impressed with USA Today's omission of **Alan Freed** in a Jan. 22 article chronicling Cleveland's desire to become home to the Rock and Roll Hall of Fame.

The article quotes a cosmetics saleswoman, a jazzercise instructor and even **WMMS' Kid Leo**, for whom it can probably be assumed that the Freed connection went without saying. Despite the fact that Jan. 20 marked the 21st anniversary of Freed's passing, the piece makes no mention of Mr. Rock'n'roll himself. Freed, of course, coined the term and popularized it on his "Moondog Rock'n'roll Party" for **JWV** Cleveland in 1951, and the rest is history... or so we thought.

KANSAS CITY country kicker

KFKF joins the ranks of country broadcasters looking to spice up their output with the formation of the "KFKF Country Club," a retooled morning show hosted by station regulars **Dan Roberts** and **Billie Rodely**. Other additions there are **Dennis St. John**, who joins from neighboring **KUDL** as assistant PD and midday man, and **Dave Munday**, who follows in afternoon drive. Most recently, Munday was production director at **KLSI** Kansas City. Finally, **KFKF** music director **Tony Stevens** jumps over to the station's sister AM, **KCKM**, as program director for the solid gold country outlet.

Top 40-formatted **KOFM-FM** Oklahoma City appoints "the real" **Scott Miller** as morning man. He joins from **WMJI** Cleveland, where he was evening jock... **Steve Christie** is the new morning man (7-10 a.m.) at popster **WZAT-FM** Savannah. He was the morning drive man at **WKXX**. Also, **Spanky MacPharland** is upped to assistant program director/music director. He continues on the evening show.

Veteran Chicago broadcaster **Joel Sebastian** died Jan. 17 after a long bout with pneumonia. Most recently with Infinity's **WJMK** there, Sebastian's 20-year Windy City career included airwork with **WCFL**, **WLS**, **WGN** and **WMAQ**.

In other Windy City breezes, **WLS-AM-FM** completes a year-long separation process, with the FM adopting the **WYZ** (Z-95) calls. According to combo general manager **Jeffrey Trumper**, the difference in target audiences for the two stations necessitated the untying of their bound-together images. "The AM attracts the 25-plus group," he says, "while the FM skews younger—at 18-34."

WLS-AM had been simulcasting **Larry Lujack's** morning show and **Brant Miller's** evening show on the FM. The evening simulcast was dropped a year ago. In June, a separate PD was hired for **WLS-FM** (**Dallas Cole**, subsequently replaced by **Jan Jeffries**). In addition, says Trumper, "We hired a promotion person, **Ed Morrison**, for the FM."

In August, Lujack's simulcast was ended. In December, jock **Paul Barsky's** morning zoo was installed in **WLS-FM's** morning drive slot. In early January, Lujack took over the **WLS-AM** afternoon slot, with **Fred Winston** doing mornings. The Lujack move was the final straw for **WLS' "bad boys," Steve Dahl** and **Garry Meier** (see separate story, page 15).

We've Gone Gold!

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NEW YORK

TORONTO



Doctor's Orders. Dr. Ruth Westheimer charms two new fans while making an in-person appearance to plug her "Sexually Speaking" program on KRZ-AM-FM Wichita, Kan. Pictured with the good doctor are KRZ airmen David Phillips, left, and Craig Davis.



B-100 Teddy Bear Bounce. The KFMB-FM San Diego staff is jumping for joy with the aid of listeners' "slightly loved" teddy bears. From left are B-Morning Zoo Rich Brothers Frank Anthony and Scott Kenyon, Teddy and program managers Bobby Rick and Pat Gaffey. The 3,000 bears collected were donated to the children of San Diego via the Good Bears Club.



Atlantic Starr in Ocean City. WOCQ-FM (OC 104) FM Ocean City, Md., assembles with members of A&M recording group Atlantic Starr. From left, front row, are band members Wayne Lewis, Barbara Weathers, Jonathan Lewis, Joseph Phillips and David Cochrane. Back row, from left, are the station's program director Dave Allan, midday air personalities Paul Butler and Ray Moore, and A&M's Woody Johnson.



Detroit's Wheels Deliver. Arrested WLLZ Detroit air personalities George Baier, left, and Jim Johnson are about ready to return to the 98.7 FM airwaves with the aid of an unidentified patrolman. The jocks, also known as "JJ and the morning crew," are responsible for putting 15 tons of food into a truck bound for the Food Bank of Oakland County and the Southeastern Michigan Food Coalition.

Golden Age Award. CBS Radio president Robert Hosking, left, and the network's senior vice president Richard Brescia, right, present Richard C. Hotelet with the company's prestigious Gold Mike Award for a distinguished radio broadcasting career. Hotelet joined CBS in 1944 as a London-based war correspondent with the legendary Edward R. Murrow news team. He was named public affairs counselor for the U.S. Mission to the United Nations in October.



Talented Talent Director. Rick Wills, center, the bassist with supergroup Foreigner, is congratulated on his new appointment as Westwood One director of talent acquisitions, East Coast. Joining in the camaraderie is WWI vice president of artist relations Richard Kimball, left, and company chairman Norman Patiz.

Network Nod. Gathering at an ABC FM Radio Network programming meeting are program directors from affiliate stations. Seated from left are Ron Parker of KKBQ-FM Houston, Gary Grian of KKRZ-FM Portland, Ore., Mason Dixon of WRBQ-FM Tampa, Steve Ellis of WAPP New York and Tom Robinson of WAMX-FM Huntington, W. Va. The network hosted the group at New York's St. Regis Hotel to discuss current and new programming opportunities for 1986.



Da Wack Digs Dee. Pictured from left are WHTZ (Z-100) New York air personality Jack Da Wack, Twisted Sister group member Dee Snider and Atlantic Records' Bruce Tennenbaum. Snider visited the Zoo to talk about his latest album, "Come Out And Play."



Featured Programming

WESTWOOD ONE Radio Networks makes a novel move by hiring **Foreigner** bassist player **Rick Wills** as the company's director of talent acquisition, East Coast. Wills will be based in WWI's New York office and will report to **Richard Kimball**, vice president of artist relations. Wills' responsibilities will encompass securing talent for all of WWI's multiformatted concert and interview programs.

Wills is a veteran rock musician, having worked with such artists as Peter Frampton, Small Faces, David Gilmour and Roxy Music before joining **Foreigner** in 1979. Wills says he is thrilled with the appointment: "Radio is the optimum way of getting artists and their music across to the fans, and they should do more of it." He emphasizes that accepting this executive position will in no way interfere with his work with the band.

Wills is hoping that his firsthand experience as an artist will help in signing on new as well as established talent. He notes that this advantage might also help him ease the skepticism some artists have about doing interviews.

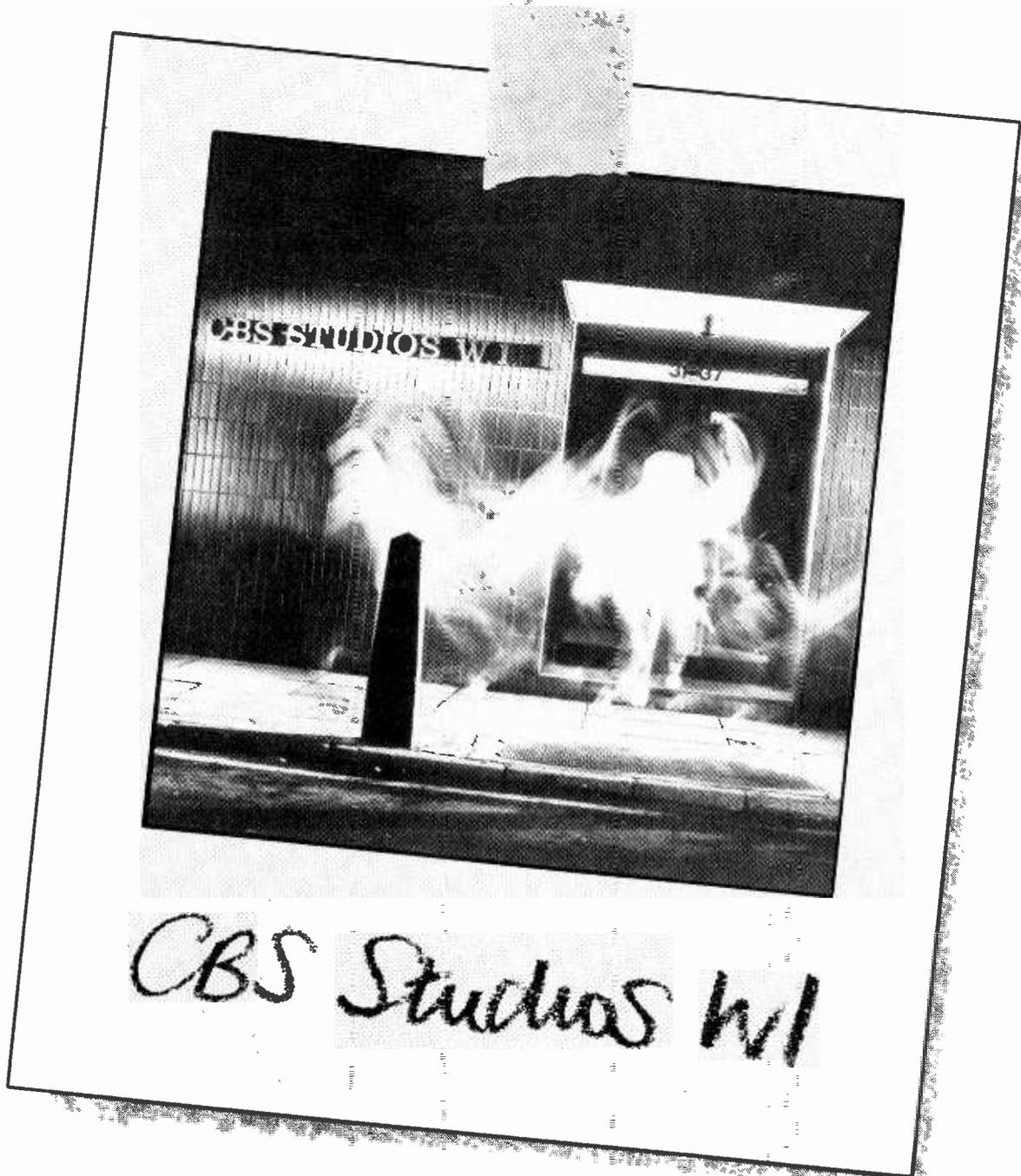
Wills would like to be involved in overall program content and hopes ultimately to conduct interviews himself.

Wills' introduction to the network came when WWI presented **Foreigner** live in concert; it also features the group in regular music and interview programming. WWI co-sponsored—with Coca-Cola USA—the U.S. portion of **Foreigner's** 1985 world tour, the first time a network helped sponsor a national tour.

DIR BROADCASTING CORP., the seasoned New York-based producer/distributor, is rolling out a new monthly AOR program, "**The Sassy Stars Of Rock & Roll.**" The one-hour music and interview series, hosted by veteran rock critic and air personality **Lisa Robinson**, is offered live via satellite. According to DIR, 175 stations have already cleared the show, including **WHTZ** New York, **KNAC-FM** Los Angeles, **WPST** Philadelphia, **WAAF** Boston and **WRIF** Detroit.

The opening "Sassy Stars Of Rock & Roll," broadcast Jan. 16, featured Pat Benatar from Los Angeles. Sting was carried live from the Abbey Road Studios in London on Jan. 26 as a bonus edition for initial affiliates. For those stations who missed signing on in time for these guests, take note that Duran Duran is the scheduled artist for Feb. 20.

CREATIVE RADIO NETWORK has two new offerings for February: "**Lionel Richie: The Love Songs,**" a two-hour special featuring words and music; and "**Buddy Holly: The Day The Music Died,**" a two-hour tribute to the legendary rock'n'roller... NBC Radio Entertainment's "**Live From The Hard Rock Cafe**" has a new title: "**The**"
(Continued on page 22)



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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	2	2	8	MR. MISTER RCA	KYRIE
2	3	3	11	ZZ TOP WARNER BROS.	STAGES
3	1	1	13	MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
4	4	5	7	THE HOOTERS COLUMBIA	DAY BY DAY
5	5	7	10	PETE TOWNSHEND ATCO	GIVE BLOOD
6	6	9	10	STEVIE NICKS MODERN	I CAN'T WAIT
7	7	10	10	THE DREAM ACADEMY WARNER BROS.	LIFE IN A NORTHERN TOWN
8	13	23	6	SIMPLE MINDS A&M	SANCTIFY YOURSELF
9	9	15	7	TOM PETTY MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
10	10	14	11	RUSH MERCURY	MANHATTAN PROJECT
11	18	31	3	THE ALAN PARSONS PROJECT ARISTA	STEREOTOMY
12	27	—	2	INXS ATLANTIC	WHAT YOU NEED
13	33	—	2	HEART CAPITOL	THESE DREAMS
14	14	19	8	STARSHIP GRUNT	SARA
15	35	—	2	PETER FRAMPTON ATLANTIC	LYING
16	NEW ▶			THE FIRM ATLANTIC	ALL THE KINGS HORSES
17	20	21	6	TOM PETTY MCA	NEEDLES AND PINS
18	11	13	9	ROGER DALTRY ATLANTIC	LET ME DOWN EASY
19	26	26	8	QUEEN CAPITOL	ONE VISION
20	23	28	7	AEROSMITH Geffen	SHEILA
21	21	34	3	JOHN COUGAR MELLENCAMP RIVA	MINUTES TO MEMORIES
22	12	6	8	BRUCE SPRINGSTEEN COLUMBIA	MY HOMETOWN
23	16	18	10	NIGHT RANGER MCA	GOODBYE
24	24	29	6	BON JOVI MERCURY	SILENT NIGHT
25	31	33	4	DIRE STRAITS WARNER BROS.	RIDE ACROSS THE RIVER
26	8	4	12	STEVIE NICKS MODERN	TALK TO ME
27	17	11	13	ZZ TOP WARNER BROS.	CAN'T STOP ROCKIN'
28	38	42	10	JOHN COUGAR MELLENCAMP RIVA	JUSTICE & INDEPENDENCE
29	34	43	3	THE OUTFIELD COLUMBIA	YOUR LOVE
30	30	36	4	ASIA Geffen	TOO LATE
31	40	—	2	PAT BENATAR CHRYSLIS	LE BEL AGE
32	NEW ▶			ROBERT TEPPER SCOTTI BROS.	NO EASY WAY OUT
33	15	8	13	PETE TOWNSHEND ATCO	FACE THE FACE
34	28	24	7	CHARLIE SEXTON MCA	BEAT'S SO LONELY
35	19	12	14	THE ALARM I.R.S.	STRENGTH
36	36	38	4	STING A&M	RUSSIANS
37	NEW ▶			LOVERBOY COLUMBIA	THIS COULD BE THE NIGHT
38	25	25	7	DOKKEN ELEKTRA	THE HUNTER
39	43	—	2	PHANTOM, ROCKER & SLICK EMI-AMERICA	MY MISTAKE
40	22	16	14	THE CARS ELEKTRA	TONIGHT SHE COMES
41	NEW ▶			ROGER DALTRY ATLANTIC	QUICKSILVER LIGHTNING
42	39	39	3	ZZ TOP WARNER BROS.	ROUGH BOY
43	NEW ▶			MIKE & THE MECHANICS ATLANTIC	ALL I NEED IS A MIRACLE
44	41	41	20	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
45	29	17	11	PAT BENATAR CHRYSLIS	SEX AS A WEAPON
46	32	20	13	SURVIVOR SCOTTI BROS.	BURNING HEART
47	RE-ENTRY			JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
48	48	48	12	RUSH MERCURY	TERRITORIES
49	37	22	13	ASIA Geffen	GO
50	44	30	12	DIVINYLS CHRYSLIS	PLEASURE AND PAIN

Washington Roundup

BY BILL HOLLAND

UNANIMOUS . . . That was the vote of the NAB's radio board of directors in endorsing a historic unification of the NAB and its smaller rival, the NRBA, into one organization serving the needs of the radio community. The vote follows a recommendation last month by the two groups' executive committees (Billboard, Jan. 11). The group will have NRBA board and executive committee seats, and the new NAB board chairman will serve as the spokesperson for the radio industry.

WASHINGTON BROADCASTERS' TOWER? On the table at the NAB board meeting in St. Maarten, Netherlands Antilles, was a proposal put forward by joint board chairman Ted Snider—he'd like to see NAB expand its headquarters into a new, larger structure with room for other broadcast industry groups. Snider thinks such a "broadcast tower" would make "a very strong statement."

REP. TIM WIRTH (D-Colo.) has announced his plans to run for the Senate seat being vacated by Sen.

Gary Hart, as predicted here two weeks ago. That means that Wirth will be giving up his chairmanship of the House Telecommunications Subcommittee. His successor, at this stage, is anybody's guess. Broadcasters, who have nothing to say in the matter, wouldn't mind Reps. Thomas Tauke (R-Iowa) or Billy Tauzin (D-La.), both supporters of broadcast deregulation and recently honored by the NAB. Also frequently mentioned are Reps. Tom Luken (D-Ohio) and Al Swift (D-Wash.) and several other senior commerce committee members.

CREDIT WHERE CREDIT is due . . . West Virginia broadcasters who organized a tele/radiothon that raised more than \$4 million to aid flood disaster victims there received official praise from the NAB's joint board of directors at the annual meeting.

MEL ALLEN, The voice of the Yankees from 1940 to 1964, and veteran radio talk show host Earl Nightingale are the 1986 inductees into the NAB's Radio Hall of Fame.

CHEWING IT OVER . . . Now that Congress is back in session, sources

say it appears that the House and Senate bills requiring warnings on smokeless tobacco products or banning ads for such goods from radio and television will get the attention of lawmakers. The Senate version has already been reported out of committee.

DOLLAR SIGN ON AND OFF . . . FCC field office bureaus are about to start issuing \$500 fines to stations that fail to identify themselves properly, according to the Commission, which says compliance is "at best marginal." Station IDs must occur at sign-on, sign-off and hourly—and should include the call letters and the first community of the license.

THE FCC RECENTLY UPHELD its amendment of FM and television allocation rules by determining that an existing station can be modified to a superior channel as long as an equal channel is made available to other interested parties. Challengers argued that the FCC rules were too restrictive.

Broadcasting Museum Planned for Chicago Veteran Host Donates Vintage Programming to Project

BY MOIRA McCORMICK

CHICAGO More than 42,000 hours of vintage radio programming have been donated to the proposed Museum of Broadcast Communications here by veteran radio host Chuck Schaden. The museum staff is scouting for a location, and hopes to have the facility open within the next 18 months, according to executive director Beverly Kennedy.

Schaden, formerly of news/talk WIND-AM (which recently switched to a Spanish-language format), has been hosting the old-time radio program "Those Were the Days" weekly on classical WNIB-FM for nine years, as well as a simi-

lar show, "Radio Classics," doing Monday through Friday on news/talk WBBM-AM since December.

Schaden's collection, along with material from the Broadcast Museum's radio archives, will be presented in two of the museum's six "decade rooms," according to Kennedy. Each room is to be set up as a living room tailored for each decade from the '30s to the '80s, with programs presented on vintage radios and televisions from their corresponding eras.

Programming is to include tapes of Jack Benny, Edgar Bergen and Charlie McCarthy, the Lone Ranger, Red Skelton, Orson Welles and others. Also spotlighted will be net-

work shows that originated in Illinois, such as "The Smith Family" on WENR (later "Fibber McGee & Molly"), and "Amos & Andy," who began their careers on WEBH as Freeman Gosden and Charles Correll.

Midwest performers, producers, writers and broadcasters will be the subject of special focus, Kennedy adds.

The Museum of Broadcast Communications would ideally be headquartered in a facility of 20,000 to 22,000 square feet, according to Kennedy. The entire project, she adds, is likely to run into seven figures.

Arthur C. Nielsen Jr., of the A.C. Nielsen Co., is chairman of the museum board. Bruce DuMont of public television station WTTX Chicago is president.

Hennes Promotes Himself Consultant Offers Freebie

NEW YORK Taking a dose of its own medicine, Chicago-based consultancy firm Bill Hennes & Associates is promoting its services via a freebie consulting offer that extends through March 15.

"After all," says company principal Bill Hennes, "I'm always preaching the importance of promotions to my clients." The offer includes on-site evaluation of participating stations and their markets and competitors. An antidote for stations suffering from the "ratings blues," Hennes is making the offer on a first-come, first-served, format-exclusive basis for

outlets in markets of all sizes.

While the Hennes prescriptions are free, participating stations must cover his traveling expenses. The offer is extended to CHR, AOR, country, oldies and AC stations.

Previously a program director at WMAQ/WKQX Chicago, WNDE/WFBQ Indianapolis, CKLW Detroit, WKLO Louisville and WNHC New Haven, Hennes has also worked with WHN New York and KRLA Los Angeles during his five years as a consultant. He is currently working with several stations in smaller markets.

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Love Rollercoaster**, Ohio Players, MERCURY
2. **I Write The Songs**, Barry Manilow, ARISTA
3. **Love To Love You Baby**, Donna Summer, OASIS
4. **You Sexy Thing**, Hot Chocolate, ATLANTIC
5. **I Love Music (Part I)**, O'Jays, PHILADELPHIA INT'L
6. **Convoy**, C.W. McCall, MGM
7. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
8. **Times Of Your Life**, Paul Anka, UNITED ARTISTS
9. **Walk Away From Love**, David Ruffin, MOTOWN
10. **50 Ways To Leave Your Lover**, Paul Simon, COLUMBIA

POP SINGLES—20 Years Ago

1. **We Can Work It Out**, Beatles, CAPITOL
2. **Barbara Ann**, Beach Boys, CAPITOL
3. **She's Just My Style**, Gary Lewis & the Playboys, LIBERTY
4. **No Matter What Shape (Your Stomach's In)**, T-Bones, LIBERTY
5. **Five O'Clock World**, Vogues, CO & CE
6. **As Tears Go By**, Rolling Stones, LONDON
7. **The Men In My Little Girl's Life**, Mike Douglas, EPIC
8. **A Must To Avoid**, Herman's Hermits, MGM
9. **My Love**, Petula Clark, WARNER BROTHERS
10. **Jenny Take A Ride**, Mitch Ryder & the Detroit Wheels, NEW VOICES

TOP ALBUMS—10 Years Ago

1. **Gratitude**, Earth, Wind & Fire, COLUMBIA
2. **Desire**, Bob Dylan, COLUMBIA
3. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
4. **Chicago IX—Chicago's Greatest Hits**, COLUMBIA
5. **Helen Reddy's Greatest Hits**, CAPITOL
6. **Tryin' To Get The Feelin'**, Barry Manilow, ARISTA
7. **America's Greatest Hits**, WARNER BROS.
8. **Family Reunion**, O'Jays, PHILADELPHIA INT'L
9. **Alive!**, KISS, CASABLANCA
10. **The Hissing Of Summer Lawns**, Joni Mitchell, ASYLUM

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **This Time I've Hurt Her More Than She Loves Me**, Conway Twitty, MCA
2. **Sometimes**, Bill Anderson & Mary Lou Turner, MCA
3. **The Happiness Of Having You**, Charley Pride, RCA
4. **Convoy**, C.W. McCall, MGM
5. **The White Knight**, Cledus Maggard, MERCURY
6. **Don't Believe My Heart Can Stand Another You**, Tanya Tucker, MCA
7. **Good Hearted Woman**, Waylon & Willie, RCA
8. **Hank Williams, You Wrote My Life**, Moe Bandy, COLUMBIA
9. **Amazing Grace (Used To Be Her Favorite Song)**, Amazing Rhythm Aces, ABC
10. **Somebody Loves You**, Crystal Gayle, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

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

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One hour each weekend throughout the Summer. Three hour specials on Memorial Day, Fourth of July and Labor Day Weekends. Produced by Kris Stevens Enterprises.

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HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE		ARTIST
				1	2	
1	8	8	8	MY HOMETOWN	COLUMBIA 38-05728	1 week at No. One ◆ BRUCE SPRINGSTEEN
2	1	3	10	GO HOME	TAMLA 1817/MOTOWN	◆ STEVIE WONDER
3	2	1	13	THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422	◆ DIONNE & FRIENDS
4	8	9	10	THE SWEETEST TABOO	PORTRAIT 37-05713/EPIC	◆ SADE
5	4	4	11	WALK OF LIFE	WARNER BROS 7-28878	◆ DIRE STRAITS
6	6	7	10	SOMEWHERE (FROM 'WEST SIDE STORY')	COLUMBIA 38-05680	◆ BARBRA STREISAND
7	11	15	8	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE 1-9432/ARISTA	◆ BILLY OCEAN
8	9	12	8	HOW WILL I KNOW	ARISTA 1-9434	◆ WHITNEY HOUSTON
9	5	2	13	SAY YOU, SAY ME	MOTOWN 1819	◆ LIONEL RICHIE
10	12	16	7	LIFE IN A NORTHERN TOWN	WARNER BROS. 7-28841	◆ THE DREAM ACADEMY
11	7	5	12	I MISS YOU	MCA/CONSTELLATION 52606/MCA	◆ KLYMAXX
12	19	30	3	SARA	GRUNT 14253/RCA	◆ STARSHIP
13	16	18	8	I'M YOUR MAN	COLUMBIA 38-05721	◆ WHAM!
14	10	6	14	BROKEN WINGS	RCA 14136	◆ MR. MISTER
15	24	—	2	NIKITA	GEFFEN 7-28873/WARNER BROS	◆ ELTON JOHN
16	15	11	17	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
17	17	17	9	THE HEART IS NOT SO SMART	GORDY 1822/MOTOWN	EL DEBARGE WITH DEBARGE
18	22	27	6	WHEN I GIVE MY LOVE TO YOU	WARNER BROS. 7-28819	MICHAEL FRANKS/BRENDA RUSSELL
19	21	25	6	CARAVAN OF LOVE	CBS ASSOCIATED 4-05611	◆ ISLEY/JASPER/ISLEY
20	20	23	9	I NEED YOU	COLUMBIA 38-05726	◆ MAURICE WHITE
21	23	31	6	YOU'RE A FRIEND OF MINE	COLUMBIA 38-05660	◆ CLARENCE CLEMONS & JACKSON BROWNE
22	14	14	9	TALK TO ME	MODERN 7-99582/ATLANTIC	◆ STEVIE NICKS
23	18	10	15	EVERYDAY	COLUMBIA 38-05681	◆ JAMES TAYLOR
24	13	13	11	SMALL TOWN	RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
25	27	28	9	CHAIN REACTION	RCA 14244	◆ DIANA ROSS
26	28	39	3	LOVE ALWAYS FINDS A WAY	ELEKTRA 7-69585	PEABO BRYSON
27	NEW	—	—	NOW AND FOREVER (YOU & ME)	CAPITOL 5547	ANNE MURRAY
28	31	40	3	SILHOUETTE	GRP 3013	RANDY GOODRUM
29	33	—	2	HE'LL NEVER LOVE YOU (LIKE I DO)	CAPITOL 5535	◆ FREDDIE JACKSON
30	NEW	—	—	THESE DREAMS	CAPITOL 5541	HEART
31	36	—	2	KYRIE	RCA 14258	◆ MR. MISTER
32	25	19	17	YOU BELONG TO THE CITY	MCA 52651	◆ GLENN FREY
33	NEW	—	—	SILENT RUNNING	ATLANTIC 7-89488	◆ MIKE & THE MECHANICS
34	30	21	16	MORNING DESIRE	RCA 14194	◆ KENNY ROGERS
35	NEW	—	—	KING FOR A DAY	ARISTA 1-9450	◆ THE THOMPSON TWINS
36	37	—	2	BURNING HEART	SCOTTI BROS. 4-05663/EPIC	◆ SURVIVOR
37	NEW	—	—	SECRET	A&M/VIRGIN 2794/A&M	◆ O.M.D.
38	NEW	—	—	ONLY ONE	COLUMBIA 38-05785	◆ JAMES TAYLOR
39	40	—	2	EVERYTHING IN MY HEART	EMI-AMERICA 8300	◆ COREY HART
40	NEW	—	—	SECRET LOVERS	A&M 2788	◆ ATLANTIC STARR

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

FEATURED PROGRAMMING

(Continued from page 19)

Paul Shaffer Show ... Live From The Hard Rock Cafe. The successful 90-minute program officially changes names on Sunday (2), when it also moves from the last Sunday of each month to the first.

MUTUAL RADIO NETWORK names Eric Weiss director of business affairs; he'll report to president Jack Clements. Weiss will be responsible for all business and legal matters pertaining to the Mutual Broadcasting System. He joined the company in 1984 as a staff attorney and was promoted to general attorney last September.

Talk Of The Town Communications of Brooklyn, N.Y., has made "Public Music Poll" available for national syndication. The one-hour program focuses on a playlist of "unreleased and/or untested" music supplied by independent recording artists. Listeners are invited to call a toll-free number to rate the new music. The show will be accessible to urban and AC formats weekly via a barter arrangement. Radio stations and new artists interested should send all inquiries to Talk Of The Town Broadcasting, 386 Madison St., Brooklyn, N. Y. 11221, or call (718) 574-3402.

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. 24, **Three Favorite Songs Countdown II**, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Jan. 24, **Ta Mara**, Rick Dees' Weekly Top 40, United Stations, four hours.

Jan. 24-25, **Bellamy Brothers**, Weekly Country Music Countdown, United Stations, three hours.

Jan. 24-26, **Wayne Shorter**, The Jazz Show with David Sanborn, NBC Radio Entertainment, 90 minutes.

Jan. 24-26, **Loverboy**, Profile '86, Metalshop, MJI Broadcasting, one hour.

Jan. 24-26, **Lionel Richie, Morris Day**, Street Beat, Barnett-Robbins Enterprises, two hours

Jan. 24-26, **Stevie Nicks, Pat Benatar**, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Jan. 24-26, **Roger Daltrey**, Rock Reunion, Barnett-Robbins Enterprises, two hours.

Jan. 24-26, **Elton John, Bryan Adams**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

Jan. 24-30, **Juice Newton**, Country Today, MJI Broadcasting, one hour.

Jan. 25, **Gary Morris**, The American Eagle, DIR Broadcasting, 90 minutes.

Jan. 25, **Eugene Wilde**, Live From The Apollo, Westwood One, 90 minutes.

Jan. 25, **The Great Girl Groups**, Solid Gold Saturday Night, United Stations, five hours.

Jan. 25-26, **Johnny Mathis**, The Great Sounds, United Stations, four hours.

Jan. 25-26, **Jackson Five**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 25-26, **Tony Bennett: In Studio**, Creative Radio Network, three hours.

Jan. 25,26, **Charley Thweatt**, Musical Starstreams, two hour.

Jan. 25-31, **John Phillips**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 26, **Sting**, Sassy Stars of Rock & Roll, DIR Broadcasting, one hour.

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

Jan. 26, **Pete Townshend, Part II**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 27, **Jethro Tull**, Pioneers In Music, DIR Broadcasting, one hour.

Jan. 27-Feb. 2, **Larry Butler**, Country Closeup, Narwood Productions, one hour.

Jan. 27-Feb. 2, **Asleep At The Wheel**, Live From Gilley's, Westwood One, one hour.

Jan. 27-Feb. 2, **Con Funk Shun**, The Concert Hour, Westwood One, one hour.

Jan. 27-Feb. 2, **Sheila E.**, Special Edition, Westwood One, one hour.

Jan. 27-Feb. 2, **Jimmy Dorsey**, Encore with William B. Williams, Westwood One, two hours.

Jan. 27, **Little Steven Van Zandt**, Line One, Westwood One, one hour.

Jan. 27-Feb. 2, **Night Ranger**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Jan. 27-Feb. 2, **Dan Fogelberg**, Pop Concert Series, Westwood One, one hour.

Jan. 27-Feb. 2, **Foreigner**, InnerView, Innerview Radio Network, one hour.

Jan. 31, **Mark McGann**, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Jan.31-Feb. 2, **Tony Williams**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Jan. 31-Feb. 2, **Fifth Dimension, Cat Stevens, Ringo Starr**, Top 30 U.S.A., CBS Radioradio, three hours.

Jan. 31-Feb. 6, **Black Sabbath**, Metalshop, MJI Broadcasting, one

hour.

Jan. 31-Feb. 6, **Nitty Gritty Dirt Band**, Country Today, MJI Broadcasting, one hour.

Feb. 1, **B.J. Thomas**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 1-2, **The Statlers**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 1-2, **Night Ranger**, Countdown America, United Stations, four hours.

Feb. 1-2, **Brenda Lee**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 1-2, **Miami Sound Machine**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 1-2, **Les & Larry Elgart**, The Great Sounds, United Stations, four hours.

Feb. 1-2, **Kurtis Blow, Third World**, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 1-2, **Yes, Talking Heads**, Rock Reunion, Barnett-Robbins Enterprises, two hours.

Feb. 1-2, **Billy Joel, Phil Collins**, Rock Superstars '86, Barnett-Robbins Enterprises, two hour.

Feb. 1-2, **Hank Williams Jr.**, American Country Portraits, Barnett-Robbins Enterprises, two hour.

Feb. 1,2, **Sam McClellan**, Musical Starstreams, Musical Starstreams, two hours.

Feb. 1-7, **Lulu**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Feb. 2, **INXS**, Rock Over London, Radio International, one hour.

Feb. 3-9, **Iron Maiden**, InnerView, Innerview Radio Network, one hour.

Feb. 7-9, **Motown's Greatest Groups**, Top 30 U.S.A., CBS Radioradio, three hours.

Feb. 7-9, **Fat Boys, Bar-Kays**, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 7-9, **Elvis Costello**, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Feb. 7-9, **Madonna**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

Feb. 7-9, **Judds**, American Country Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 7-13, **John Conlee**, Country Today, MJI Broadcasting, one hour.

Feb. 7-9, **John Scofield**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Feb. 8, **The Beatles, A to Z**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 8-9, **Pete Townshend and the Who**, Countdown America, United Stations, four hours.

Feb. 8-9, **Paul McCartney**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 8-9, **Barbara Mandrell**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 8-9, **Three Suns**, The Great Sounds, United Stations, four hours.

Feb. 8-9, **Carpenters**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 8-14, **Salute To Buddy Holly**, Gary Owens' Supertracks, Creative Radio Network, three hours.

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
91 REPORTERS		
JAMES TAYLOR ONLY ONE COLUMBIA	20	28
ELTON JOHN NIKITA GEFEN	17	60
MIKE & THE MECHANICS SILENT RUNNING ATLANTIC	14	30
THE EVERLY BROTHERS BORN YESTERDAY MERCURY	11	11
THOMPSON TWINS KING FOR A DAY ARISTA	11	31

Mass Audience Experiment Licorice Draws at Ski Show

BY EARL PAIGE

LOS ANGELES Licorice Pizza here will start using exhibit booths at mass audience events after experimenting successfully at a recent Los Angeles Ski Dazzle show.

According to George Briner, the chain's marketing manager, the three-day event attracted 80,000 people daily.

"It was a very cost effective way of reaching that number of people," says Briner, adding that benefits included media exposure outside the exhibit hall, where Licorice shared a 20-foot booth with a hardware store, Affordable Portables.

As one example of plus exposure, \$1 discounted tickets were available at Oshman's Sporting Goods and Licorice Pizza's 33 units. "We enjoyed mentions on the discount in print and on radio," Briner says.

WEA sponsored Licorice and Sony backed Affordable Portables in the event, produced by Gemini Productions of suburban Irvine. Licorice featured only WEA's top 25

cassettes and top 10 Compact Discs, priced at \$6.99 and \$12.99 respectively.

The hours were strenuous, 10 a.m.-11 p.m., but Licorice staffers worked just four-hour shifts and received some perks. Several people from headquarters took shifts.

"We had people such as Wayne Wong, a skiing star, signing autographs three times a day," Briner says, mentioning one of the ongoing promotions featured during the show. Flyers describing Licorice's locations and other seasonal promotions were available to all visitors at the booth. Free licorice candy was another obvious positioning tool.

"The demographics were right for music product," he says. "We now see where we could arrange booths at events like the Auto Show where we would feature prerecorded audio cassettes and CDs."

Briner says lead time is a critical factor. Also crucial, he adds, is sponsor participation. Rick Rieger at WEA coordinated the promotion.

CBS Nashville Plan Called a Winner Discount/Dating>Returns Options Help Boost Sales

BY KIP KIRBY

NASHVILLE Three months after the launch of CBS Nashville's innovative 15-tier discount/dating/returns program for country product, retailers rate the plan a big winner.

Surveyed accounts report unequivocally that the program is boosting country album sales. They add that the program's flexibility makes it advantageous for them to stock higher numbers of CBS country titles.

The program offers 15 different options to racks, one-stops and retail accounts, in which they can choose percentages for free goods and discounts, exchange privileges and extended dating. At retail, options range from a 26% high in free goods/discounts with no returns and no extra dating, through corresponding levels to a bottom of 2% in free goods/discounts, with a 20% return/exchange rate and four extra months' billing. Discounts under this plan are basically applicable in

2% increments; returns range from none to 20%; and additional dating ranges from none to a high of 120 days.

"It's revitalized CBS country sales with us," says Lew Garrett, Camelot's director of purchasing. "Sales were pretty sluggish in country, so, frankly, I had my doubts at the beginning of the program about whether anything could make a difference. But we're selling a lot more CBS country product as a result of this program."

Echoes Mike Koontz, Tower Records' special projects director: "The program has performed very well for us. It's responsible for promoting an increase in country catalog sales, even on backlisted catalog and more standard artists."

While accounts say they can't pinpoint specific sales increases, they say that across the board, the program is beneficial for CBS country artists.

"We would encourage every other manufacturer to take a good look at this and consider doing something along the same line," says Camelot's Garrett. Record Bar's album buyer Norman Hunter agrees: "I'd like to see all manufacturers come up with programs that give us this discount/dating flexibility when we place our orders. It's a basic idea that makes lots of sense."

Almost all retailers say they are taking maximum discounts and pricing CBS country product at \$2 off list price. The average retail tag is \$5.99.

One retailer exercising the options of the mix-and-match strategy is Record Bar, which alternates between taking extended dating on slower-moving CBS titles and catalog, and requesting deeper dis-

counting for frontline and hit product that promises strong sales.

Jim Thompson, Bar's senior product manager, notes that on average, the chain is taking a 17% discount and additional dating with a reduced 5% return accrual.

"We're trading off our return percentage for the discount and the dating," he explains. "We're giving up 13% in return accrual offered by CBS in order to take advantage of the extra dating. This encourages us to keep CBS country product in the warehouse and allows us more time for sell-through."

Tower Records' Koontz says he observed noticeable momentum on catalog inventory as a result of the program. He suggests that more manufacturers could spark their own catalog activity by instituting similar programs.

"For instance, I'd like to see Capitol bring back some of the old catalog it's deleted, like Spade Cooley, Buck Owens and Merle Haggard stuff," he says. "We started selling them at \$5.98 and \$6.98, but there didn't seem to be much interest by the record company."

The CBS effort has been useful for accounts that would like to incorporate more depth at country, he adds: "This program encourages stores to carry product we wouldn't handle otherwise."

Several accounts, including Detroit's Harmony House and Tower Records in California, have run special advertising for the line. Other retailers say they are planning to promote the campaign more directly during the first quarter of 1986.

ON TARGET

by Mike Shalett

IN LOOKING AT the recent ratings posted in the Jan. 18 issue of Billboard, highlighted by the front page article "AC Still Dominant; Urban Building," it struck us that we ought to juxtapose those figures against what our record buyers and concert goers have been telling us in recent surveys.

In our most recent survey, we interviewed customers at point of purchase in record stores in New York, Los Angeles, Dallas, Chicago and Minneapolis. The goal was

Radio ratings and record buying

to learn their radio habits. We first asked, "What radio stations do you listen to?" (Respondents could vote for more than one format; thus, each category percentage is based on the total survey audience.) Here are the results: top 40, 53.5%; AOR, 59.8%; AC, 44.1%; urban, 10.2%.

Next we asked: "What format is your favorite radio station?" (Respondents used call letters.) The results: top 40, 15.7%; AOR, 28.3%; AC, 8.7%; urban, 4.7%.

Record consumers under the age of 18 favor top 40 radio stations by a three-to-one ratio. When we get to today's consumer between 18 and 24 years of age, we find someone who is more inclined to listen more often to an album station. This person is also more likely to be a male. In terms of how he finds out about the records he buys, the AOR consumer interacts more with MTV.

Top 40 fans are more likely to be

cassette buyers than their AOR counterparts. They also make up a higher percentage of singles buyers.

One new statistic that we uncovered is in regard to the volume of purchase of each of these consumers. We asked, "In the last three months, how many albums have you purchased?" Those who answered one to three were 30% top 40 listeners and 38.9% AOR listeners. Those who bought four to six were 20% top 40 and 22.2% AOR. Those who bought more than six titles responded 50% for top 40 and 33.3% for AOR.

The volume of purchase among top 40 fans has increased in comparison to figures from six months ago. One other difference among these fans: Those who prefer a top 40 station also prefer to shop for their records in a record store located in a mall. Just the opposite is true of AOR fans. They would prefer to shop for a record in a free-standing store.

Which of the formats sells more concert tickets? When Bruce Springsteen played the Los Angeles Coliseum, the top three radio stations were all AOR, even though the top-rated call letters in Los Angeles belong to top 40 KIIS. When asked, "What is your favorite radio station?," they responded: KLOS, 24.2%; KROQ, 21.2%; KMET, 12.4%; KIIS, 10.3%.

Let's look at several other shows we've done recently. At a recent John Cougar Mellencamp date in a New England market dominated by an AC/top 40 combination, two-thirds of the audience said an AOR station was their favorite radio sta-

tion. Only 13% of the audience cited a top 40 station as their favorite. In a second market, the Meadowlands in New Jersey, the Mellencamp numbers are similar. Nearly half the audience favored AOR-formatted stations, while 27% mentioned either Z-100 or WPLJ, the top 40 stations in the market.

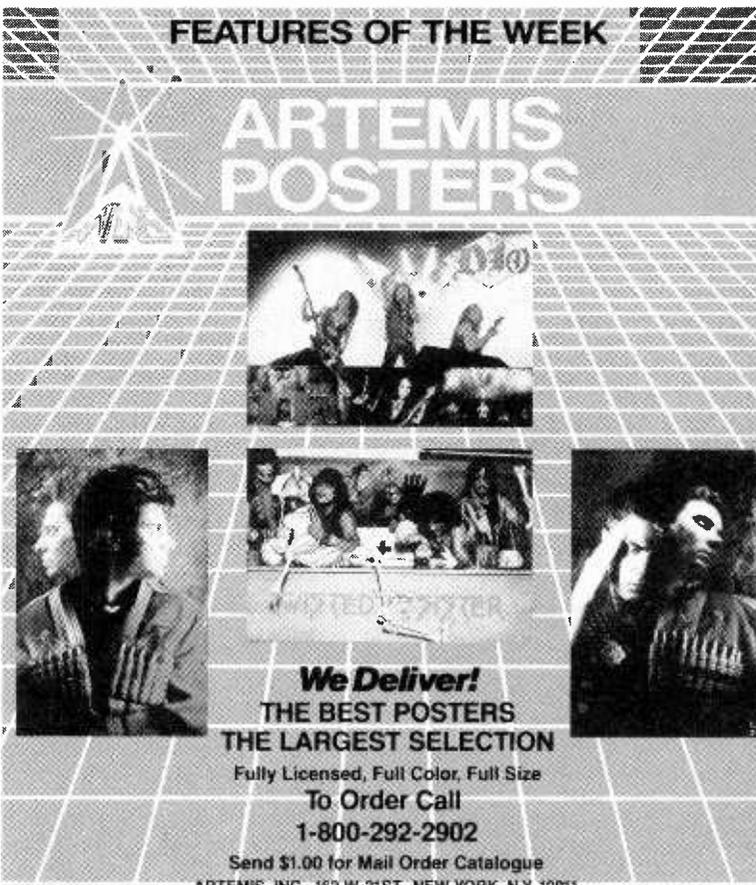
The importance of these numbers is reinforced by the fact that radio is the most often mentioned means of how a person finds out about a particular concert. Though it is important to determine marketing plans on an act-by-act basis, these numbers do indicate a trend worthy of noting.

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

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

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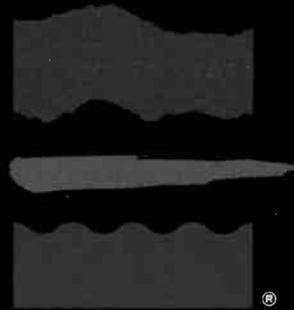
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Retailing

New Releases

ALBUMS

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

POP/ROCK

THE CHURCH
Heyday
LP Warner Bros. 1-25370/WEA/\$8.98
CA 4-25370/\$8.98

ELO
Balance Of Power
LP CBS Associated FZ 40048/CBS/no list
CA FZT 40048/no list

FINE YOUNG CANNIBALS
LP IRS IRS-5683/MCA/\$8.98
CA IRS-5683/\$8.98

FABULOUS THUNDERBIRDS
Tuff Enuff
LP CBS Associated BFZ 40304/CBS/no list
CA BZT 40304/no list

HARRIS, SAM
Sam-I-Am
LP Motown 6165ML/MCA/\$8.98
CA 6165MC/\$8.98

LAMARCA
LP Scotti Brothers BFZ 40088/CBS/no list
CA BZT 40088/no list

MENTAL AS ANYTHING
Fundamental
LP Columbia BFC 40299/CBS/no list
CA BCT 40299/no list

THE PANDORAS
Stop Pretending
LP Rhino RNLP 70857/\$8.98
CA RNC 70857/\$8.98

RUSH, JENNIFER
LP Epic BFE 40291/CBS/no list
CA BET 40291/no list

VARIOUS ARTISTS
Cover Me
LP Rhino RNIN 70700/\$9.98
CA RNIC 70700/\$9.98

VIOLENT FEMMES
The Blind Leading The Naked
LP Warner Bros. 1-25340/WEA/\$8.98
CA 4-25340/\$8.98

BLACK

ALFIE
That Look
LP Motown 6146ML/MCA/\$8.98
CA 6146MC/\$8.98

LOVEBUG STARSKI
House Rocker
LP Epic BFE 40255/CBS/no list
CA BET 40255/no list

NU REIGN
Once Upon A Time
LP Castle BSL-852/n/a

ROBINSON, SMOKEY
Smoke Signals
LP Tama/Motown 6156TL/MCA/\$8.98
CA 6156TC/\$8.98

B.E. TAYLOR GROUP
Our World
LP Epic BFE 40282/CBS/no list
CA BET 40282/no list

WARP 9
Fade In, Fade Out
LP Motown 6163ML/MCA/\$8.98
CA 6163MC/\$8.98

COUNTRY

BANDY, MOE
Keepin' It Country
LP Columbia FC 40140/CBS/no list
CA FCT 40140/no list

GRAY, MARK
That Feeling Inside
LP Columbia FC 40126/CBS/no list
CA FCT 40126/no list

HARRIS, EMMYLOU
Thirteen
LP Warner Bros. 1-25352/WEA/\$8.98
CA 4-25352/\$8.98

MURPHEY, MICHAEL MARTIN
Tonight We Ride
LP Warner Bros. 1-25369/WEA/\$8.98
CA 4-25369/\$8.98

JAZZ

THE EPIDEMICS
LP ECM 1-25039/WEA/\$9.98
CA 4-25039/\$9.98

GREAVER, PAUL
Returning
LP Global Pacific 305/\$9.98
CA 305/\$9.98

KINDLER, STEVE
Automatic Writing
LP Global Pacific 303/\$9.98
CA 303/\$9.98

KING, BEN TAVERA
Desert Dreams
LP Global Pacific 301/\$9.98
CA 301/\$9.98

SOUNDTRACK

VARIOUS ARTISTS
The Color Purple
Original Motion Picture Soundtrack
LP Qwest 1-25389/WEA/\$16.98
CA 4-25389/\$16.98

COMPACT DISC

AEROSMITH
Done With Mirrors
CD Geffen 2-24091/WEA/\$15.98

MITCHELL, JONI
Dog Eat Dog
CD Geffen 2-24074/WEA/\$15.98

SCRITTI POLITTI
Cupid & Psyche 85
CD Warner Bros. 2-25302/WEA/\$15.98

VARIOUS ARTISTS
Cats
Original Broadway Cast Recording
CD Geffen 2-2031/WEA/\$29.98

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

ALADDIN AND HIS MAGIC LAMP
♠♥ Lightning Video 9043/\$59.95

AL CAPONE
Rod Steiger, Martin Balsam, Nehemiah Persoff
♠♥ Key Video 7750/CBS/Fox/\$59.98

THE CLONES
Michael Greene, Gregory Sierra, John Barrymore Jr.
♠♥ Lightning Video 9539/\$69.95

THE DARING DOBERMANS
Charles Knox Robinson, Tim Considine
♠♥ Key Video 7793/CBS/Fox/\$59.98

DEADLY PASSION
Brent Huff, Harrison Coburn, Lynn Maree
♠♥ Lightning Video 9917/\$79.95

DILLINGER
Lawrence Tierney, Edmund Lowe, Anne Jeffreys
♠♥ Key Video 7278/CBS/Fox/\$59.98

THE DOBERMAN GANG
Byron Mabe, Hal Reed, Julie Parrish
♠♥ Key Video 7793/CBS/Fox/\$59.98

A FLASH OF GREEN
Ed Harris, Blair Brown, Richard Jordan
♠♥ Media Home Entertainment M816/\$59.95

HOOTERS: NERVOUS NIGHT
♠♥ CBS/Fox Video 7085/\$19.98

THE LADY VANISHES
Elliot Gould, Cybill Shepherd, Angela Lansbury
♠♥ Media Home Entertainment M818/\$49.95

THE LEGEND OF BILLIE JEAN
Helen Slater, Keith Gordon, Peter Coyote
♠♥ Key Video 6925/CBS/Fox/\$79.98

THE LEGEND OF WALKS FAR WOMAN
Raquel Welch, Nick Mancuso, Bradford Dillman
♠♥ VCL Communications VL 9068/Media Home Entertainment/\$59.95

THE MAN WITH ONE RED SHOE
Tom Hanks, Dabney Coleman, Lori Singer
♠♥ CBS/Fox Video 1477/\$79.98

MASQUE OF THE RED DEATH
Vincent Price, Hazel Court, Jane Asher
♠♥ Lightning Video 9044/\$59.95

A QUESTION OF HONOR
Ben Gazzara, Robert Vaughn, Paul Sorvino
♠♥ VCL Communications VL 9069/Media Home Entertainment/\$59.95

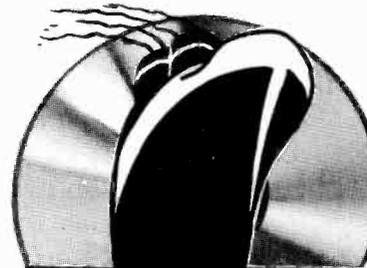
THE SERPENT'S EGG
Liv Ullman, David Carradine, James Whitmore
♠♥ Lightning Video 9918/\$79.95

(Continued on page 59)

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On the Beam

BY SAM SUTHERLAND

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

CD UBER ALLES: Compact Discs are a staple of classical radio programming, pop stations are beating promotional drums for the format, and now a major jazz outlet is tapping CDs for a promo push.

This Saturday (1), veteran Bay Area jazz station **KJAZ** will "stop playing records" to launch a 24-hour

programming day in which all the music will emanate from digital disk. Program director **Tim Hodges** claims a station CD library of over 300 jazz titles including both recent, all-digital releases and CD reissues of historical recordings produced from the '30s forward.

The station meanwhile makes CDs a daily feature in its regular programming via "The Digital Deli," a half-hour of uninterrupted CD jazz that airs at noon Monday through Fridays.

THE FEDERATED GROUP has added Compact Discs to its merchandising mix, launching an extensive software entry via recent full-page ads in the Los Angeles Times. One of Southern California's largest and most visible consumer electronics chains, Federated has carried audiophile LPs and tapes in the past, and last year added home video rentals.

CDs have been placed in selected Federated stores since late last fall, but this month the chain is trumpeting its CD move in earnest. Those splashy Sunday print layouts make Federated the most visible CD software advertiser to emerge outside the ranks of the established area

record/tape chains: **Tower**, **Music Plus**, **Licorice Pizza**, **Musicland** and, of course, **Wherehouse**.

GOING MOBILE: CD audio may have been highly visible in the car stereo category during the recent Winter CES in Las Vegas, but a visit to the Jan. 4-11 **Greater Los Angeles Auto Expo** suggested that the automotive manufacturing community has yet to add CD's sizzle to its steak.

That exposition at the Los Angeles Convention Center, traditionally one of the largest in the U.S., turned up nary a whisper of Compact Disc technology. No CD play-
(Continued on page 59)

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FOR WEEK ENDING FEBRUARY 1, 1986

Billboard TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP		TITLE
				ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	35	DIRE STRAITS	WARNER BROS. 2-25264	20 weeks at No. One BROTHERS IN ARMS
2	2	2	6	BARBRA STREISAND	COLUMBIA CK40092	THE BROADWAY ALBUM
3	4	3	36	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED
4	3	4	36	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.
5	7	9	4	SADE	PORTRAIT RK 40263/EPIC	PROMISE
6	5	5	11	SOUNDTRACK	MCA 2-6150	MIAMI VICE
7	6	7	15	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW
8	8	6	9	ZZ TOP	WARNER BROS. 2-25342	AFTERBURNER
9	9	11	25	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
10	10	12	20	WHITNEY HOUSTON	ARISTA ARCD 8212	WHITNEY HOUSTON
11	11	10	27	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES
12	12	8	21	BILLY JOEL	COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
13	13	14	36	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
14	14	13	36	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
15	16	17	23	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES
16	17	26	3	THE CARS	ELEKTRA 9-60464-2	GREATEST HITS
17	15	15	13	STEVIE WONDER	TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
18	20	22	4	MR. MISTER	RCA PCD 1-7180	WELCOME TO THE REAL
19	18	21	4	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME
20	24	—	2	RUSH	MERCURY 826098-2/POLYGRAM	POWER WINDOWS
21	22	—	2	BOB DYLAN	COLUMBIA CK 3830	BIOGRAPH
22	21	20	11	STARSHIP	RCA PCD 1-5488	KNEE DEEP IN HOOPLA
23	23	18	36	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE
24	26	24	12	STEELY DAN	MCA CD 5570	THE BEST OF STEELY DAN
25	NEW			JAMES TAYLOR	COLUMBIA CK 40052	THAT'S WHY I'M HERE
26	25	25	11	A-HA	GEFFEN 2-25300/WARNER BROS.	HUNTING HIGH AND LOW
27	19	16	36	BRYAN ADAMS	A&M CD 5013	RECKLESS
28	30	23	15	GEORGE WINSTON	WINDHAM HILL CO 1025/A&M	DECEMBER
29	27	27	34	PINK FLOYD	COLUMBIA C2K 36183	THE WALL
30	NEW			SOUNDTRACK	ATLANTIC 2-81273	WHITE NIGHTS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL		ARTIST
				TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	36	AMADEUS SOUNDTRACK	FANTASY WAM-1791	11 weeks at No. One NEVILLE MARRINER
2	2	2	36	BERNSTEIN: WEST SIDE STORY	DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	4	4	14	BLUE SKIES	LONDON 414-666	KIRI TE KANAWA (RIDDLE)
4	3	3	36	TIME WARP	TELARC 80106	CINCINNATI POPS (KUNZEL)
5	5	5	36	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041	CINCINNATI POPS (KUNZEL)
6	7	7	36	STAR TRACKS	TELARC 80094	CINCINNATI POPS (KUNZEL)
7	6	6	36	TELARC SAMPLER #1	TELARC 80101	VARIOUS ARTISTS
8	8	9	25	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
9	9	8	36	WEBBER: REQUIEM	ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
10	10	10	36	TELARC SAMPLER #2	TELARC 80102	VARIOUS ARTISTS
11	11	12	36	BEETHOVEN: SYMPHONY #9	DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
12	12	11	36	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244	NEVILLE MARRINER
13	13	13	36	COPLAND: APPALACHIAN SPRING	TELARC 80078	ATLANTA SYMPHONY
14	25	—	2	PASSIONE	LONDON 417-117	LUCIANO PAVAROTTI
15	15	15	36	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	16	16	26	STRAUSSFEST	TELARC 80098	CINCINNATI POPS (KUNZEL)
17	18	19	7	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894	DETROIT SYMPHONY (DORATI)
18	17	17	36	PACHELBEL: CANON	RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
19	19	18	36	MOZART: REQUIEM	L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
20	20	20	36	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
21	21	21	23	PUCCINI: TOSCA	ANGEL CB-47174	MARIA CALLAS
22	23	23	36	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058	CINCINNATI POPS (KUNZEL)
23	22	22	15	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
24	14	14	8	O HOLY NIGHT	LONDON 414-044	LUCIANO PAVAROTTI
25	24	24	6	TCHAIKOVSKY: THE NUTCRACKER	RCA RCD2-7005	SAINT LOUIS SYMPHONY (SLATKIN)
26	27	28	3	OUT OF THIS WORLD	PHILIPS 411-185	BOSTON POPS (WILLIAMS)
27	26	25	16	VIVALDI: FOUR SEASONS	ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)
28	NEW			ORCHESTRAL SPECTACULARS	TELARC 80115	CINCINNATI POPS (KUNZEL)
29	30	30	9	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611	PITTSBURGH SYMPHONY (PREVIN)
30	29	27	36	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059	YO-YO MA, CLAUDE BOLLING

Lack of Blockbusters Cited In Gift Certificate Increase

BY GEOFF MAYFIELD

NEW YORK The gift certificate, always a profitable item for music merchandisers during the holiday season, emerged as an even hotter sales performer for many retailers in 1985.

A study compiled by Macy Lipman Marketing, which polled 175 retail headquarters, racks and individual stores, indicates that gift certificate purchases registered even greater numbers than the already large tallies which they normally produce during fourth quarter activity.

For some dealers, the actual total of certificates sold increased. For others, the actual total of certificates sold was similar to figures rung during 1984's holiday season, but accounted for more dollars. Dealers cite the lack of blockbuster releases (Billboard, Jan. 11) for the increase in gift certificate activity.

"There just wasn't a best-seller performer out there this year," says Macy Lipman. "Usually when it's Christmas, there's one piece of product that everybody wants. This year [Barbra] Streisand came the closest, but without those big sellers like we've seen in years past, people weren't sure what to buy, so they turned to gift certificates."

Jim Grimes, vice president of the 75-store National Record Mart chain, agrees.

"Last year we had Prince, Madonna and several other big sellers that everyone was aware of, but this year we really didn't run into that kind of thing," says Grimes. "I tend to think that if a father or grandfather wasn't into the music business, but they knew that their kids wanted music, then they turned to gift certificates."

Although a final accounting of gift certificate figures has not yet been tabulated for National, Grimes says, "I know we went through a lot more of them than we did last year."

The 26-store Waxie Maxie's chain, based in Washington, D.C., experienced fill problems with gift certificates during the 1984 holidays, so the chain beefed up its stock by 25% this time around. But according to vice president and general manager David Blaine, "There was more significant growth in gift certificates

than we anticipated." Even with the larger supply, there were still days when the chain had no refills on hand at its central office.

The 24-store Cavages chain, based in Buffalo, N.Y., saw a 10%-15% increase in gift certificate volume. John Grandoni, vice president of purchasing and advertising, says the growth "was very good for us." He cites the trend toward late holiday shopping as one of the reasons for the increase.

Tower Records' 37 stores juiced their volume with the introduction of a \$50 gift certificate. Previously, the chain's highest certificate value was \$20. Randi Swindel, manager of Tower's uptown store here, indicates that the higher ticket stemmed from customer requests throughout the chain during previous seasons.

Swindel says the higher price point helped his store double last year's gift certificate dollar volume.

WaxWorks' 38 Disc Jockey stores sold roughly the same number of gift certificates as they did in '84, but for a larger take. Buyer Harold Guilfoil says that the usual pur-

(Continued on page 31)

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories.

"WE'RE CONVINCED you'll be convinced" is the theme of the Maxell (Moonachie, N.J.) "Audio Challenge" promotion. Customers who buy four Maxell XLI-S, XLII-S or MX cassettes are asked to record their favorite record on the tapes and compare the duplicated sound with the original source. The buyer then marks and returns a certificate (along with proof-of-purchase tabs and sales receipts) to Maxell, stating whether the duplicated sound is or isn't better than that provided by other brands.

Those who agree will be sent a free 90-minute cassette in any of the above designations; those who disagree get a \$2 check. Participants in the promotion are automatically entered into a sweepstakes. The top 50 winners receive Kenwood DP 1100 II Compact Disc players; the next 1,000 get a case of Maxell XLII-S 90-minute audio cassettes.

Denon America (Fairfield, N.J.) has introduced two AM/FM tuners: the model TU-400, with a suggested

price of \$249, and the TU-600, retail tagged at \$349. The TU-400 has four ways to tune stations: 16 presets, automatic tuning up and down the dial, manual "step" tuning and quick manual tuning. Other features include a static-controlled fluorescent display and a high-speed 25 kHz comparator.

The TU-600 has all the TU-400 features, plus the newly developed Dynamic Twin Drive Demodulator, a refined FM detector circuit that takes advantage of the phase lock loop design.

From Geneva (Eden Prairie, Minn.) comes a line of audio cleaning products. The Compact Disc cleaner (PF-410) is the same size as a jewel box and has 18 premoistened cleaning pads on one side and a place to clean the disk on the other. It retails for \$7.99.

The Geneva drop-in audio cassette demagnetizer (PF-560) is battery-powered and activated by insertion into the cassette player. Residual magnetism is removed electromagnetically. This unit retails for \$18.99.

Geneva's audio cassette head cleaner (PF-562) uses an ultra-thin, spun bond, polyester cleaning tape. When the alcohol-free TF cleaning

spray is applied to the tape, it dissolves and lifts dirt, smoke, dust and oxide particles from the tape heads and tape path parts without abrasion. Packed in a box that serves as a permanent holder, the cleaner carries a retail price of \$7.99.

A.M. of Denmark (Buffalo, N.Y.) is also bowing a line of cleaning products, including the ACC7 kit, a combination auto reverse cassette cleaner and electronic head demagnetizer with battery. This item is packed in an album case and retails for \$29.95.

A.M.'s 10127 record cleaner kit contains an anti-static pump spray, a wood handle felt brush and a stylus cleaner. It comes in a moulded plastic album case and carries a suggested price of \$24.95.

The A.M. ACC4 auto reverse cleaning cassette kit includes a wet tape head cleaner, a bottle of cleaning fluid and two sets of replacement pads. It can be used in either unidirectional or auto reverse cassette decks. Packed in either album case or blister pack, the kit retails for \$12.95.

FOR WEEK ENDING FEBRUARY 1, 1986

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	2	21	JET	Sublogic	Flight Simulation	•	•	•							
	2	5	13	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•						
	3	1	13	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•					
	4	4	46	KARATEKA	Broderbund	Action Arcade Game.	•	•	•							
	5	3	48	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•						
	6	6	108	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	7	7	19	WINTER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	8	9	116	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	9	10	17	HACKER	Activision	Mystery Adventure Game	•	•	•	•						
	10	15	40	GATO	Spectrum HoloByte Inc.	Strategic Game	•			•	•					
	11	12	3	ALTERNATE REALITY	Datasoft	Adventure Game	•	•	•							
	12	16	59	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•		
	13	8	3	KARATE CHAMP	Data East	Action Arcade Game	•		•							
	14	17	11	SUPERBOWL SUNDAY	Avalon Hill	Action Strategy Game			•							
	15	13	62	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•	•						
	16	11	15	G.I. JOE	Epyx	Action Adventure Game	•		•							
	17	NEW		FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•							
	18	19	11	HEART OF AFRICA	Electronic Arts	Graphic Adventure			•							
	19	18	3	LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	•		•							
	20	14	3	WORLDS GREATEST FOOTBALL GAME	Epyx	Action Strategy Game	•		•							

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MINNEAPOLIS GENIUS 94 EAST

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PEPE WILLIE: acoustic guitar
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PRINCE: electric guitar, keyboards,
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MARCY INGVOLDSTAD/
KRISTIE LAZENBERRY: vocals

Games

PEPE WILLIE: synthesizers
ALVIN MOODY: bass, guitars, keyboards
PRINCE: guitar



List Price

\$8.98

LP & Cassette



side two

Just Another Sucker

ANDRE CYMONE: bass
ALVIN MOODY: additional guitars
PRINCE: guitars, keyboards, drums,
synthesizers
MARCY INGVOLDSTAD/
KRISTIE LAZENBERRY: vocals

***Dance To The Music
Of The World***

PEPE WILLIE: percussion
ANDRE CYMONE: bass
PRINCE: guitar, keyboards, drums,
synthesizers

One Man Jam

PEPE WILLIE: synthesizers, percussion
ANDRE CYMONE: bass
PRINCE: keyboards, synthesizers, clavinet

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Hayes Industrial Park
Cleveland, Ohio 44142
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Aquarius Distributing
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East Hartford, Connecticut 06108
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Associated Distributors
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Phone: 602-278-5584

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Glendale, California 91204
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Encore Distributing
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Phone: 718-706-6300

Gemini Distributing
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Atlanta, Georgia 30341
Phone: 404-451-5599

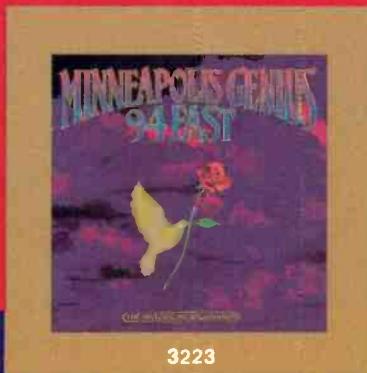
JEM Distributing
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Phone: 214-660-1976

Select-O-Hits
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Memphis, Tennessee 38107
Phone: 901-523-1190

Schwartz Brothers
1165 Marlcrest Road
Cherry Hill, New Jersey 08003
Phone: 215-923-1271

Schwartz Brothers
4901 Forbes Boulevard
Lanham, Maryland 20706
Phone: 301-459-8000

Navarre Corporation
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Crystal, Minnesota 55427
600 West Jackson
Chicago, Illinois 60606
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VSDA Chief Predicts Mutual Gains from Berger Plan Wide Acceptance Seen for Rental Sharing

BY JOHN SIPPEL

RIVERSIDE, Calif. Ron Berger's shared rental revenue plan, now being tested by National Video, could be extended to all video specialty stores within six months.

This prediction was made by John Pough, president of the Video Software Dealers Assn. (VSDA), during a regional chapter meeting here Jan. 15.

Assembled retailers said it would be illegal to withhold the concept from other eligible stores. They also expressed certainty that participating studios—as yet unidentified—would want the broader exposure to increase their rental dollars.

When Berger announced the plan at the Winter Consumer Electronics Show (Billboard, Jan. 18), he indicated that the option would indeed be offered to other dealers. Under the Berger plan, retail outlets would purchase videos for rental at a cost of \$6-per-title, and would share rental revenue with the vendor.

Pough told the Riverside gather-

ing he found the concept interesting because if he paid the one-time \$6 fee and split the rental take as formulated, it would enable him to bring in more tapes of hit titles at reduced costs. In the long run, with hit movies' rental interest dissipating quickly, he said, aggressive, sizeable video retailers would grab a greater share of the market due to their larger customer bases.

Beta software will be deleted from Sony's manufacturing schedule, Pough predicted, although that statement was not further qualified.

Pough stated that he personally didn't need a third configuration at his Video Cassettes Unlimited stores and claimed that 8mm was not in his store's future. "I have \$100,000 in Beta overstock now and will not stock 8mm, even if I am a Kodak direct dealer."

Innovative displays, like the 3-inch liquid crystal portable tv, and impulse sale software such as the \$9.95 Playboy Centerfold series, will create even wider consumer in-

terest, said Pough. "I guarantee you'll sell 10 of these Centerfold tapes," he pledged. Pough said he feels the same interest will key the Prism Video \$11.95 Gothic style movies and sports series, which he also viewed at CES.

Dealers were urged to attend one of VSDA's educational seminars such as the one which launched the series last Wednesday (22) in Dallas.

In his travels, the national VSDA president has seen more video specialty store ads in the business op-

(Continued on page 30)



Sony at Disney World. Sony Magnetics Company recently held its first meeting to discuss marketing plans with professional videotape dealers at Disney World in Orlando, Fla. Pictured with Disney characters, from left: Dave Rogers, Florida Video Systems; Lloyd Hicks and John Miller, Midwest Communications Corp.; and Ben Wasserman of Video Systems Inc.

FOR WEEK ENDING FEBRUARY 1, 1986

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	18	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	18	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	13	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	4	18	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Company Vestron 5082	1985	24.95
5	5	9	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
6	7	14	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
7	6	18	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
8	8	18	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
9	19	15	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
10	9	4	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
11	12	18	LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985	29.95
12	17	14	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
13	18	10	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
14	10	18	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
15	21	18	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
16	23	3	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
17	11	7	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95
18	14	17	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
19	13	2	THE SMURFS AND THE MAGIC FLUTE ♦	Children's Video Library Vestron 5027	1983	24.95
20	20	7	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
21	NEW ▶		CHALLENGE OF THE GO BOTS: VOLUME III	Children's Video Library Vestron 1517	1985	29.95
22	NEW ▶		CHALLENGE OF THE GO BOTS: VOLUME II	Children's Video Library Vestron 1518	1985	29.95
23	24	3	THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985	14.95
24	16	18	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
25	22	14	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98

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

Mich. Outlet Eyes Growth Basic Mart Research Accountable

BY JOHN SIPPEL

LOS ANGELES When they moved to a small Michigan town more than a year ago, video dealers Tom and Marianne Coyne employed a simple but effective market research project to test the waters for video business there. A year later, the couple claims solid growth and doubled rental inventory as proof of the plan's usefulness.

The Coynes had worked in a video specialty store in their previous home town, Athens, Ohio, before deciding to make a permanent home in their favorite vacation spot, Cedarville on the Michigan Peninsula. With a population of only 1,700, however, the couple used a quarter-page ad in the local weekly newspaper to gauge potential interest in what would be the town's first video retail site, Cedarville Video.

The ad, asking readers to call a listed phone number to comment on their favorite movie titles, generated more than 70 responses, all from VHS owners. A year later the Coynes report a 30% increase in business between the first six months of 1985 and the year's second half.

Tom Coyne now claims more than 300 members for the store's video club, each paying \$19.95 annually to qualify for a free monthly rental. Members pay \$3.75 per tape daily, or \$6 for two rentals. Unadvertised specials from their 1,000 title library, such as reduced rentals at \$1.50 to \$2.50, are also used to stimulate business in off-peak periods.

Cedarville Video displays its movie boxes on A-frame floor-based fixtures, which Tom Coyne constructs himself from natural cedar. Brown carpeting contrasts throughout the

800 square-foot store.

The Coynes use a computer to register rentals and the type of movie that is rented. Although they have not yet put members on the computer, they intend to. Cedarville Video started out as a combination computer hardware/software and video hardware/software retailer, but the Coynes claim computer hardware didn't move. The other three general merchandise categories flourish, says the couple.

The store provides mailers for out-of-town patrons, charging only a day's rental if the package is post-marked next day. Tom Coyne was advised not to use a drop box in the store's door because it would cut down on foot traffic. But he's found customers grateful for the drop-off service when the store is closed thus avoiding an extra day's rental fee.

The Coynes operate six days a week from 3 p.m. to 7 p.m. only. They used to open at 11 a.m., but report the earlier hours weren't needed since traffic started mid-afternoon.

Is there a second store in the Coynes' future? Not right now, but there is the prospect of doubling the store's current size. Tom Coyne sees 1,500 titles and more in his future.

Adult product is 3% of his inventory and it's literally kept under wraps, with a sheet listing the titles available to patrons, but no such products' boxes are displayed. Cedarville rentals on adult product are reportedly sluggish.

When the more balmy summer season approaches, Cedarville's population swells up to 5,000, but the tourist trade doesn't stimulate much business. "They rent a few classic movies," says Coyne.

When it comes to entertainment value

CODE NAME: EMERALD

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Ed Harris, one of America's rising box office stars, plays double agent Gus Lang in the taut W.W. II actioner, CODE NAME: EMERALD.

Also starring Max Von Sydow, Horst Buchholz and Eric Stoltz, CODE NAME: EMERALD is a gripping, wartime drama—inspired by actual events—in which the fate of D-Day itself hangs in the balance.

It's certain to thrill both renters and buyers alike with its riveting tale of intrigue and espionage. Only from Playhouse Video.



 NBC PRODUCTIONS Presents
A MARTIN STARGER PRODUCTION "CODE NAME: EMERALD"
ED HARRIS MAX VON SYDOW HORST BUCHHOLZ
HELMUT BERGER CYRIELLE CLAIRE and ERIC STOLTZ
Music by JOHN ADDISON Director of Photography FREDDIE FRANCIS
Co-Produced by JONATHAN SANGER and HOWARD ALSTON
Written for the screen by FONDALD BASS Based on His Novel "THE EMERALD ILLUSION"
Produced by MARTIN STARGER Directed by JONATHAN SANGER



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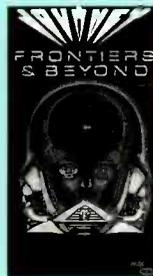
Get them for a song.

Elvis. David Bowie. Journey. The Beatles. Great performances at great discounts. Music Media presents a hit parade of concert videos from the King and other rock and roll legends. At sale prices.

Until February 28, we're offering incredible discounts on 25 titles featuring two of Elvis's most celebrated live performances: "Elvis '68 Comeback Special" and "Elvis Aloha from Hawaii!"

Music fans Can't Help Falling in Love with the 25 super star concert titles we've put together. From David Bowie's Serious Moonlight tour, to a nostalgic trip with the Beatles.

Order now! Superstar Supersale ends February 28th.



Billie Holiday
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The Band Reunion
David Bowie:
Serious Moonlight
Journey: Frontiers and Beyond

The Style Council: Far East and Far Out
Surfing Beach Party
Judas Priest Live
Big Country Live
Elvis '68 Comeback Special
The ARMS Concert I
The ARMS Concert II
Alchemy: Dire Straits Live
Siouxie and The Banshees
Digital Dreams
Australia Now
The Jam: Video Snap

Elvis: Aloha from Hawaii
The Decline of Western Civilization



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

VSDA CHIEF'S VIEW

(Continued from page 28)

portunities section of the classifieds. The video hobbyist without good business procedures is on his way out as a store keeper, Pough stated.

As far as VSDA national action is concerned, Pough stated the association is hard at work attempting to attach a rider to the present audio tape tax proposals (H.R. 2911 and S. 1739) to exclude blank video tape. A change in VSDA voting procedure may be enacted to deny chain store owners their vote for each store. He said the program to place bar coding on video software is also proceeding well.

Pough hopes that the Motion Picture Assn. of America (MPAA) will join VSDA in its program to combat the prosecution of adult video, adding: "They have never lost an industry effort since 1967."

Regarding piracy, Pough cautioned members to provide documentation and proof of accusations when calling VSDA's hotline. He encouraged members to get an actual sales bill and copy of the allegedly pirated tape. "You must remember that the FBI will more easily investigate a person making 4,000 illegal copies rather than a person making 12 copies," the VSDA president advised. He said that the studios which hold the copyrights on pirated titles should help provide that documentation.

Beyond the next two national conventions in Las Vegas, VSDA is eyeing New Orleans and cities in Florida as possible sites. "We'll have more than 10,000 members in Las Vegas. That doesn't leave us many places we can go," Pough explained.

Pough said he sees the video retail industry following record retailing historically, with more chains expanding and independent dealers going to 6,000 and 8,000 square-foot outlets. "There will be a time when sale inventories will equal rental inventories," Pough forecast.

Raising another topic was Jim Gaither, owner of Highland Video in San Bernardino, and two other stores in the vicinity. He asked about raising a slush fund to combat possible trouble in video retailing. Pough encouraged such local action, claiming that nationally it would be far more difficult.

When local VSDA Inland Empire chapter president Joan Weisenberger (In Home Video) brought up the question of handling damaged video software, Pough and his wife, Carol, explained how they hold a "Turkey Sale" every April, where they sell their defectives for as low as \$2.95. All non-movers in good condition are sold for \$9.95. He said he sold 800 slow movers and 50 defectives last year. He said that selling tapes at low prices induces first buys from customers who subsequently buy new movies. He also noted that first-time movie buyers invariably purchase VCR cleaner accessories, boosting sales even more.

At the insistence of Weisenberger, Carol Pough said her most successful promotion was a Mother's Day drawing in which a customer's ticket stub was drawn for a \$75 breakfast-in-bed.

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	12	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	2	8	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
3	3	13	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
4	4	4	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
5	6	6	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
6	7	6	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
7	5	9	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
8	8	10	BREWSTER'S MILLIONS ▲ ◆	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
9	9	8	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
10	10	17	THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
11	12	17	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
12	30	2	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
13	31	2	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG
14	15	3	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
15	11	12	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
16	14	9	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
17	13	8	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
18	NEW ►		PRIZZI'S HONOR	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
19	NEW ►		MASK	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
20	24	8	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
21	17	3	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
22	35	2	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
23	18	21	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
24	20	7	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
25	16	8	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
26	21	21	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
27	19	4	DEF-CON 4	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
28	26	13	GOTCHA! ● ◆	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
29	23	11	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
30	22	3	GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G
31	25	36	THE KARATE KID ▲ ◆	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
32	27	16	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
33	29	16	MISSING IN ACTION 2-THE BEGINNING ▲	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
34	34	12	SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
35	28	29	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronnie Blakley	1984	R
36	32	20	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
37	36	27	A SOLDIER'S STORY ▲ ◆	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
38	37	27	INTO THE NIGHT ▲ ◆	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
39	33	31	STARMAN ▲ ◆	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
40	40	27	FALCON AND THE SNOWMAN ▲ ◆	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R

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

Highland Plans Superstore

Title and Concept Expansion Ahead

SAN BERNARDINO, Calif. When video dealer Jim Gauthier opens his new Highland Video store here this summer, the growth for his three-unit chain will be dramatized by size. The new outlet, with 6,200 square feet, will replace a 1,500 square foot location just fifty yards away, and is larger than Gauthier's three current stores combined.

The new superstore is the latest step in the former service station operator's video retail expansion, which has departed from conventional chain management by emphasizing separate names and consumer bases. In addition to the flagship store, he also owns the 1,350 square foot Video Store in Desert Hot Springs, as well as Valley Video, a 2,400 square foot unit in Fontana.

"Each of the stores is different," says Gauthier. "That's why I give a store manager leeway to run his own operation." He adds that he visits both of the other outlets weekly, and finds that customer title preferences vary substantially between locations. VCR rental demand also differs, with 80 machines stocked at Highland, 20 at Valley Video and 40 at Video Store.

Highland Video presently stocks between 3,500 and 4,000 titles, principally feature films. That compares with the library of just 350 movie titles the store offered when Gauthier, his wife Bobby, and his stepson, John Gittleman, debuted their initial location here in September, 1981. That site was under 1,000 square feet, with product stocked in two display cases.

Today, Gittleman, who buys for the store, sees the addition of 400 to 600 new titles every six months, and anticipates further expansion after the projected move.

Highland Video's video club meanwhile tracks 15,000 members via its IBC computer network, linked through six terminals in the store. "Our biggest asset has been to try something different," comments Bobby Gauthier. "We dropped the annual membership fee and our membership soared."

Membership continues to mount at the rate of as much as 400 members each month. Bonafide Management Systems put in the software system, praised by Gauthier and Gittleman. By coding the members' number into the terminal the store

clerk can ascertain the last 10 titles rented, number of rented movies paid for and given free, date of member's last visit, expiration date of credit card provided by member, plus any delinquent transactions.

Gauthier stocks only VHS in all his stores, and rental prices vary in each store. He also provides separate rooms for kidvid and X-rated product. The adult area in each store has swinging doors, making it difficult for a passerby to see inside the area.

Rentals range from \$1 specials to \$5 per title, while VCR rentals go from \$4.95 to \$7.95.

Gauthier and Gittleman believe in ranging the price of a movie rental from \$1 on an inexpensive less-called-for oldie movie, to as much as \$4 daily for a new, much-requested movie.

His stores face the street, so he puts a special emphasis on large hand-drawn lettering and signs, changed each month to reflect his specials.

Gauthier is investigating introducing how-to and self improvement videos for his new larger quarters. He also plans to carry accessories, a sideline for which he has not been able to find room.

Gauthier eventually hopes to initiate a direct mail link with his huge club, but admits he just hasn't had time to develop that service. New titles are added monthly to his computerized listing. Gauthier hopes to make the new releases a part of his projected mail link with his customers. Also planned is an update to his mailing list. Gittleman admits that he can do little more than "purge" the list of all members who have not dealt with the stores over the past 12 months.

Gittleman hopes to enlarge his Spanish/Mexican movie library, introduced by staffer Rose Shebab about a year ago. Also being expanded are the music video, music-oriented movie and specials libraries.

Gauthier is probing the possibility of introducing some advanced audio concepts, like Compact Disc, in the new nearby store.

"We expect a 35% to 40% growth in 1986. That's been about our average over the past four years. It was slow at first. It's really picking up," Gauthier says smiling.

HOLIDAY GIFT CERTIFICATE ACTIVITY

(Continued from page 26)

chase sprung from \$5-\$8 to \$18-\$30 in '85, which may have been influenced by the Compact Disc's higher retail price.

Musicland Group's 454 stores, the 175-store Camelot Music chain, Record World's 62 units and the 75-unit Sound Warehouse all found certificate sales were quite strong, but not comparatively heavier than in previous years.

Still, Gus White, retailing vice president at Sound Warehouse, says his stores will push harder for gift promotions during other gift-giving occasions, such as Valentine's Day, Mother's Day and grad-

uations.

Len Offiani, vice president of retail operations for the 38-store San Francisco-based Record Factory web, calls gift certificates "a more intelligent alternative," and marketing vice president Bob Tolifson says that the chain promoted their sales aggressively in print advertising and in-store signage.

Assistance in preparing this story provided by Kip Kirby in Nashville and Earl Paige in Los Angeles.

CBS Records Tells Pools: Don't Give Our Clips Away

BY JIM BESSMAN

NEW YORK In an effort to stem unauthorized use of its promotional videos, CBS Records has notified video club pool clip distributors that none of its video product may be made available free as an enticement to new customers.

The label has further ordered that all CBS product must be serviced with the distributor's identification along with the record label, artist, song and album title designations.

In a recent letter to all pools, CBS Music Video Enterprises, which oversees the exploitation of label

short-form video product, discussed an irregular practice in the closed circuit tv (video pool) business, whereby some pools distribute free video clip compilations as a come-on to prospective new clients.

"No CBS Records videos are to be included on such tapes," the letter warned. It went on to state that "to avoid unauthorized uses of videos, all product serviced to pool accounts must be identified in the aforementioned manner."

According to Jerry Villacres, director of business affairs at CBS Music Video Enterprises, the action was initiated by his response to an ad in *Billboard*. He answered the ad,

he says, and the pool sent him a free compilation reel, "including our unidentified product, but with no system to retrieve it. Our agreement with the pools gives them rights to videos only for a specific period of time, and they didn't send a letter along saying that we had to return the reel."

Without any retrieval system, says Villacres, videos from CBS (and other labels) are often misused. "Some people don't identify themselves, so you can't tell if the clip is an MTV copy or if it came from a different source. By sending the same letter to everyone, we will have control of our product in the future."

Pools which already tag their reels with the requested company names and/or logos say they are in agreement with the CBS letter. "It's very important for us," says Christopher Russo, head of the Telegenics pool based here. "ID-ing your cuts is necessary to control where they're going, to facilitate accountability to the labels, and to prevent bootlegging."

"If someone sees our stuff in a club and we don't service that club, then there's a big problem. So it's important to ID the material, because we have to know who's servicing a club to make sure it's legitimately theirs to service. Besides, if I'm required by CBS to put on my company name and logo, then everyone should be. Otherwise, why should I have to go to this expense in production time and costs?"

Similarly, Rockamerica's Ed Steinberg maintains that "business-wise, it's the best thing that could happen to us. I have excellent quality tapes, so if I see a crappy tape in a club and at the end of it I see the Rockamerica ID, then something's wrong. It's not us."

That there is indeed a problem in

pools improperly servicing label videos has been discovered by Michael DuKane, head of Seattle's Sight & Sound Entertainment video distribution service. His research, he says, shows that out of 21 distribution companies—which he terms "closed circuit music video distribu-

that CBS is only preparing to enforce its long-standing agreements with distributors, about which the company has been lax due to a former lack of manpower. Having now beefed up his staff with the addition of a video contract analyst, Villacres hopes to "standardize" the

'We will have control of our product in the future'

tors," as opposed to the "unrealistic" but more common "pool" designation—only 10 are licensed by CBS to distribute its clips, although nearly all 21 do so.

"There's a great deal of illegality going on," he says. As a result of its letter, says DuKane, CBS hopes to be able to walk into a user location and determine right away if it is getting the programming from a local source.

Says Wolf Zimmerman, president of Milwaukee's Wolfram Video, "Thousands of nightclubs are being watched by the record companies. It's advantageous to us for the clubs to be legitimate and start paying for the stuff they've been bootlegging since Day One."

Zimmerman adds that CBS is now threatening to "crack down" on these outlets. He points to another letter sent to pools by CBS Music Video Enterprises, which emphasizes that the pools must supply CBS with comprehensive data detailing precisely which clips are being serviced to which clubs.

"I assume they're going to crack down on pirated compilation tapes from licensed video pools, illegal performances of home product, and unauthorized use of off-air recordings," says Zimmerman.

But Villacres insists that there's been no CBS policy change. He says

identification process in order to address any "misusage" of CBS videos from the administrative level.

From the pool standpoint, Sight & Sound's DuKane hopes to come up with a set of standards and practices for legal usage of video clips by pools. He is trying to establish the Music Video Distributors Assn. to streamline varying label policies to achieve that goal.

"We need an objective and bipartisan approach to oversee this industry, and communicate its standards to the end users, who have unfortunately been led to view the business as a video 'free-for-all' which anyone can play," says DuKane. "We operate on dated lease programs, but rarely have our clients been really required to return the clips. This has led to a video stockpile situation."

"Now you find that some of these videos are compatible with home video. As the record companies key into the home market, we have to produce stuff that will be compatible to that market, but at the same time assure that our stuff doesn't end up there, or otherwise interfere with it."



A First for MCA. Shot at a two-mile-long atomic particle accelerator, MCA act Ready For The World's new clip for "Digital Display" incorporates a unique combination of computer and rotoeffects animation as well as performance footage. It is said to be the first time all three elements were used in a music video production. Producer was Paul Boyington. In this shot from the clip, the band is shown in full cyclotron gear.

Rochester Company's Classical Short-Forms Try for Rock Look

BY STEVEN DUPLER

NEW YORK Classical music meets rock video as Rochester Classical Video Inc. becomes the first company to produce short-form classical music clips, rather than the usual long-form classical productions.

RCV, a corporation composed of members of the Rochester (N.Y.) Philharmonic Orchestra, is now shopping its first completed production, a six-minute conceptual clip for "March To The Scaffold," based on an excerpt of the same name from Hector Berlioz's "Symphonie Fantastique." Prior to the formation of RCV, classical music video productions had been limited to long-forms of symphonic and operatic works.

The company, which is represented by an unnamed international distributor, hopes to have "March To The Scaffold" and future clips picked up as regular programming by European and foreign cable and broadcast markets, as well as by American cable and pay tv networks and arts channels such as

Bravo and Uptown for use as filler between feature programs.

According to William Cahn, a percussionist in the Rochester Philharmonic and president of RCV, the firm's debut effort was made possible by a variety of funding sources. "The clip was produced by our own corporation formed by musicians in the orchestra," he says. "Other investors were local businessmen and professionals."

RCV also received aid from two Rochester television stations. WOKR-TV, the local ABC affiliate, provided "technical expertise, as well as all the special effects, post-production and editing work," says Cahn. WUHF-TV, a low-power UHF station, allowed the company to use its shooting stage.

"Our goal was to create a video for a piece of classical music that borrowed from the same techniques that really good rock videos use," says Cahn. "While we tried not to copy, we were definitely influenced by the look of rock videos."

That explains some of the more unorthodox (at least for classical

music) production elements of RCV's first clip. "All the musicians are in costume and on stage, mixing in with the conceptual action going on around them," says Cahn. "We've also got smoke, lights and video special effects."

"March To The Scaffold" was chosen as the pilot project, Cahn continues, because of the power and imagination in the story line crafted by Berlioz when he wrote the piece at the age of 27 in 1830. "Loosely speaking, it's about a young man who's lovesick, and takes it out on himself by poisoning himself with an overdose of opium. It's a great story."

In the video, 12 musicians from the Rochester Philharmonic appear as actors. Cahn says the roles played by these orchestra members were scripted to correspond with musical cues in the score which occur on each musician's specific instrument.

Cast in the starring role of the artist tortured by horrible visions following his opium ingestion is Mexican-born Enrique Arturo Die-

mecke, who also conducts the RPO in the digital stereo recording of the music from "Symphonie Fantastique," which accompanies the action.

"I came up with the idea for this about four years ago, when I was involved doing some video work with a group called Nexus in Canada," says Cahn. "I was seeing some great videos on MTV, and the whole idea of a conceptual story line seemed tailor-made for adapting to classical music, since so many pieces of classical music have detailed story lines and images."

Cahn says that the classical clips are "directed mostly to people who aren't really that interested in classical music," with the intent being to "broaden the experience of listening to a classical piece. We thought that quality programming of this type could also help build more interest in the music."

RCV is considering producing six to 12 clips, Cahn says, "depending upon the interest we can generate." In the works are video clips for Debussy's "Afternoon Of A Faun,"

which is already scripted; Prokofiev's "Troika For Lieutenant Kijé," from the "Lieutenant Kijé Suite;" and the "Hoedown" from Copland's "Rodeo." Cahn also mentions Saint-Saens' "Danse Macabre" as a possibility.

"All the clips we're planning are either for complete movements lifted from symphonies, or else [as in the case of "Afternoon Of A Faun"] complete and very short orchestral works," says Cahn.

Is there a potential for home videocassette sale of, say, a compilation cassette of 10 such clips? Cahn is skeptical. "The home market is a possibility down the road, of course. But what we're much more interested in is the educational market. We may want to package materials to go with the videotapes that would allow music educators to present the story and the music of classical works in a fashion that would be more interesting and more in-depth than the usual listening and lecture methods."

MTV PROGRAMMING		WEEKS ON PLAYLIST	
This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	THE ALARM SPIRIT OF '76 IRS MEDIUM		
	AUTOGRAPH THAT'S THE STUFF RCA LIGHT		
	BANGLES MANIC MONDAY Columbia BREAKOUT		
	THE FALL CRUISERS CREEK PVC/Jem NEW		
	SAM HARRIS I'D DO IT ALL AGAIN Motown NEW		
	KANE GANG RESPECT YOURSELF Mercury NEW		
	OPUS LIVE IS LIFE Mercury LIGHT		
	DAVID PACK PROVE ME WRONG Warner Bros. LIGHT		
	RUSH MYSTIC RHYTHMS Mercury POWER		
	ROBERT TEPPER NO EASY WAY OUT Scotti Bros./CBS BREAKOUT		
POWER ROTATION <small>Sneak Preview Videos</small>	ROGER DALTRY QUICKSILVER LIGHTNING Atlantic 2		
	DIRE STRAITS BROTHERS IN ARMS Warner Bros. 3		
	EURHYTHMICS IT'S ALRIGHT RCA 4		
	THE FIRM ALL THE KING'S HORSES Atlantic 2		
	LOVERBOY THIS COULD BE THE NIGHT Columbia 2		
	MR. MISTER KYRIE RCA 4		
	STEVIE NICKS TALK TO ME Atlantic 4		
	ROBERT PALMER ADDICTED TO LOVE Island 3		
	SIMPLE MINDS SANCTIFY YOURSELF A&M 3		
	STARSHIP SARA RCA 3		
THOMPSON TWINS KING FOR A DAY Arista 2			
HEAVY ROTATION	PAT BENATAR SEX AS A WEAPON Chrysalis 6		
	JAMES BROWN LIVING IN AMERICA Scotti Brothers/CBS 5		
	*CARS TONIGHT SHE COMES Elektra 9		
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros. 13		
	COREY HART EVERYTHING IN MY HEART EMI America 8		
	*HOOTERS DAY BY DAY Columbia 7		
	WHITNEY HOUSTON HOW WILL I KNOW Arista 4		
	PAUL McCARTNEY SPIES LIKE US Capitol 10		
	MIKE & THE MECHANICS SILENT RUNNING Atlantic 10		
	*NIGHT RANGER GOODBYE Camel/MCA 6		
BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista 8			
TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA 7			
*SURVIVOR BURNING HEART Epic 11			
*TWISTED SISTER LEADER OF THE PACK Atlantic 9			
*WHAM! I'M YOUR MAN Columbia 5			
ACTIVE ROTATION	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros. 9		
	*ASIA GO Geffen 7		
	PHIL COLLINS TAKE ME HOME Atlantic 8		
	*ROGER DALTRY LET ME DOWN EASY Atlantic 6		
	DIVINYLS PLEASURE AND PAIN Chrysalis 11		
	QUEEN ONE VISION Capitol 7		
	SADE THE SWEETEST TABOO Portrait 6		
	CHARLIE SEXTON BEAT'S SO LONELY MCA 15		
	*STING RUSSIANS A&M 6		
	STEVIE WONDER GO HOME Motown 3		
PAUL YOUNG EVERYTHING MUST CHANGE Columbia 2			
MEDIUM ROTATION	ABC HOW TO BE A MILLIONAIRE Mercury 6		
	BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia 9		
	BON JOVI SILENT NIGHT Mercury 10		
	DOKKEN THE HUNTER Elektra 6		
	INXS WHAT YOU NEED Atlantic 5		
	ELTON JOHN NIKITA Geffen 3		
	MOTLEY CRUE HOME SWEET HOME Elektra 11		
	MICKY THOMAS STAND IN FIRE RCA 3		
	W.A.S.P. WILD CHILD Capitol 2		
	BREAKOUT ROTATION	CRUZADOS HANGING OUT IN CALIFORNIA Arista 5	
THE CURE IN BETWEEN DAYS Elektra 20			
KISS UH ALL NIGHT Mercury 4			
LLOYD COLE & THE COMMOTIONS LOST WEEKEND Geffen 3			
MARILYN MARTIN NIGHT MOVES Atlantic 3			
ALDO NOVA RUMOURS OF YOU Epic 4			
OINGO BOINGO JUST ANOTHER DAY MCA 8			
QUARTERFLASH WALKING ON ICE Geffen 3			
LIGHT ROTATION		BLANCMANGE LOSE YOUR LOVE Warner Bros. 2	
		COCK ROBIN PROMISE YOU MADE Columbia 3	
	THE CULT RAIN Warner Bros. 3		
	DEPECHE MODE SHAKE THE DISEASE Warner Bros. 2		
	EUROGLIDERS CAN'T WAIT TO SEE YOU Columbia 3		
	FALCO ROCK ME AMADEUS A&M 3		
	PETER FRAMPTON LYING Atlantic 2		
	HEADPINS STAYIN' ALL NIGHT MCA 2		
	NONA HENDRYX I NEED LOVE RCA 2		
	HOODOO GURUS LIKE WOW-WIPEOUT Big Time 2		
IAM SIAM SHE WENT POP Columbia 2			
GRACE JONES SLAVE TO THE RHYTHM Island 2			
MARILLION LAVENDER Capitol 12			
PREFAB SPROUT APPETITE Epic 3			
R.O.A.R. WE GOTTA DO IT Epic 4			
FEARGAL SHARKEY A GOOD HEART A&M 3			
TALK TALK LIFE'S WHAT YOU MAKE IT EMI America 2			
MIDGE URE IF I WAS Chrysalis 2			
NEW	JON ANDERSON EASIER SAID THAN DONE Elektra 8		
	ART OF NOISE LEGS Chrysalis 3		
	BLACKWELL PROJECT EXPLICIT LYRICS Emergency 3		
	CUCUMBERS MY BOYFRIEND Fake Doom 3		
	JOHN MILES BAND BLINDED Atlantic 2		
	MOEV TOOK OUT THE LACE Profile 2		
	77'S MERCY MERCY A&M 2		
	BUNNY WAILER JUMP JUMP Shanachie 2		
	WALL OF VOODOO FAR SIDE OF CRAZY IRS 4		

* 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.



Luxembourg Group Takes Legal Action French Gov't Blasted on New Channel

PARIS CLT, the powerful Luxembourg-based broadcast organization, has begun legal action to block French plans for an advertising-supported fifth television channel, due to go on the air early this year.

The company is angry at President Mitterrand's surprise decision to award the license for France's first commercial television service to a consortium led by wealthy French businessman Jerome Sey-

doux and Italian tv entrepreneur Silvio Berlusconi.

According to Jacques Rigaud, head of CLT's French operation Radio-Tele-Luxembourg, the government here has acted in an "arbitrary and secret way." Rigaud goes on: "France used to be a country ruled by laws. It is intolerable that CLT, which is known to be a candidate for the new channel, should be deliberately excluded."

CLT had proposed a wholly French-owned music-based channel to be run in partnership with its chief radio competitor, Europe 1. The latter is already equipped for music video production and currently provides musical segments for the pay-tv Canal Plus, while the French record industry had looked forward to the creation of a music channel devoted largely to the promotion of French domestic artists.

Opposition to the Mitterrand decision has been widespread and vocal, extending even to members of the president's own cabinet, most notably culture minister Jack Lang, an articulate defender of French culture who was reportedly close to resigning over the issue.

Aside from the political implications, there is concern that Berlusconi, whose dominance of Italian television has been built on unashamedly populist programming, will apply the same "Americanized" approach to the new Canal Cinq, in contradiction to its expressed aims.

The station, in which Berlusconi will have a 40% stake, will reach up to 20 million French viewers initially, but will later be broadcast across a large part of Western Europe on the French TDF-1 satellite, due to be launched this year, in which Berlusconi has a substantial stake.



Shake Her To Wake Her. "Lazy Jane" is Sparrow Records artist Steve Camp's first conceptual music video from his recently released "Shake Me To Wake Me" album. Camp also directed the clip, shot in various Dallas, Texas locations. It incorporates a cast of more than 40 dancers and extras.

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.

ROBERT TEPPER
No Easy Way Out
"Rocky IV" Soundtrack/Scotti Brothers/Epic
David Warfield/N. Lee Lacey
Dominic Sena

THOMPSON TWINS
King For A Day
Here's To Future Days/Arista
Midnight Films
Meir Avis

WASP
Wild Child
The Last Command/Capitol
Glen Goodwin/Goodriff Productions
Rick Friedberg

PIA ZADORA
Come Rain Or Come Shine
Pia & Phil/CBS
Tino Barzie
Tino Barzie

AUTOGRAPH
That's The Stuff
That's The Stuff/RCA
Jim Burnes/RSE Enterprises
Robert Small

ELO
Calling America
Balance Of Power/Epic
John Beuk
John Beuk/Jane Simpson

KING DREAM CHORUS & HOLIDAY CREW
King Holiday
King Holiday/Mercury
Michelle Clark/Fritz Goode/Dexter Scott King
Fritz Goode

DON LATARSKI
Private Affair
Private Affair/Dola Disques
Andres Sedillo
Erich Lyttle

MESSIAH
Motown Cruise
Motown Cruise/Titan
Bob Manahan/Innovisions
Tom Mignone

MELI'SA MORGAN
Do Me Baby
Do Me Baby/Capitol
Eric Meza/Meza Movies
Bill Mason

OPUS
Live Is Life
Up And Down/Polydor
AMA
Anders Stenmo

PLAY LIST January 24-Feb 4



LOOK OUT FOR THE PHIL COLLINS INTERVIEW ONLY ON MUSIC BOX, Thur Jan 30 (10 00, 16 00, 22 00) Western European Time

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WHITNEY HOUSTON
"How Will I Know?"

HEAVY ACTION 15-24 PLAYS

King "Torture"
Sade "Is It A Crime?"
A-Ha "The Sun Always Shines On TV"
Inxs "What You Need"
Level 42 "Leaving Me Now"
Wire Train "Last Perfect Thing"
ABC "Ocean Blue"
Fine Young Cannibals "Suspicious Minds"
Sandra "In The Heat Of The Night"
Diana Ross "Chain Reaction"
Talking Heads "And She Was"
Eurhythmics "It's Alright (Baby's Coming Back)"
Blue Murder "Talk, Talk, Talk"
James Brown "Living In America"
Pete Townshend "Face The Face"
Mr. Mister "Broken Wings"
Pet Shop Boys "West End Girls"
Madonna "Borderline"
The Alarm "Spirit of '76"
Talk Talk "Life Is What You Make It"

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Embassy Introduces Marquee Sales Plan Program's Terms Designed from Distributor Feedback

BY TONY SEIDEMAN

NEW YORK Embassy Home Entertainment has created a "Marquee" program for its distributors, offering special terms and returns privileges to participating firms.

"We're asking a little bit of them, and we're going to give them some of the things they've asked for," says Embassy vice president of sales Rand Bleimeister.

Distributor reaction to the program has been positive. "It looks pretty darn good overall," says Ingram Video's Brian Woods. "We were pleasantly surprised when we had our meeting with them at CES over the program."

The Embassy move parallels actions taken by Paramount Home Video and International Video Entertainment, both of which have adjusted key elements of their distribution setups in return for greater wholesaler attention and commitment to their lines.

Bleimeister says the Marquee program allows distributors to "be partners with us in hitting our sales objectives in 1986." Distributors will qualify for Marquee status "if they attain certain pre-set sales objectives and carry a full spectrum of Embassy product."

In response, VTR Distributors' Andy Kairey says, "It's a good move. They're addressing the distributors that have addressed them,

and it just reinforces that support goes on a two-way street." He adds, "As a result they'll get better support from me."

Among the features of the Marquee program:

- Distributors must carry a specified unit minimum of the titles in Embassy's catalog.

- Companies that hit or surpass their target levels will get a 1.25% rebate from Embassy at the end of each quarter.

- For the first time, Embassy will have straight returns and will not require distributors to file an offset order when they do their stock balancing. Marquee distributors will be able to get "12% a year instead of 7%," Bleimeister says.

Sales flyers from distributors to their retailers will contain more advertising and promotional material about Embassy.

Embassy's rebate seems to have struck a special chord with distributors. "Absolutely," says VTR's Kairey: "The rebate program means a lot. You reach a certain goal on quotas and get a rebate."

For companies operating on the slim margins often present in the video distribution business, even a small savings can have tremendous financial impact, Kairey says: "Considering what a distributor's margins are, that's nice gravy."

Especially cheering to many distributors is the fact that companies

already working the line hard will do best. "It's a very clean program for that—for the distributor that is taking an aggressive stand out there, going out and achieving goals," says Kairey. He maintains that almost all manufacturers will eventually be offering programs like those of Embassy and Paramount. "I think it's going to come to a distributor getting benefits because he spends the time to work each studio more individually."

The fact that the program is based on quotas doesn't bother him. "Those who are smart enough to make it work for them will," Kairey says. "Quotas are not something that you should get upset about, but something to strive for. They make you that much better."

Ingram's Woods also has no problems with the quotas. "They are based on what our business was last year, with just a marginal increase that seems to be obtainable. The numbers are not outrageous."



Big Bird Cuts a Deal. Executives from Children's Television Workshop and Random House gather with some of the stars of "Sesame Street" to celebrate CTW's signing of a home video deal with the publisher. From left are CTW president Joan Ganz Cooney, Random House president Robert Bernstein, Henson Associates executive vice president Al Gottisman, Bert, Big Bird, Random House Home Video publisher Gerald Harrison, and Ernie.

FOR WEEK ENDING FEBRUARY 1, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	9	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
2	3	9	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
3	4	23	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
4	2	13	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
5	13	7	ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
6	8	39	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
7	5	11	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
8	6	45	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
9	7	23	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
10	17	3	WHITE CITY	Atlantic Records Inc. Vestron Musicvideo 1025	Pete Townshend	1985	D	29.95
11	12	23	RATT THE VIDEO ●	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
12	10	35	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
13	16	3	HUEY LEWIS & THE NEWS VIDEO HITS	Hulex/Chrysalis CBS-Fox Video 6941	Huey Lewis & News	1985	LF	29.98
14	9	29	WE ARE THE WORLD THE VIDEO EVENT ▲◆	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
15	14	3	LIVE AFTER DEATH	Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
16	NEW ▶		THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello And The Attractions	1985	LF	24.98
17	19	11	WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	LF	29.95
18	11	45	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
19	NEW ▶		SCENES FROM THE BIG CHAIR	Polygram Music Video Production MusicVision 6-20534	Tears For Fears	1985	LF	29.95
20	18	41	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95

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

McCarthy Keynote Predicts Vidware Sales of \$11.6 Bil

BY JIM McCULLAUGH

LAS VEGAS Video hardware and software will continue to be among 1986's "locomotives" against a backdrop of an estimated \$25.7 billion consumer electronics industry (up from \$24.4 billion), according to Electronic Industries Assn. (E/A) projections given here at the recent Winter Consumer Electronics Show.

Zenith executive Gerald McCarthy, keynote speaker for the "Video Issues And Answers" conference at CES, said, "The EIA VCR sales projection for 1985 was 9.5 million units. Who would have guessed we'd exceed that figure by almost 25%?"

"Total video sales for the year ahead will top \$11.6 billion," said McCarthy. "If you add another video-driven product line, satellite earth stations, that figure will climb to \$12.7 billion. That's almost half the grand total of factory sales for all consumer electronics products."

"Our industry has doubled in size since 1981, and a great deal of that growth is a direct result of the video revolution," said McCarthy.

Here is a detailed EIA breakdown for 1986:

- Total videocassette recorders

should rack up 12.5 million units (representing total factory sales of \$4.9 billion), up from 11.9 million the previous year. But that's only a 5% growth over the 55% jump between 1984 and 1985. Household penetration is expected to go from 30% to 40% by the end of the year.

- Blank videocassettes are expected to generate 220 million unit sales (representing over \$1 billion in total factory sales), up from 180 million units in 1985.

- Prerecorded videocassettes are expected to generate 75 million unit sales (representing \$2.3 billion in total factory sales), up from last year's 53 million units.

Summed up McCarthy: "Blank cassettes continue to sell at a growing pace and at the rate of about 7% per year for every VCR in use."

Of prerecorded software, he said, "Look at that growth pattern: 200% in 1984, 240% in 1985—and at least another 40% in the year ahead. Our industry was certainly right in opposing the proposed tax on VCRs and blank tape. The Supreme Court, in its wisdom, allowed home taping—and the marketplace has produced record sales levels for both hardware and software industries."

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	12	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	2	13	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	4	9	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
4	3	26	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
5	5	13	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
6	8	194	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	9	46	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
8	6	13	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
9	16	3	MIAMI VICE	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95
10	13	8	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
11	10	10	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
12	12	83	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
13	11	12	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
14	18	61	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
15	15	9	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
16	7	11	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
17	17	4	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
18	14	18	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
19	NEW ▶		PRIZZI'S HONOR	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
20	20	6	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
21	21	9	ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
22	37	96	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
23	35	9	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
24	NEW ▶		MASK	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
25	19	7	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98
26	22	4	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	Animated	1985	NR	9.95
27	30	14	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
28	26	13	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
29	25	3	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R	79.95
30	24	34	SINGIN' IN THE RAIN ●	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
31	38	32	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
32	32	48	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
33	NEW ▶		THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13	79.95
34	36	64	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
35	23	2	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG	79.95
36	34	9	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
37	33	2	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello And The Attractions	1985	NR	24.98
38	31	3	GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G	79.95
39	27	6	DURAN DURAN: ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	NR	29.95
40	29	2	U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	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.

...newslines...

FRANK O'CONNELL is the new chief executive officer of Thorn EMI/Home Box Office Video. He'll be responsible for the "strategic direction and positioning" of the partnership, the company says. Current president and chief operating officer Nicholas Santrizos will report to O'Connell. Santrizos will continue to head all sales and marketing operations and day-to-day activities. O'Connell's past credits include the presidency and chairmanship of Fox Video Games. He's also been a senior vice president of Mattel Inc., and his most recent position was as president and chief executive of Optionware Inc.

A NEW BATCH OF TITLES from Kartes Video Communications continues to illustrate the label's move away from the public domain product that gave it its start. Nine titles are coming out, including "A Knight Of Basketball" (\$19.95), which stars Indiana Univer. coach Bobby Knight, and eight volumes of "The Video Cooking Library." Retail price on "The Video Cooking Library" will be "open list," ranging from \$9.95-\$14.95.

"IT'S IN THE STARS SWEEPSTAKES" will be supporting Embassy Home Entertainment's "It's In The Stars Promotion." The sweepstakes will offer more than \$70,000 in prizes, with the grand prize including \$2,500 and a walk-on part in a major film, with all travel and hotel costs paid. Grand prize winners also have a chance to win Embassy's complete 400-title library, a \$20,000 value at retail. The retailer whose name is on the grand prize-winning entry will also win a trip for two to anywhere in the U.S. A total of 250 other prizes will be given, with second through fifth prize winners getting Celestron Newtonian Reflector Telescopes, sixth through 10th winners getting 50 current Embassy titles of their chose, and 11th through 250th winners getting one cassette each. Embassy's "It's In The Stars" has put 20 of the company's top catalog titles on sale for \$29.95. Among them are "The Cotton Club," "Silkwood" and "Children Of The Corn."

"POLICE AROUND THE WORLD" has been picked up by Rhino Records from Rockfan Music. The title was initially released in 1983 and has been off the market for the last 18 months, and the company hopes the new stores that have opened in that time will provide a ready market for program. List price for "Police Around The World" is \$29.95, with a ship date of Feb. 21 currently scheduled.

"DON'T MISS THE MAGIC" is the title of a videocassette for musical instrument retailers and instrument-playing consumers being released by the National Piano Foundation. Designed to help reassure consumers that playing music is not all that difficult, it includes the comments of Dr. Frank Wilson, author of "Tone Deaf And All Thumbs?: An Invitation To Music Making For Late Bloomers And Non-Prodigies." For retailers, "Don't Miss The Magic" comes complete with a study guide and suggested script. Running time is about 10 minutes; list price \$19.95 plus \$3 for postage and handling. For more information, contact the National Piano Foundation at 15080 Beltwood Parkway East, Suite 108, Dallas, Tex. 75381; (214) 241-8957.

CHOP-SOCKY IS COMING to Sony Video Software Co., which will be distributing Jupiter Video Cassette Inc.'s line. Six titles are due out, all priced at \$19.95: "The Super Gang," "Tigers At The Top," "Kung-Fu Shadow," "Shaolin Fox Conspiracy," "Forest Duel" and "The Shaolin Drunk Monkey." Martial arts legend Bruce Lee stars in "The Super Gang."

MORE MUSIC IS ALSO DUE from Sony Video Software, with seven programs scheduled for release. Due out are "Bananarama: And That's Not All (Hanging Round His Neck Was A Big Black Ball)," "The Gap Band: Video Train" and "Everly Brothers: The Album Flash," all for \$19.95, and "Don't Watch That, Watch This," Volumes I and II, "Venom: The Seven Gates Of Hell," "Peter Tosh: Live In Africa" and "B.B. King: Live At Nick's" for \$29.95.

AN UNUSUAL PRICE STRUCTURE is planned by Kultur Video for its recently purchased "Placido: A Year In The Life Of Placido Domingo." On initial release the program will retail for \$39.95; after six months, the price will jump to \$59.95. "Once we have at least 20,000 units on the market," the company says, "it will give Kultur the exposure with the distributors and dealers, and demand will be such that we can raise the price to where it should be." Kultur has scheduled a first quarter release for the 105-minute title, licensed from Westinghouse Broadcasting.

THE MOVIE "MASK" was recently tied into a charitable program developed by distributor Commtron Corp. The company donated \$1 for every three copies of the MCA Home Video title it sold to retail accounts during the feature's pre-order period, donating the money to the International Skeletal Dysplasia Registry & Clinic. Dysplasia is the disease which struck the real-life Rocky Dennis, whose story formed the basis for "Mask."

A NUMBER OF MOVES ARE COMING from Video Latino Home Entertainment, among them the company's first release of American-produced films, "Mission To Glory" and "Paco"; its first promotional trailer; its first compilation, a collection of shorts featuring Mario Moreno titled "Festival De Comedias"; and a general catalog release that brings the total of titles available in the firm's initial 1986 release package to 24.

TONY SEIDEMAN

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Colorized 'Our Gang' Laurel & Hardy Among Classics

Roach Studio Prepares Comedy Collections

NEW YORK Hal Roach Studios is getting ready to dig deeply into its library of comic shorts and features to bring product into both home video and syndicated television marketplaces.

One of the projects currently in production is a colorized version of the "Our Gang," series in a program to feature the troupe's best musical production numbers of 1938 including "Buckwheat" performing opera.

"In our library we also have these Thelma Todd, Zasu Pitts and Charlie Chase short subjects we'll be releasing," says senior vice president of creative affairs Ron Word, who recently came over from Orion Pictures. He says the colorized "Our Gang" programs will be "exclusive to home video," and hopes they will have more marketing punch because of that.

As with many of its titles, Roach is not the only company with "Our Gang" product up for sale. MGM/UA Home Video currently has "Our Gang" product out on its "Viddy-Oh" sub-label.

Also due for colorization is the Academy Award-winning Oliver & Hardy short "The Music Box," in which the duo try to get a piano into an apartment. "The Music Box" won't be out for a few months; colorized titles due for immediate release include the John Wayne film

"Angel And The Badman," and Frank Sinatra's "Suddenly."

Although decried by film scholars, colorization has proven a financial boon for Roach, Word says. The company's two colorized releases to date, "Way Out West" and "Topper," have "far surpassed any of our black and white releases," Word says.

A series called "The Boyfriends," directed by the noted filmmaker George Stevens, and a selection of shorts by Charlie Chase is also due for release this year.

Word claims the collections of shorts will be able to "buck the

grams.

"How many comedy series do you have that George Stevens worked on?" he asks, referring to "The Boyfriends" series.

Home video rights to all of Laurel & Hardy's 14 feature films do not belong to Hal Roach Studios. Media Home Entertainment's subsidiary Nostalgia Merchant holds several. The company does hold television syndication rights, however, and it is currently putting together a series called "The Laurel & Hardy Show." It will run 70 minutes offering a mixture of 14 feature films, 53 shorts and biographical material

Special comedy packaging creates exclusive programs

of feature films dominating home video and to carve a space on retail shelves. A careful marketing program has been mapped out, he says.

"We won't release them all at once, but we'll select the best ones and test the marketplace," he notes. "If these collections are promoted properly, people will discover them—and you can't help but like them, because they were done well." Word especially points out the feature film level of production quality for the sitcom length pro-

grams from the library of Stan Laurel's daughter, Lois Laurel Hawes. "We'll transfer from 35mm nitrate to one inch videotape," says Word.

"We're packaging them, without editing, into a 70-minute length. This is ideal for a 90-minute time period, and we'll be able to do it without cutting them up or destroying them," he says. "They've never been seen like this since they were released theatrically."

If Hal Roach is able to get the rights back from Nostalgia Merchant, chances are good the programs will see light in the home video market, Word says.

As part of the packaging for the series, Word has redone the Laurel & Hardy theme, "The Cuckoo Song," giving it a synthesized, "Miami Vice" flavor.

Vestron Extends Gift Promo Drive Strives for Holiday Momentum

NEW YORK Vestron Video is extending its "VideoGift" promotion to sustain the high level of momentum achieved in its 1985 Christmas season sell-throughs.

Vestron decided to extend the program a few weeks ago (Billboard, Jan. 11) even as the company is preparing its next event. "We've extended it through February 28," said marketing vice president Michael Olivieri. "We also feel it's significant that manufacturers have additional sales programs in the marketplace after the first of the year," he comments, in fact, "It's essential with all the new machines out there."

"Clearly 1986 is the year of videocassette sales to the consumer. Holiday sales of 1985 have absolutely established that," says Olivieri.

Feedback at CES strongly applauded the extension of the promotion, Olivieri claims. "What we've done is continue to play our best card out there," he explains.

An ongoing flow of low-priced titles is essential if video stores are to keep new customers buying videocassettes, he points out. "What it takes to keep the people involved is a continuous flow of salable, repeatable programming that's varied in nature."

In the end, the time of year shouldn't matter. "It's not just a sale business for one time or item or another—it's a sale business for prerecorded video."

Almost all of the units moved via

"VideoGift" went through Vestron's standard distribution network. "From what I could see in just roughed out numbers, as much as 90% of what we sold on 'VideoGift' was moved through our traditional customers—retailers or wholesalers. The balance probably went into the racking system, which also was tremendously successful."

To help support its "VideoGift" promotion, Vestron is offering "Advertising support, consciousness raising, whatever it takes," Olivieri says.

Right now the company is "Working diligently to devise a good follow-up. 'VideoGift' was developed as a concept capable of supporting varied sales promotions. They may be different from the first one, but you'll see more."

Continued availability of programming to offer at low prices will be no problem, Olivieri claims, "We have four separate divisions here to help acquire or develop programming. As long as we can continue with product that's appealing, or hopefully repeatable, we will have a constant flow that we can either reduce in price" or release initially at sell-through levels, Olivieri says—pointing to Vestron's recent licensing of National Geographic's video library as one example.

"We're an acquisition and marketing company that really is in the home video publishing business," he comments.

Execs Named, Releases Planned Mirisch, Orion Going Indie

BY JIM McCULLAUGH

LOS ANGELES Orion Pictures and the Mirisch Company become the latest entries on the roster of significant mid-sized film companies forming their own home video manufacturing wings.

The move further reduces the supply of prime theatrical product available to independent home video manufacturers, who have seen good titles become increasingly scarce and costly in recent years.

Executive teams are already in place for both new operations. Orion has appointed former CBS/Fox Video head Larry Hilford as chief officer of its new division. And Mirisch has selected executive vice president Bob Cook, former Magnetic Video, CBS/Fox Video and Blay Video veteran, and national sales manager Bill Hoard, former national software marketing manager for Pioneer Video.

Mirisch became the latest Hollywood studio production company to create a home video wing, narrowly following Orion Pictures' announcement that it had formed Orion Home Entertainment. Tri-Star Pictures (the CBS, Columbia, HBO/Thorn-EMI tri-venture) remains the last major motion picture studio

which has neither forged its own home video arm nor linked with a major home video program supplier.

Although the number of home video independents has swelled, corporate president Don Mirisch feels it is not yet too late to enter the marketplace. He claims his company has a legacy in the entertainment business and that "our edge will be to produce and attract talent."

Mirisch's opening offerings are "I Married A Shadow," "Tuareg The Desert Warrior," "Hoodlums" and "Cactus In The Snow" at \$59.98 list; "Live At Harrah's With Bill Cosby" at \$39.98; and "Goldilocks" for \$29.98.

Initially, Mirisch Video will be acquiring titles, he indicates, but eventually it will gear up for in-house productions. Among more than 100 films the company has produced are "The Great Escape," "Fiddler On The Roof," "The Apartment," "West Side Story" and "In The Heat Of The Night." The latter three all won Oscars for Best Picture. Much of the Mirisch library has been licensed to other major home video suppliers.

Mirisch says he will be utilizing the firm's existing two-step independent distribution system. Programming philosophy will be

across-the-board, feature-based entertainment releases at various price points. Release cycle will be four to six titles per month.

According to its new leader, Orion plans to spend 1986 acquiring home video rights. Hilford notes that he doesn't plan an initial product release until 1987. Orion, based primarily on the East Coast, will also have responsibility for television syndication and pay-cable. "Cagney & Lacey" and "Hollywood Squares" are Orion productions.

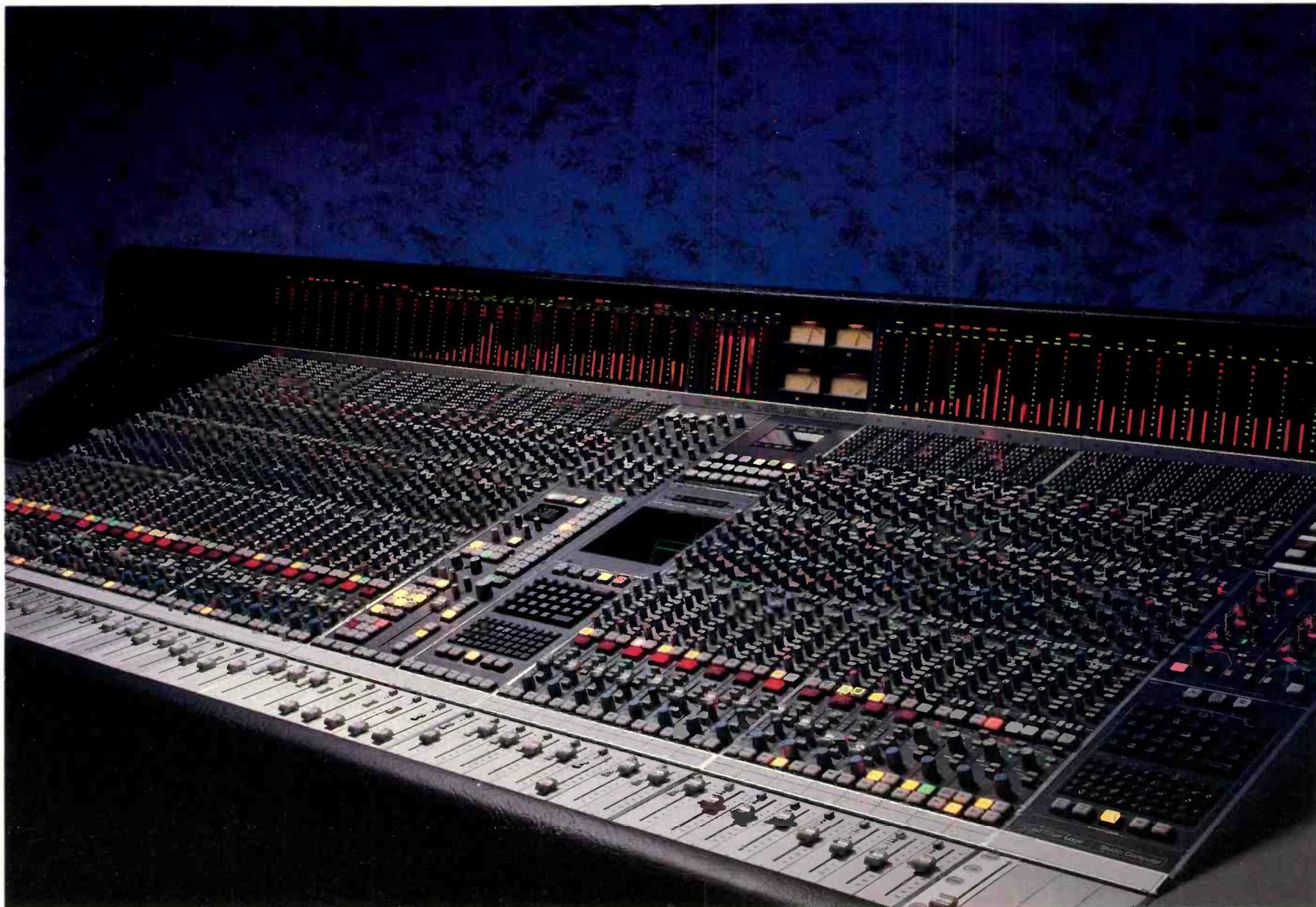
Orion, like Mirisch, has created a number major box office hits for other studios. Its roster of hits includes "The Cotton Club," video-licensed to Embassy Home Entertainment for \$4.7-million; and "The Terminator," "Desperately Seeking Susan" and "Amadeus," all video-licensed to Thorn-EMI/HBO.

Tri-Star, which has created such recent films as "Sweet Dreams," "Volunteers," "Rambo: First Blood Part II," "The Natural" and "Supergirl," among others, has made no moves yet to form its own home video division, but still licensed product on a picture by picture basis.

WATCH FOR BILLBOARD SPOTLIGHTS in January and February

- TOY VIDEO
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Steve Lillywhite Goes Back to Basics in Stones LP

BY PAULA PARISI

NEW YORK Steve Lillywhite, the British producer best known for his work with Peter Gabriel, U2 and Simple Minds and his willingness to experiment with unusual production techniques, has gone back to the basics with his latest project, the Rolling Stones' "Dirty Work" album.

"You've got to cater to the strengths of whichever clients you're working with," he said at Pathe-Marconi EMI Studios in Paris, during a break from re-mixing some of the album tracks. "I thought the main strength of a Rolling Stones record would be to get it good and powerful and up front."

This no-gimmicks production approach comes from the same man who ran a knife through the spokes of a spinning bicycle wheel to get the clicking sound at the end of U2's "I Will Follow," and who has been known to incorporate the sounds of breaking glass and feedback from

tinny radio amplifiers.

"You don't do things like that because they're a novelty," says Lillywhite. "You do them because they fit. All those little noises make the record sound more psychedelic, I suppose, and for this record [by the Stones] we just wanted to be a bit more straightforward. Once you start working in formulas, you ruin spontaneity."

That spontaneity is equally important to the Stones, whom Lillywhite says record their songs "live," with the band members performing their tasks in unison. In fact, he says, most of the keeper vocals to be heard on the upcoming album are those which Jagger laid down with the group as a whole. "Comparatively speaking, there was very little overdubbing," Lillywhite says, noting wryly that the most exotic special effect used on "Dirty Work" was AMS and Lexicon digital reverb.

"It's not so much a return to basics as to a little bit of passion," Lillywhite says. "A lot of records nowa-

days seem to lack immediacy—they're too clinical. Everyone's playing it safe again. We're seeing a lot of studio innovation and technical innovation, but the equipment is not being abused enough," he laughs.

"When I first started out, recording was a very different business. You'd have these men in white lab coats designing things, but once you got the equipment into the studio, you'd completely bugger it up and use the stuff for things the builders never intended," Lillywhite says.

Lillywhite got his start as a tape operator for Phonogram in 1972. Demo tapes he made in his spare time with the British synth-pop band Ultravox landed the group an Island recording deal. The pact got Lillywhite—then 18 years old—his first production credit, a three-way split among himself, the band and Brian Eno, who was brought in as "insurance" on what the label considered a "serious signing."

From that point, the work came quickly. Island took him on as an in-house producer and he scored his first top 10 hit with Siouxsie and the Banshees. Lillywhite was soon in heavy demand on the arty, new wave circuit, producing albums for the Members, XTC and the Psychedelic Furs before getting a call from Peter Gabriel's manager.

Being a young punk rocker, I thought it was one of my mates phoning up as a joke," he recounts. "For me, early Genesis was sort of old hippie music, you know? But I met with Peter and he explained that he didn't want it to be like a Genesis record—didn't want it to be like any other record at all, in fact. It was 'Peter Gabriel Three,' and I suppose it was thought of as quite a milestone in terms of sound—especially the drum sound we got," he says.

Next came U2. Lillywhite's spare but textured approach to capturing



British producer Steve Lillywhite takes five at Pathe Marconi EMI Studios in Paris during the remix of the Rolling Stones' upcoming "Dirty Work" album for CBS. (Photo: Chuck Pulin).

Lillywhite names SSL as his board of choice and cites Total Recall automation as one of the great conveniences of modern recording.

He says his experiences with digital recording have not gratified him so far. "The only system I've used is the 3M, which is the worst," he says. "I'd like to try the new Sony gear. On the whole, I think in 10 years everybody will be using digital, but I have not come to terms with it yet. I think it's good for things with great dynamic range, like classical music and things with quiet passages, but not necessarily for rock'n'roll. It tends to be a bit cold. When people hear an electric guitar, they're used to hearing the tape distortion."

As for Compact Discs, Lillywhite like them, but says he does not listen to them much because they remind him too much of being in the studio, an experience he likes to separate himself from entirely when he's home with his family.

"I think vocals count for about 80% of a record's appeal," says Lillywhite. "Nowadays there's a tendency to cover up vocal tracks with too much sound, but I like to put the singer's voice up front."

Generally, says Lillywhite, he likes to lay down some vocal tracks to get a feel for the song, "a different thing completely from how we made the Stones record," he says, referring to the fact that Jagger was also busy with his solo album when "Dirty Work" was begun last spring.

"I concentrate on making sure the structure of a song is correct. Sometimes, an artist writes a song that has a great bit in it, but it only comes along once. I try to bring things like that out." The idea, he says, is not to "take the same bit and ram it home so the song becomes completely commercial," but rather to "try and strike a balance and not overstate your case to the point of banality."

Video Track

LOS ANGELES

JAZZ ARTISTS Dave Grusin and Lee Ritenour will be featured in two home video television specials directed by Stanley Dorfman. The 60-minute programs, "Dave Grusin And Lee Ritenour Live At The Record Plant" and "The GRP Records All-Stars Live At The Record Plant," will be released on video cassette by Pioneer/Signature. The latter also stars Diane Schuur, Dave Valentin and Ivan Lins.

Los Angeles' historical Ebony Showcase Theatre is the setting for RCA recording artist Evelyn "Champagne" King's latest video, "Personal Touch." The conceptual clip plays on the song's subject: "Evelyn's personal touch from the stage magically transforms an otherwise sedate and shabbily dressed crowd into an enthusiastic, chicly attired audience," according to director Bill Parker. Sounds good, anyway. It was produced by Carolyn Ali; John Simmons was director of photography.

MCA recording group Ready For The World recently wrapped up a video for "Digital Display," the second single off its self-titled debut album. Directed by Paul Boyington,

the conceptual piece blends live action with computer animation to create a high-tech, "digital" atmosphere. It was co-produced by Boyington and Trip Gruver. Comedian Michael Pritchard makes a cameo appearance.

OTHER CITIES

SEVERAL PERFORMERS GATHERED in Atlanta, Ga., recently to shoot the video for "King Holiday," a song which pays tribute to the late Martin Luther King Jr. Produced by Peter Bunche and Fritz Goode, the project features artists such as El Debarge, Whitney Houston, Teena Marie, Menudo, Kurtis Blow and Run-D.M.C. Proceeds from the record will go to the Martin Luther King Center.

Boston-based rock group the Lines is shooting the video for its forthcoming single, "Time Out," on location in Bermuda on 35mm film. It is under the direction of Scott Kalvert. Filmtastik is producing.

Radio syndicated comedy duo Stevens & Grdnic are producing video drop-ins for television. Among the first programs to broadcast the pieces are Nickelodeon's "Turkey TV" and King TV's "Almost Live."

Atomic Theory Records' newest release, "Crossover," is being supported by two videos directed by Mike Rivard. "Come Back" and "Take Some Time," featuring singer Johnny Hodges, were shot on location in downtown Minneapolis and employ live performance footage filmed at the club Rupert's. Willie Murphy assisted the directing.

Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

the group's sound is widely acknowledged as having been a major factor in establishing the band. After producing their first three albums "Boy," "October" and "War," U2 and Lillywhite amicably parted. "I don't think it's advisable for a producer to form a safe association with any one group," he says. "You become identified with a particular sound, and that can be limiting. You get predictable, and I don't think it benefits the band or the producer."

Lillywhite's sound is a contradiction in terms—lots of action in the midrange without being murky; full, yet spare. "Phil Spector was an influence, I suppose," he says. Other producers he admires are Laurie Latham and Trevor Horn. As for himself, he says, "I'm not very technically oriented. I operate on instinct."

Audio Track

NEW YORK

EFFANEL MUSIC'S NEW mobile unit has been in operation for 10 weeks. During that time, owner/engineer Randy Ezratty has used the truck to record Robert Fripp's upcoming EG album on location in West Virginia and Washington, D.C., as well as MTV specials for the Hooters, Stevie Ray Vaughan, the Cult, Marshall Crenshaw and Oingo Boingo.

Recent projects mastered by Howie Weinberg at Masterdisk include work for Animation, Husker Du and Lovebug Starski albums and singles. Also there, Bob Ludwig cut new singles on Sheena Easton, Kid Creole & the Coconuts, and albums for the Rolling Stones, Zeno, Brian Setzer and Pat Metheny with Ornette Coleman.

Uptown Records was at Eras Recording producing Leny Andrade with Paquito D'Rivera's quintet. Cynthia Daniels was at the desk, assisted by Scott Mantz.

At RPM Studios, OK Savant is finishing tracks for its first EP, aid-

ed by Golden Palominos drummer Anton Fier and Lou Reed guitarist Robert Quine. Brian Cullman producing, with Dom Maita at the board.

LOS ANGELES

NEIL DIAMOND HAS been tracking at Soundcastle Studio Center. Maurice White producing, Tom Perry engineering, Bino Espinoza assisting. Also there, Martin Page has been producing Bernie Taupin. Bill Bottrell at the console, Espinoza assisting. And, Joe Chiccarelli has been in producing and engineering a new A&M act, David & David. Mark DeSisto assisting.

Producers Mark Ferrick and Bill Thomas have been in at Preferred Sound in Woodland Hills, Calif., working with unsigned Chicago native Mark Ferrick, recording basic tracks, overdubs and also mixing. Thomas is engineering, assisted by Scott Campbell. Also there, Duke Davis is producing basic tracks and overdubs for a video by Rockin' Double "D" Records artist Bill

Erickson. Thomas at the board, Campbell assisting.

Odin is recording LP tracks with producer/engineers Robert Margouleff and Don Mack. Work is being done at Downtown Sound.

NASHVILLE

PRODUCER TONY BROWN has been working at The Castle in Franklin, Tenn., on overdubs and mixing for Nicolette Larson's new MCA album. Steve Tillisch at the board, assisted by Keith Odle. Also, Beach Boy Carl Wilson and Robert White Johnson have been working on new material with engineer/programmer Giles Reaves.

Charlie Daniels has been in at Woodland Sound finishing the soundtrack to "The Lone Star Kid," a made-for-television film slated to air on PBS. Tim Farmer engineered.

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



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Company Outlines Increased Commitment to Rock Tie-ins

Miller Hosts Music Sponsorship Seminar

BY MOIRA McCORMICK

MILWAUKEE While rock artists still face criticism in some quarters for aligning with big business, corporate sponsorships are bound to remain a fact of life.

That was the main conclusion of a three-day seminar on sponsorship and promotions hosted by Miller Music Rock Network at the Milwaukee Hyatt here (12-14).

During the seminar, Miller revealed plans to increase print and radio promotion for the 16 regional bands it sponsors in its Rock Network program. The brewery also announced that at least three new television commercials featuring selected bands are in the works. These follow up the success of a Del Fuegos spot which was first

aired during the Live Aid telecast.

Gary Hobbib, manager of the Del Fuegos, said during one session that the critically acclaimed Boston band hasn't lost any fans through its corporate linkup—though they have taken some criticism in the press. "We still have the philosophy that there's a tasteful way of doing it," he says.

"For our commercial, they wanted something subtle. They let us monitor the whole thing and do the jingle the way we wanted. It's an association—not a sponsorship. You get promotional cash more than a major monetary subsidy."

Through the Rock Network program, 16 regional bands are provided with tour merchandise (posters, jackets, T-shirts, buttons, etc.) as well as radio and print promotion.

Another of the Rock Network bands is the Minneapolis-based Metros, whose manager, Dan Mangold, expressed appreciation for Miller's "low-key, sympathetic" approach. He added, "They're not corporate people given a snap education on rock'n'roll—they're rock people who've gone up the corporate structure."

Joe Caruso of Detroit's Caruso, a third band in the program, said that they grappled with the "big business" issue last year before accepting the sponsorship. He commented, "The coolest part is, Miller isn't asking us to push their product—just drink it, if we drink beer at all. We've played gigs where Miller wasn't sold and they didn't hold us back."

Being able to say that a national company represents the band, he said, "gives us national credibility. And we give them credibility [with young adults]."

All 16 Rock Network bands were represented at the sessions. With the Del Fuegos, the Metros and Caruso, were: "A" Train from Shreveport, La., Dynatones from

San Francisco, Entertainers of Charlotte, N.C., Fayrewethere of Cleveland, In Pursuit from Nashville, James Harmon Band of Los Angeles, Kool Ray & the Polaroidz out of Peoria, Magnum from Allentown, Pa., Rangehoods of Seattle, Chicago's Son Seals; Steve, Bob & Rich from Kansas City, Tail Gators from Austin and Telluride of Birmingham, Ala.

Miller's commitment to Rock Network, now in its fifth year, hasn't been affected by the recent hike in many states' legal drinking age to 21 (Billboard, Jan. 25), according to Gary Reynolds & Associates, the Milwaukee promotional firm which serves as coordinator and corporate liaison for Rock Network's bands. "Sixty percent of the students on college campuses today are 21 or older," he reasoned.

John Shafer of Miller's government affairs division hosted a session on "alcohol awareness," which dealt with the problems of promoting an alcoholic beverage.

Reynolds said that the brewery regularly circulates pamphlets advocating responsibility and moderation when drinking. He noted, "Miller's not out to promote drunkenness," Singer James Harmon of the James Harmon Band observed, "Miller doesn't want their product associated with [irresponsible bands] either."

The seminars began with Chris Moore, Miller manager of special markets, discussing brand strategies for the year. Moore stressed that Miller intends to make its High Life brand "synonymous with music," the way its Lite brand is affiliated with sports and comedy.

Rock Network is just one element of Miller's three-pronged young adult marketing campaign. The others are Miller Venues, which sponsors concerts at major outdoor facilities around the country, and Miller Music, which is responsible for some 700 annual college dates at 120 campuses nationwide.



Ant ASCAP. Adam Ant visits with Lisa Schmidt, ASCAP's Eastern regional director of repertory, following his recent show at New York's Radio City Music Hall. Ant is a member of PRS and licenses his songs through ASCAP in the U.S.

Mike & the Mechanics Learn to Juggle Parallel Careers

Veterans Become a Brand New Dinosaur

BY ETHLIE ANN VARE

LOS ANGELES Mike & the Mechanics, whose Atlantic album is powering up the top 50, is a band trapped between identities. In many respects, the British quintet is a brand new act—though all its members are veterans.

The group is led by Mike Rutherford, guitarist/bassist for the venerable Genesis. His cohorts include top session players Peter van Hooke on drums and Adrian Lee on keyboards, as well as vocalists Paul Carrack (Squeeze, Nick Lowe) and Paul Young (of Sad Cafe, not the Columbia solo artist).

"People don't really know who Mike & the Mechanics is," says Rutherford. "The bulk of them have just heard the single 'Silent Running' and liked it. This is fascinating, because it means you're being looked upon as a new unit."

Rutherford's two prior solo efforts—"Smalcreep's Day" (1979) and "Acting Very Strange" (1982)—barely dented the top 200.

"A 'solo' tag can put people off," says Rutherford. "There's a stigma attached to it. Whereas people take this more seriously because it has a group feel."

Rutherford and Young admit that confusion about which Paul Young was singing did little to hurt airplay.

"I get upset about the confusion," says this Young, "but I've been Paul Young for a long time. There's nothing I can do about it and, frankly, the fact that a lot of people thought it was the other Paul Young might have had something to do with all this."

With Rutherford recording a new Genesis album for summer release, Young reforming Sad Cafe for Legacy in the U.K. and Carrack recently signed to a solo deal, the logistical problems of keeping Mike & the Mechanics going seems insurmountable.

"All you do is juggle dates," shrugs Rutherford. "The Genesis album will be finished by the end of February, and the band won't tour

until late August. That leaves me time to do some Mechanics gigs over here.

"You just do things in blocks of time," he expands. "A block with Genesis, a block on the road." It's the same with bandmate Phil Collins, he notes, who is balancing a major solo career and continuing with Genesis. Has Collins' solo success helped the Mechanics?

"I don't think it has much to do with it," says Rutherford. "The fact that you play in a band and then do something on your own—look at how little action I've had in the past, commercially, and you can see it doesn't make much difference."

The Mechanics—which Rutherford sometimes calls a sabbatical

project—is informally managed by Tony Smith, who handles Rutherford and Collins.

"Mike & the Mechanics" was released in November, contrary to traditional logic, and has been steadily topping the album tracks chart in the U.S. It sank without a trace back home in England. According to Rutherford, the record made an impact on the American market because of the health of the AOR format.

"That's good about radio—and you haven't got this in England—is that AOR stations start playing something and people phone them up," says Rutherford. "You get an audience reaction. Companies can

(Continued on page 43)

Nashville Firm Books Rock

Individuality Key at New American

BY KIP KIRBY

NASHVILLE New American Artists, the alternative music company recently founded here, is already marching to the beat of a different drum.

The agency was formed in September by Jay Bell, who had previously headed the Nashville division of rock booking giant American Talent International, where he worked with such top acts as the Cars, John Cougar Mellencamp, Tears For Fears, Elvis Costello, Bob Seger and Twisted Sister.

New American's roster has grown to nine acts, two of which—the Questionnaires and the Movement—showcased on the recent Rock Extravaganza sponsored by the Nashville Entertainment Assn. Bell's other clients are Tucson's Giant Sand (Enigma Records), Downs & Price (Atlantic), Johnny Rivers (MCA), B.C. & the Dartz and Freedom Of Expression (both on Track Records), the Georgia Satellites (on the English label Making Waves)

and Robert Jetton, who is also signed to a management contract with Bell.

Last spring, when ATI was acquired and subsequently shut down by International Creative Management, Bell intended to pursue management fulltime. He kept hearing that Nashville needed a strong progressive-music booking agency, however, so he switched directions and opened New American. Rivers was his first client.

How can a small Nashville agency compete with large agencies in New York and Los Angeles? By offering personal attention and individualized service, answers Bell, whose resume includes a stint managing Elektra's Capital City Rockets and work for the Lavender Agency and Buddy Lee Attractions in addition to ATI.

"I think headliners can get lost with a big agency," Bell says. "A small agency like ours can provide the kind of direct attention these acts need."

(Continued on page 43)

For The Record

Ted Nugent's forthcoming album "Little Miss Dangerous" is his third project for Atlantic Records, not the first as stated in the Jan. 25 issue.

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	The Centrum Worcester, Mass.	Dec. 31	\$584,085 \$250-\$20	10,972 11,500	Rudas Theatrical Enterprises of Nevada/Encore Enterprises
RUSH STEVE MORRIS BAND	Capitol Centre Landover, Md.	Dec. 16	\$232,580 \$14.50	16,040 16,500	Cellar Door Prods.
HOLIDAY FESTIVAL: KURTIS BLOW CHUCK BROWN EXPERIENCE LIMITED DOUG E. FRESH	Capitol Centre Landover, Md.	Dec. 29	\$248,950 \$16/\$14	16,811 17,500	G-Street Express
KISS W.A.S.P.	Market Square Arena Indianapolis	Jan. 16	\$196,301 \$14.50	13,583 16,000	Sunshine Promotions
ALABAMA CHARLIE DANIELS BAND	Charlotte (N.C.) Coliseum	Jan. 17	\$194,950 \$17.50	11,508 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Richmond (Va.) Coliseum	Jan. 19	\$190,732 \$17.50	11,184 12,002	Keith Fowler Promotions
AEROSMITH DIVINYLS	Seattle Coliseum	Jan. 17	\$184,048 \$14.50	12,693 13,000	Bill Graham Presents
BILL COSBY JEROME OLDS	Fox Theater Atlanta	Jan. 18	\$182,632 \$20.25/\$17.75	9,356 two sellouts	Jerry Dickerson Presents
ALABAMA CHARLIE DANIELS BAND	Roanoke (Va.) Civic Center	Jan. 18	\$180,302 \$17.50	10,472 sellout	Keith Fowler Promotions
TWISTED SISTER DOKKEN	The Spectrum Philadelphia	Jan. 18	\$152,755 \$13.50/\$12.50	11,857 15,300	The Concert Co.
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Phoenix Coliseum	Jan. 18	\$110,056 \$14.50/\$13.50	8,813 10,000	Evening Star Prods.
LEE GREENWOOD JUDDS NITTY GRITTY DIRT BAND FORESTER SISTERS	Market Square Arena Indianapolis	Jan. 5	\$97,961 \$15/\$12	8,143 9,000	Jim Halsey Co.
DIO YNGWIE MALMSTEEN'S RISING FORCE	Thomas & Mack Center Las Vegas	Jan. 10	\$85,145 \$14.50/\$9.50	6,300 10,200	Rock'N Chair Prods.
DIO YNGWIE MALMSTEEN'S RISING FORCE	Neal Blaisdell Center Honolulu	Jan. 12	\$78,958 \$15	5,574 6,500	Feyline Presents/ Greg Mundy
LEE GREENWOOD SAWYER BROWN	Front Row Theater Cleveland	Jan. 12	\$78,068 \$12.75	6,123 6,392	In-House
JOHN CAFFERTY & THE BEAVER BROWN BAND	Providence (R.I.) Performing Arts Center	Dec. 27-28	\$74,359 \$12.50/\$11.50	6,136 two sellouts	Frank J. Russo
GEORGE STRAIT CLAY BLAKER	Corpus Christi (Tex.) Memorial Coliseum	Jan. 18	\$70,272 \$12	6,000 sellout	C&M Prods.
AEROSMITH DIVINYLS	Spokane (Wash.) Coliseum	Jan. 19	\$69,919 \$14.50	4,822 8,000	Bill Graham Presents
TWISTED SISTER DOKKEN	Rochester (N.Y.) War Memorial	Jan. 15	\$62,230 \$13.50/\$12.50	5,107 10,200	John Scher Presents
KISS W.A.S.P.	MECCA Auditorium Milwaukee	Jan. 20	\$57,429 \$13.50	4,254 6,120	Stardate Prods.
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Tucson (Ariz.) Community Center	Jan. 17	\$56,850 \$12.50	4,548 7,871	Evening Star Prods.
CONWAY TWITTY WHITES JOHNNY RUSSELL	Winston-Salem (N.C.) Coliseum	Jan. 18	\$53,537 \$12.50	4,283 8,276	Jayson Promotions
DIO YNGWIE MALMSTEEN'S RISING FORCE	Dee Events Center Ogden, Utah	Jan. 8	\$53,336 \$14.75	3,842 4,500	Feyline Presents/ Jam Productions
TWISTED SISTER DOKKEN	Pittsburgh Civic Arena	Jan. 14	\$53,082 \$13.75	3,968 7,000	DiCesare-Engler Presents
CONWAY TWITTY WHITES JOHNNY RUSSELL	Greenville (S.C.) Memorial Auditorium	Jan. 17	\$51,312 \$12.50	4,105 6,174	Jayson Promotions
GEORGE STRAIT CLAY BLAKER	Frank Mayborn Center Temple, Tex.	Jan. 16	\$49,750 \$12.50	4,053 two sellouts	C&M Prods.
STATLER BROTHERS HELEN CORNELIUS	Carolina Coliseum Columbia, S.C.	Jan. 19	\$42,906 \$11.50	3,933 9,470	Varnell Enterprises
ZAPP FEATURING ROGER TROUTMAN CASH	Front Row Theater Cleveland	Jan. 18	\$39,958 \$12.75	3,134 3,196	In-House
MARSHALL TUCKER BAND GREGG ALLMAN	Front Row Theater Cleveland	Jan. 17	\$37,970 \$12.75	2,978 3,196	In-House
JAY LENO CATHY LADMAN	Front Row Theater Cleveland	Jan. 10	\$35,379 \$11.75	3,011 3,196	In-House
STEVEN WRIGHT JAMES LEE STANLEY	Warfield Theater San Francisco	Jan. 17	\$31,624 \$14.50	2,181 sellout	Bill Graham Presents
BOBBY BLUE BLAND	Club 295 Jacksonville, Fla.	Jan. 11	\$16,000 \$10	1,600 two sellouts	JTR Prods./ John Reid & Victor Early
BOBBY BLUE BLAND DENISE LA SALLE	Municipal Auditorium Pensacola, Fla.	Jan. 4	\$15,500 \$10	1,550 sellout	JTR Prods./ John Reid & Victor Early
BOBBY BLUE BLAND DENISE LA SALLE	Jackson (Miss.) City Auditorium	Jan. 3	\$10,310 \$10	1,031 2,510	JTR Prods./ John Reid & Victor Early
WOODY HERMAN	Carefree Theater West Palm Beach, Fla.	Jan. 19	\$7,406 \$14	529 750	Fantasma Prods.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp 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.

Talent in Action

TWISTED SISTER
New Haven Coliseum, Conn.
Tickets: \$13.50, \$11.50

TWISTED SISTER may not have the approval of the Parents Music Resource Center or the PTA, but it was evident they had the support of the thousands of teenage fans who rallied here on Jan. 12.

As outrageous and offensive as the band is—who else would use four-letter words as sick endearments for its following—you can't help but give the bad boys of rock'n-roll a hand for turning themselves into one of the most marketable outfits around. The group has come a long way from its New York-area club days when the members dressed in women's lingerie, and drew an audience of 25.

The act has grown in stature, too, over the years and is now something of a household word thanks to the help of MTV—and, ironically, the PMRC.

Although the show was geared to support their new album, "Come Out And Play," the band—frontman Dee Snider, guitarists Jay Jay French and Eddie Ojeda, bassist Mark Mendoza and drummer A.J. Pero—performed material from all four of their releases.

Opening with the aggressive title track to their latest project, a take-off on a segment from the movie "The Warriors," the group roared through an array of tunes ranging from the hard-core "Under The Blade" and "Burn In Hell" to the upbeat, melodic "Be Chrool To Your Scuel" and "You Want What We Got."

The evening wouldn't have been complete without their high-charting anthems "We're Not Gonna Take It," "I Wanna Rock" and a dedication to the PMRC in the form of "You Can't Stop Rock'n'Roll."

One of the most impressive points of the show was exceptional sound quality, a rare phenomenon in the often distorted heavy metal genre. Also unusual was the absence of standard instrumental solos—in fact the outspoken Snider was the only one to take centerstage.

Another impressive element was the well-designed stage setup. Picking up on the street motif of the new album, the act's playground consisted of a graffiti swathed building facade, a stripped-down car, scattered garbage cans and a manhole cover in the stage floor that served as Snider's point-of-entry at the beginning of the concert.

LINDA MOLESKI

DIONNE WARWICK AND JOHNNY MATHIS
Fox Theatre, Atlanta
Admission: \$25.50, \$20.25, \$15.25,
\$10.25

AS VETERAN pop performers, both Dionne Warwick and Johnny Mathis rely on traditional cabaret delivery rather than vocal histrionics. Within these confines, though, it takes strength to cover the distances with accessible grace. Their week-long series of sold out shows here exhibited this capacity eloquently.

The first 45 minutes of the 2-1/2 hour performance belonged to Warwick. She started cursorily, rushing through a medley that denuded classics like "I Say A Little Prayer" and "Walk On By" of all passion.



Kiss Off. Gene Simmons prowls the stage during Kiss' recent show at New York's Madison Square Garden. (Photo: Chuck Pulin)

But when she got to her newer material, both her own elegance and the genteel ethos of the backing arrangements served wonderfully.

On both "Finders Of Lost Loves" and "I'll Take You Back," Warwick glided superbly into her upper register. But perhaps the most eloquent testimonial to her range was "We Are The World," where she flawlessly matched the tone of the song's many messengers.

Warwick then yielded the stage to Mathis, a smooth crooner who was suffering from a cold on the last night of the engagement (13). Still mellow after all these years, Mathis is at his best with ballads. His pipes are neither strong nor versatile, but as an exponent of ultraromantic pillow talk, he is still untouched. "Chances Are" was the best-received of his many hits.

After a 15 minute intermission, Warwick took the stage again. Tunes of more recent vintage were on the docket this time, including "Heartbreaker" and her current chart-topper, "That's What Friends Are For."

"Friends," which is expected to raise more than \$500,000 for AIDS research, found Warwick singing from a chair and smiling through the playing of Stevie Wonder, Elton John and Gladys Knight portions through the p.a. system. "Friends," Warwick's biggest hit ever, surprisingly didn't get the same warm response that many of her vintage tunes did. It seemed to be less recognized by the older members of the 4,600 in attendance.

Warwick and Mathis then appeared together, fusing the strains of Mathis' "Too Much, Too Little, Too Late" with Warwick's "Deja Vu" in a smoothly worked arrangement. Mathis closed the show with several classics from "West Side Story," a largely romantic repertoire that has always fit his well-enunciated, airy delivery.

RUSSELL SHAW

WYNTON MARSALIS
Joyce Theater, New York
Tickets: \$22.50

BY ANY STANDARDS, Wynton Marsalis is a phenomenal musician. His technique is impeccable, his sound is beautiful, and he swings.

And the 24-year-old trumpeter's (Continued on page 43)

TALENT IN ACTION

(Continued from page 42)

rise to the top of his field has been as phenomenal as his musicianship. His 11-night, 15-show stand at the Joyce, a good-sized Off-Broadway venue, had "class" written all over it. Few, if any, jazz musicians, including the acknowledged giants, have ever merited an engagement of this magnitude.

On Dec. 26, the opening night of his Joyce, stand, Marsalis demonstrated some of the reasons for his remarkable success. He played with complete authority and occasionally with stunning warmth and wit. But he also demonstrated some of the reasons why, his success notwithstanding, he's still not quite the jazz master his admirers think.

Those few critics who are not on the Marsalis bandwagon often accuse him of being a cold, distant player, all chops and no soul. His performance offered enough moving moments—among them a poignant interpretation of the standard "Do You Know What It Means To Miss New Orleans?" and a brisk, impish improvisation on the Thelonious Monk blues "Raise Four"—to suggest that those criticisms are not entirely accurate.

But he also offered more than a little evidence that they're not entirely off base, either. There's nothing wrong with flaunting your technique—some of the greatest trumpeters in jazz history have been unabashed showoffs—but Marsalis's bravura displays had a tendency to sound more like exercises than rhapsodies. Frequently, especially on his own tricky compositions like "Black Codes" and "Nozz-Moe-King," he seemed to be relying more on his head than on his heart, employing his prodigious technique less to express himself than to impress.

The interplay between Marsalis and his rhythm section of pianist Marcus Roberts, bassist Robert Hurst and drummer Jeff Watts was outstanding. The three made a formidable and pliable team, and Roberts was a pleasingly lyrical soloist. But the presence of another horn in the ensemble might have helped. Perhaps one reason Marsalis intermittently seemed to run out of inspiration was that, without a saxophone to flesh out the ensembles and share the solo space, he had to work just a little too hard.

PETER KEEPNEWS

NEW AMERICAN ARTISTS

(Continued from page 41)

He admits that it would be a "bold step" for a name artist to leave an ICM or a William Morris to sign with him. But he says he's optimistic.

"Jeff Franklin [the founder of ATI] taught me about maintaining quality standards with the acts you sign. I think we have some proving to do, but we're progressive and growing," Bell says.

Since most of New American's acts are on independent labels and can't depend on commercial airplay for ticket sales, Bell has to operate on a different strategy.

"We promote dates without airplay by using a grass-roots saturation technique," he says. He targets music clubs in cities with active college radio, where "having a top 10 record isn't critical."

Bell says that bands on his roster are willing to tour for less money in order to gain exposure, and he adds that they are not afraid to work 25 nights a month, if necessary, to strengthen their following.

Bell is concentrating initially on activity in markets east of the Mississippi, south of Chicago and north of Florida. "I'm not as concerned with other regions of the country

right now," he says, emphasizing that by developing enthusiasm for his acts through ticket and album sales on a regional basis he hopes to attract major label attention.

"When Freedom Of Expression came to us, there were only six college stations playing their record," he says. "Now they're on 40 stations. We've had them on tour in 15 new markets in the past six weeks."

B.C. & the Dartz is in the midst of a Western tour that will carry the band into Los Angeles for three dates in early February. Giant Sand will be playing Los Angeles as well, at Club Lingerie and Madame Wong's.

Bell decided to stay in Nashville after ATI's demise because he enjoyed the idea of launching alternative kinds of music from that city. He cites Nashville's numerous studios, producers, major labels, showcase clubs and bands as reasons for its flourishing rock scene.

"I think if major labels don't begin to get more involved, you'll start seeing a lot more independent-label activity," Bell says. "The independents can be more creative and make money on fewer sales since they don't have the overhead."

MIKE & THE MECHANICS

(Continued from page 41)

move heaven and earth to do a mega-sell on a record, but audience reaction—you can't make that happen."

Strong response has been due in part to the revival of "dinosaur" rock, a swing ushering comebacks like the Starship and Heart, Young muses. "Real rock'n'roll is back stronger than ever," he comments. "The theory was that punk was going to be the ultimate revolution in pop music. Look around. You don't see magazines full of punk and new wave today. That's the dinosaur that died."

"Silent Running" will get a further shot in the arm when it is fea-

tured in the upcoming film "On Dangerous Ground." Next single from the album, with accompanying video, will be "All You Need's A Miracle." Meanwhile, Rutherford is also producing Red Seven for MCA, and working with a new act, Virginia Woolf, which includes John Bonham's son on drums.

"I think people are getting used to individual musicians moving around a little more," says Rutherford. "It's not like it used to be with companies saying: 'You can't work with them, you're signed here.' Because you play with a group doesn't mean that's what you have to do for the rest of your life."

That's What Friends Are For!



photo: Rick Diamond

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Carole King Reaches Silver Screen in 'Murphy's Romance'

BY PAUL GREIN

LOS ANGELES After focusing her musical energies on her own albums for the better part of 15 years, Carole King is stretching out into other areas. She wrote five songs and the entire score for "Murphy's Romance," the new Sally Field/James Garner film. She is also looking for acting roles, hoping to mount a musical revue of her songs and, once again, actively writing for other artists.

King, who cut two albums for Atlantic after lengthy associations with Ode and Capitol, doesn't have a record deal at the moment—a fact that doesn't seem to concern her unduly.

"I may make another album when I accumulate enough songs," she says, "but I'm not in a hurry right

now. For years, I've made album after album. Now it's time to branch out in other directions. I feel really comfortable with this stage of my life.

"A lot of people thought I died after 'Tapestry,'" King acknowledges. "Carole King and 'Tapestry'—that's it, they went together. That's fine. I'm very proud of having been part of that phenomenon. But that's not all there is for me. I want to do lots of other things."

"Murphy's Romance" is the first film King has scored, though she previously contributed individual songs to "Pocket Money" and "The Care Bears Movie." She says this film dropped into her lap.

"I thought I'd like to score a film someday, but I wasn't actively looking for one," she says. "It was completely out of the blue. Sally Field

and Laura Ziskin, who co-produced it, decided that I would be the right musical voice for the film. When I read the script I thought they were probably right. So I met with Sally and Laura and Marty Ritt, who I think had never heard of me before this meeting."

King notes that she'd love to score another film. "I might add," she says, "that Carole King scoring a film doesn't necessarily mean that Carole King has to perform the music. I have gone back, recently, to my original emphasis as a songwriter writing for other people. I love that. I'm so at home doing that."

King says there's a special reason she prefers writing for other artists: "It broadens me as a writer. I reach a broader audience by being able to write for a variety of artists. I could write for Madonna, though if I tried to sing a song I wrote for her, I wouldn't have the credibility. It would be young and sexy, but that's not my image. Yet I can still write for Madonna—and for me too."

In fact, King says she has sent

that.

"I was in New York on 57th Street," she remembers, "and I just thought, 'Why not?' It's the same sort of thing I used to do back in the '50s when I'd walk into Jerry Wexler's office at Atlantic.

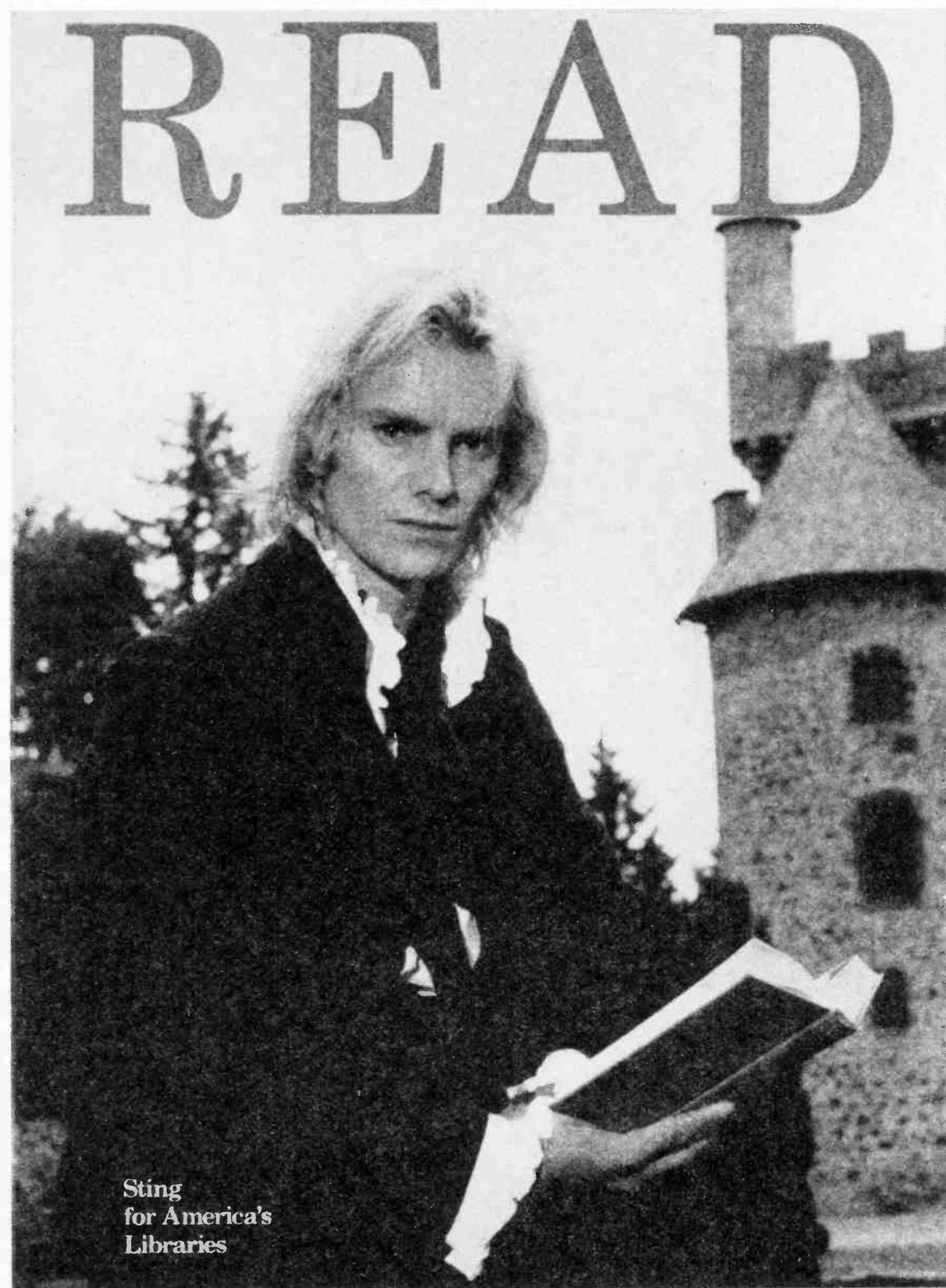
"Clive and I talked about directions for his artists, most of whom I admire very much—Whitney Houston, Aretha Franklin, Dionne Warwick and Air Supply. I think I have a very clear idea of what he's looking for."

King continues to write with long-time collaborators Toni Stern and Gerry Goffin. King and Goffin's most recent hit was Anne Murray's country smash, "Time Don't Run Out On Me."

Many of King's past hits will be featured in a revue being assembled by Rowan Joseph. "It's a fresh way of presenting my material," King says. She adds that the show won't be like "Leader Of The Pack" or "Just Once," the revues based on the songs of Ellie Greenwich and Barry Mann & Cynthia Weil, respectively. "It doesn't purport to be a



Seen Scene. Ta Mara of Ta Mara & the Seen performs the group's current A&M single, "Everybody Dance," on a recent segment of ABC-TV's "American Bandstand." (Photo: Ron Wolfson)



Sting for America's Libraries

READ

Acting, film score work and revue are parts of branching out process.

songs to Madonna and to Cyndi Lauper as well. However, King dislikes hustling her own songs, and instead relies on her publisher, Colgems, to get the songs to artists and producers.

"It's so easy to get lost in the shuffle," she says. "It's highly competitive and in some cases very political. I find it hard to participate in any of that. I just write the song, and send it, and hope it gets there, and gets heard. I figure that a good song, sooner or later, will get done—if not by a top 40 artist, then by an unknown.

"I'm just not worried about it," King says. "I simply enjoy the writing process and making the demo. And I have a fall-back position too. If I write enough good songs—songs I really like—an album could work out. A good song transcends years. I'm in no hurry."

As much as King dislikes selling herself or her songs, she recently took the initiative to walk in on Aristapresident Clive Davis and do just

story about me or about an era," she says. "It's a very loosely woven together story about people—if you will, a tapestry."

Another of King's ambitions is acting. "I've taken steps over the years," she says. "In a little part in 'Murphy's Romance' I'm the one who sells Emma [Sally Field] a business license. It was great fun, even though you can't see me because I'm behind a grate, and I only had three lines. From little acorns do mighty oaks grow."

King, who is represented by Joan Hyler of the William Morris Agency, also gained exposure as a guest VJ on VH-1 last Saturday (25).

King says Columbia Pictures is working on finding a label to distribute the "Murphy's Romance" soundtrack. The album was produced by Lou Adler, who produced King's albums from 1970-'76 and her 1984 LP "Speeding Time."

"I think I'm with Lou for life," King says. "He seems to enhance the work I do at all times in so many ways. More often than not, Lou understands me better than I understand me."

When it is suggested to King that her objective now is to maintain visibility without a label machine behind her, she replies: "I find the visibility factor is more important to people in the business than it is to the people outside—the audience."

"When I travel, I find that my audience is out there. The record business is a very today, what-have-you-done-lately kind of business. I think a lot of good people slip through the cracks because they're not right in there all the time."

May Seminars, Showcases Set

LOS ANGELES The second annual Music Business Symposium, presented by BAM magazine and MBS Productions, has been set for May 2-4 at the Ambassador Hotel here. Organized by William Gladstone, the event will include meetings, seminars, exhibits and evening showcases of newly signed talent at the Ambassador's Coconut Grove nightclub. The fee is \$175 before Feb. 15; \$205 after Feb. 15. Contact: 8961 Sunset Blvd., Los Angeles 90069, (213) 273-1951.

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- 21 LONDON, DOMINION THEATRE
- 22 LONDON, DOMINION THEATRE
- 22 LONDON, DOMINION THEATRE
- 23 LONDON, DOMINION THEATRE
- 24 LONDON, DOMINION THEATRE
- 27 GOTHENBURG, KONSERTHUS
- 28 OSLO, KONSERTHUS
- 29 STOCKHOLM, KONSERTHUS
- 30 MALMO, KONSERTHUS
- 31 COPENHAGEN, FALKONER THEATRE

NOVEMBER

- 2 BERLIN, TEMPODRUM
- 3 HAMBURG, AUDIMAX
- 4 AMSTERDAM, CONCERTGEBOUW
- 5 NIJMEGEN, DE VEREENIGING
- 7 ZWOLLE, BUITENSOCIETEIT
- 8 ROTTERDAM, DE DOELLEN
- 10 UTRECHT, MUZIEKCENTRUM
- 11 BRUSSELS, PALAIS DES BEAUX ARTS
- 12 FRANKFURT, KONGRESSHALLE
- 13 NANCY, POIREL
- 16 PARIS, CASINO DE PARIS
- 17 PARIS, CASINO DE PARIS
- 18 PARIS, FOLIES BERGERE
- 20 NEW YORK, BEACON THEATER
- 21 NEW YORK, BEACON THEATER
- 23 LOS ANGELES, BEVERLY THEATER (TWO PERFORMANCES)
- 24 LOS ANGELES, BEVERLY THEATER

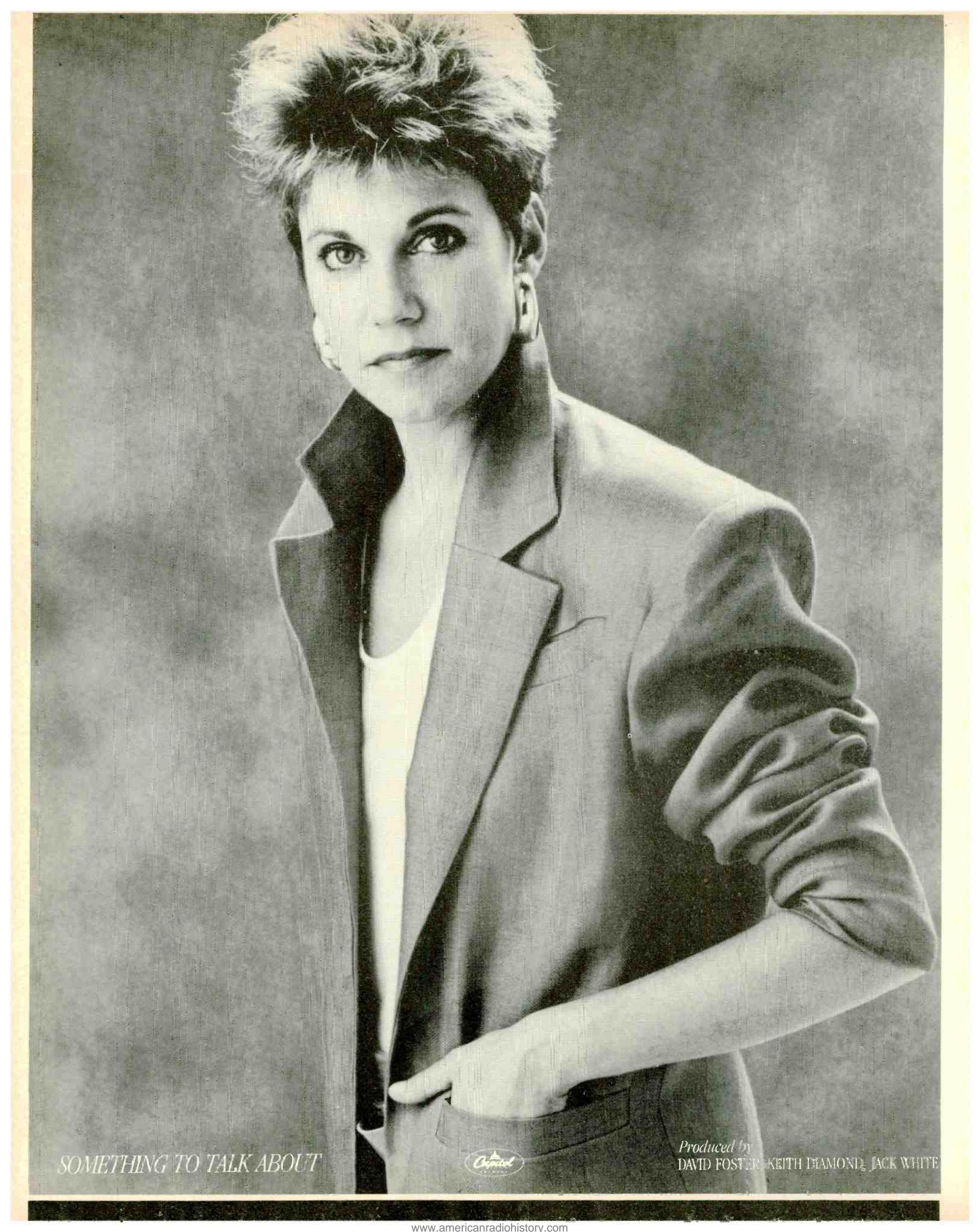
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SOMETHING TO TALK ABOUT



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CANADA

High Performance on the World Stage

BY KIRK LaPOINTE

In most circles, last year was called 1985. To the Canadian Recording industry, which had long been unable to generate a new superstar, you might say it was the year 1 A.D. (Adams Domination), one that put to rest any concerns the country churns out music figures of only self-interest. So heady were the successes at home and abroad of the new breed of hoser composers, the typical Canadian industryite might even be hard-pressed to remember era B.C. (Before Corey).

Vancouver's Bryan Adams broke the bank in 1985. His late 1984 release, "Reckless," led the Billboard album chart for two weeks last year, ending a Canadian chart-topping drought that stretched back more than a decade. His single, "Heaven," also went No. 1, while five others from the disk charted, making "Reckless" the only foreign album ever with six successful singles.

Critics may say he is no Bruce Springsteen with a pen, but Canadian retailers certainly thought he was The Boss where it counted in 1985—at the

cash register. The album was certified more than 10 times platinum in Canada and spawned three gold singles. In the process "Reckless" became the best-selling domestic release at home, while worldwide sales of more than seven million also made the album the biggest-ever Canadian recording export.

Years of touring and writing songs with sadly overlooked partner Jim Vallance seemed to pay off all at once. Adams, who walked off with most of the top Juno music awards in 1985, even had a hand in the writing of "Tears Are Not Enough," the Canadian single for African famine relief which sold more than 300,000 copies in the country.

"How will I top it?" Adams says rhetorically of his 1985 accomplishments. "I'm working on it."

In any other year, the lead item on any Canadian industry year-ender would be Montreal's Corey Hart. All Hart did in 1985 was follow his successful "First Offense" debut disk with a smash second album, "Boy In The Box." In any other year, album number two would have become Canadian

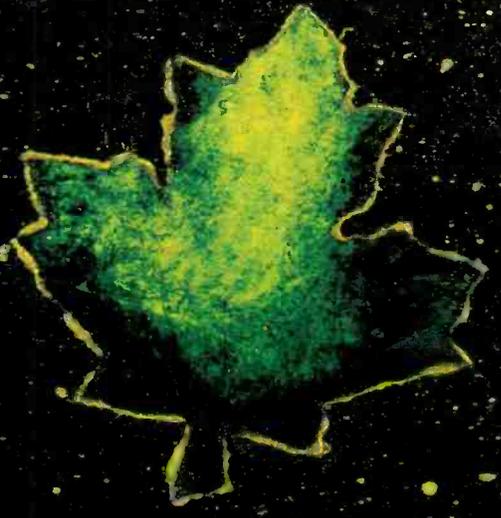
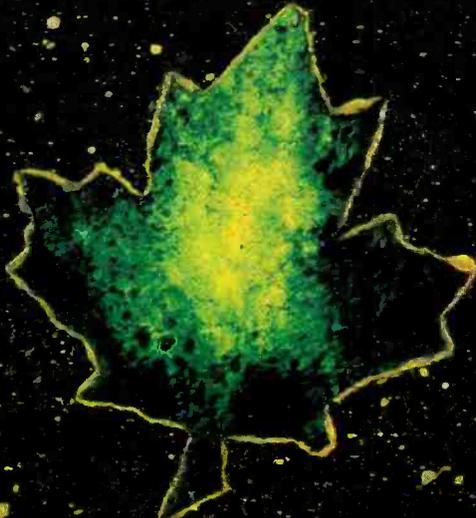
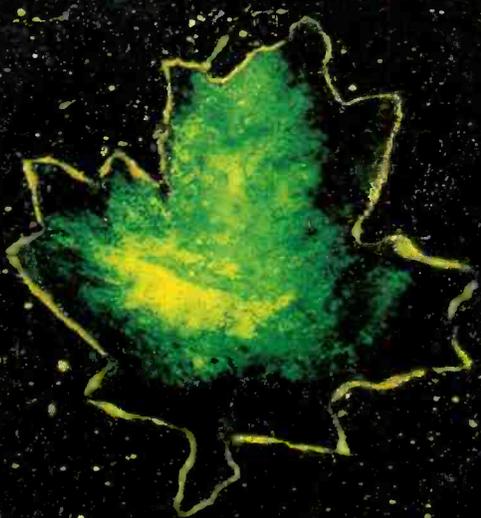
album number one of all time in terms of sales. "Never Surrender" was a Top Five single in the U.S. and, with the title track and "Everything In My Heart," spurred the disk to surpass "Anne Murray's Greatest Hits," which until 1985 had been the top Canadian album domestically.

Eut, sadly for Hart, this wasn't simply any other year. It was 1 A.D., arguably the best of all time for Canadian music, particularly at home, where there was much to cheer about.

There were some familiar faces: Rush, Loverboy, Triumph and Gino Vannelli all have been hits abroad before. But there were many more relatively new artists like Platinum Blonde (triple platinum), Gowan (double platinum), Parachute Club, Luba, Helix, Honeymoon Suite, Kim Mitchell, Strange Advance, Headpins, the Payolas and Jane Siberry.

The key challenge facing Canadian music in 1986 will be to capitalize while Adams and Hart have the door ajar and create further international

Continued on page C-10.



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CANADA

TOP 10 TALENT WITH A TICKET TO TOMORROW

Can Canadian Music Capitalize On New Open Door To World Markets — Or Must Bryan Adams And Corey Hart Tough It Out Alone...?

They haven't yet shown the flash of Bryan Adams or Corey Hart, the durability of Anne Murray or Rush or the depth of Gordon Lightfoot, Neil Young or Joni Mitchell.

But they have the potential to go all the way, to become the next major Canadian success story in music. They are to be watched. And heard.

The 10 with the most promise:

1. **Platinum Blonde.** At the top of the same list last year, following a top-selling Canadian LP the year before, the Toronto-based trio grew to a four-piece, released "Alien Shores" in mid-1985 and caught fire. Incorrectly labelled as a band with too young of a following, audience demographics shifted last year to include more males and over-18s. The result was triple platinum, a smash cross-Canada tour, but little attention in the U.S. But singer and leader Mark Holmes has too much money to be scuttled by such a setback, so the betting is still on the group to sooner or later make it big.

2. **Gowan.** Missed last year's list, mainly because his 1983 debut disk had bombed. But, aided by video and a more accessible and uncluttered writing style, his "Strange Animal" second album went double platinum in 1985 and carried along two hit singles. Like Platinum Blonde, however, Toronto-based Gowan didn't connect below the border in 1985. But the artistic growth evident on second album can only suggest success is imminent. Aggressive, athletic stage presence and articulate personal style are advantages that translate into confident compositions.

3. **Honeymoon Suite.** Broke the top 60 in the U.S. with 1984 debut album. Smartly sat out 1985 to avoid sophomore jinx. Early word from the studio has it that this hard-driving band will score big with a ballad in 1986, although its second album is rumored to be more than one song deep. Like top two on the list, the Toronto-based group is blessed with a healthy attitude that sees its career as more than a one-shot affair.

4. **K.D. Lang.** Signed directly to Sire in the U.S. last year, after a protracted bidding war. An enthusiastic, eccentric, country-punk Patsy Cline devotee (her band is aptly named the Reclines), she's already received rave reviews on both sides of the border for tour de force concerts and clever writing. Won a Juno award in 1985 as most promising female vocalist, the smart money in Canada is on the western Canadian in 1986 as a likely international success.

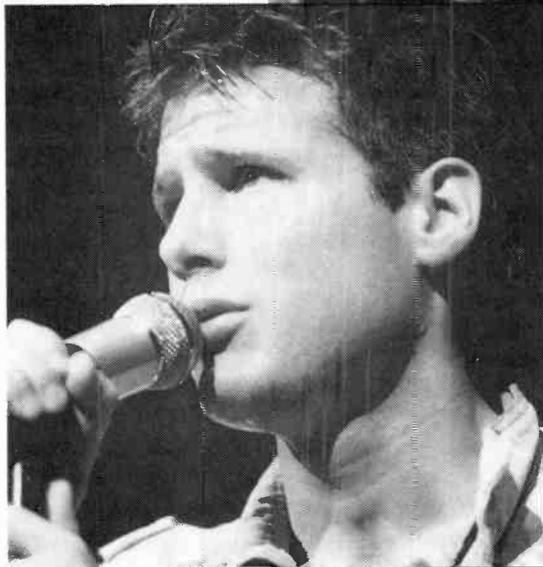
5. **Luba.** Still very young, she was Juno female vocalist in 1985, defeating a more seasoned field on the basis of a diverse platinum-plus debut album

All action photos by Jones Bowie.

Tina Turner and Bryan Adams



A BILLBOARD SPOTLIGHT



Corey Hart

Platinum Blonde



Loverboy (Photo: James O'Mara)

the Toronto-based group.

7. **Idle Eyes.** An honorable mention last year, the Vancouver band's first album did well and earned them the 1985 most promising group Juno. Singer Tad Campbell has a keen writing sense. Co-managed by Bruce Allen (Bryan Adams, Loverboy), the bard is bound not to get lost in the shuffle. If its second disk displays musical growth, international attention should follow.

8. **The Arrows.** An immensely talented group still trying to establish its image in Canada. It scored big radio play with "Meet Me In The Middle" in 1984 and "Talk Talk" in 1985 as solid singles from its first two albums. Those two songs alone show the Toronto band is not to be taken lightly. A&M pulling out the stops in Canada to deliver the band worldwide.

9. **L.E.D.** An acronym for first names of group members Lenny Zakatack, Eddie Schwartz and Dave Tyson, all with recording experience (Schwartz penned Pat Benatar's "Hit Me With Your Best Shot" and countless other covered material). Signed to a U.S. deal, this Toronto band is perhaps,

(Continued on page C-16)

that yielded two very different hit singles. Such adventurous early writing hints of a lengthy career for the Montreal singer-songwriter, who was finishing her second LP at Le Studio in Morin Heights, Quebec, late in 1985.

6. **The Parachute Club.** Outpolled Platinum Blonde for most promising group Juno in 1984, last year took top group honors over a veteran field. Rhythmic, literate, commercially sound music, but two albums somehow never caught on in the U.S. A third one was in the works in late 1985 and there's no reason to believe it won't be three times lucky for

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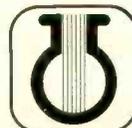


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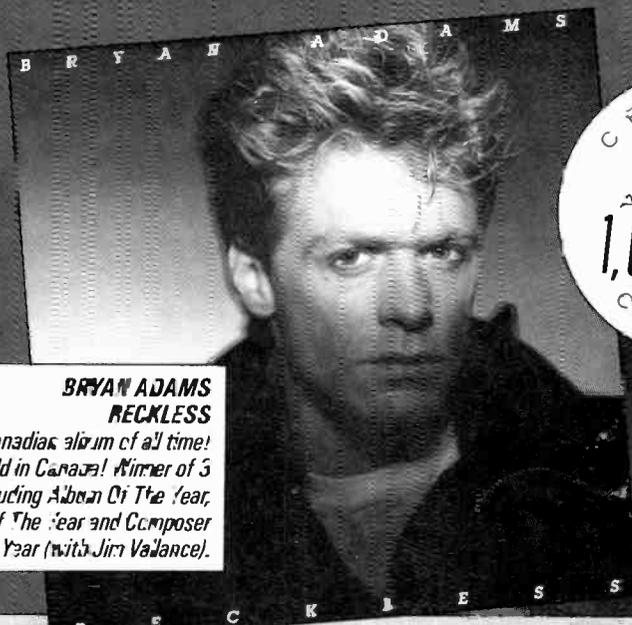
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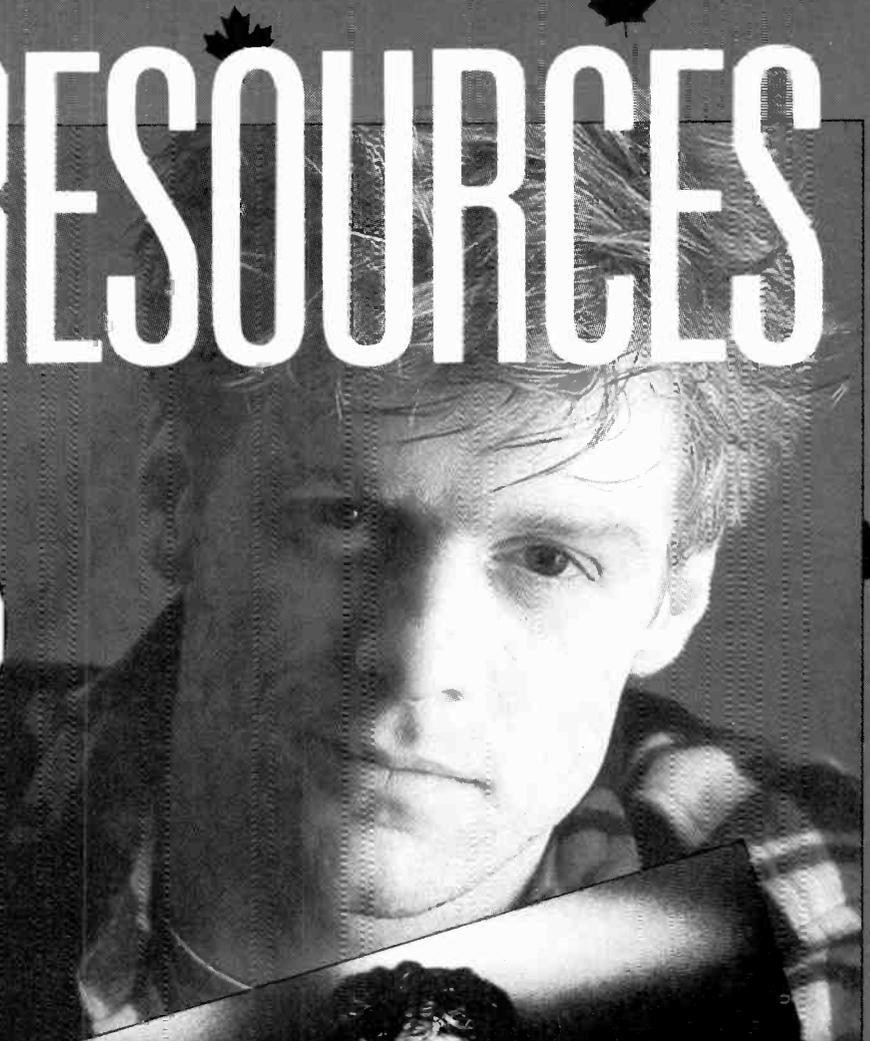
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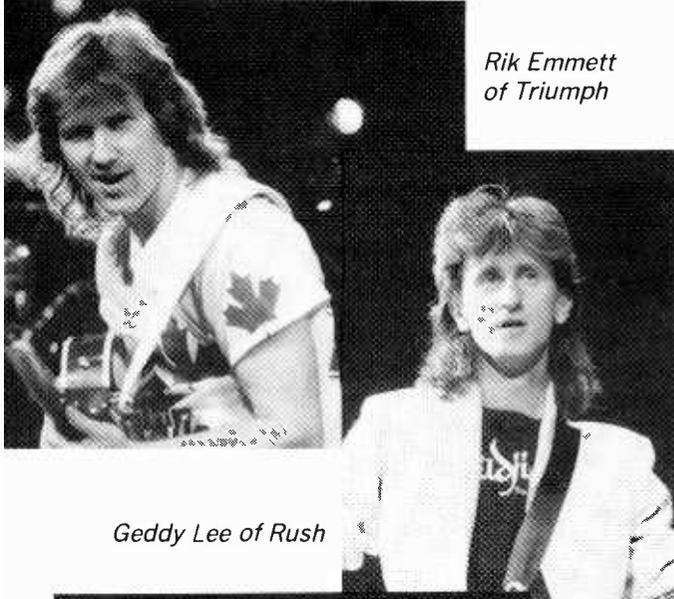
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CANADA

FREE TRADE TALKS WITH U.S. CLOUD HORIZON; MUSIC BUSINESS VOWS TO PROTECT CURRENT CANADIAN INCENTIVES

Barring A Last-Minute Change-Of-Heart By The Government And A Removal Of Industry Issues From Discussions, Trade Concerns Will Prevail As Two Friendly Neighbors Strike Up A New Working Relationship In '86



Rik Emmett of Triumph



Geddy Lee of Rush

Free trade. The words don't exactly leap off the page and touch the soul, but they are two words uppermost these days in the mind of just about any Canadian music industry executive. As Canada heads this year into lengthy trade talks with the U.S. to loosen a regime of restrictions, protections, barriers and bans, the future of the Canadian business is very much on the line.

Of course, the federal politicians don't really mean free trade when they talk about free trade. They mean freer trade or, as Prime Minister Brian Mulroney once called it, "An enhanced trade environment." The aim is job creation, greater opportunities for Canadian business to do business in the U.S., and vice versa.

Generally speaking, the Canadian music industry is scared out of its wits at the spectre of a new deal and has served notice it will fight to the death in its resistance of freer trade.

What are the key issues involved?

1. Import duties on records of 14.5% if removed, might eliminate much of the incentive for American-based firms to manufacture in Canada. With that would come a massive scale-down of the business. "We could become just like any other American market," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), which represents the Canadian branches of multinational record firms and many leading Canadian independent companies.

2. Federal legislation ruling out income tax

breaks for Canadians who advertise on American radio stations, if rescinded, could greatly erode commercial revenue at Canadian border stations.

"We must not lose Bill C-58," says Wayne Stacey, past vice president of the Canadian Assn. of Broadcasters. "It would be a serious blow to radio and tv."

3. Radio regulations mandating Canadian content, if removed, would allow more American music to be heard in Canada. But it might also drastically reduce the size of record company talent rosters and seriously impair the livelihoods of the Canadian music community.

"We hope Canadian content is not up for grabs," says Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA).

4. Legislation prohibiting foreign ownership in the broadcast field, if removed, might mean dramatic takeovers of the more prosperous parts of the business.

Mulroney, External Affairs Minister Joe Clark and Communications Minister Marcel Masse have repeatedly said that Canada will not enter into any new trade arrangement if it threatens cultural sovereignty.

But how far does cultural sovereignty extend? Does it include the so-called "cultural industries," such as recording, broadcasting and video? Or does

(Continued on page C-15)

Jane Siberry, center, with vocalists Rebecca Jenkins, left, and Gina Stepaniuk.

THE MUCHMUSIC NETWORK: FROM LINCHPIN TO KINGPIN OF CANADIAN MUSIC — IN ONE YEAR

With Its Smorgasbord Playlist And Acceptance That On-Air Personalities Must Be Allowed To Do More Than Clinically Relay Information, MuchMusic's Long-Leashed Approach Is Clearly Attracting Subscribers And Advertisers

The bottom-line facts pretty well speak for themselves: more than triple the expected subscriber level and an operating profit in Year One when none was expected for at least three years.

The MuchMusic Network came on like gangbusters when it broke from the gate in September 1984, and has been in overdrive ever since. In its first full year, the 24-hour rock video pay television service established itself as a linchpin of the Canadian music business, propelling many artists to success and consolidating strong followings for others.

With its smorgasbord playlist and acceptance that on-air personalities must be allowed to do more than clinically relay information, MuchMusic's long-leashed approach is clearly attracting subscribers and advertisers.

"We still consider this an adventurous medium," says John Martin, the respected director of music programming at MuchMusic. "We're not aiming to sound like the perfect radio station."

Subscribers seem willing to withstand occasional imperfection. By the end of 1985, MuchMusic was reaching roughly 800,000 subscribers in Canada, nearly 15% of the country's cable consumers.

No other pay tv service in Canada or the U.S. has demonstrated such immediate success. The network, owned by the mighty CHUM Ltd. broadcast firm of Toronto, turned a small operating profit in its first year, says vice president and general manager Dennis Fitz-Gerald. "We are pleased, even ecstatic," Fitz-Gerald says of the MuchMusic results.

Holding a broadcast license in Canada entails more than paying an annual fee to the regulator and finding a frame for the operating certificate to hang in the lobby. It entails cultural obligations and corporate citizenry, committing to assist related industries and granting some form of community access to your network.

In MuchMusic's case, it means setting aside 2.4% of its gross revenue for Canadian video pro-

(Continued on page C-12)



Bruce Cockburn



Luba



Honeymoon Suite

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VANCOUVER & THE WEST: ADAMS DISCOVERS DIAMOND; UNDERGROUND SURFACES TO MINE MUSICAL MOTHERLODE

Monday, Dec. 9, Bryan Adams sat in a restaurant with the friends who are the members of his band, his manager Bruce Allen and Allen's office staff plus representatives of A&M Records.

It was a quiet afternoon affair, but it was a momentous one. Adams was to receive a "Diamond Award" for selling one million copies of his album, "Reckless," the first Canadian to achieve such a landmark in his own country and one of only a baker's dozen other artists including Michael Jackson,

Doug & the Slugs



Supertramp, Lionel Richie and Bruce Springsteen who form this select circle.

The diamond award from the Canadian Recording Industry Assn. capped a year in which Adams almost completely dominated Canadian popular music despite the newsmaking accomplishments of



K.D. Lang

Parachute Club's Billy Bryans and Laurie Segato with singer/songwriter Connie Kaldor, right.



David Foster, Corey Hart, Loverboy, Honeymoon Suite, Parachute Club or Platinum Blonde.

Adams all but swept the Junos while he and his songwriting partner copped the country's major songwriting awards; collaborated with David Foster on "Tears Are Not Enough" Canada's supersession contribution to African relief; and performed two back-to-back SRO concerts at Vancouver's 14,000

capacity Pacific Coliseum. The latter were arguably the fastest-selling and most successful concerts in Vancouver in 1985 but certainly the most auspicious, adrenalin-charged homecoming concert since Bachman Turner Overdrive played the Coliseum in 1975.

Adams likewise was the only Canadian act since BTO (formerly managed by Bruce Allen) to have a No. 1 album on the Billboard pop charts and this feat, along with the past and present surge of Loverboy, was sufficient to certify Allen as the most successful manager in Canadian history.

Adams' international breakthrough at the album, video and concert levels was the peak level of activity in a year at the Bruce Allen office that would have driven saner humans to the health farm.

(Continued on page C-14)

Darby Mills of Headpins



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HIGH PERFORMANCE

(Continued from page C-1)

success stories.

For all the fuss about domestic talent, you would think 1985 had been a whopping overall financial success for the music industry. Well, not exactly.

Broadcasting profits were up markedly, the home video industry was riding the crest of a wave and the MuchMusic rock video network hit paydirt instantly in 1985. But the \$600 million (Can) Record industry grew only by 3% or 4% in the year. Releases were down as a result of the recent recession, but release costs were way up as a result of the recent dawning of the video age. Says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA): "We're happy to get any increase; but sales were a little flat."

With a few exceptions—Alert, Anthem, Current,

and Duke Street among them—it was yet another year of struggle for the Canadian-owned record sector. Tight playlists, even tighter rack-jobbers and tight-fisted bankers were, as ever, thwarting the independents. One irony of the indie troubles: Canadian children's music, so acclaimed in the U.S., still has recognition problems at home.

If the difficulties were substantial in English Canada, they were severe in French Canada. While many English radio stations complained there was not the depth of valid material necessary to meet Canadian content quotas, the shortages in suitable French-language music were much more evident and disquieting.

Waiting in the wings to help solve many of the music industry's ailments is a surprise guardian angel. The federal conservative government, which early in its mandate sent out signals that Canadian culture of all kinds was going to have to stand on its own feet or suffer, has done a nifty 180-degree

turn and appears ready in 1986 to support the music business as never before.

In a discussion paper it circulated in the industry last summer as a prelude to a comprehensive federal policy for the music business, the government indicated it is about to help finance Canadian recordings, videos, broadcast programming and assist in the development of independent firms. The total assistance plan might total more than \$10 million—not much by American standards, but perhaps just enough to keep alive the essential spawning ground of Canadian talent, the indie record company.

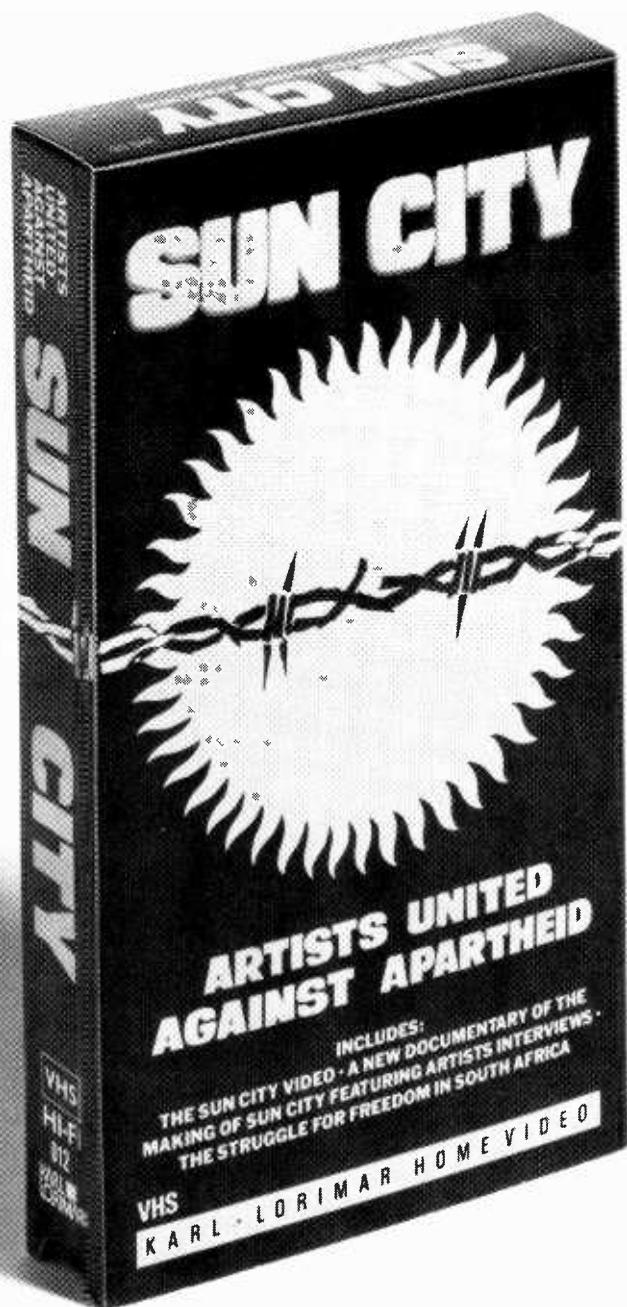
"These are highly positive steps," says Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA). "We can use the help."

Action is also expected in 1986 in the wide-ranging copyright field. Federal legislation amending the 1924 Copyright Act seems certain to be introduced this year. A House Of Commons subcommittee, which had the unenviable task of sifting through conflicting views to make recommendations to the government on how it should pursue reforms, came up with an innovative report last fall. If accepted, it will mean Canada will move from being the country with the most lenient piracy penalties (maximum \$200) to the country with the stiffest ones (\$1 million). Also apparently in line for revision is the two-cents-a-song compulsory mechanical license. Industry groups are working on a new rate.

Even though copyright legislation is in the works, full reform will take years to take effect. In the short-term, the recording industry is looking hopefully to a court case early in 1986 in Ontario to pave the way for stronger prosecution of copyright infringement.

Most agree that the Copyright Act hasn't stood the test of time and needs to be discarded, but what about Canadian content quotas for radio? Are they no longer needed or are they needed more than ever? This year marks their 15th year of existence and the debate about them is far from stifled. It is generally believed that the radio rules have been instrumental in creating and nurturing Canadian mu-

(Continued on opposite page)



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Gowan (Photo: Dima Safari)

CANADA

HIGH PERFORMANCE

(Continued from opposite page)

sic. The federal regulations force radio stations to more carefully scrutinize Canadian releases and, of course, to more often play such music. Over the years, Anne Murray, Gordon Lightfoot, the Guess Who and others have been beneficiaries of the regulations.

So, for that matter, has Adams. "Without CanCon," says A&M Canada president Gerry LaCourriere, "I doubt we would have kept him on the label as long as we did."

The government and the federal broadcast regulator insist there will be no backing away from the quotas, which call for between 7% and 30% "CanCon," depending on a station's format. Even so, there were signs in 1985 that the regulator's approach is softer on the issue. Several stations which had promised to exceed the quotas were given permission to move back or near to the minimum quotas. CIRPA and other Canadian groups saw this as a betrayal of Canadian music by the stations.

"In many cases," says Rosen, "a station got its license by promising to be more Canadian than competitors for the license. There is no way they should be able to back off that commitment." A federal task force on broadcasting was expected to make several recommendations affecting Canadian content in mid-February, but few are expecting significant changes to the rules.

Nevertheless, some say that the Canadian business is developed well enough now to allow the erosion or even the elimination of CanCon. The rules may work against Canadian artists in some respects. Say Don Oates, vice president of sales and marketing at CBS Records Canadian: "We'd like our Canadian artists to succeed on their own." With CanCon, he says, successes look legislated.

It was a healthy year for CBS, which matched its record pace of 1984 with the assistance of Bruce Springsteen's "Born In The U.S.A.," the only LP besides "Reckless" to eclipse the million sales mark. And it was a banner year for WEA Music of Canada, which rebounded from a 50-50 1984 and appeared to edge CBS overall in 1985, thanks to "Purple Rain" by Prince & the New Power Generation and continuing strong sales by such artists as ZZ Top and Madonna. Although PolyGram lost Arista to RCA and Virgin to A&M, it scored big with Tears For Fears' "Songs From The Big Chair" and Dire Straits' "Brother In Arms." RCA reported considerable growth in 1985, MCA consolidated its strong 1984 comeback, A&M had Adams to cheer about and Capitol had several winners. Quality's distribution of Motown paid impressive dividends, but the company lost the label to MCA at the start of 1986.

Black music has always enjoyed pockets of success in Canada, but rarely has Canadian black music been given much industry attention. Much of that changed last year when the Canadian Academy of Recording Arts & Sciences established two black music Juno Awards.

The cassette configuration continued to grab a bigger market share in 1985. The Compact Disc was beginning to come along, although hardware and software prices still hadn't dipped nearly as low as some expected. New rules under the General Agreement on Tariffs and Trade (GATT) reduced import duties on CDs, but any such reduction seemed to be almost offset by a supply problem. Companies couldn't fill orders quickly enough to meet demand or to prompt wide discounting.

The supply problems should disappear by 1987. Praxis Technologies is scheduled to open its Toronto-area CD plant early this year and another manufacturing facility is slated for Drummondville, Quebec. There could be as many as three other Canadian plants in the works.

The concert business fared well in 1985, with such major firms as Concert Productions Interna-

tional of Toronto, Donald K. Donald Productions of Montreal and Perryscope of Vancouver generating profits from large-scale shows. CPI, though, faced anti-combines action in Toronto from rival promoters.

The Toronto concert scene is about to get a new facility. Construction begins this year on a 58,000-seat retractable dome stadium, the first of its kind in the world. Year-round concert capacity is expected to be more than 65,000, putting Toronto alongside Vancouver as Canadian cities in which top attractions can play megashows during winter.

Unlike the U.S. where the issue of explicit lyrics raised a storm of controversy, the matter was settled rather quietly in Canada. CRIA followed the American example and adopted a voluntary set of guidelines for sticker and exhibiting lyrical information. Companies had earlier done so in Canada when the situation necessitated action, so little was actually done that had not been done before.



Helix (Photo: Dimo Safari)

A Billboard Spotlight

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1985 JUNO AWARD -
COUNTRY GROUP OF THE YEAR
THE NEW LP: FEEL THE FIRE

MUCHMUSIC
(Continued from page C-6)

duction and at least 10% of its airtime for Canadian works.

License condition was rather simple: through the Video Foundation To Assist Canadian Talent (VideoFACT), MuchMusic poured nearly \$150,000 into independent production in the year ending last July, says VideoFACT chairman Bernie Finkelstein. Out of it came roughly three dozen videos.

"VideoFACT has, in the space of one year, become the single largest music video producer in Canada," says MuchMusic president Moses Znaimer. Although some critics contend that the meagre grants produce amateurish results, the fact remains that no one else is setting aside grant mon-

ey in such a way. That may change, however. The Federal Government is interested in assisting video production and is expected to announce in 1986 a grant program.

License condition two, you might think, would be more difficult to achieve: after all, Canadian video production was practically non-existent until recently, and there were concerns that some record companies would refrain from widespread video production in Canada for their artists until MuchMusic was more firmly on the map.

The economics of scale in Canada make it almost impossible to recoup production costs within the country. Given that videos practically double a record budget, some executives felt that videos should only be made after radio expressed interest in a release. Under such thinking, however, MuchMusic stood to be the clear loser. Radio, not video, would

be breaking artists.

But such worries were quickly dispelled. Upon MuchMusic's arrival, major record firms and independents eagerly entered the video field. Music video accompanied virtually all domestic record releases in 1985. Some of those videos were credited with spurring sales by such artists as Platinum Blonde, Gowan, Honeymoon Suite and Jane Siberry, among many others.

Particularly assisted by MuchMusic exposure were independent record firms, who have long found it nearly impossible to effectively promote their products along a 4,000-mile, sporadically populated country. In a sense, the presence of a music video broadcaster served to equalize opportunities for records. A video by the smallest label stood alongside one made by an artist on a major multinational.

The results of the video boom was that MuchMusic was easily able to meet its Canadian content quota. In fact, says Znaimer, "we probably exceeded it by 50%."

The network also exceeded its promises in the area of concert presentations. By year's end, managers and record firms were seeking out MuchMusic as co-sponsors and presenters of shows.

MuchMusic also had in place by the end of 1985 a group of freelance video journalists in major Canadian centers and has beefed up its Toronto news-gathering by hiring industry veteran Denise Donlon. Its veejays also made strides in the year to improve their on-air performance.

And, while many believed that even its wide playlist could not properly accommodate Canadian country, black, French and adult contemporary music forms, MuchMusic generally resisted the temptation to become all things to all people. While some block programs were developed for softer rock, heavy metal and golden music, the network ad-

(Continued on opposite page)

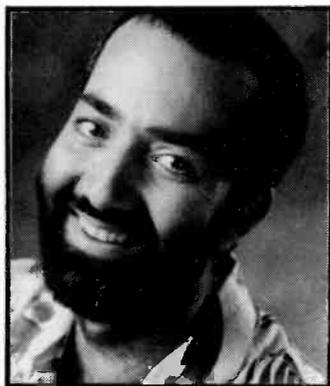
A Billboard Spotlight

1985 HIGHLIGHTS

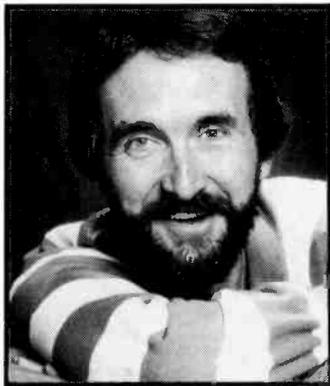
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hered to its progressive format and shunned the compartmental approach that so often ghettoizes music.

The clearest beneficiary of MuchMusic's existence: Gowan's "Strange Animal" album went double platinum in Canada, and it was generally agreed his emergence as a hit domestic artist came through a Juno-winning video for the disk's first single, "A Criminal Mind." Says Don Oates, CBS vice president of sales and marketing: "Video was pivotal for Gowan. Without it, I'm not sure 'A Criminal Mind' would have gotten airplay."

Even though the proliferation of music video programs and MuchMusic in Canada have made considerable contributions to artist promotion, not everyone is certain video pays off.

Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), concedes there have been "pockets" of sales stimulation through video. But he wonders whether video has also overexposed many artists and actually displaced record sales.

Robertson notes the marginal overall increase in Canadian recording industry revenue in 1985 and points out that production budgets have doubled. "If video is such a lift, why are sales flat?" he asks.

In most cases, Canadian arms of multinational recording firms contribute to the video production costs of their foreign rosters.

Still, domestic costs are onerous. MuchMusic and CRIA reached an agreement last year that sees the video network partly pay some of the administrative cost of production, including dubbing, transportation, tape and other charges.

And MuchMusic also entered into an unprecedented agreement with the country's two major performance societies, the Composers, Authors and Publishers Assn. of Canada (CAPAC) and the Performance Rights Organization of Canada Ltd. Under the terms of the deal, MuchMusic will make flat-

rate payments to the groups as a form of broadcast performance royalties. Federal regulations do not force pay tv companies to adhere to such fee payments.

MuchMusic's move to reach these agreements reflects the confidence Znaimer and the CHUM Group have in the future of music video. So do the long-term advertising contracts initiated by such firms as Coca-Cola, Procter & Gamble and others.

Research in the field was scant in 1985, but the A.C. Nielsen Co. of Canada found that MuchMusic had tapped into a voracious audience.

Still, a good portion of Canada is being excluded from full enjoyment of MuchMusic—namely the nearly one-quarter of the population whose first language is French. By the end of 1985, MuchMusic had in the works a French network, MuchMusic: En Francais, which would carry eight hours of predominantly English videos with French announcers.

The new French service will actively promote French Canadian talent, although no promises are being made as to what extent. "The supply of videos will dictate content," says Fitz-Gerald. Until now, the supply has been scant. Not unlike English Canadian companies, French record firms are reluctant to invest in video when tv exposure is limited.

A French network might spur production and help turn around the ailing Quebec-based industry. The Canadian Radio-Television and Telecommunications Commission is expected to hear MuchMusic's proposal early in 1986.

On the English side, 1986 promises improvement. MuchMusic will move into more spacious headquarters by mid-year and shift to a 12-hour programming day from its current eight-hour (thrice played) format. There is also talk of a music video awards ceremony and deals with foreign video networks.

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TOP 10 TALENT

(Continued from page C-3)

on paper, the best of the lot. How the talent will translate into music is uncertain, but it would be silly not to keep careful track of L.E.D. in 1986.

10. **The Spoons.** No stranger to Canada, with a handful of albums out (including platinum releases its last two times), hampered by managerial and label problems. Striking visually, clean and progressive musically, the Toronto band took on former Virgin Canada president Bob Muir as manager in late 1985. Once a new deal is worked out, expect an international push. No doubt, the band has the wherewithal to go all the way.

There are others to watch, darkhorses that could break through in 1986:

1. **Paul Hyde & the Payola\$.** Now on a new label, the Vancouver band will change monickers and attempt a comeback following a 1985 album produced by David Foster that lost some loyal fans and failed to win many new ones. There's too much talent for the Juno-winning, perennially platinum group to simply disappear.

2. **Red Rider.** Another Vancouver band looking to rebound after unsatisfactory results from its last disk. Leader Tom Cochrane is an articulate writer who has the potential to pen extraordinary work.

3. **Kim Mitchell.** The veteran Toronto singer and guitarist connected with his "Go For Soda" single in the U.S. last year off his platinum Canadian album, "Akimbo Alogo," and is a proven writer whose oddball ways create devoted fans. Outstanding rock sensibility.

4. **Jane Siberry.** Released one album in 1985 through Windham Hill in the U.S. Rumors abound of a deal with a major American label, which would bring this quirky, poetic Toronto songstress to the attention of a much larger audience. Her latest album in Canada, "The Speckless Sky," went gold.

5. **Strange Advance.** Gold-plus for its first two albums in Canada didn't result in much ink below the border, but this progressive Vancouver outfit has a great deal to offer, including highly commercial melodies and arrangements.

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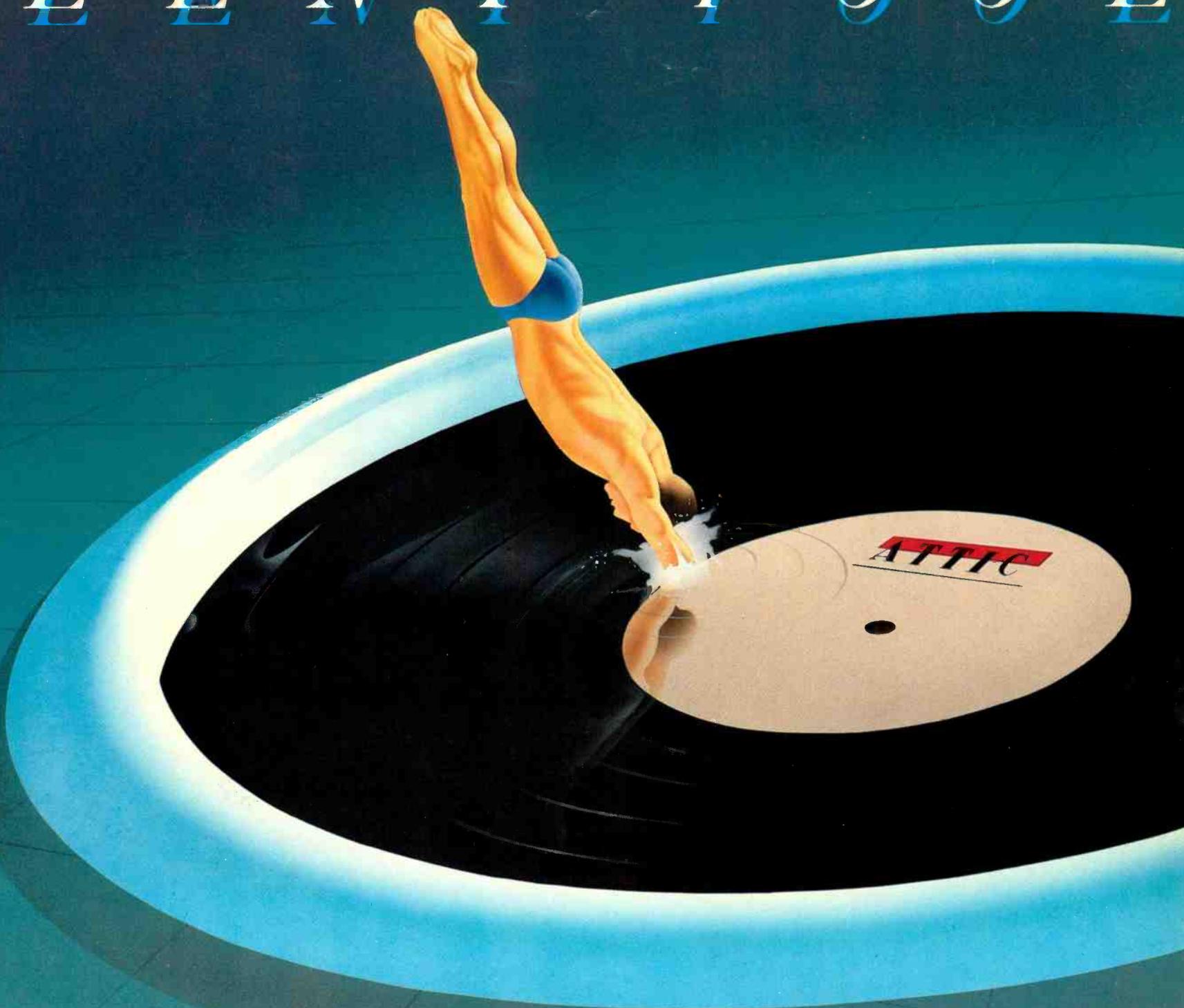
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Chuck Morris Entering Indie Management

Motivation is Dirt Band Handler's High Point

BY KIP KIRBY

This is the second in a series focusing on successful managers in country music.

NASHVILLE Chuck Morris believes there are two kinds of managers: those with carefully plotted game plans on paper, and those who work by the seat of their pants. Morris falls into the second category—and he likes it that way.

Morris began managing three and a half years ago when the Nitty Gritty Dirt Band and their manager William McEuen approached him to take over the group's career direction. His success since then—and the excitement of launching another

act—has led him to a personal crossroads. After 10 years as vice president of Feyline Presents in Denver, Morris is leaving the company this month to form his own management firm.

It wasn't an easy decision for him to make, he says. "But it feels like the right time for me to leave the concert business and concentrate on management."

Eighteen months ago, Morris came up with the concept of putting together a group featuring a female lead vocalist to fill a void he saw in contemporary country. Morris spread the word on both coasts that he was looking for musicians, and last October started auditions at SIR Studios in Nashville.

The result is a five-piece vocal group with singer/guitarist Paulette Carlson, bassist Curtis Stone (son of publishing legend Cliffe Stone), guitarist Jack Daniels, keyboardist Morgan Stoddard and drummer Scott "Cactus" Moser. Morris flew the band to Denver where they wrote and rehearsed for a month before recording an eight-cut studio demo with Nashville producer Paul Worley that Morris is using to shop a major-label deal.

He estimates development costs on the project already exceed \$25,000 for band and producer salaries, living expenses and studio costs; the money will be paid back to Feyline which fronted the initial investment.

Financial backing is crucial in management these days, Morris cautions, noting that the days when country acts could get along on the services of a well-intentioned relative are history. He mentions that he has spent around \$30,000 on independent promotion bonuses for six Nitty Gritty Dirt Band singles. The money, recoupable from the Dirt Band's income, is a necessary outlay in Morris' opinion.

"You have to motivate people,"

he explains. "Indies work 10 or 20 records a week, and it's real important to provide them with an incentive. On 'Dance Little Jean,' I promised our indies a bonus if the record reached number ten on the country charts—it went to nine. Now I give bonuses if we go No. 1, because that's our success level at this point."

When Morris negotiates a contract, he strives for as much money up front as possible, based on his theory that "the more money a record company spends on an act, the harder they'll work for you."

He says he usually finds labels willing to cooperate on matters of sensible tour support. He emphasizes the importance of approaching major labels with a complete team already assembled in place.

For his new act (which he temporarily refers to as "The No Name Band"), Morris has enlisted the services of the Jim Halsey Co. in Tulsa for booking, and producer Paul Worley, whose other artists include Eddy Raven, Marie Osmond and the Nitty Gritty Dirty Band.

"It takes a lot less time to break out a hit act in country these days," he says.

"My feeling is that if an act can deliver a hit record out of the box, there's no reason they can't be making \$3,000 or \$4,000 a night in 12 months. But tour support is very important. When you're out there on the road five nights a week not making any money, you need back-up. If a label tells me it can only cover half of my act's tour support, I'll go out and borrow the rest."

Morris' philosophy is that the relationship between manager and record company doesn't exist on the bottom line, nor is it written into a contract. "It's a matter of give and take, and you have to choose your battles," he observes. "Sometimes it makes more sense to give in on a

(Continued on page 52)



Chair-Persons. Larry Butler, third from right, celebrates his company's first No. 1 country single, George Strait's "The Chair." The seated celebrants are songwriters Dean Dillon, the Larry Butler Music Group, and Hank Cochran, Tree International. Standing, from left, are Jimmy Gilmer, CBS Songs, co-publisher; Frances Preston, senior vice president, BMI; Buddy Killen, president, Tree; Butler; and Roger Sovine, vice president of operations, BMI.

NASHVILLE SCENE

by Kip Kirby



QUESTION: WHAT HAVE Lee Iacocca and Hank Williams Jr. got in common? Answer: Chrysler's new Bocephus model Dodge truck.

It hasn't been officially introduced yet, but Scene hears that Chrysler will soon be marketing a limited-run "Bocephus" truck throughout the South. The vehicle supposedly will be introduced regionally and, if demand is strong, the auto manufacturer could expand its availability. Instrumental in negotiating the corporate tie-in is Entertainment Artists' president Dan Wojcik, Hank's longtime booking representative.

THE NASHVILLE ENTERTAINMENT ASSN. (formerly the Nashville Music Assn.) kept Music Row out late two nights in a row for its Rock Extravaganza showcase. Talk of the town all week was how major label a&r types winging in from New York and L.A. would take to Music City—and whether they'd be impressed enough with the featured talent to make a signing.

That's still up in the air, though response to several

Regional tie-in landed for new Chrysler truck

acts on the two-night bill seemed very positive and left the door open for future discussion.

One artist, not part of the NEA Rock Extravaganza, who seems closer than anyone to getting a major-label deal is Tom Kimmel. Bo Goldsen of Criterion Music, Kimmel's publishing company, sponsored a special early showcase one of the two evenings specifically for record companies. EMI's Don Grierson flew in to watch Kimmel's showcase, and other labels were much in evidence as well.

Adding fuel to his fire was the superlative performance of Kimmel's band: Kenny Greenberg on guitar (another Miami Steve in beret and shades), Mike Joyce on bass and Tommy Wells on drums. Judging from the raves of a&r reps all night after the show, it wouldn't surprise us to learn that Kimmel & company are signing a major bottom line in the not-too-distant future.

Also stirring up excitement (although already signed with MTM Records) was New Music trio In Pursuit. The act closed the final night's entertainment and delivered an electrifying set that should certainly help sell records locally. In Pursuit's first album was

released last fall.

A NOTE TO GRAMMY WATCHERS: Sesame Street's "Follow That Bird" album, nominated in the children's category for best recording, was written, produced and mixed totally in Nashville. The score was composed by local Warner Bros. Music writers with Steve Buckingham doing the production.

Anyone see Sawyer Brown two weeks ago on the live "Supermodel Of The '80s" beauty pageant? The band held its own among some awesome international visual competition with performances of "Betty's Being Bad" and "Shakin'." (In some markets, the show was up against Music City News' "National Songwriter Awards" which aired live.)

Speaking of the show, Harold Reid called in to remind us that this year the Statler Brothers took time out from the recording of two albums (one country, one old-time gospel hits) to appear on the program and pick up their awards in person. No one who watched the show could have held doubts about the outcome—the Statlers always win big on Music City Awards productions. And they were definitely in evidence this time around, especially with the success of newest member Jimmy Fortune.

Gaffe of the Night: Occurred when Gene Pitney's manager turned to thank the Statlers for recording "Hello Mary Lou" (co-written by Pitney) and called Phil Balsley "Lew."

Last week we referred to the "Trio" album project now underway with Linda Ronstadt, Dolly Parton and Emmylou Harris. We neglected to mention that producer on the sessions is L.A.-based George Massenburg, whose studio credits include work with Earth Wind & Fire. Musical director for the eagerly-awaited album will be John Starling, who records for Sugar Hill Records in North Carolina.

It's been reported that following the network success of the Grand Ole Opry's 60th birthday celebration aired on CBS earlier this month, ticket requests for Opry performances have gone through the roof. It also doesn't hurt that the Opry has been adding members with contemporary appeal such as Reba McEntire, Mel McDaniel and Ricky Skaggs. Either way, the Opry may be on the brink of an entirely new and revitalized popularity with younger fans.

Visiting Billboard last week: Pake McEntire, Reba's older brother, who recently signed to RCA and already has a debut single on the charts. Is there a family resemblance? Absolutely!

(Continued on page 50)

FOR WEEK ENDING FEBRUARY 1, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

			NEW	TOTAL
			ADDS	DN
128 REPORTERS				
EARL THOMAS CONLEY	ONCE IN A BLUE MOON	RCA	57	59
SAWYER BROWN	HEART DON'T FALL NOW	CAPITOL/CURB	45	45
ALABAMA	SHE AND I	RCA	36	107
ANNE MURRAY	NOW AND FOREVER (YOU & ME)	CAPITOL	35	88
MERLE HAGGARD	I HAD A BEAUTIFUL TIME	EPIC	32	65

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

RETAIL BREAKOUTS

			NUMBER
			REPORTING
54 REPORTERS			
JOHN SCHNEIDER	WHAT'S A MEMORY LIKE YOU	MCA	13
EDDY RAVEN	YOU SHOULD HAVE BEEN GONE BY NOW	RCA	10
JAMES TAYLOR	EVERYDAY	COLUMBIA	9
TOM JONES	IT'S FOUR IN THE MORNING	MERCURY	9
BARBARA MANDRELL	FAST LANES & COUNTRY ROADS	MCA	9

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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	4	14	JUST IN CASE J.L. WALLACE, T. SKINNER (J.P. PENNINGTON, S. LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
2	3	6	13	HURT R. LANDIS (J. CRANE, A. JACOBS)	◆ JUICE NEWTON RCA 14199
3	4	9	11	MAKIN' UP FOR LOST TIME J.E. NORMAN (G. MORRIS, D. LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
4	7	12	13	THERE'S NO STOPPING YOUR HEART P. WORLEY (M. BROOK, C. KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
5	6	10	15	OLD SCHOOL B. LOGAN (D. SCHLITZ, R. SMITH)	JOHN CONLEE MCA 52695
6	9	14	11	COME ON IN (YOU DID THE BEST YOU COULD) R. CHANCEY (R. GILES, G. GREEN)	THE OAK RIDGE BOYS MCA 52722
7	8	11	16	I TELL IT LIKE IT USED TO BE B. LOGAN (H. LARVIN, J. JONES)	T. GRAHAM BROWN CAPITOL 5524
8	10	13	12	YOU CAN DREAM OF ME T. BROWN, J. BOWEN (S. WARINER, J. HALL)	STEVE WARINER MCA 52721
9	13	17	11	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B. SHERILL (G. GENTRY)	GEORGE JONES EPIC 34-05698
10	12	15	15	BURNED LIKE A ROCKET N. LARKIN (G. BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
11	14	19	12	IT'S JUST A MATTER OF TIME H. SHEDD (C. OTIS, B. BENTON, B. HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
12	16	21	10	THINK ABOUT LOVE D. MALLOY (R. BRANNON, T. CAMPBELL)	DOLLY PARTON RCA 14218
13	15	18	12	THE DEVIL'S ON THE LOOSE J. BRIDGES, G. SCRUGGS (L. WILLOUGHBY)	WAYLON JENNINGS RCA 14215
14	17	22	12	I LOVE YOU BY HEART B. MAHER (J. GILLESPIE, S. WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
15	20	24	9	I COULD GET USED TO YOU B. KILLEN (S. LEMAIER, J. P. PENNINGTON)	EXILE EPIC 34-05723
16	19	23	12	YOU ARE MY MUSIC, YOU ARE MY SONG N. WILSON (D. ERWIN, J. CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
17	26	29	9	FAST LANES & COUNTRY ROADS T. COLLINS (R. MURRAH, S. DEAN)	BARBARA MANDRELL MCA 52737
18	23	25	12	DOWN IN TENNESSEE J. ANDERSON, L. BRADLEY, J. E. NORMAN (W. HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
19	22	26	12	PERFECT STRANGER J. E. NORMAN, SOUTHERN PACIFIC, B. HARTMAN (T. GOODMAN, J. MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
20	24	27	11	PLEASE BE LOVE S. BUCKINGHAM, M. GRAY (J. D. MARTIN, J. PHOTOLOGO)	MARK GRAY COLUMBIA 38-05695
★★★HOT MOVER/SALES★★★					
21	25	28	11	OKLAHOMA BORDERLINE E. GORDY, JR. (V. GILL, R. CROWELL, G. CLARK)	◆ VINCE GILL RCA 14216
22	11	1	15	BOP K. LEHNING (J. KIMBALL, P. DAVIS)	◆ DAN SEALS EMI-AMERICA 8289
23	1	2	18	NEVER BE YOU R. CROWELL, D. THOENER (T. PETTY, B. TENCH)	ROSANNE CASH COLUMBIA 38-05621
24	27	31	9	YOU SHOULD HAVE BEEN GONE BY NOW P. WORLEY, E. RAVEN (E. RAVEN, F. MYERS, P. FRIMMER)	EDDY RAVEN RCA 14250
25	28	32	8	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J. BOWEN, J. SCHNEIDER (C. QUILLIN, J. JARRARD)	JOHN SCHNEIDER MCA 52723
26	5	5	16	MEMORIES TO BURN G. WATSON, L. BOOTH (W. ROBB, D. KIRBY)	GENE WATSON EPIC 34-05633
27	31	38	8	DREAMLAND EXPRESS R. NICHOLS (J. DENVER)	JOHN DENVER RCA 14227
28	33	37	9	EVERYDAY J. TAYLOR, P. ASHER, F. FILIPETTI (N. PETTY, C. HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
29	34	41	6	DON'T UNDERESTIMATE MY LOVE FOR YOU J. CRUTCHFIELD (S. DIAMOND, S. DORFF, D. LOGGINS)	LEE GREENWOOD MCA 52741
30	18	3	17	HOME AGAIN IN MY HEART M. MORGAN, P. WORLEY (J. LEO, W. WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
31	37	43	7	YOUR MEMORY AIN'T WHAT IT USED TO BE N. WILSON (K. MORRISON, M. FIELDER, D. BETTS)	MICKEY GILLEY EPIC 34-05744
32	21	7	15	(BACK TO THE) HEARTBREAK KID T. DUBOIS, S. HENDRICKS (T. DUBOIS, V. STEPHENSON)	◆ RESTLESS HEART RCA 14190
33	35	39	9	STILL HURTIN' ME J. BOYLAN (B. CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
34	38	42	8	SOME GIRLS HAVE ALL THE LUCK R. C. BANNON (J. FORTANG)	◆ LOUISE MANDRELL RCA 14251
35	39	45	6	IN OVER MY HEART R. HALL (W. ALDRIDGE, T. BRASFIELD, J. RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
36	36	36	11	IT'S FOUR IN THE MORNING G. MILLS (J. CHESNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
37	40	47	4	100% CHANCE OF RAIN J.E. NORMAN (C. BLACK, A. ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
38	42	52	4	CAJUN MOON R. SKAGGS (J. RUSHIN)	RICKY SKAGGS EPIC 34-05748
39	43	65	3	WE'VE GOT A GOOD FIRE GOIN' D. WILLIAMS, G. FUNDIS (D. LOGGINS)	DON WILLIAMS CAPITOL 5526
40	45	69	3	YOU'RE SOMETHING SPECIAL TO ME J. BOWEN, G. STRAIT (D. ANTHONY)	GEORGE STRAIT MCA 52764
★★★HOT MOVER/AIRPLAY★★★					
41	50	—	2	SHE AND I H. SHEDD, ALABAMA (D. LOGGINS)	ALABAMA RCA 14281
42	44	55	6	1982 K. LEHNING (J. BLACKMON, C. VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
43	29	8	17	MORNING DESIRE G. MARTIN (D. LOGGINS)	◆ KENNY ROGERS RCA 14194
44	30	33	12	I SURE NEED YOUR LOVIN' T. WEST (B. AERTS, J. RODMAN)	◆ JUDY RODMAN MTM 72061/CAPITOL
45	49	59	4	SWEETER AND SWEETER J. KENNEDY (D. REID, H. REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM
46	32	16	18	ONLY IN MY MIND J. BOWEN, R. MCENTIRE (R. MCENTIRE)	REBA MCENTIRE MCA 52691
47	51	58	6	ARLENE C. ALLEN (C. ALLEN)	MARTY STUART COLUMBIA 38-05724
48	58	—	2	NOW AND FOREVER (YOU & ME) D. FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
49	41	20	18	HAVE MERCY B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
50	53	62	7	WHY YOU BEEN GONE SO LONG E. GORDY, JR., D. HUNGATE (M. NEWBURY)	BRENDA LEE MCA 52720

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	54	61	6	SHE DON'T CRY LIKE SHE USED TO J. KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
52	59	82	3	NOTHING BUT YOUR LOVE MATTERS C. MOWAN (L. GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
53	56	64	6	IF I DON'T LOVE YOU D. TOLLE (F. KNIFE)	JIM GLASER MCA/NOBLE VISION 52748/MCA
54	61	78	3	EVERY NIGHT M. WRIGHT (L. MARTINE, JR.)	PAKE MCENTIRE RCA 14220
55	74	—	2	I HAD A BEAUTIFUL TIME M. HAGGARD (M. HAGGARD)	MERLE HAGGARD EPIC 34-05782
56	47	51	7	WHILE THE MOON'S IN TOWN F. FOSTER (P. MCMANUS, B. DIPIERO)	THE SHOPPE MTM 72063/CAPITOL
★★★HOT SHOT DEBUT★★★					
57	NEW	—	—	ONCE IN A BLUE MOON N. LARKIN, E. T. CONLEY (T. BRASFIELD, R. BYRNE)	EARL THOMAS CONLEY RCA 14282
58	64	77	3	GOODYBY MARIE L. BUTLER (D. LINDE, M. MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
59	78	—	2	SHOE STRING J. KENNEDY (S. HOGIN, D. GILLON)	MEL MCDANIEL CAPITOL 5544
60	48	49	8	OLD BLUE YODELER C. HARDY (R. BAILEY)	RAZZY BAILEY MCA 52701
61	71	81	3	DON'T FALL IN LOVE WITH ME M. MORGAN, P. WORLEY (L. J. DALTON, M. MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
62	83	—	2	BALLAD OF THE BLUE CYCLONE R. STEVENS (G. SUTTON, L. CHESHIER)	RAY STEVENS MCA 52771
63	46	48	9	LONELY DAYS LONELY NIGHTS T. BROWN, E. GORDY, JR. (K. STALEY)	PATTY LOVELESS MCA 52694
64	NEW	—	—	HEART DON'T FALL NOW R. SCRUGGS (B. LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
65	82	—	2	THE LONELINESS IN LUCY'S EYES B. BECKETT (D. A. COE)	JOHNNY LEE WARNER BROS. 7-28839
66	NEW	—	—	SEXY YOUNG GIRL J. BOWEN (M. DAVIS, B. WYRICK)	MAC DAVIS MCA 52765
67	88	—	2	THOSE MEMORIES OF YOU B. BECKETT (A. BRYANT)	PAM TILLIS WARNER BROS. 7-28806
68	66	54	10	WHAT AM I GONNA DO ABOUT YOU N. WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
69	NEW	—	—	EASY TO PLEASE B. MONTGOMERY (K. M. ROBBINS, R. FLEMING)	JANIE FRICKE COLUMBIA 38-05781
70	62	56	8	BABY WHEN YOUR HEART BREAKS DOWN T. CHOATE, D. WILSON, N. OSMOND (K. BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
71	84	—	2	NOW I'VE GOT A HEART OF GOLD J. STROUD (S. CURTIS)	SONNY CURTIS STEEM 110185
72	55	35	20	THE CHAIR J. BOWEN (H. COCHRAN, D. DILLON)	◆ GEORGE STRAIT MCA 52667
73	72	76	4	GOT MY HEART SET ON YOU R. DIXON, D. SCHAFER (D. GRAY, B. RENEAU)	MASON DIXON TEXAS 5510
74	87	—	2	MISSISSIPPI BREAK DOWN L. MORTON (C. WADLEY, C. R. KING)	TONI PRICE LUV 114
75	67	53	21	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
76	70	68	6	TRY ME R. PODDOLOR (B. BURNETTE, S. CROPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
77	63	50	17	IT'S TIME FOR LOVE D. WILLIAMS, G. FUNDIS (B. MCDILL, H. MOORE)	DON WILLIAMS MCA 52692
78	52	30	17	A WORLD WITHOUT LOVE P. RAMONE (E. STEVENS, E. RABBITT, P. GALDSTON)	EDDIE RABBITT RCA 14192
79	NEW	—	—	LOVE WILL GET YOU THROUGH TIMES OF NO MONEY T. WEST (S. LORBER, T. DUBOIS, J. SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
80	NEW	—	—	ONCE UPON A TIME R. NITE (G. TANNER)	BOBBY BLUE NITE 108
81	75	79	3	THE BEST THERE IS N. WILSON (W. HOLYFIELD, R. GOODRUM)	CHARLEY PRIDE RCA 14265
82	76	73	4	WHAT WE GONNA DO M. WRIGHT (R. FELDMAN, P. ROBINSON)	GUS HARDIN RCA 14255
83	65	44	15	THE LEGEND AND THE MAN C. TWITTY, D. HENRY, R. TREAT (C. PUTNAM, R. HELLARD, B. JONES)	CONWAY TWITTY WARNER BROS. 7-28866
84	NEW	—	—	WHEN YOU WERE BLUE AND I WAS GREEN J. KENNEDY (E. T. CONLEY)	JOE STAMPLEY EPIC 34-05758
85	85	—	2	YOU ARE THE ROCK (AND I'M THE ROLLING STONE) M. MORGAN, C. JACKSON (J. KELLEY)	CARL JACKSON COLUMBIA 38-05645
86	81	85	3	BREATHLESS IN THE NIGHT D. DARNELL (C. PYLE)	CHUCK PYLE URBAN SOUND 782
87	68	46	21	STAND UP J. KENNEDY (CHANNEL, RECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513
88	80	70	21	YOU MAKE ME FEEL LIKE A MAN R. SKAGGS (P. ROWN)	◆ RICKY SKAGGS EPIC 34-05585
89	60	40	18	BETTY'S BEIN' BAD R. L. SCRUGGS (M. CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL
90	69	66	24	TOO MUCH ON MY HEART J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
91	57	34	20	SOMEBODY ELSE'S FIRE B. MONTGOMERY (M. A. KENNEDY, P. ROSE, P. BUNCH)	JANIE FRICKE COLUMBIA 38-05617
92	77	67	7	FIVE FINGERS R. PENNINGTON (R. PENNINGTON, D. KIRBY)	RAY PRICE STEP ONE 350
93	86	74	15	SHE TOLD ME YES B. ARLEDGE (R. CROSBY)	CHANCE MERCURY 884 178-7/POLYGRAM
94	79	60	23	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J. CRUTCHFIELD (J. BUCKINGHAM, L. YOUNG)	LEE GREENWOOD MCA 52656
95	73	57	21	NOBODY FALLS LIKE A FOOL N. LARKIN, E. T. CONLEY (P. MCCANN, M. WRIGHT)	EARL THOMAS CONLEY RCA 14172
96	92	84	20	BREAK AWAY G. DAVIES, L. SKLAR (G. NICHOLSON, W. HOLYFIELD)	◆ GAIL DAVIES RCA 14184
97	89	63	8	AMERICAN WALTZ M. HAGGARD, B. MONTGOMERY (T. SEALS, J. GREENEBAUM, E. SETSER)	MERLE HAGGARD EPIC 34-05734
98	90	71	14	I DON'T WANT TO GET OVER YOU R. SKAGGS, M. MORGAN (B. BRADDOCK, R. VANHOY, D. ALLEN)	THE WHITES MCA/CURB 52697/MCA
99	95	88	18	THEY NEVER HAD TO GET OVER YOU B. LOGAN, R. MCCALLISTER (B. MCGUIRE, M. MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901
100	98	98	18	GET BACK TO THE COUNTRY N. YOUNG, B. KEITH, D. BRIGGS, E. MAYOR (N. YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS.

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			JUST IN CASE	THE FORESTER SISTERS	1
2	5			MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE AND GARY MORRIS	3
3	3			HURT	JUICE NEWTON	2
4	6			OLD SCHODL	JOHN CONLEE	5
5	8			THERE'S NO STDPPING YOUR HEART	MARIE OSMOND	4
6	9			BURNED LIKE A ROCKET	BILLY JOE ROYAL	10
7	7			I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	7
8	11			COME ON IN	THE OAK RIDGE BOYS	6
9	10			YOU CAN DREAM OF ME	STEVE WARINER	8
10	13			THE ONE I LOVED BACK THEN	GEORGE JONES	9
11	14			THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	13
12	16			IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	11
13	15			THINK ABOUT LOVE	DOLLY PARTON	12
14	17			I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	14
15	19			YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	16
16	1			NEVER BE YOU	ROSANNE CASH	23
17	26			FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	17
18	23			DOWN IN TENNESSEE	JOHN ANDERSON	18
19	4			MEMORIES TO BURN	GENE WATSON	26
20	27			I COULD GET USED TO YOU	EXILE	15
21	12			BOP	DAN SEALS	22
22	18			MORNING DESIRE	KENNY ROGERS	43
23	25			OKLAHOMA BORDERLINE	VINCE GILL	21
24	22			ONLY IN MY MIND	REBA MCENTIRE	46
25	21			(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	32
26	20			HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	30
27	28			PLEASE BE LOVE	MARK GRAY	20
28	29			WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	25
29	30			PERFECT STRANGER	SOUTHERN PACIFIC	19
30	—			YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	24

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			JUST IN CASE	THE FORESTER SISTERS	1
2	3			HURT	JUICE NEWTON	2
3	4			MAKIN' UP FDR LOST TIME	CRYSTAL GAYLE AND GARY MORRIS	3
4	7			THERE'S NO STDPPING YOUR HEART	MARIE OSMOND	4
5	5			DLD SCHOOL	JOHN CONLEE	5
6	9			COME ON IN	THE OAK RIDGE BOYS	6
7	8			I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	7
8	11			YOU CAN DREAM OF ME	STEVE WARINER	8
9	12			THE ONE I LOVED BACK THEN	GEORGE JONES	9
10	14			IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	11
11	13			BURNED LIKE A ROCKET	BILLY JOE ROYAL	10
12	16			THINK ABOUT LOVE	DOLLY PARTON	12
13	15			THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	13
14	19			I COULD GET USED TO YOU	EXILE	15
15	18			I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	14
16	20			YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	16
17	21			PERFECT STRANGER	SOUTHERN PACIFIC	19
18	22			PLEASE BE LOVE	MARK GRAY	20
19	25			FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	17
20	24			DOWN IN TENNESSEE	JOHN ANDERSON	18
21	26			OKLAHOMA BORDERLINE	VINCE GILL	21
22	27			YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	24
23	28			WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	25
24	10			BOP	DAN SEALS	22
25	1			NEVER BE YOU	ROSANNE CASH	23
26	6			MEMORIES TO BURN	GENE WATSON	26
27	30			DREAMLAND EXPRESS	JOHN DENVER	27
28	—			EVERYDAY	JAMES TAYLOR	28
29	—			DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	29
30	—			YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	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 (16)	20
MCA/Curb (3)	
MCA/Noble Vision (1)	
RCA (18)	19
RCA/Curb (1)	
CAPITOL (7)	13
MTM (3)	
Capitol/Curb (2)	
Liberty (1)	
EPIC	12
WARNER BROS. (11)	12
Geffen (1)	
COLUMBIA	10
POLYGRAM	4
Mercury (4)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
'STEEM	1
LUV	1
NITE	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.
37	100% CHANCE OF RAIN	(Chappell Music/Chriswald, ASCAP/Hopi, ASCAP/MCA Music)
42	1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)
97	AMERICAN WALTZ	(WB, ASCAP/Two Songs, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)
47	ARLENE	(Fruit, BMI)
70	BABY WHEN YOUR HEART BREAKS DOWN	(Golden Bridge, ASCAP) CPP
32	(BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)
62	BALLAD OF THE BLUE CYCLONE	(Flagship, BMI)
81	THE BEST THERE IS	(Bibo, ASCAP/Random Notes, ASCAP)
89	BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI) CPP
22	BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)
96	BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP) CPP/ABP
86	BREATHLESS IN THE NIGHT	(Bee N Flower, BMI/Variena, BMI)
10	BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CPP
38	CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)
72	THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI) CPP/ABP
6	COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)
13	THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)
61	DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP
29	DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)
18	DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP
27	DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM
69	EASY TO PLEASE	(Irving, BMI/Englewood, BMI)
54	EVERY NIGHT	(Ray Stevens, BMI)
28	EVERYDAY	(Peer International, BMI) CPP
17	FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP
92	FIVE FINGERS	(Almarie, BMI/Cross Keys, ASCAP)
100	GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)
58	GOODBYE MARIE	(Combine, BMI/Music City, ASCAP)
73	GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)
49	HAVE MERCY	(Irving, BMI) CPP/ALM
64	HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)
30	HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)
2	HURT	(CBS, ASCAP) CPP/B-3
15	I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP
94	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)
98	I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, ASCAP/Posey, BMI)
55	I HAD A BEAUTIFUL TIME	(Inorbit, BMI)
14	I LOVE YOU BY HEART	(Somebody's, SESAC)
44	I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)
7	I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)
53	IF I DON'T LOVE YOU	(Southwest, BMI)
35	IN OVER MY HEART	(Rick Hall, ASCAP)
36	IT'S FOUR IN THE MORNING	(Tree, BMI)
11	IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)
77	IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffie, BMI)
1	JUST IN CASE	(Pacific Island, BMI/Tree, BMI) CPP
83	THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)
75	LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI) CPP/CLM
65	THE LONELINESS IN LUCY'S EYES	(Window, BMI/Caplive, BMI)
63	LONELY DAYS LONELY NIGHTS	(AMR, ASCAP/Rovero, ASCAP)
79	LOVE WILL GET YOU THROUGH TIMES OF NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)
3	MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)
26	MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)
74	MISSISSIPPI BREAK DOWN	(Little Amboy, BMI)
43	MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)
23	NEVER BE YOU	(Gone Gator, ASCAP)
95	NOBODY FALLS LIKE A FDOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI) CPP/ABP
52	NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)
48	NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calypto Toonz, BMI/California Phase, ASCAP)
71	NOW I'VE GOT A HEART OF GOLO	(Tree, BMI)
21	OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP)
60	OLD BLUE YODELER	(Razzy Bailey, ASCAP)
5	OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)
57	ONCE IN A BLUE MOON	(Rick Hall, ASCAP)
80	ONCE UPON A TIME	(Todman, BMI)
9	THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP
46	ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)
19	PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)
20	PLEASE BE LOVE	(MCA, ASCAP/Berger Bills, ASCAP)
66	SEXY YOUNG GIRL	(Songpainter, BMI/Cross Keys, ASCAP)
41	SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)
51	SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)
93	SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)
59	SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP)
34	SOME GIRLS HAVE ALL THE LUCK	(Kirshner, ASCAP/April, ASCAP) CPP/ABP
91	SOMEBODY ELSE'S FIRE	(Love Wheel, BMI) CPP
87	STAND UP	(Old Friends, BMI/Cross Keys, ASCAP) CPP
33	STILL HURTIN' ME	(Fairdust, BMI)
45	SWEETER AND SWEETER	(Staller Brothers, BMI)
4	THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)
99	THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)
12	THINK ABOUT LOVE	(Mailven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP) CPP
67	THOSE MEMORIES OF YOU	(Bill Monroe, BMI)
90	TOO MUCH ON MY HEART	(Staller Brothers, BMI)
76	TRY ME	(Billy Beau, ASCAP/Tapadero, BMI) CPP
39	WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)
68	WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisons, BMI) CPP
82	WHAT WE GONNA DO	(Warner Bros., ASCAP/Refuge, ASCAP/Orca, ASCAP/Warner-Elektra-Asylum, BMI/Watchpocket, BMI/Warner-Tamerlane, BMI)
25	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)
84	WHEN YOU WERE BLUE AND I WAS GREEN	(Blue Moon, ASCAP/Easy Listening, BMI)
56	WHILE THE MOON'S IN TOWN	(Music City, ASCAP/Combine, BMI)
50	WHY YOU BEEN GONE SO LONG	(Acuff-Rose, BMI)
78	A WORLD WITHOUT LOVE	(Briarpatch, BMI/Debdave, BMI/Kazzoom, ASCAP) CPP
85	YOU ARE THE ROCK (AND I'M THE ROLLING STONE)	(Jack & Gordon, ASCAP)
8	YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren, BMI)
88	YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)
24	YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP
31	YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP
40	YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)

SHEET MUSIC AGENTS

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Airno	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.

Conn Firms U.K., Scandinavian, German Dates European All-Star Fests Set

NASHVILLE Promoter Mervyn Conn is splitting his series of European country music festivals into northern and southern tours. Conn has now firmed engagements in March and April for the first leg. And he is scheduling the southern swing for September, though dates are still pending.

The northern segment will begin with the Silk Cut Festival 1986 at London's Wembley Arena, March 29-31. Artists featured on opening day will be George Jones, Johnny Russell, Bill Monroe, Barbara Fairchild, the Moody Brothers, Melba Montgomery, Jimmy Payne and

George Hamilton IV. Performing on the second day are: Waylon Jennings, Jessi Colter, Lacy J. Dalton, Exile, Rex Allen Jr., Becky Hobbs, Carol Baker and Mark Gray. And the closing day features: Johnny Cash, June Carter Cash, Janie Fricke, Anita Carter, the Johnny Cash Showband, the Hank Williams Original Drifting Cowboys, Margo Smith, Johnny Duncan, Vernon Oxford and Gordie Tapp.

The Silk Cut Festival will move to King's Hall in Belfast, April 1-2, there spotlighting Jones, Jennings, Colter, Russell, Monroe, Johnny (Continued on page 52)

NASHVILLE SCENE

(Continued from page 47)

Congratulations to **Monk Music** which is celebrating its third anniversary. The firm's catalog includes songs by **Jim Weatherly** and **Keith Stegall**, whom Monk manages. Executive **Charlie Monk** also manages instrumental virtuoso **Brent Rowan**, who is working on an album for MCA. Not one to rest on his laurels, Monk has signed two more songwriters—**Randy Travis** and **Hunter Moore**—to his company. Travis records for Warner Bros., while Moore wrote **Kathy Mattea's** "You've Got A Soft Place To Fall" and co-wrote **Don Williams' "It's Time For Love"** with **Bob McDill**.

Stroh Brewery has agreed to underwrite the costs of production for

"The Country Express," a national country music video show hosted by **Chuck Santoni** and originated by WTVS in Detroit. The brewer (third largest in the U.S.) joins more than 40 public tv stations in providing funds for the program. For the record, Stroh's was also one of the major corporate sponsors of WTVS' national call-in talk show, "Late Night America."

WHERE'S RALPH? Top Billing in Nashville has signed **Ralph Emery** for booking and media representation... **Louise and Irlene Mandrell** will appear April 27 on the 1986 Arthritis Foundation National Telethon from Nashville. Host for the

live fund-raiser will be **Mickey Gilley**; **Bill Anderson** will serve as national anchor. It will be carried live via satellite to a network of 70 television stations.

Chuck Urban, operations manager at KOFO, Ottawa/Lawrence, Kan., called in to request record servicing for his station which recently switched to country from an AOR format. Urban, formerly program director with KMPS and WOW, says KOFO is playing "modern country with a flavoring of oldies" in a top 50 playlist format. "I'm a firm believer in what's coming out of Nashville now," Urban says.

FOR WEEK ENDING FEBRUARY 1, 1986

Billboard

TOP COUNTRY ALBUMS

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

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	13		KENNY ROGERS ● RCA AJL1-7023 (8.98) (CD) 6 weeks at No. One	THE HEART OF THE MATTER
2	2	2	20		EXILE EPIC FE40000	HANG ON TO YOUR HEART
3	3	7	11		HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
4	4	4	16		LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
5	5	9	11		THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	6	6	13		SOUNDTRACK SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE MCA 6149 (8.98)	
7	9	10	16		SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
8	7	3	18		GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
9	10	11	14		EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
10	12	16	18		DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
11	8	5	20		THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
12	13	17	16		RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
13	14	15	11		RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
14	11	12	16		WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
15	17	24	10		JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
16	15	14	21		GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
17	20	20	38		RONNIE MILSAP ● RCA AHL-5425 (8.98) (CD)	GREATEST HITS VOL. 2
18	21	22	45		GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
19	18	18	50		ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
20	22	21	36		W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
21	16	13	25		GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
22	23	23	37		THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
23	19	19	31		ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
24	28	32	38		LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
25	25	28	10		MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
26	29	29	16		MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
27	27	25	28		THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
28	30	31	63		THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
29	31	35	13		CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
30	32	41	9		JIMMY BUFFETT SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S) MCA 5633 (8.98)	
31	24	26	22		MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
32	26	27	28		NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
33	35	46	12		JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
34	36	39	17		BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
35	37	37	94		ALABAMA ▲2 RCA AHL1-4939 (8.98) (CD)	ROLL ON
36	34	33	29		JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
37	33	34	10		THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
38	41	44	24		GENE WATSON EPIC FE-40076	MEMORIES TO BURN

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	58	7		ORIGINAL BROADWAY CAST BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN MCA 6147 (8.98)	
40	40	62	3		VARIOUS ARTISTS WARNER BROS. 25325 (8.98)	DALLAS-THE MUSIC STORY
41	43	47	203		ALABAMA ▲3 RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
42	47	54	7		STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
43	46	50	37		RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
44	42	40	35		T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
45	45	43	14		JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
46	44	48	20		NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
47	53	57	6		THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
48	48	52	8		LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
49	54	65	3		GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
50	51	55	150		ALABAMA ▲2 RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
51	38	36	36		HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
52	58	69	42		THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
53	55	53	228		WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS
54	63	64	3		TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
55	65	—	64		THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
56	57	61	90		THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
57	56	60	9		CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
58	59	—	2		PATSY CLINE MCA 12 (8.98)	GREATEST HITS
59	68	74	29		JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
60	61	—	2		DON WILLIAMS MCA 5671 (8.98)	GREATEST HITS VOL. IV
61	62	63	3		THE JUDDS RCA/CURB MHL1-8515/RCA (8.98)	THE JUDDS-WYNONNA & NAOMI
62	67	68	26		WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
63	66	56	15		MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
64	64	—	54		LEE GREENWOOD ● MCA 1573 (8.98)	SOMEBODY'S GONNA LOVE YOU
65	NEW				THE KENDALLS MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO... AND ALL THE HITS
66	69	70	27		JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
67	50	49	42		CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
68	60	59	404		WILLIE NELSON ▲3 COLUMBIA FC 35305 (CD)	STARDUST
69	71	75	66		GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
70	72	73	23		JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
71	73	66	12		VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
72	70	67	202		WILLIE NELSON ▲3 COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
73	49	51	9		DAVID ALLAN COE COLUMBIA 40195	UNCHAINED
74	74	71	42		THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
75	75	72	27		SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC

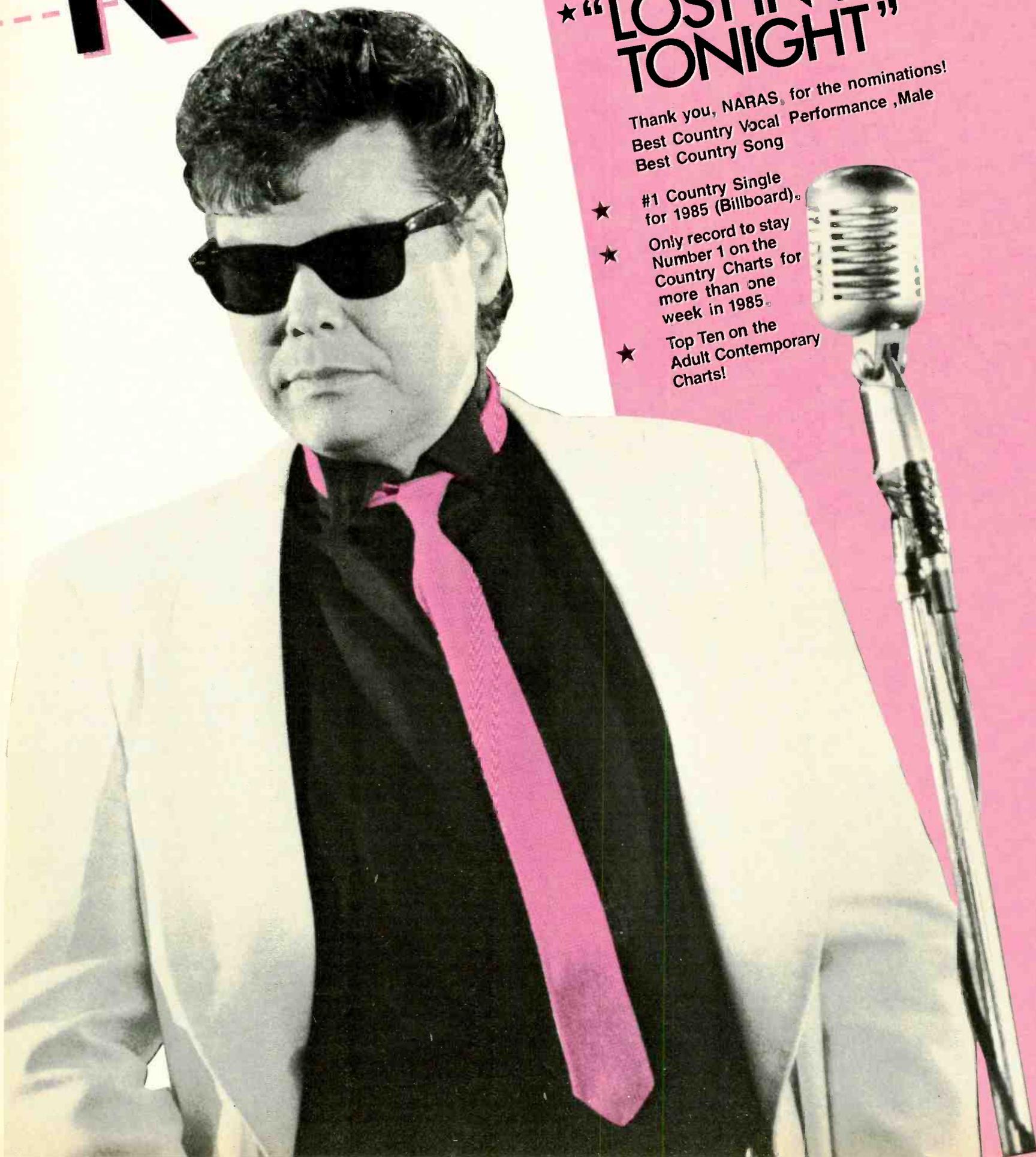
● Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records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

RONNIE MILSAP

★ "LOST IN THE FIFTIES TONIGHT"

Thank you, NARAS, for the nominations!
Best Country Vocal Performance, Male
Best Country Song

- ★ #1 Country Single for 1985 (Billboard).
- ★ Only record to stay Number 1 on the Country Charts for more than one week in 1985.
- ★ Top Ten on the Adult Contemporary Charts!



Bluegrass Societies Find New Harmonies

Convention Attendance Holds Promise of Brighter Days

BY EDWARD MORRIS

NASHVILLE The promise of better commercial days for bluegrass musicians and promoters was heightened considerably at the national convention of the Society for the Preservation of Bluegrass Music of America (SPBGMA) held here Jan. 17-19. Approximately 5,000 fans and professionals—500 more than last year—registered for the three-day round of concerts, award shows and meetings.

Equally significant was the show of harmony between the powerful Midwest-based SPBGMA and the fledgling East Coast-directed trade group, the International Bluegrass Music Assn. (IBMA). The latter organization was formed last October with the basic goal of promoting bluegrass music like the Country Music Assn.

"The basic thrust of the IBMA is business," executive director Art Menius told a meeting of bluegrass promoters. "We're not a policing organization and not a fan club." Pointing to the need for unity among bluegrass enthusiasts, Menius added, "So many times we have six different people working six different ways when by working together we could get six times as much accomplished."

Many SPBGMA members are amateur musicians and part-time promoters. The organization, headed by Chuck Stearman of Lake Ozark, Mo., insists in strict preservation of acoustic bluegrass music, while IBMA's aim is to promote bluegrass of all sorts.

As signs of the increased harmony between the two groups, the IBMA was encouraged to enlist members from the SPBGMA crowd; and Menius publicly presented Stearman with the IBMA's first founding membership certificate.

Pete Kuykendall, editor of Bluegrass Unlimited magazine and acting board chairman of IBMA, was given the group's first official membership card.

Len Holsclaw, booking agent for the Country Gentlemen, told the promoters they must modernize their approach if they want the bluegrass business to grow. "You can promote an old-time fiddler," he warned, "but you can't be an old-time promoter." Alluding to Stearman's praise of Ricky Skaggs as a pioneer in bringing bluegrass to a wide audience, Holsclaw said, "I'll tell you why Ricky Skaggs is successful—he's a well-oiled machine."

The rising cost of presenting good bluegrass music makes good business practices and imaginative promoting essential, Holsclaw maintained. He said the average annual insurance premium on a tour bus is now up to \$10,000 and that "there's a 12% overhead on the payroll every week." Given these costs, he concluded, "you've got to make a lot of stops."

Shopping malls have become a profitable venue for the form, promoters were told, as well as a steady source of new membership for local bluegrass clubs.

Stearman argued that promoters should involve the townspeople in areas near the locations of their outdoor festivals. Such involvement lessens the fear of local merchants that the festival is taking money out of town, he said, and it can also promote local attendance.

In Tipton, Iowa, he rented school buses to take festival-goers into town during lulls in the event—and he got local merchants to advertise "bluegrass specials" in the area newspaper. The upshot, he said, was both increased good will and attendance.

Other promotional suggestions

included:

- Selling state officials on the notion that a bluegrass festival is a cultural event and getting grant money to help support the costs.

- Working through the state Chamber of Commerce to get one's festival listed in tourist brochures—a process that may take up to a year in advance to schedule.

- Using public radio stations to announce the festivals.

SPBGMA members voted 34 awards to various bands and solo performers. Jim & Jesse, Jimmy Martin and the Osborne Brothers were voted into the group's "Preservation Hall." The Country Gentlemen was named best overall bluegrass band. And Little Roy Lewis got the nod as entertainer of the year.



What's New on "Now"? Larry "Bud" Melman, left, dropped in during the taping of a special CBS Records edition of "Nashville Now." Pictured with Melman are Wayne Massey, Charly McClain and B.J. Thomas.

'Convoy' Star Shifts Gears in His Careers

NASHVILLE C.W. McCall—the man who rallied truckers against the 55 m.p.h. speed limit with "Convoy"—has himself quit the fast lane and taken up residence in the mayor's office in tiny Ouray, Colo. His Honor, though, was elected under his real name: Bill Fries.

Ten years ago this month, "Convoy" roared to the top of both the country and pop charts, crowning Fries' career as a recording artist. Unlike most performers who either wear themselves or their welcome out before leaving the business, he quit after three years, while still at his peak. His last single, "Roses For Mama," went to number two on the country charts.

"I did leave the music business precipitously," Fries acknowledges. "I just said I've had enough. The

lifestyle I had to live by at my age was just too much for me."

Fries became a star in a round-about way, parlaying a bakery commercial into an authentic national hit. "The Old Home Filler-Up An' Keep On A-Truckin' Cafe" was the 1974 debut effort that swept Fries out of a sedate Omaha ad agency. That spot, which he wrote and starred in, appeared just at a time when his talking-blues style seemed to highlight the greasy romanticism of truckers and CB radios.

Since he had already christened the "Old Home" truck driver as "C.W. McCall," Fries took it as his own stage moniker.

"Old Home" was succeeded by such hits as "Wolf Creek Pass," "Classified," "Black Bear Road" and, then, "Convoy." Except for

"Roses For Mama," Fries wrote and cut all his material in Omaha.

But he couldn't stay completely free of the Nashville music machinery: "I did two years on the road—fairgrounds and the whole works. I did the Opry, too." Then, he says, "I woke up one morning and said I'm nearly 50 years old—what am I doing here?"

When his Polydor deal ended in '77, Fries returned to advertising.

In 1982, he and his family moved permanently to Ouray, the site of their summer home. Gradually, Fries got into local politics and wound up being elected mayor. He does not see this third career being as demanding as the second one. Ouray, he says, has "only 750 people—and that's when they're all here."

CHUCK MORRIS' MANAGEMENT LAUNCH

(Continued from page 47)

particular issue and fight on another one.

"It's very silly for managers to go ask for money from the label when they don't really need it," he adds. "I've seen a lot of short-sighted managers do this. Don't ask for \$50 when you're going to need \$5,000 down the line. I've seen managers ask their record company to pick up hotel bill costs on a couple of dates—and then, a month later, when they had to ask for something serious, the label says, 'Hey, we just gave you money.' I use my own money a lot of times and save the favors for when they really count."

Morris thinks his strength as a manager can be encapsulated in one work: motivation. "Different managers are good at different things," he says. "My talent is in motivating people. I'm good at a&r; I'm good at finding hit songs through producers and songwriters. I'm good at getting radio involved. I'm good at motivating company people and independent promotion people. My weakness is putting things down on paper and setting out a huge mar-

keting scheme. I know where I want to go with my acts, but it's not always clear-cut."

One example of Morris' ability to motivate can be seen in the collaborative effort he's woven between Capitol/EMI, the Nitty Gritty Dirt Band's former label, and Warner Bros., its current label. Morris wanted to put out a greatest hits package to commemorate the group's 20th anniversary in May, but he knew neither label had sufficient material to make up a complete package.

Morris managed to convince both record companies that working together on a 20th anniversary greatest hits Dirt Band compilation would be to their mutual advantage. "I showed EMI that the old catalog stuff they had wasn't strong enough on its own, and I showed Warners that they didn't have enough new stuff to do one," says Morris cheerfully.

As a result, the two labels will split costs, with Warners marketing the album and reimbursing Capitol/EMI. Release date for the album is

May 9 (the Dirt Band's two-decade anniversary).

Entitled "10 Out Of 20," the album will contain "Mr. Bojangles," "Make A Little Magic," "American Dream," "Dance Little Jean," "Fire In The Sky" and "Rippling Water" from the EMI catalog; from the Warner Bros. catalog, it features "Long Hard Road (A Sharecropper's Dream)," "High Horse," "Modern Day Romance" plus one new track.

Outspoken and ebullient, Morris uncharacteristically admits that this is a "scary time" for him. "I know it's controversial to say it, but the Dirt Band is at the end of its time as the darlings of Nashville. Now we have to deliver a really great career record, another 'Bojangles,' a song of the year. I don't mean just a No. 1, I mean a record people will go out and buy in droves. Our next album is going to be critical."

Dirt Band sales average around 150,000, which doesn't satisfy Morris. "We used to sell 150,000 records 10 years ago on rock'n'roll baby

acts that no one ever heard of. Maybe I'm spoiled by rock numbers, but I want the Dirt Band to do twice that."

Morris' background includes graduating at the age of 20 with a political science degree from Queens College, N.Y., and a fellowship to graduate school at the University of Colorado. He began managing a small bar there, later persuading Denver concert promoter Barry Fey to put up \$100,000 to open the popular Ebbetts Field showcase club. In 1975, Morris joined Feyline Presents as a vice

president. He will continue to work with Fey as a consultant.

Morris says he admires Irving Azoff, Dale Morris and Ken Kragen as successful manager role models.

"I used to think good managers had answers I didn't have," he observes. "Then when I started managing the Dirt Band, I realized I had answers too. There's a fine line between flexing your muscles and losing out. You have to be able to fight with a record company during this week for your act and then go golfing with them on the weekend. It's a balancing act."

EUROPEAN FESTIVALS

(Continued from page 50)

and June Carter Cash and the Showband, Fricke, Carter, the Original Drifting Cowboys, Hamilton and Oxford.

On April 3 and 4, the Festival cast will give concerts in Norway and Sweden; on April 5, Frankfurt; on April 6 and 7, Zurich (as "Marlboro Festival 1986"); on April 8, Munich;

and on April 9, Dortmund, West Germany.

Additional information on the festivals is available from Conn's Nashville representative, Emily Bradshaw Weiland at (615) 377-1396.

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
2	2	SAY YOU, SAY ME	LIONEL RICHIE	6
3	3	SECRET LOVERS	ATLANTIC STARR	4
4	5	GO HOME	STEVIE WONDER	2
5	4	DIGITAL DISPLAY	READY FOR THE WORLD	8
6	6	THE SWEETEST TABOO	SADE	3
7	7	DO ME BABY	MELI'SA MORGAN	5
8	9	LET ME BE THE ONE	FIVE STAR	7
9	15	WHEN THE GOING GETS TOUGH	BILLY OCEAN	9
10	13	I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	15
11	25	GUILTY	YARBROUGH & PEOPLES	11
12	10	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	12
13	12	IF I RULED THE WORLD	KURTIS BLOW	16
14	11	WHAT YOU BEEN MISSIN'	STARPOINT	10
15	8	DON'T SAY NO TONIGHT	EUGENE WILDE	26
16	18	CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	22
17	21	LIVING IN AMERICA	JAMES BROWN	19
18	26	YOUR SMILE	RENE & ANGELA	18
19	16	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	14
20	22	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	13
21	27	HOW WILL I KNOW	WHITNEY HOUSTON	17
22	20	SLAVE TO THE RHYTHM	GRACE JONES	21
23	29	TENDER LOVE	THE FORCE MD'S	20
24	14	COUNT ME OUT	NEW EDITION	33
25	23	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	27
26	17	A LOVE BIZARRE	SHEILA E.	34
27	19	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	32
28	—	STAND BACK	STEPHANIE MILLS	23
29	—	COMPUTER LOVE	ZAPP	25
30	—	NIGHTMARES	DANA DANE	48

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	3	THE SWEETEST TABOO	SADE	3
2	1	GO HOME	STEVIE WONDER	2
3	2	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
4	8	DO ME BABY	MELI'SA MORGAN	5
5	6	LET ME BE THE ONE	FIVE STAR	7
6	7	SECRET LOVERS	ATLANTIC STARR	4
7	11	WHEN THE GOING GETS TOUGH	BILLY OCEAN	9
8	9	WHAT YOU BEEN MISSIN'	STARPOINT	10
9	5	DIGITAL DISPLAY	READY FOR THE WORLD	8
10	13	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	13
11	4	SAY YOU, SAY ME	LIONEL RICHIE	6
12	17	THE COLOR OF SUCCESS	MORRIS DAY	24
13	19	HOW WILL I KNOW	WHITNEY HOUSTON	17
14	14	GUILTY	YARBROUGH & PEOPLES	11
15	16	TENDER LOVE	THE FORCE MD'S	20
16	20	YOUR SMILE	RENE & ANGELA	18
17	10	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	12
18	18	STAND BACK	STEPHANIE MILLS	23
19	24	LIVING IN AMERICA	JAMES BROWN	19
20	12	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	14
21	30	AFFECTION	TA MARA & THE SEEN	28
22	21	SLAVE TO THE RHYTHM	GRACE JONES	21
23	—	COMPUTER LOVE	ZAPP	25
24	23	HIGH FASHION	THE FAMILY	35
25	26	I NEED YOU	MAURICE WHITE	30
26	27	THE HEART IS NOT SO SMART	EL DEBARGE WITH DEBARGE	29
27	—	I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	15
28	15	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	27
29	22	FREEDOM	THE POINTER SISTERS	31
30	—	NO FRILLS LOVE	JENNIFER HOLLIDAY	37

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 (4)	13
CBS Associated (2)	
Private I (2)	
Carrere (1)	
P.I.R. (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (5)	10
Qwest (2)	
Geffen (1)	
Paisley Park (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL (4)	8
Manhattan (3)	
Manhattan Island (1)	
COLUMBIA (7)	8
Def Jam (1)	
ARISTA (6)	7
Jive (1)	
MCA	7
RCA (5)	7
Total Experience (2)	
MOTOWN (1)	5
Gordy (2)	
Tamla (2)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
A&M	4
ATLANTIC (1)	4
Philly World (2)	
Island (1)	
PROFILE	3
ELEKTRA	2
NEXT PLATEAU	2
CHRYSALIS	1
China/Chrysalis (1)	
DANYA/FANTASY	1
Reality (1)	
EMI-AMERICA	1
FIRST STRING	1
ISLAND	1
4th & B'Way (1)	
MALACO	1
MANHATTAN	1
P.I.R. (1)	
MUSIC SPECIALISTS	1
REFLECTIONS ON RECORDS	1
ROULETTE	1
Domino (1)	
SELECT	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1
VANGUARD	1

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
28 AFFECTION	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	BMI/Schu-Baby, BMI)
65 AFTER THE LOVE HAS GONE	(Terrace, ASCAP)	69 IF I RULED THE WORLD
66 AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)	(Kuwa, ASCAP/Davy D, ASCAP)
32 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	70 IF ONLY FOR ONE NIGHT
57 ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)	(Almo, ASCAP/Rutland, ASCAP)
97 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	80 IF YOU OON'T KNOW ME
73 BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)	(Assorted, BMI)
44 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP) CPP	56 I'M YOUR MAN
22 CAN YOU ROCK IT LIKE THIS	(Protoons, ASCAP/Rush Groove, ASCAP)	(Chappell, ASCAP/Morrison Leahy, ASCAP)
36 CARAVAN OF LOVE	(WB, ASCAP/UJI, ASCAP)	86 IN THE MORNING TIME
27 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	(Almo, ASCAP/lpm, ASCAP)
24 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	41 INSATIABLE WOMAN
25 COMPUTER LOVE	(Troutman's/Saja, BMI)	(April, ASCAP/UJI, ASCAP) CPP/ABP
93 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	55 INSPECTOR GADGET
60 CONGA	(Foreign Imported, BMI) CPP	(Sabon, ASCAP)
33 COUNT ME OUT	(New Generation, ASCAP)	88 JUST THE WAY I PLANNED IT
51 CURIOSITY	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM	(PMT, ASCAP) CPP/ALM
72 DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)	77 KING HOLIOAY
62 DESIRE	(Temp Co., BMI)	(King Oream, ASCAP)
74 DIANA	(Philly World, BMI)	82 LEARN FROM THE BURN
8 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	(Hot Desert/High Power, BMI)
5 DO ME BABY	(Controversy, ASCAP)	98 LEARN TO LOVE AGAIN
40 DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	(Air Bear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI) CPP
		75 LEGS
		(Buffalo, BMI/Perfect, BMI)
		7 LET ME BE THE ONE
		(Brampton, ASCAP)
		91 LET MY PEOPLE GO
		(Skeco, BMI/Carjundee, BMI/Barjoshia, BMI)
		95 LIPSTICK LOVER
		(April, ASCAP/Ultrawave, ASCAP) CPP/ABP
		19 LIVING IN AMERICA
		(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
		58 LOCK AND KEY
		(Spectrum VII, ASCAP) CPP
		64 LOVE ALWAYS FINDS A WAY
		(Snow Songs, BMI/Dyad, BMI)
		34 A LOVE BIZARRE
		(Sister Fate, ASCAP)
		69 LOVE PATROL
		(Milestone, BMI/Ro-Hut, BMI)
		67 LOVE'S GONNA GET YOU
		(House Of Fun, BMI)
		79 MEMBERS ONLY
		(Malaco, BMI)
		48 NIGHTMARES
		(Protoons, ASCAP/Sam Jacobs, ASCAP)
		37 NO FRILLS LOVE
		(Unique, BMI/Shakin' Baker, BMI/Tina B. Written,
		59 NO SHOW
		(Keejue, BMI/Danica, BMI)
		94 NOBODY CAN MAKE IT ON THEIR OWN
		(American League, BMI/Tongue'N'Groove, BMI)
		71 OWN THE NIGHT
		(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI) CPP/CLM
		53 PAIN
		(Miami Spice, ASCAP)
		49 PARTY ALL THE TIME
		(Stone City, ASCAP/National League, ASCAP) CPP
		38 SATURDAY LOVE
		(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
		90 SAY I'M YOUR NUMBER ONE
		(Terrace, ASCAP) CPP
		6 SAY YOU, SAY ME
		(Brockman, ASCAP) CPP/CLM
		4 SECRET LOVERS
		(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
		78 SIDEWALK TALK
		(House Of Fun, BMI/Webo Girl, ASCAP)
		21 SLAVE TO THE RHYTHM
		(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI) CPP/ABP
		23 STAND BACK
		(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)
		87 SUGAR FREE
		(Tricky-Trac, BMI)
		43 SUN CITY
		(Solidarity, ASCAP)
		3 THE SWEETEST TABOO
		(Silver Angel, ASCAP/Famous, ASCAP) CPP
		20 TENDER LOVE
		(Flyte Tyme, ASCAP)
		1 THAT'S WHAT FRIENDS ARE FOR
		(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)
		96 THE THINGS THAT MEN DO
		(Jobete/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II/Reel Vain, BMI) CPP
		81 THE TRUTH
		(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
		52 WHAT A WOMAN
		(Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)
		50 WHAT HAVE YOU DONE FOR ME LATELY
		(Flyte Tyme, ASCAP)
		10 WHAT YOU BEEN MISSIN'
		(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)
		9 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE

THEME
(Zomba, ASCAP)

68 WHO DO YOU LOVE
(Bernard Wright, BMI/Mchoma, BMI)

92 WHO'S ZOOMIN' WHO
(Gratitude Sky, ASCAP/Bellboy, BMI)

85 YOU HOOKEO ME
(Bush Burnin, ASCAP)

12 YOUR PERSONAL TOUCH
(Warner-Tamerlane, BMI/Song-A-Tron, BMI)

18 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.

BLACK ROCK NOMINATIONS

(Continued from page 53)

Upon hearing of her nomination in the "rock vocal" category, Melba Moore thought, "Well, now I've been called everything." The Capitol artist claims she didn't record "Read My Lips" to reach a rock audience—but simply "because it was a good song that I thought would round out my album."

The Keith Diamond-produced song was recorded in one take by Moore. "That is the least amount of time for any song in my last album, or, in fact, on most of my albums," she says. Moore's album wound up titled "Read My Lips" after the Sam Lorber and Madeline Stone penned song. "That one take just seemed right." When asked what a "rock"

vocal is, Moore says simply "You know it when you hear it. I look at 'Read My Lips' as a song where the music, rather than the vocal, makes it rock. I'm singing pretty much the same—except maybe a little more aggressive."

Moore notes that her album also contained a cover of Fleetwood Mac's "Dreams," showing that her interest was more in recording good songs than reaching a crossover audience. "I'm not really into making conscious efforts to crossover because in a sense I've always had to prove myself with my own people. Since I came from Broadway some people had the sense that I didn't relate to black music."

This is Moore's third Grammy nomination. Her last was in the r&b vocal category for "Lean On Me" in the mid-'70s.

Moore may be a presenter on the Grammy show. Her new situation comedy, "Melba," is being pre-empted by the broadcast on CBS.

Regarding her future as a "rock'n'roller" she says, "I'm not going to totally abandon this direction. Audiences at concerts have really responded to that song. We will definitely attempt to include another song like it on my next album if we can find one as good. I also enjoyed doing the video to 'Read My Lips' which involved humor that I loved."



King at King. Evelyn King performs at the Martin Luther King basketball classic at Long Island's Nassau Coliseum. The RCA artist sang her hit single "Personal Touch."

RHYTHM AND BLUES

(Continued from page 53)

taunting, tigerish beat of Janet Jackson's "What Have You Done For Me Lately?" (A&M) are driving both up the black charts. The latter is the best record from any of its ex-members to recall the sleek funk of the Time. Word for Los Angeles is that Jam and Lewis are readying their own band, the Secret, for an album release this year. If they can show some of the same versatility producing themselves as they have for so many other acts in the last two years, the Secret will quickly become a major act.

FOR WEEK ENDING FEBRUARY 1, 1986

Billboard®

TOP BLACK ALBUMS™

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				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE		
1	2	3	8	SADE PORTRAIT FR 40263/EPIC (CD) 1 week at No. One	PROMISE		
2	1	1	16	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE		
3	4	4	10	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE		
4	3	2	37	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT		
5	5	5	44	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON		
6	11	15	38	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS		
7	9	10	36	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD		
8	6	6	14	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE		
9	12	16	7	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS		
10	7	8	32	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE		
11	13	24	6	L.L. COOL J COLUMBIA BFC 42039	RADIO		
12	10	11	15	MORRIS DAY ● WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS		
13	8	7	28	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO		
14	17	18	24	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS		
15	18	23	12	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U		
16	15	12	20	SHEILA E. PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600		
17	16	14	14	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE		
18	21	22	16	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA		
19	14	9	59	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY		
20	19	19	9	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE		
21	29	31	7	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME		
22	22	26	23	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE		
23	23	21	25	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI		
24	20	17	15	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE		
25	25	29	8	EUGENE WILDE PHILLY WORLD 90490/ATLANTIC (8.98)	SERENADE		
26	26	27	10	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM		
27	27	20	44	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE		
28	34	40	11	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY		
29	30	30	13	FULL FORCE COLUMBIA BFC 40117	FULL FORCE		
30	24	13	16	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE		
31	31	39	10	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT		
32	33	28	10	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019/CAPITOL (8.98)	SUN CITY		
33	32	32	25	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK		
34	36	37	55	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM		
35	40	55	3	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII		
36	38	33	14	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN		
37	37	43	50	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK		
38	28	25	20	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS		

				Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE		
39	44	57	3	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS		
40	35	35	11	JETS MCA 5667 (8.98)	JETS		
41	42	53	6	EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING		
42	41	42	8	KASHIF ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART		
43	43	36	25	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT		
44	39	34	29	CAMEO ● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE		
45	51	44	18	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE		
46	47	41	12	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK		
47	60	—	2	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY		
48	NEW ▶			THE FORCE MD'S TOMMY BOY/WARNER BROS. TB 1010/WARNER BROS. (8.98)	CHILLIN'		
49	46	47	22	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY		
50	48	49	45	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT		
51	49	50	12	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION		
52	54	51	22	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE		
53	55	60	19	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN		
54	50	38	24	9.9 RCA NFL1-8049 (8.98)	9.9		
55	45	45	20	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER		
56	61	—	2	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS		
57	58	62	4	THE WINANS QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO		
58	52	48	21	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME		
59	62	64	50	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE		
60	56	56	16	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS		
61	57	52	16	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE		
62	NEW ▶			SOUNDTRACK JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE		
63	53	46	23	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE		
64	67	66	11	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED		
65	NEW ▶			JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL		
66	66	68	8	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY		
67	69	71	36	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH		
68	68	70	26	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS		
69	65	65	39	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY		
70	59	54	6	CENTURY 22 FEATURING GEORGE SHAW TBA TB 209/PALO ALTO (8.98)	FLIGHT 2201		
71	72	61	45	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE		
72	64	59	11	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER		
73	63	58	47	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE		
74	70	75	46	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU		
75	71	69	43	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL		

◯ 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.

TOP JAZZ ALBUMS

JAZZ BLUE NOTES

by Sam Sutherland
& Peter Keepnews



GRAMMY GRUMBLINGS: The nominations in the various jazz categories for this year's Grammy Awards raise the provocative question of whether NARAS did the right thing in throwing the jazz nominating process open to the general membership.

From the 1973 Grammys through last year's, the jazz nominations had been determined by a collective vote of so-called craft committees from the various local NARAS chapters. The same process is used to choose the nominations in packaging, album notes, engineering and other areas. The idea was that jazz is a specialized field, and the nominations should be determined by people with specific expertise.

The argument against the craft committee ap-

It's Grammy time again, and eyebrows are raised

proach was that it was elitist and resulted in many of the same familiar names being nominated time and again. In addition, jazz was the only performance field in which nominations were not determined by the general membership.

So on the recommendation of the NARAS awards and nominations committee—two of whose three co-chairmen, Dan Morgenstern and Orrin Keepnews, are recognized jazz authorities (the third is Nashville-based Bill Ivey, who knows a lot about all kinds of music)—the NARAS trustees voted to return the nominating process to the entire membership on a one-year experimental basis. Some of the results indicate that the experiment was less than a success.

Among the eyebrow-raisers in this year's jazz

Grammy nominations:

- The title track from **Sting's** "The Dream Of The Blue Turtles" is in contention for best jazz instrumental performance, group. The jazz credentials of Sting's band are certainly in order, but the track in question is a lighthearted throwaway, about a minute long, with no improvising except for a brief piano solo by **Kenny Kirkland**.

- **Barry Manilow**, not generally thought of as a jazz singer, is up for best jazz vocal performance, duo or group, for a duet with **Sarah Vaughan** on his "2:00 AM Paradise Cafe" album.

- **Manhattan Transfer** is all over the place. A total of six selections from the group's star-studded "Vocalese" album, plus the album itself, are nominated in the male, female and group vocal categories. Both **Dizzy Gillespie** and **James Moody** are nominated in the instrumental soloist category for their contributions to individual tracks.

Not all of this is necessarily the direct result of this year's voting procedure. Given the nature of the "Vocalese" album, and the fact that there's relatively little competition in the jazz vocal field, Manhattan Transfer would likely have copped a bunch of nominations no matter who did the choosing. And it's not entirely out of the question—although it seems unlikely—that Manilow and Sting could have snuck in via the craft committee route.

But considering the uproar that resulted when there was no live jazz on last year's Grammy telecast (by the way, the word is that there will be quite a bit of live jazz on the '86 show—we'll have details shortly), just imagine what the reaction from the jazz community is likely to be if some of this year's more unlikely nominees end up winning!

GOSPEL LECTERN

by Bob Darden



FEARLESS PREDICTIONS DEPARTMENT: In 1986, we predict that cassettes will outsell albums in the Christian market by a 70/30 margin or more. It will be another year in which Christian labels will not be able to meet the demand for CDs or high quality music videos.

It will be the year of **Russ Taff**, **Steve Taylor**, the **Rez Band**, **Stryper**, **James Ward**, the **Winans**, **Vector**, **DeGarmo & Key**, **Tramaine Hawkins**, the **Call**, and, of course, **Amy Grant** and **Sandi Patti**.

It will be the year **Mylon LeFevre & Broken Heart's** "Trains Up In The Sky" joins MTV's "heavy" rotation. By the end of the year, equally strong videos-to-be by **Steve Taylor**, **DeGarmo & Key** and **Leslie Phillips** will join it.

It will be the year that both contemporary and traditional black gospel make continued inroads into the white record buyer's consciousness and record collection. An irrational cultural bias will prevent a similar across-the-boards growth for Southern gospel.

It will be the year that religious music consolidates its position ahead of jazz and classical music, garnering a whopping 6% of worldwide record sales.

And it will be the year some enterprising producer makes the first quickie movie on contemporary Christian music, following similar hits with films on disco, heavy metal, country, break dancing, reggae, rap and yet another film on the Stones. A composer not in religious music, but living in Los Angeles, will write the soundtrack.

WAYNE HILTON, formerly with the **Benson Co.**, is

one of the founders of **Passage Records Corp.** of Nashville. One of his first acts as label head was to ink a longterm distribution contract with **Lexicon Distribution Inc.**, home of such labels as **Light**, **Enigma**, **Birthingright** and **Nissi**. Hilton says the names of the first Passage artists will be released in the next few weeks.

With **Benson**, Hilton was well known as a producer of Southern gospel acts, including the **Hemphills**, the **Speers**, the **Kingsmen**, the **Gold City Quartet**, **Squire Parsons** and others. He's also a songwriter and came to Nashville as a session singer.

Passage can be reached at (615) 248-1000.

EVENTS: CAUSE—the contemporary Christian

'86 looks like a good year on several fronts

music organization that produced the music and video for "Do Something Now"—recently presented **Compassion International** with checks totalling \$80,000 for its efforts in fighting hunger... Ending a successful run in December was the **Unbroken Chain Fellowship's** Equity showcase production of "El Shaddai"... **Noel Paul Stookey** (whose autobiography will come out next year) and **Bodyworks** recently performed a Salvation Army-sponsored concert in New York.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	45	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	31 weeks at No. One MAGIC TOUCH
2	2	31	DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD)	HARLEQUIN
3	3	25	THE MANHATTAN TRANSFER ATLANTIC 82166	VOCALESE
4	5	15	WYNTON MARSALIS COLUMBIA FC 40009 (CD) BLACK CODES (FROM THE UNDERGROUND)	
5	6	39	GEORGE HOWARD TBA TB 205/PALO ALTO	DANCING IN THE SUN
6	4	29	SPYRO GYRA MCA 5606 (CD)	ALTERNATING CURRENTS
7	37	3	SADE PORTRAIT FR 40263/EPIC	PROMISE
8	7	33	MICHAEL FRANKS WARNER BROS. 25272	SKIN DIVE
9	9	164	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (CD)	DECEMBER
10	8	19	JOE SAMPLE MCA 5481	OASIS
11	12	9	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M	A WINTER'S SOLSTICE
12	10	15	JEAN-LUC PONTY ATLANTIC 82176	FABLES
13	11	47	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 39963 (CD)	WHITE WINDS
14	33	3	DAVID GRISMAN ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
15	19	9	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
16	14	19	BILLY COBHAM GRP A-1020	WARNING
17	17	51	DAVID SANBORN WARNER BROS. 25150-1	STRAIGHT TO THE HEART
18	15	19	AL JARREAU WARNER BROS. 25331	IN LONDON
19	16	37	MILES DAVIS COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
20	21	23	AHMAD JAMAL ATLANTIC 81258-1-G	DIGITAL WORKS
21	22	74	GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD)	AUTUMN
22	40	3	PAUL WINTER LIVING MUSIC LMR 6	CANYON
23	23	11	B.B.KING MCA 5616	SIX SILVER STRINGS
24	13	17	ANDY NARELL HIP POCKET HP-105/A&M	SLOW MOTION
25	25	9	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M	PIANO SAMPLER
26	26	9	MIKE MARSHALL/DAROL ANGER WINDHAM HILL WH-1043/A&M	CHIARUSCURO
27	31	7	DIANE SCHUUR GRP A-1022 (CD)	SCHUUR THING
28	29	45	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
29	20	17	AL DIMEOLA MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
30	35	35	SKYWALK ZEBRA ZEB 5680/MCA	SILENT WITNESS
31	18	39	EARL KLUGH WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
32	24	68	WYNTON MARSALIS COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
33	28	43	RARE SILK PALO ALTO 8086	AMERICAN EYES
34	36	7	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
35	27	39	TANIA MARIA MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
36	39	7	BILLY ECKSTINE VERVE 819442-1/POLYGRAM EVERTHING I HAVE IS YOURS-THE M.G.M. YEARS	
37	NEW		JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	BLINKING OF AN EYE
38	NEW		VARIOUS ARTISTS GRP A-1023	GRP LIVE IN SESSION
39	32	68	PAT METHENY GROUP ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
40	NEW		LONNIE LISTON SMITH DOCTOR JAZZ FW 40063	REJUVINATION

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

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	2	3	11	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES	1 week at No. One		
2	4	4	9	NO FRILLS LOVE (REMIX) GEFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY			
3	1	2	11	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN			
4	5	5	8	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD			
5	6	12	6	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS			
6	13	24	5	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN			
7	9	14	6	STAND BACK MCA 23598	◆ STEPHANIE MILLS			
8	3	1	9	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER			
9	14	23	5	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA			
10	17	18	6	JOHNNY COME HOME/BLUE I.R.S. IRS 23578/MCA	FINE YOUNG CANNIBALS			
11	8	13	8	ON THE PARK/INTO THE GROOVE IMPORT (SOUNDS OF THE FUTURE.UK)	REGGIE			
12	12	15	9	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE			
13	19	20	6	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE			
14	7	6	11	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE			
15	15	17	9	LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY			
16	20	27	6	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK			
17	21	22	7	CITIES IN DUST GEFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES			
18	10	9	11	LET ME BE THE ONE (REMIX) RCA PW-14230	◆ FIVE STAR			
19	30	—	2	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON			
20	11	8	9	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD			
21	23	42	3	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE			
22	32	—	2	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC			
23	24	46	5	REFLECTIONS/SORRY WRONG NUMBER RECORD SHACK/MEGA RSD-6955	EVELYN THOMAS			
24	29	—	2	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA			
25	40	—	2	SKIPS A BEAT MOTOWN 4555MG	WARP 9			
26	28	38	6	I'VE GOT MY EYE ON YOU PANORAMIC PRI1207	BLACK IVORY			
27	NEW ▶			IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG			
28	NEW ▶			CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS			
29	33	41	3	ALL OR NOTHIN' MCA 23601	JIMI TUNNELL			
30	26	30	7	NO ONE CAN LOVE YOU MORE THAN ME COLUMBIA 44-05288	THE WEATHER GIRLS			
31	22	16	10	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60			
32	NEW ▶			IN THE MORNING TIME A&M SP-12166	TRAMAINÉ			
33	34	—	2	THE BOTTOM LINE/BAD COLUMBIA 44-05324	◆ BIG AUDIO DYNAMITE			
34	16	10	9	SISTERS ARE DOIN' IT FOR THEMSELVES ◆ EURYTHMICS AND ARETHA FRANKLIN RCA PW-14243				
35	45	—	2	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL V-15213	◆ FREDDIE JACKSON			
36	37	50	3	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT			
37	43	—	2	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS			
38	49	—	2	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX			
39	NEW ▶			HOT (REMIX) COLUMBIA 44-05330	ROY AYERS			
40	44	—	2	LEGS CHRYSALIS 4V9-42934	◆ ART OF NOISE			
41	31	34	8	JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE			
42	42	48	3	LEGION JIVE/ELECTRO JED1-9429/ARISTA	MARK SHREEVE			
43	18	7	10	KRUSH GROOVE (LP CUTS) WARNER BROS. 25295-1	VARIOUS ARTISTS			
44	NEW ▶			WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JDI-9431/ARISTA	◆ BILLY OCEAN			
45	NEW ▶			CLOSE TO ME ELEKTRA PROMO	◆ THE CURE			
46	NEW ▶			DON'T GIVE IT AWAY SELECT FMS62262	ALEXIS			
47	25	28	7	ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS			
48	50	—	2	ROCK ME AMADEUS A&M SP-12150	◆ FALCO			
49	27	11	15	BABY TALK VANGUARD SPV-89	◆ ALISHA			
50	NEW ▶			I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!			
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. CLOUD NINE MYSTERY ASSIGNMENT METROPOLIS			
					2. SOMETHING ABOUT YOU LEVEL 42 POLYDOR			
					3. AFFECTION/YOU TURN ME UP TA MARA & THE SEEN A&M			
					4. STRANGER/RUNNING AROUND IN CIRCLES PAMALA STANLEY & PAUL PARKER TSR			
					5. GET RIGHT NEXT TO YOU SHADY EMERGENCY			
					6. SATURDAY LOVE (REMIX) CHERRELLE WITH ALEXANDER O'NEAL TABU			
					7. A LONG TIME COMING (LP CUTS) EVELYN "CHAMPAGNE" KING RCA			
					8. KING HOLIDAY KING DREAM CHORUS & HOLIDAY CREW 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	2	10	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN	2 weeks at No. One		
2	2	1	15	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON			
3	5	11	5	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN			
4	4	3	7	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER			
5	3	4	8	NO FRILLS LOVE (REMIX) GEFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY			
6	6	8	7	DIGITAL DISPLAY (REMIX) MCA 23602	READY FOR THE WORLD			
7	7	7	10	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE			
8	8	6	15	BABY TALK VANGUARD SPV-89	◆ ALISHA			
9	9	9	10	FEEL THE SPIN GEFEN 0-20391/WARNER BROS.	DEBBIE HARRY			
10	11	15	11	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE			
11	13	16	6	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA			
12	10	10	21	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE			
13	24	38	3	AFTER THE LOVE HAS GONE NEXT PLATEAU NP 50037	PRINCESS			
14	14	18	7	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK			
15	12	5	12	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES			
16	20	20	9	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	◆ FULL FORCE			
17	15	12	12	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA			
18	18	30	6	ROCK ME AMADEUS A&M SP-12150	◆ FALCO			
19	23	36	3	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JDI-9431/ARISTA	◆ BILLY OCEAN			
20	16	14	10	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE			
21	29	—	2	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON			
22	25	26	7	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!			
23	19	23	9	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE			
24	31	42	6	CITIES IN DUST GEFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES			
25	26	33	8	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR			
26	38	—	2	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC			
27	27	17	6	NO ONE CAN LOVE YOU MORE THAN ME COLUMBIA 44-05288	THE WEATHER GIRLS			
28	41	50	3	DO ME BABY CAPITOL V-15211	◆ MELI'SA MORGAN			
29	34	44	7	LEGS CHRYSALIS 4V9-42934	◆ ART OF NOISE			
30	17	13	16	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY			
31	21	27	5	I CAN GIVE YOU MORE/I CAN'T LIVE WITHOUT MY RADIO DEF JAM 44-05291/COLUMBIA	L.L. COOL J			
32	NEW ▶			STAND BACK MCA 23598	◆ STEPHANIE MILLS			
33	30	24	9	IF I RULED THE WORLD MERCURY 884 269-1/POLYGRAM	KURTIS BLOW			
34	NEW ▶			STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER			
35	46	—	2	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS			
36	39	—	2	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE			
37	28	37	13	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI			
38	44	—	2	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY			
39	NEW ▶			PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX			
40	22	22	25	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW			
41	33	28	7	THE TRUTH MCA 23600	COLONEL ABRAMS			
42	32	19	4	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60			
43	36	21	9	CURIOSITY MCA 23586	◆ JETS			
44	37	25	9	JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE			
45	NEW ▶			P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA			
46	47	45	9	LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY			
47	NEW ▶			YOUR SMILE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA			
48	43	41	10	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE			
49	35	40	3	SECRETS MODERN 0-96841/ATLANTIC	NATALIE COLE			
50	50	—	2	TENDER LOVE TOMMY BOY TB-876	THE FORCE MD'S			
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG GORDY			
					2. HIT THAT PERFECT BEAT BRONSKI BEAT IMPORT (FORBIDDEN FRUIT.UK)			
					3. SUPERBOWL SHUFFLE CHICAGO BEARS SHUFFLIN' CREW RED LABEL			
					4. SATURDAY LOVE (REMIX) CHERRELLE WITH ALEXANDER O'NEAL TABU			
					5. SHE'S ON IT BEASTIE BOYS DEF JAM			
					6. RUSSIANS STING A&M			
					7. BASS ROCK EXPRESS MC-ADE 4 SIGHT			

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

DANCE TRAX



by Brian Chin

ALL THE LADIES in the house: Nearly all the notable new singles this week are from familiar female singers. **Roselle Fleming's** "Love Itch" (Prelude) puts her in a spare **Greg Carmichael/Patrick Adams** groove; she supplies the full-throated singing that endeared her to us as the co-lead of First Choice. The two vocal versions start off with her trademark singing, a capella... **Val Young's** "If You Should Ever Be Lonely" (Gordy), as remixed by **John Morales** and **Sergio Munzibai**, breaks out of all the usual **Rick James** production clichés, especially in the leaner sound contour and real transactions of the "street" mix... **Janet Jackson's** "What Have You Done For Me Lately" (A&M) is the lead single from an album co-produced by Jackson with **Jimmy Jam** and **Terry Lewis**; this cut and the entire first side of the forthcoming "Control" album can be seen as a radical change of persona for Jackson.

Joyce Sims' "All And All (Sleeping Bag) is a Shannon-style track minus the high pressure, with the slightly off soul vocal that East Coast DJs like so much... "Baby Don't Stop Me" by **Quest For Life** (Sea Bright, through Profile) is also in the offbeat soul vein and picking up play... **Sinamon's** "Say It Again" (Spring) is good club and radio stuff, melodic and pulsing; it's marred by an inappropriate guitar, but the fierce reprise is well-structured and grooving... **Audrey Wheeler**, star of Jeff Lorber's "Step By Step" last year, has a solo

cut on Prelude, "Your Love Is Serious," smooth club soul in the 1982 "street music" groove.

REMIXES: **Aretha Franklin's** "Another Night" (Arista) gets a startling high-tech interpretation in two thoroughly over-the-top remixes by **Steve Thompson** and **Michael Barbiero**; the vocal is fuller and stronger, while the dub is all breaks, and all but unrecognizable... **The Flirts**, also coming off a major club hit, return with "New Toy" (CBS Associated), the shamelessly formulaic aural equivalent of a Madonna-wanna-be. Another version by mixer **Shep Pettibone** is much more heavy-duty.

Three 12-inch releases are reappearing in altered editions: **Nu Shooz'** "I Can't Wait" was rushed out here by Atlantic in a slightly re-edited version of its import Dutch mix (the "American" one, ironically, remains on the import) to catch New York pre-release airplay... Warner has re-released **Scritti Politti's** sampling breakthrough, "Wood Beez (Pray Like Aretha Franklin)," as a followup single to "Perfect Way"; the 1986 pressing is minus "Absolute," though... and **Falco's** "Rock Me Amadeus" (A&M) will be repressed with "Vienna Calling."

BRIEFLY: 12:41's "Sucess\$ I\$ The Word" (Fresh, through Sleeping Bag) is go-go rap with a "Gilligan's Island" note—the latter, it seems, turning into the most ubiquitous rap motif since "Good Times"... The duo **Mantronix**, has a double-

hit in the making from "The Album" (Sleeping Bag) in the similarly jazzy "Ladies" and "Bassline." Built from nearly identical rhythms, "Bassline" is the more hardcore, while "Ladies" is improbably slinky **Prince Charles & the City Beat Band's** "We Can Make It Happen" (Electric Ice, 212-321-2949) is a cool, more street version of the Kashif sound, with contributions from **Patrick Adams** and **Larry Joseph**... **Betty Wright's** mother wit and monolog style come back on "Pain" (First String), an eccentric, Caribbean-flavored midtempo ballad... In a more dance vein is the Latin-jazz "African Breeze," by **Hugh Masekela**, on the "Jewel Of The Nile" soundtrack on Jive... **Nicole's** "Do You Want My Love" (Portrait) is almost cartoonishly hyper pop/disco wave... **Vanelle's** import "Tell Me" (on Toronto-based Power, 416-787-8864), is right in the classic early-Euro style.

Breaking out of the rock clubs is **Peter Murphy's** "Final Solution" (Beggars Banquet/U.K.), a lurching beatbox and guitar track in a mostly acoustic original version and a real whammer of a remix, edited by the **Latin Rascals**... **Paul Haig's** "Heaven Help You Now" (Crepuscule/Belgium) is also breaking in rock locations, with its motorized rock/disco drone... **Anna Domino's** "Take That" (Crepuscule) has a strangely mellifluous, sparse electronic track and wittingly cynical lyrics... The 1986 edition of **Pet Shop Boys'** "West End Girls" (Parlophone U.K.) gets a snappier club overdub and mix from **Shep Pettibone**, but release here on EMI America isn't until spring.

Upcoming new releases: An album from the stars of the classiest black video of 1985, **Total Contrast**, and a new single, "The River" (London)... **Precious Wilson's** "I Will Be Your Friend" (Jive), newly remixed to a sound halfway between "Hangin' On A String" and "Who's Zoomin' Who"... A new production from **Cameo's Larry Lamm**, "Party Freak" by **Cash Flow** (Atlanta Artists)... **Remixes of Phyllis Nelson's** album "Chemical Reaction" (Carrere U.S.A.) and **Black Ivory's** recently charting "I've Got My Eye On You" (Panoramic).

THIS WEEK IN DANCE: 1975: **Gloria Gaynor's** "Never Can Say Goodbye" album (MGM) ships as the title single peaks just inside the pop top 10. Its medley design—18 uninterrupted minutes of vocals, looped instrumentals and punched-in breaks, executed at Media Sound by Billboard "Disco Mix" columnist **Tom Moulton**—sets a stylistic precedent and transforms studio post-production irreversibly. (New York DJ **David Rodriguez**, playing a test pressing, notes: "It gives me a chance to take a break, too.")

FOR THE RECORD: Due to a composing room mishap, the 12-inch single sales chart did not run in last week's issue. Deepest apologies to all for any inconvenience this may have caused.



Texas Dreams. Nick Laird-Clowes, left, from the Warner Bros. trio Dream Academy, chats with fans during an autograph session at Texas Records in Santa Monica, Calif.

ON THE BEAM

(Continued from page 25)

ers were in evidence at any of the car manufacturers' booths, in either after-market installations or original factory packages—including **Ford**, which recently touted plans for a CD audio option in its Lincoln Town Car, one of several models to benefit from Ford's new audio partnership with **JBL**.

Then again, the attitude toward car stereos evident at a car show is dampened by exhibitors' practical worries. Some hands-on displays allowing visitors to sit behind the wheel of a new model were conspicuous for the gaping hole in the dashboard—a deletion made to prevent on-site ripoffs, we suppose.

Still, in an environment where rent-a-models and canned music patter are common ploys to build possible consumer interest, we'd think a high-end car audio demonstration would be a natural traffic builder.

GET ME REWRITE: The format itself may be standardized, but there's room for creative nomenclature as new writers (and copy edi-

tors) encounter Compact Discs for the first time. A recent favorite was the headline on an otherwise intelligent roundup of recent jazz CDs featured in the Jan. 12 edition of the **Los Angeles Times**, which inspired an unnamed headline writer to solve the space limitations of his allotted two columns by coining "Didgies" as a new moniker for the Sony/Philips disk... More subtly, **Advertising Age** has eschewed the usual upper case abbreviation, CD, to adhere to its own editorial style. An excellent update of the format, run to coincide with the weekly's special Thursday magazine's coverage of CES, dubbed them "Cds," or, singly, "Cd." Plus ca change...

RYKO'S NEW CD RELEASES, expected during the next month or so, include digital disks from **Doc & Merle Watson** ("Down South") and "Old And In The Way," featuring **David Grisman**, **Peter Rowan**, **Vassar Clements** and ringleader **Jerry Garcia**. Both albums are licensed from Sugar Hill.

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Stranger—Lisa Imperial
Off The Wall (rmx)—P. Scott
Tempt Me (rmx)—Lisa
Jack In The House—Farl Funk
Women—Techno Lust (remix)
Tonight I'll Make—K. Petit
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(Continued from page 24)

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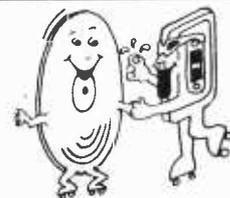
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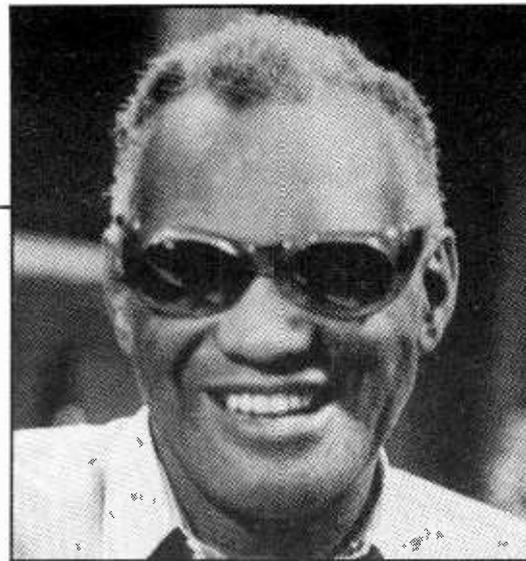
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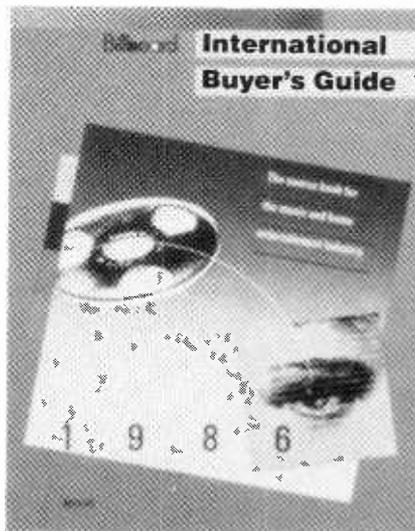
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TOP CLASSICAL ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	16	BLUE SKIES LONDON 414-666 (CD)	10 weeks at No. One KIRI TE KANAWA (RIDDLE)
2	3	8	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
3	2	40	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
4	4	64	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER
5	5	32	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
6	6	48	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
7	10	18	THE DESERT MUSIC NONESUCH 79101	STEVE REICH
8	7	26	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
9	8	32	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
10	9	26	GLASS: SATYAGRAHA CBS I3M-39672	PHILIP GLASS
11	11	22	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER
12	12	18	MISHIMA SOUNDTRACK NONESUCH 79113	PHILIP GLASS
13	13	130	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
14	28	4	VIVALDI: THE FOUR SEASONS ANGEL DS-38123 (CD)	ITZHAK PERLMAN
15	15	8	TCHAIKOVSKY: THE NUTCRACKER RCA ARC2-7005 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
16	22	8	VERDI: DON CARLOS DG 415-316 (CD)	PLACIDO DOMINGO (ABBADO)
17	17	320	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
18	18	12	BLANCHARD: NEW EARTH SONATA CBS M-39858	HUBERT LAWS, QUINCY JONES, CHICK COREA
19	16	12	ADAMS: HARMONIELEHRE NONESUCH 79115	SAN FRANCISCO SYMPHONY (DE WAART)
20	20	68	MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
21	23	68	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
22	26	10	BRAHMS: SONATAS FOR CELLO AND PIANO RCA ARC1-7022	YO-YO MA, EMANUEL AX
23	19	10	VERDI: MASKED BALL LONDON 410-210 (CD)	LUCIANO PAVAROTTI (SOLTI)
24	14	54	O HOLY NIGHT LONDON OS-26473 (CD)	▲ LUCIANO PAVAROTTI
25	25	48	TIME WARP TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
26	21	16	WELCOME TO VIENNA ANGEL AV-34037	BEVERLY SILLS
27	27	14	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611 (CD)	PITTSBURGH SYMPHONY (PREVIN)
28	NEW ▶		PUCCINI: TOSCA ANGEL AVB-34047 (CD)	MARIA CALLAS
29	33	4	STAR TRACKS TELARC 10094 (CD)	CINCINNATI POPS (KUNZEL)
30	24	38	AVE MARIA PHILIPS 412-629 (CD)	KIRI TE KANAWA
31	31	4	IN LOVE RCA ARL1-7034	JULIA MIGENES-JOHNSON
32	32	510	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
33	37	4	HANDEL: SOLOMON PHILIPS 412-612 (CD)	ENGLISH BAROQUE SOLOISTS (GARDINER)
34	NEW ▶		OFFENBACH: LA BELLE HELENE ANGEL DSB-3981	JESSYE NORMAN
35	35	26	A BACH CELEBRATION ANGEL DS-37343	CHRISTOPHER PARKENING
36	30	8	HANDEL: MESSIAH PHILIPS 412-538 (CD)	M. PRICE, ESTES (DAVIS)
37	29	10	VAUGHAN WILLIAMS: SINFONIA ANTARTICA ANGEL DS-38251	LONDON PHILHARMONIC (HAITINK)
38	34	68	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD)	LABEQUE SISTERS
39	39	30	BACH ON WOOD CBS M-39704	BRIAN SLAWSON
40	38	24	MOZART: REQUIEM ANGEL DS-38216	PARIS ORCHESTRA (BARENBOIM)

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CLASSICAL KEEPING SCORE

by Is Horowitz



GRAMMY QUESTIONS PERSIST: The muttering within the classical community about the remarkable showing in the Grammy nominations by the Atlanta Symphony Orchestra on Telarc Records for best classical album of the year (Billboard, Jan. 25) continued to reverberate last week. It was difficult for many to believe that, excellence aside, four albums by one orchestra could so dominate this key awards category. Among those who chose to vent their concern publicly is Joseph F. Dash, senior vice president and general manager of CBS Masterworks. In a letter to Michael Greene, president of the National Academy of Recording Arts & Sciences (NARAS), he urged that

Grammy controversy: a call for 'immediate attention'

"immediate attention" be given to correct alleged abuses in nominating procedures.

The Masterworks chief's missive, carboned to the respective heads of PolyGram Classics, Angel Records and RCA Red Seal, read in part:

"The lineup of this year's classical Grammy nominations looked very strange to me and my colleagues in the classical music world when it was first published. My surprise at the 'strength' of the Atlanta Symphony turned to concern when word began to leak out that Atlantans had joined [the Academy] in force to aid the orchestra in its quest for Grammy recognition. "I have just read [the Billboard] piece on this affair and, frankly, if the facts are correct, NARAS must im-

mediately institute an investigation leading to reform proceedings to curtail abuses of the nominating and final voting system.

"Any eligible candidate may and should join NARAS, and what is alleged about the Atlantans may be legalistically correct. But the spirit of the Grammy nominations and awards are perverted by such actions. Everyone's achievements are lessened by any Grammy 'devaluation.'

"Furthermore, taken to its ultimate absurdity, symphony orchestra members around the world may be motivated to join *en masse*, and lo and behold we will have awards presented on the basis of buying power, rather than quality and artistry."

Word is that NARAS, currently preoccupied with pre-Grammy television show preparations, will shortly be directing official attention to this situation. It's expected to focus in on ways to stimulate more widespread voting in certain categories to limit the ability of a committed minority to skew final results.

ASSAYING METAL: Annemarie Franklin, a New York observer of the musical scene, is one among many who continue to remind us that Wendy Carlos' "Switched-On Bach" sold a million copies before Luciano Pavarotti reached that number recently with "O Holy Night," and so was the first to achieve platinum with a classical album. And we must continue to remind Miss Franklin, and others, that platinum can only be awarded to albums released after the plateau was formally recognized by the RIAA in 1976. The Bach album, of course, reached the market many years earlier.

LATIN NOTAS

by Enrique Fernandez



HECTOR MASELLI is trying to eat a steak sandwich in Miami, but every time he opens his mouth to take a bite the phone rings. "The more successful you become," comments Jose Luis Rodriguez's manager, "the more bars you add to your cell." Judging from the calls that interrupt his lunch, Hector is locked up by success.

There are calls about the video José Luis has just shot in Los Angeles. There are calls about a possible joint concert with Plácido Domingo in Colombia or Venezuela, about the San Remo Festival, about the Viña del Mar Festival, about a new *telenovela* for José Luis. And there's a call from José Luis Rodríguez himself about all of the above.

"We're basically partners," explains Maselli, "so I'm involved in everything: song selection, planning, opening new markets." Maselli, an Argentine, met El Puma in 1979 in the artist's native Venezuela. A veteran of television production in Argentina, Maselli became José Luis's first and only manager. The following year, the Venezuelan left his country's indie, TH, for CBS, and scored a monster hit with a Manuel Alejandro-produced album.

Maselli rebuffs the notion that José Luis's star had fallen since that glorious moment. El Puma's next two albums did well, he insists—just not as well as the earlier one.

"What you can say," he clarifies, "is that we haven't had a hit like Manuel Alejandro's 'Dueño De Nada.' The problem is that artists of José Luis's stature must always produce huge hits. But it's the public who decides what's a hit. If I had the answer I wouldn't be sitting here working."

Rodriguez's new album, "El Último Beso," returns to the faster moving beats the artist made popular some years ago. "The romantic ballad was on the de-

cline," Maselli explains, "and the public was expecting the José Luis of 'El Pavo Real' [an uptempo song]. Also, the new record was coming out around the holidays, when people feel like listening to upbeat music.

"So all of us—José Luis, myself, the label—decided on the new material. Besides, the kids from Miami Sound Machine have proved it: Uptempo music is successful."

So successful, in fact, that you can never finish lunch.

THREE-TIME GRAMMY WINNER José Feliciano is performing at New York's Beacon Theatre on Sun-

Managing El Puma keeps Hector Maselli hungry

day (2), presented by Ralph Mercado and Ray Aviles. The Puerto Rican singer/guitarist's latest album on RCA International is "Ya Soy Tuyo" ("I'm Already Yours") . . . Miami's CyD Productions (801 Madrid St., Suite 104, Coral Gables, Fla. 33134; 305-444-0303) is releasing a syndicated Spanish-language radio format titled "Música En Flor." The programming is adult contemporary for the Spanish-speaking market and is broadly targeted at 18- to 49-year-olds without geographic distinctions, according to CyD president David Gleason. Song rotation, local hits and individual stations' needs are customized into the program . . . Charanga Casino's ex-singers Miguel Martín and Oscar Díaz have released their first album, "Miguel, Oscar Y La Fantasía," on the Suntan label . . . This past month, Chicago's WOJO premiered a top 40 countdown titled "Exitometro Latino."

The Vegas Scene: A Winter CES Wonderland



Target Strategy. International Video Entertainment senior vice president Len Levy discusses new point-of-sale approaches, this one aimed at bookstores.



Pit Stop. Motorcycle daredevil Evel Knievel stops by the Twin Tower Entertainment booth to help rev up sales. Shown from left are VTR Distributors' Jeff Rabinowitz and Bill Pilossoph, Knievel and Twin Tower president Eric Parkinson.

Stretching Out. Karl/Lorimar vice president Court Shannon, right, discusses the advantages of mass market home video merchandising with Karl/Lorimar Home Video Canada Ltd. vice president Ian H. Robertson.



Video to Go. PortaVideo market research coordinator Susie Jilig, left, discusses the company's in-store hardware rental strategies.



Kingdom of Sales. Walt Disney Home Video vice president of retail products Benn Tenn, left, talks to Eastern regional sales manager Dale Kent about Disney's new \$14.95 offering.

Ultra Pricing. Prism Entertainment's general manager Donald Rankin and marketing director Sandy Embry attracted plenty of visitors to their booth in the wake of the "Video Collection" announcement.



Thunder Sales. Trans World Entertainment marketing director Joe Fleischman, second from left, briefs two enthusiastic dealers about upcoming titles and programs.



The Look of Sales. Video Associates' vice president of sales Declan Kavanagh, left, and national sales manager Robert Jeffers examine their company's new packaging.

(Photos: Attila Csupo)

Keeping Pace at Cannes: Twenty Years of Changes

BY NICK ROBERTSHAW

LONDON When Bernard Chevry organized his first Midem in 1967, the Merseyside-led beat boom was just giving way to America's hippie flower power revolution. It was the year of the Beatles' "Sergeant Pepper," of Scott Mackenzie's "San Francisco," of Hendrix, the Doors, Procol Harum and the Monkees. Amid an apparently inexhaustible abundance of exceptional and creative bands, the record industry flourished as never before.

Twenty years have changed things quite a bit. A '60s record executive transported by time-warp to the exhibition floor of Midem '86 would hardly recognize the technology around him: the tiny silvered disks with the unbelievable sound, the satellite dishes pulling down day-long pop broadcasts from the heavens, the video screens on every stand.

But beneath the glittering surface of technological innovation how much has the music business really altered over two decades? And how has Midem itself, now in its 20th year, changed and developed to keep pace?

One man well-placed to judge is leading French music publisher Roger Marouani, who claims to have signed the first-ever deal at the first-ever Midem. The parties to the pact, a sub-publishing agreement, were Igloo Music and Decca Publishing Company; the song was

the oddly titled "Manchester And Liverpool," subsequently a fair-sized hit in France and Japan.

"It wasn't a big deal," says Marouani, "but that wasn't the point. It exemplified the possibility of good deals at Midem and that remains as true today as it was then. Since the first Midem, our industry has been equally subject to positive and negative influences. On the negative side, I think that as the overall market grew, people in the industry got used to seeing increased turnover without any real input or effort. So, by the time of 'Saturday Night Fever' they were making so much money they didn't see the crisis coming.

"Then you had the decline of purchasing power in the economic recession and the rise of piracy and home taping, all leading to loss of confidence and lowering of morale, and a lessening of artistic investment. These have been made worse by increased investment in video-clips, which have become indispensable as the public becomes habituated to getting a visual image. Another development in Europe, which may be regarded as either positive or negative, is the dominance of English-language productions—even by artists who are not Anglo-Saxon—in order to achieve international success.

"On the plus side, independent producers are presented with the possibility to establish deeper and longer-lasting relationships with

Chevry Shoots for a Record Midem Founder Predicts the Best Attendance Ever

CANNES Midem, the music industry's longest-running international trade event, is celebrating its 20th anniversary here with what Bernard Chevry claims to be the biggest attendance ever. Chevry, founder and commissaire general of Midem, expects more than 7,000 attendees to pass through the doors of the Palais des Festivals over the six days of the event.

Although Midem has lost a certain amount of favor among multinational record companies in recent years, Chevry has maintained momentum for the event by broadening its base.

"Midem Classique, which we inaugurated in 1971, has really taken off this year, with more than

50% more stands than in 1985," says Chevry. "We have also seen tremendous growth in the MIP radio section, which we started in 1984. In each of the last two years it has doubled in size."

There's been expansion, too, in the conference program, with numerous seminars on classical and contemporary music, music publishing, merchandising, sponsorship and radio programming.

"Not only is it a bigger Midem than ever before," says Chevry, "but it is also the most diversified. Midem remains the one meeting place for all segments of the international home entertainment industry."

For entertainment, Midem will be presenting numerous pop mu-

sic concerts, featuring among others Matt Bianco, Jennifer Rush, A-Ha, Pete Townshend, David Gilmour and Bonnie Tyler. An innovation will be a young talent gala on Jan. 28, which will present up-and-coming artists from many different countries. In terms of U.S. talent, however, the Midem galas appear short on big names as compared with recent years.

There will also be more than 20 classical concerts throughout the run of Midem (see schedule of events, page 72).

Exhibition space bookings in the Palais des Festivals are up 17% from 1985, with more than 1,800 modules allocated to exhibitors.

their artists, related to their ability to make quicker decisions and operate with greater efficiency. I would also say that great talent continues to be discovered, and that there has never been as much utilization of music as there is today and will be in the future."

Another long-time Midem attendee is Brian Hopkins, pop repertoire manager of EMI Music Publishing, who sees a cyclical element in the industry's evolution over the past decades. "In the late '60s it was dominated by established major record

companies, while publishing was for the most part in the hands of independent, privately owned, relatively small companies.

"The '70s, though, witnessed the growth of small indie record companies and new independent distributors in the record sector, while publishing, in turn, was infiltrated by determined, internationally based majors. Major catalogs were snapped up and established publishing names changed hands, so that in many ways what you had was a reversal of roles. The '80s so far have

been rather more like the '60s. There has been a return to a tighter, smaller, more controlled record industry which once again is back in the hands of the majors; while in publishing we've seen the growth of a very large number of independent companies.

"I think technological change, new carriers and new usage, has had a lot to do with this process. Very large sums have to be invested in acts nowadays, so that there is less scope for indies to operate successfully." (Continued on page 66)



Joining Forces. Mighty Three Music Group executives make a pact with Island Music Ltd. U.K. Under the new agreement, Island will represent the publishing company in England and its territories. Standing are, from left, Island Music Group chairman Lionel Conway and Mighty Three's vice president of publishing administration Constance Heigler and president Earl Shelton. Seated are Mighty Three partner Kenneth Gamble and Island Music managing director Hein Van Der Ree.

750 U.S. Tradesters Journey to France

WEA, RCA/Ariola Return to the Fold

BY IRV LIGHTMAN

NEW YORK The U.S. contingent at Midem continues to view the Cannes meet as an ideal one-stop of business dealings.

This year's stateside turnout of about 750 tradesters is equal to last year's Midem, although several big players now feel obligated to return as exhibitors. The U.S. attendance figure takes into account representation from 25 or so exhibitors, plus the hundreds who do not exhibit, yet view attendance as crucial to the conduct of their international activities.

Returning as exhibitors after an absence of several years are WEA International and RCA/Ariola International. The latter is the newest international joint-venture of major consequence, having firmed this tie last summer.

For WEA International, 1985 was a year particularly dramatic successes. In 1985, the company showed a 27% growth in net music revenues over 1984, reflecting the greatest annual growth rate in its 15 year history.

Although WEA International, based in New York, may have renewed its role as a Midem exhibitor, its chairman, Neshui Ertegun, is hardly a stranger to the event. "I have attended Midem every year

without exception. I came the first year, I liked what I saw, and I was able to accomplish at least one important thing in every subsequent year. The record industry owes a debt of gratitude to Bernard Chevry for organizing what is unquestionably the one annual international records meeting nobody can afford to miss."

Geffen Records, which has just returned to the WEA International fold after a stint with CBS International, has formalized its Midem ties as an exhibitor, too.

For RCA/Ariola International, the Midem visit is the first for Elliot Goldman since his recent appointment as president of its music operations here. To Goldman, RCA/Ariola's representation at Midem is important as "extension of Ariola's traditionally strong representation and because we feel that Midem is an appropriate place to show the new joint venture's strong interest in and commitment to music publishing."

Exhibiting companies with more modest international ties, particularly music publishers, view Midem as a way of business life.

Phil Kahl, representing Big Seven Music Corp. and its sister company, Roulette Records, can claim attendance at all Midem gatherings but one. "I do quite a bit of business

there. We started the Sugar Hill label there and we'll be showcasing a new Stylistics release on Streetwise and a never released country album recorded by Tina Turner. In meeting my international people while at Midem, I avoid a lot of extra traveling."

The U.S. publishing wing of Chrysalis is part of the music company's presence as a Midem exhibitor, with perhaps more compelling reasons than ever to be on hand. Chrysalis' international music publishing activities have an added new dimension with the recent naming of U.K.-based Bruno Kretchmar as president of worldwide publishing activities. This is the first time Chrysalis has put this unit under a single international chief.

Cherie Fonorow, head of international music publishing activities for the U.S. market, says she has a bag full of lead sheet and compilation demo tapes to show for deals. Fonorow, based in New York, where she also runs East Coast operations, points out that Chrysalis maintains a separate identity from its label counterpart. "We do have writer/artists not on the Chrysalis label, and we publish music not associated with the record company, such as country, dance and rhythm & blues," she says.



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'It's Vital We're There in Strength'

For the Japanese, Cannes Offers a Chance to Stay in Touch

BY SHIG FUJITA

TOKYO The Music Publishers' Assn. of Japan (MPA) is sending a 20-man team to Midem this year. Members of the contingent, numbering two less than last year, regard this industry meeting as absolutely vital for renewing contacts and building on corporate

areas of activity.

Besides the MPA group, major Japanese company representatives attending separately include a seven-strong group from Victor Co. of Japan (JVC); Ighiro Asatsuma, president of Fuji Pacific; Misa Watanabe, president of Watanabe Music Publishing; and Taiyo Music vice president Kay

Ricketts.

The JVC team is headed by Yoshihisa Honda, international director of Victor Musical Industries and of JVC Musical Industries Inc. (U.S.). Attending as an observer is Seitchino Niwa, head of JVC's video software division. Honda, making his 15th visit to Midem, asserts that JVC was the first Japanese

company to take stand space there. The company has regularly sent a team of at least five people.

"We go primarily to set up straight business deals; but also so that young employees can meet with the world music business to evaluate songs and artists that might be worth importing into Japan. Since we're a Japanese company, not a joint venture, it's vital we're there in strength checking out the full breadth of the music mart."

Fuji Pacific's Asatsuma has been a Midem regular since 1971 and says: "The main purpose for going is to maintain contact with our affiliates and partners, but we're always on the lookout for new business. Before, PMP was just involved in radio, but since the merger with Fuji TV to form Fuji Pacific, it has the added responsibility of seeking out instrumentals to use in television programs and as background music for documentaries."

He adds: "Because most name artists have international deals through U.S. or U.K. companies, we put our Midem emphasis on looking out for young independent label talent or lesser names who could sell in Japan."

Taiyo Music's Kay Ricketts, moves to Midem as a follow-up to recent business meetings in Los Angeles. And Misa Watanabe is set to attend the International Federation of Popular Music Publishers as Japanese MPA representative. She's accompanied by her managing director Nichiroku Nakajima.

The MPA team includes five men from the Sony group; two

each from Fuji Pacific, Nippon Columbia, VAP Records, Kitty Records and Toshiba-EMI; and one each from Nichion, Canyon Records, Shinko Music, Teichiku Records and JCM.

Normally a regular at Cannes, MPA secretary general Masayoshi

'We look for independent label talent that could sell in Japan'

Akiyama misses out on the trip this year because he's in Tokyo, preparing for the mid-May MPA officer elections. Shinko Music president Shoo Kaneko is completing his second three-year term as president.

Akiyama recalls that until some five years ago the MPA team from Japan comprised some 60 people, but "since the major American companies stopped going to Midem, the number was first halved and now is just 20."

He says a major complaint with Japanese attendees is the slow confirmation of hotel bookings. "We asked three years ago for this situation to be put right, but nothing has yet been done. Now the Sony executives are saying that if things don't improve this year, they'll not be at Midem in 1987."

"And it's a fair and accurate comment to note that charges for stands at Midem are about twice as high as for comparable exhibition space in the various international trade fairs in Tokyo."



Striking the Right Chords. CBS Records Germany recording artist Andreas Vollenweider, center, looks over his new longterm contract with the label. Joining him are national a&r manager Andy Kirnberger, left, and managing director Jochen Leuschner.

TWENTY YEARS AT CANNES

(Continued from page 64)

cessfully. But, at the same time, publishing has become more a&r-oriented with an increase in independent activity.

"Some of the most interesting changes going on today are happening in Europe: things like centralized pressing; the issue of where royalties are paid, which is of great concern to independents in particular; the general Europeanization of the market as Continental acts overcome a nationalistic reluctance to record in English and strive for international breakthroughs.

"As for Midem itself, I think it's the industry that dictates how it should perform. In the '60s, major record company stands dominated the scene. In the '70s it was publishers, independent production companies and new video companies. Midem is a facility for the industry to exchange views; it can only be a direct reflection of the market, though I would add that Bernard Chevry deserves credit for maintaining the pace of the whole thing during the very difficult recession years a while back."

Michael Levy, managing director of Magnet Records, puts his finger on one change of which everyone is only too well aware. "Twenty years ago," he says, "you could spend

\$3,000 and know whether you had a hit. Today, you can be at \$300,000 and still not really see the talent emerging until you spend the next lot. Since I started going to Midem there have been so many changes: technology, video, sophistication in recording, a whole different conceptual in development of talent.

"I don't think Midem itself has changed dramatically, and the question is should it? It's a modus of convening and gathering people from all over the world, an environment created for the industry to meet in. What more can the organizers do? Really, it's a case of what one wants to get out of the event. For us, it saves our international department a lot of traveling—not so much to Europe but to places like Japan, Australia and South Africa. For the majors it's an opportunity to meet with affiliates and licensees from around the world.

"I think it's good that Chevry invites the media, the radio people and the video people and all those other peripheral, but vital, aspects of the industry because nowadays we are all interdependent."

Italian industry figure Davide Matalon, head of Ducale, recalls the first Midem as "the kingdom of the majors," with companies like RCA

taking practically a whole floor each and leaving little space left for those independents in attendance. This year's Midem, he says, takes place against the background of a

fast-increasing market share for Compact Disc and a growing internationalism in all kinds of productions, whether pop, classical or jazz, this accompanied by increased use

of English as a kind of global music industry Esperanto.

"Midem is exactly what its name implies," he says, "a marketplace (Continued on page 68)"

'Prospects Are Almost Unbelievable'

Tokyo Eyes Music Trade Link with China

TOKYO A seven-strong team of industry leaders, visiting under the banner of the Japan Phonograph Record Assn. (JPRA), has returned from a 10-day fact-finding tour of China convinced of the massive trading potential in that territory.

The team, the first to make an official trek there representing the Japanese trade organization, looked over recording studios and manufacturing plants and met with musicians and composers in several centers, including Beijing, Guangzhou and Shanghai.

Noboru Takamiya, chairman of JPRA, says he was particularly impressed with the speed with which China was going ahead with its modernization program. Takamiya, whose trip to China was his sixth since the end of World War

II, notes that Japan's production of records came to some 140 million units in 1985, along with around 80 million prerecorded cassettes—yet China, with a population 10 times the size of Japan's, produced just 70 million records and 20 million music tapes.

"While the per capita income there is still low compared with that of Japan, and obviously there is no real prospect of an immediate dramatic upturn in record/tape production there in the near future, overall prospects for trade are obviously immense, almost unbelievable," he says.

Takamiya adds that the Chinese authorities are showing great interest in Compact Disc technology, though the industry there is still very much in the vinyl record stage. They want to send techni-

cians to Japan to study hardware and software production technology in all lines of record production.

Takimaya headed up a team in China consisting of Toshio Ozawa, president, CBS/Sony Group; Kazumitsu Machijiri, president, King Records; Tokugen Yamamoto, head of Warner/Pioneer; Akira Ichiji, president, Canyon Records; Minoru Funaki, managing director, Toras Records; and Hoki Sato, from Toshiba-EMI's production division.

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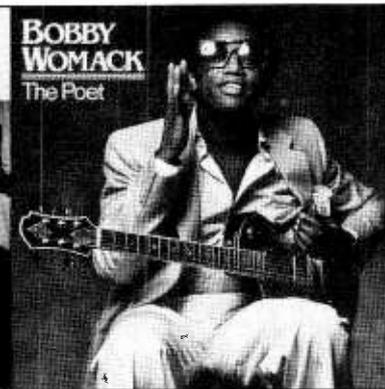
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BUSINESS
BEHIND PERFORMANCE

TWENTY YEARS AT CANNES

(Continued from page 66)

where people, whether majors or small operators, can buy and sell. Every year I have been able to conclude a deal there that was started on a previous trip, or initiate a deal at Midem and, during the following months, bring it to fruition. My only complaint is that the booths aren't sufficiently soundproofed. A solution might be to have bookable studios where an exhibitor can give an audition to all the people whose material he wants to hear, then conclude the business on the stand."

Michael Karnstedt, managing director of West German publishers Peer Musikverlag, hopes for a return to some traditional music industry values more apparent in early Midems than in recent years. "I think the record companies should find their own identities again," he says. "They must be encouraged to create new acts and fight for them, rather than simply press and distribute British and American product. Then we will come back to where we started when the first Midem was held. I'm not sure that is a realistic wish, however."

"In the past five years, Midem has increasingly become a place for smaller publishers and independent production companies, rather than one where big conglomerates do business. As a worldwide organization, Peer has its annual international meeting in Cannes, and other majors and industry bodies do the same. But I think Bernard Chevry could do more to give a feeling that we are one compact industry. He could use the media more effectively to promote the industry's image worldwide."

"And, if I could suggest it, I think he might put perhaps 10% of his profits from Midem into the global campaign against audio and video piracy. That would help to silence the criticism you always hear that Midem is much too expensive."

Aside from the last suggestion, this is a view supported by other Cannes veterans. Says Roger Marouani: "Midem can help to bring out the fact that the music business is one entity. I don't know anyone else who could bring together all the people of the industry at one time and in one place to exchange ideas, compare problems and above all to make their productions better known in the international market."

**Royalty Expert Attar
Moves to London**

LONDON Chartered accountant and music royalty expert Raphael Attar has moved from his Milan base to set up an operation here in association with the accounting firm Silver Altman, which specializes in the entertainment and music publishing fields.

His office is at 52 High Holborn, London WC1V 6RT; phone: 01 405 9421.

Commenting on the new association, Philip Mendel, senior partner of Silver Altman, says: "Attar will provide his own special expertise, and we will back him with all the resources of our partnership while each retaining our independence."

place. One can point to certain instances, such as the spread of disco music around the world, where Midem was deeply instrumental. But there should be more precise pre-information, more post-information on the results of the market, and a greater effort to make participants feel that in some sense they all contribute to the progress and success of the business as a whole."

French publisher Claude Pascal sums up European feeling about Mi-

dem and its role. "Since 1979," he says, "we have gone through a virtual collapse of the industry, compounded by the growing problems of piracy and home taping. In my own country we do not have an upturn—if anything things are getting worse. But still, every year at Midem I have made enough deals to go back the next year. Somehow, it has always been worthwhile. So all I would say on its 20th anniversary—long life to Midem!"

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Although Dollar Wobbles 'Down Under'

Australians Leap at the Opportunity to Wheel and Deal

BY GLENN A. BAKER

SYDNEY Representatives from 30 music companies are participating in the familiar combined Australian stand at Midem this year, only one less than in 1985. The Midem Organizational Committee of Australia, with full support from the Australian department of trade, has been fielding strong representation at the event since 1973.

This year sees the first participation of a number of companies and organizations, such as television marketers Hammar Records, the Australian Rock Co. (representing 14 new wave acts) and the Australasian Mechanical Copyright Owners Society.

Several regular participants are absent, though, including Allan's Music, Telmak Teleproducts, Bestall-Reynolds Management and Hot Record Distributors.

This strong support for the event is surprising, given the drastic fall of the Australian dollar. Participants were receiving 7.9 French francs for their dollar last year; whereas current value is only 5.1. Nonetheless, MOCA has not lifted its fee above \$A1,250 per company, although chairman Ron Wills suggests that this will occur in 1987. "We're just about break-

ing even this year with 30 companies," he advises.

Not all the Australians at Midem are with the national stand. Monash Record Distributors, the country's leading exporter of finished Australian recorded product, is part of the GARD (Global Assn. of Record Distributors) stand. Also, Peter Snow is seeking to secure deals for his young Crash and

'Midem is easily the most valuable meeting place'

Crunch labels' heavy metal and new wave acts: Axe Attack, Sons Of Guns, White Cross and Relax With Max. The latter band features former Men At Work member Greg Ham.

WEA Australia also has a man at Midem for the first time, marketing director Peter Ikin, who is on the WEA International stand.

By contrast, Bob Aird of Rondor Music is back on the Australian stand following a season under his parent company's auspices. "When people are looking for Australian music, they go to the Australian stand. It's as simple as that," he contends.

The sentiment of CBS Songs head John Anderson is that: "An active Australian publisher just can't afford not to be at Midem. I don't think any of us ever actually initiate and conclude a deal during the Midem week, but it is absolutely invaluable for meeting people and becoming aware of available catalogs. For instance, last year I picked up Rocket Music for Rondor, which immediately resulted in success with Bronski Beat."

Music publishers are consistently the most active Midem participants. This year sees the presence of Warner Music (John Bromell), MCA (Chris Gilbey), Penjane (Penny Whiteley), Chappell (Colin Cornish and Barry Kimberley), Festival (Peter Hebbes), Essex (Bruce Powell), Castle, Mushroom and Boosey & Hawkes.

The record company representation is, as usual, rather patchy, with emphasis on independent operators. Of the six majors, only RCA and Festival are present on the 1986 Australian stand. Festival is fielding a full team, including Meryl Gross (international label manager) and Hebbes from its head office, along with the company's New Zealand and U.K. managers. It is also sponsoring representatives from two of the leading domestic labels which it distributes, Regular Re-

cords and ABC Records. David Hayes of ABC (the "down under" equivalent of BBC Records) is seeking territory deals for the unique series of "Jazz Classics In Digital Stereo" albums created by technician Robert Parker.

Hebbes has been going to Midem for 15 years and admits readily "I've yet to sign a deal there." However, he insists: "It's easily the

'You won't see too many Aussies making small talk'

most valuable meeting place for the music industry. When you operate out of Australia it's not like Europe, you can't just go to Spain for the day. Midem is where you expose your company to the world and make new contacts."

Mushroom's empire of records, publishing, merchandising, concert touring and management, also considers Midem an integral part of its global strategy. This year general manager Gary Ashley is accompanied by label manager Michelle Higgins and a&r director Jenny Hunter-Brown, as he seeks to place publishing and product from chart acts Kids In The Kitchen, Machinations,

Paul Kelly and others.

"It's a great place to train new people in the company," says Ashley, "and to meet attorneys and other behind-the-scenes people in international music. Where else am I going to catch up with 20 people from different parts of the world in one week? This year our thrust is to do publishing deals on acts with firm international release commitments, so I think we'll be busy all week."

Mushroom group the Models is scheduled to perform at the event as part of the Geffen presentation.

Changes in government export development grant rebates have made Australian participants even more determined to do strong business this year. On top of the blow of a wobbly Australian dollar, companies are now only able to claim a 70% rebate on spending in excess of \$5,000.

"That means," reasons Bob Aird, "that Midem costs you around \$10,000, so you have to do at least \$30,000 worth of business there to cover yourself. So you won't be seeing too many Aussies sitting around the cafes making small talk with friends."



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International

MIDEM '86

Complete Calendar of Cannes Events

CANNES Here is a complete calendar of events for the 20th anniversary Midem, Jan. 26-Feb. 1.

SUNDAY, JAN. 26

MEETINGS: 9:30 a.m. to 1 p.m. and 3 p.m. to 7:30 p.m.—Second International Symposium of Musical Pedagogy, Salle Miramar.

MUSIC: 7:30 p.m.—First Midem Trophies Gala to honor the major discoveries of 1985. Co-production of the Bayerischer Rundfunk and the Westdeutscher Rundfunk, on Eurovision. With Matt Bianco (U.K.), Fine Young Cannibals (U.K.), Opus (Austria), A-Ha (Norway), Mai-Tai (Holland), Jennifer Rush (U.S./Germany), Jeanne Mas (France) and John Parr (U.K.). Presenter: Desiree Noshush.

MIDEM CLASSIQUE: 12:30 p.m., 5 p.m. and 8:30 p.m.—Concerts in conjunction with the International Symposium of Musical Pedagogy, Salle Miramar.

8:30 p.m.—The Monte Carlo Philharmonic Orchestra. Conductor: Pierre Michel Durand, Theatre Debussy.

MONDAY, JAN. 27

MEETINGS: 9:30 a.m. to 1 p.m. and 3 p.m. to 7:30 p.m.—Second International Symposium of Musical Pedagogy, Salle Miramar.

10 a.m. to 1 p.m.—International Entertainment Lawyers meeting, Part One: Merchandising and Sponsorship in Music.

5:30 p.m.—“Rock Envol” press conference, Press Club.

MUSIC: 6:30 p.m.—“La Baraque Rouge,” a jazz opera by Gerard Marais, Palais Croisette.

MIDEM CLASSIQUE: 12 noon—Trio Tchaikovsky, Salle A. 12:30 p.m., 4 p.m. and 8:30 p.m.—Concerts in conjunction with the International Symposium of Musical Pedagogy, Salle Miramar. 11 p.m.—Trio Arlequin (Spain), Salle A.

MOVIE: 8:30 p.m.—“Horowitz, The Last Romantic” (U.S.), Theatre Debussy.

TUESDAY, JAN. 28

MEETINGS: 9:30 a.m. to 6:30 p.m.—Radio Symposium organized by the French Ministry of Youth and Sports and Communication Through People, Salle E.

9:30 a.m. to 1 p.m. and 2:30 p.m. to 7:30 p.m.—Second International Symposium on Musical Pedagogy, Salle Miramar.

9:30 a.m.—Local Radio And Communication, Salle E.

10 a.m. to 1 p.m. and 3 p.m. to 6 p.m.—Symposium on the Music Festivals In France, Gray D'Albion.

10 a.m.—International Promotion For Contemporary Music, Salle G.

MUSIC: 6 p.m.—Young Talent Gala Co-production of Midem and Radio Monte Carlo. With Alaska Dinarama (Spain), Princess (U.K.), Reylema (Zaire), Do Piano (Italy), Pascal Karenbo (Belgium), Lady Pank (Poland), Klaxon (France), Theiry Aymes (France), Pierre Eliane (France), Bruno Grimaldi (France), Niagara (France), Plein Sud (France), Manaranche (France), Frankie Conway (Ireland). Presenter: Patrick Roy.

8 p.m. and 10:30 p.m.—International Gala. Co-production of Midem and France 3. With Simply Red (U.K.), Cock Robin (U.S.), Pino Daniele (Italy), King (U.K.), and Bonnie Tyler (U.K.). Presenters: Naguy and Jane Manson.

MIDEM CLASSIQUE: 12 noon—Shelley Whittingham (U.S.), Salle A.

4 p.m. and 8:30 p.m.—Concerts in conjunction with the International Symposium of Musical Pedagogy, Salle Miramar.

6:30 p.m.—Philharmonic Chamber Orchestra of Poland. Conductor: W. Rajski, Palais Croisette.

8:30 p.m.—European Master Orchestra. Conductor: Eugene Sarbu, Theatre Debussy.

11 p.m.—L. Subramaniam, violin, Salle A.

MOVIE: “Seija Ozawa” (U.S.), Theatre Debussy.

WEDNESDAY, JAN. 29

MEETINGS: 9:30 a.m. to 12:30 p.m.—International Federation of Popular Music Publishers, Salle I.

9:30 a.m. to 6:30 p.m.—Radio Symposium organized by the French Ministry of Youth and Sports and Communication Through People, Salle E.

9:30 a.m. to 1 p.m. and 2:30 p.m. to 7:30 p.m.—Second International Symposium On Musical Pedagogy, Salle Miramar.

10 a.m. to 1 p.m. and 3 p.m. to 6 p.m.—Symposium on the Music Festivals In France, Gray D'Albion.

10 a.m.—International Promotion For Contemporary Music, Salle G.

4 p.m.—La Loi Lang, Symposium of the New French Copyright Law, Salle K.

MUSIC: 9 p.m.—The “Rockpalast Gala.” Produced by the Westdeutscher Rundfunk. With Jacques Higelin, Pete Townshend and David Gilmour. Broadcast on Eurovision.

MIDEM CLASSIQUE: 12 noon—Sylvie Voyze-Valayre (France) and Madeline Jalbert (Canada), Salle A.

2:30 p.m.—Concert in conjunction with the International Symposium of Musical Pedagogy, Salle Miramar.

6:30 p.m.—Concert in conjunction with the International Symposium

of Musical Pedagogy, Palais Croisette.

6:30 p.m.—L'Atelier de Ziryab (Spain), Ambassadeurs.

11 p.m.—CIRM (Electro-acoustic music), Salle A.

THURSDAY, JAN. 30

MEETINGS: 9:30 a.m.—Local Radio and Communication, Salle E.

2:30 p.m.—Co-production and Distribution of International Radio Programs, Salle K.

6 p.m.—International Phonographic Piracy, Salons du Majestic.

MUSIC: 8:30 p.m. and 10:30 p.m.—Nouvelle Affiche de la Chanson Francaise. Co-production of Midem, France 3, and RTL. With Jean-Jacques Goldman, Mader, Etienne Daho, Bill Baxter, Bibie, Gold, Marc Lavoine, Jean-Jacques Lafon, Jesse Garon, Vivien Savage, Serge Guiaro. Presenter: Julien Lepers.

MIDEM CLASSIQUE: 12 noon—Canadian concert with Sophie Roland (cello), James Campbell (clarinet), John York (piano).

6:30 p.m.—Orchestre de Radio Luxembourg, Palais Croisette.

8:30 p.m.—Royal Philharmonic Orchestra of Flanders, Theatre Debussy.

11 p.m.—Frederic Rzewiski (piano), Irene Jarsky (soprano), Salle A.

FRIDAY, JAN. 31

MUSIC: 6 p.m.—“Tremplin,” a France 3 production.

8:30 p.m.—tv show, “Jeu de la Verite.” With Paul Personne, Serge Gainsbourg, Johnny Hallyday, Julien Clerc, Francoise Hardy and Jeanne Mas. Guest: Eddy Mitchell. Produced by TF1.

MIDEM CLASSIQUE: 12 noon—Jean Marc Luisada (piano), Salle A. 6:30 p.m.—Ina Joust, Salle A.

8:30 p.m.—Orchestre de Radio Luxembourg. Conductor: Leopold Hager, Theatre Debussy.

SATURDAY, FEB. 1

MIDEM CLASSIQUE: 8:30 p.m.—Orchestra Regional Provence/Cote D'Azur. Conductor: Philippe Bender, Theatre Debussy.

Austria Plans 1st Awards B'Cast

VIENNA With Coca-Cola feeding in some \$20,000 worth of sponsorship backing, the first awards for Austrian domestic recordings will be handed out June 7 at a gala concert, to be transmitted live via national television and the pop radio channel Oe 3.

Any record with Austrian input released in 1985 is eligible for the contest, and the prize money will be split among categories cover-

ing production, lyrics, composition, arrangement, sleeve design and video clips, with a special award for the best new artist.

Alongside the cash prizes, winners will receive “Pop Amadeus” trophies. The judging panel, including Billboard Austrian correspondent Manfred Schreiber, is drawn from all areas of the media. The awards are approved by the Austrian IFPI branch.



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Tougher Than Radio Regulations New CanCon Rules Instituted for Vidclips

BY KIRK LaPOINTE

OTTAWA New federal broadcasting regulations have dealt Canadian artists an ironic blow. The more successful they are, the more likely their music videos will not be considered to be Canadian content.

Under new rules, effective Jan. 1, music videos must be either produced or directed by a Canadian, or the facilities used to make the video must be Canadian, in order to be considered Canadian content. These rules are, in fact, tougher than Canadian content radio rules. A Bryan Adams video made and produced in the U.S. now will no longer be considered by the Canadian Radio-Television & Telecommunications Commission (CRTC) to be Canadian content, whereas such a song would still qualify as "CanCon" for radio.

The new rules strongly benefit Canadian video producers, strongly hurt Canadian music video programmers, and may strongly affect Canadian artists when they decide where they will make videos and who will film them.

Under Canadian content rules for radio, two of four elements of a recording must be Canadian-made for a record to be considered Canadian: music, artist, lyrics and producer. As such, a Canadian-written song for a foreign artist would qualify as CanCon. Since the early '70s, radio has been forced by federal regulations to play between 7% and 30% Canadian content, depending on the format of the station.

The rules for music video broadcasting were looser until last year, when the CRTC ordered over-the-air broadcasters to play 30% Canadi-

an videos on their programs. If they didn't, their programs could not be considered to be Canadian content. Television also faces CanCon rules, and music video programs were, until that point, an easy and inexpensive way for stations to produce Canadian programming.

Even with the 30% order, stations found it easy last year to qualify their programs as CanCon. After all, 1985 was perhaps the most successful year yet for Canadian music abroad. Bryan Adams, Corey Hart, Loverboy, Gino Vannelli and others scored solid North American hits. Programming Canadian artists in a music video program was in no way a problem. But now it may be.

Many successful Canadian artists make their albums and videos abroad, while many looking to break through internationally risk a lot of money doing so. In some respects, the burgeoning artists feel somewhat safer in the knowledge that, at the very least, their records and videos will be sheltered somewhat in Canada by CanCon rules. Those rules make it attractive for radio and tv to play the artist's work; a quota must be met.

"This new rule is not going to hurt us yet," says John Martin, director of music programming for the MuchMusic Network, the Canadian music video cable network. MuchMusic's Canadian content quota is only 10% right now, one-third of the over-the-air quota. But late this year, it moves to 20% under the terms of the network's license.

"When that happens," Martin says, "I think it will have an impact."

Whom does the new rule hurt immediately? Clearly, the nationally

seen "Video Hits" program, weekday afternoons on the Canadian Broadcasting Corp., is feeling the pinch. Says one staff member on the show: "Overnight, we had to change our playlist. A lot of Canadian artists won't be seen from now on."

Whom does the new rule benefit immediately? Canadian producers are bound to reap more business in the coming months. Only Canadian artists with successful international careers are going to be able to forego Canadian content status at home without some regrets. Record companies are going to encourage their artists to film videos at home, so they stand a better chance of succeeding on home turf.

"I think the rule is designed to help the Canadian producer," says Martin. "And I think it will do so quickly. I'm sure that artists will want to make their videos here now, unless they are international artists."

The rule is retroactively enforced, meaning that videos made before Jan. 1 are subject to the regulation. Martin says MuchMusic hasn't pulled any formerly Canadian videos from high rotation. He says the network has been exceeding the quota, largely because it has been a phenomenal year for Canadian music at home and because MuchMusic attempts to expose a great deal of independently made Canadian music.

CBC-TV now features two network music video programs and plans a third shortly, but only "Video Hits" is truly affected. The other two, "Good Rockin' Tonight" and the soon-to-debut soft rock program, are shown at least in part after midnight, when there are no CanCon

Jung Warns of CD Euphoria, Affirms Multi-Format Future

BY WOLFGANG SPAHR

COLOGNE EMI Electrola managing director Wilfried Jung, denies that last year's upturn in the West German market was solely due to CD growth and questions whether CD equipment and software prices will fall sufficiently to capture the mass market for prerecorded music.

Jung cites the experience of his own company which he says was "the most successful" in the German market during 1985, to support his view. "Our increase in turnover was 8.7% compared to 1984—but our CD supply situation was absolutely dreadful," he states.

For some companies, CD has undoubtedly been a lifebelt, Jung says, and enthusiasm for the new medium is therefore understandable. "But I'm convinced that in recent weeks and months, even the most enthusiastic managing directors are finding out from their financial people, discretely, that there is also a dark side to CD."

A Compact Disc lying unsold in a warehouse "weighs" five times as much as a conventional album, he says.

West Germany's CD player population is expected to double to 800,000 machines this year, compared with some 14 million conventional record decks. Estimated software sales were 6.5 million units in 1985, with 11 million predicted for 1986. "Exciting figures," notes Jung, "but still small compared to the total number of phonographs that were—and are

sold."

The CD is still no answer to the vinyl single and album, the EMI chief contends. High manufacturing costs and reject rates do not permit plans for budget CD lines, he notes, although there will clearly be a back catalog revival as CD owners replace album favorites from earlier years.

"If CD players become less expensive," Jung continues, "even very young consumers will presumably lean more towards CD. But prices of both hardware and software will have to bend to the financial capacities of young people, and it remains to be seen whether that will become the case."

Acute supply problems that have afflicted CD will be solved in 1986, Jung maintains. "It looks like the full-price audiocassette will be in trouble, at least in West Germany, but at the moment it is hard to say if this is a consequence of the growth of CD or if there are other reasons."

On the question of which sound-carrier will still be selling in 1990—a conventional but technically improved analog record; a CD at lower prices; or a new digital cassette—Jung says, "All of them I'm afraid, because neither the CD nor the digital cassette will be strong enough by that time to form the backbone of our business. Whether we like it or not, we shall have to expand our warehouses with an even greater variety of different soundcarriers."

Maple Briefs

YEAR-END CHARTS in *The Record*, the Canadian trade weekly, show that domestic music had its greatest year yet. "Reckless" by Bryan Adams was fourth and "Boy In The Box" by Corey Hart was fifth on the album charts. *Platinum Blonde's* "Alien Shores" was 12th and Gowan's "Strange Animal" was 18th. The famine relief projects from the U.S., Canada and Britain were in the top three single spots, while Hart's "Never Surrender" was eighth and *Platinum Blonde's* "Crying Over You" was 15th.

FOR THE FIRST TIME in history, a **Copyright Appeal Board** decision has been returned for reconsideration by the Federal Court of Appeal. The board will have another look at **PRO Canada's** request that the **Canadian Broadcasting Corp.** pay license fees more in line with privately owned broadcasters. The board had approved a 5% increase, but PRO Canada's proposal is for a hike of roughly 40%. There is no word on how long the board will take to reconsider its decision.

THE TORONTO POLICE are interested in investigating ticket

sales practices at the **Canadian National Exhibition** following stories in the *Toronto Star* that a scalper had easy access to **Bruce Springsteen** tickets last summer and was able to purchase thousands of dollars worth of seats, even though there was a limit for others on what they could buy.

ARTHUR FOGEL is **Concert Productions International's** new vice president, concert division. He replaces **Norman Perry**, who moves to chief executive officer of CPI's Blank-T, Venue Merchandising and Brockum merchandising divisions.

DAVID PLATEL is **CBS Records Canada's** new senior director of marketing.

ATTIC RECORDS has licensed the **RAS Records** label, whose roster includes titles by **Gregory Isaacs**, **Rapper Brigadier Jerry** and other reggae artists.

GOWAN goes into the studio in England shortly to record his third album. **David Tickle**, who was at the helm for last year's double platinum album "Strange Ani-

mal," will once again handle the production chores.

THIS WEEK MARKS the end of an era in Canadian music. **Rough Trade**, led by singer **Carole Pope** and songwriter **Kevan Staples**, is calling it quits after more than a decade. The group's last show takes place in Montreal on Friday (31). Pope, twice the Juno-winning female vocalist, will continue to work, but there is no word yet on Staples' plans.

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.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 1/25/86

This Week	Last Week	SINGLES
1	2	THE SUN ALWAYS SHINES ON TV AHA WARNER
2	4	WALK OF LIFE DIRE STRAITS VERTIGO/PHONOGRAM
3	1	WEST END GIRLS PET SHOP BOYS PARLOPHONE
4	8	BROKEN WINGS MR MISTER RCA
5	5	YOU LITTLE THIEF FEARGAL SHARKEY VIRGIN
6	6	SATURDAY LOVE CHERELLE WITH ALEXANDER O'NEAL TABU
7	3	HIT THAT PERFECT BEAT BRONSKI BEAT FORBIDDEN FRUIT/LONDON
8	25	ONLY LOVE NANA MOUSKOURI CARRERE
9	10	ALICE I WANT YOU JUST FOR ME FULL FORCE CBS
10	17	SUSPICIOUS MINDS FINE YOUNG CANNIBALS LONDON
11	11	WHO'S ZOOMIN WHO ARETHA FRANKLIN ARISTA
12	13	ITS ALRIGHT (BABY'S COMING BACK) EURYTHMICS RCA
13	22	SYSTEM ADDICT FIVE STAR TENT/RCA
14	12	RUSSIANS STING A&M
15	NEW	BORDERLINE MADONNA SIRE
16	7	GIRLIE GIRLIE SOPHIA GEORGE WINNER
17	15	LEAVING ME NOW/RE MIX LEVEL 42 POLYDOR
18	14	RING OF ICE JENNIFER RUSH CBS
19	9	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON ARISTA
20	40	PULL TO THE BUMPER GRACE JONES ISLAND
21	32	THE PHANTOM OF THE OPERA SARAH BRIGHTMAN & STEVE HARLEY POLYDOR
22	29	SPIRIT DF 76 THE ALARM IRS/MCA
23	NEW	LIFES WHAT YOU MAKE IT TALK TALK EMI
24	34	SHAKE YOUR FOUNDATIONS AC/DC ATLANTIC
25	16	WRAP HER UP ELTON JOHN ROCKET/PHONOGRAM
26	19	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN VIRGIN
27	23	TORTURE KING CBS
28	NEW	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING BILLY OCEAN JIVE
29	NEW	IN A LIFETIME CLANNAD/ADDITIONAL VOCALS BONO RCA
30	18	WALKING IN THE AIR ALED JONES EMI
31	NEW	LIVING IN AMERICA JAMES BROWN SCOTTI BROTHERS
32	21	DRESS YOU UP MADONNA SIRE
33	27	I'M YOUR MAN WHAM EPIC
34	NEW	IMAGINATION BELOUIS SOME PARLOPHONE
35	24	WE BUILT THIS CITY STARSHIP RCA
36	NEW	HOW WILL I KNOW WHITNEY HOUSTON ARISTA
37	NEW	IF I RULED THE WORLD KURTIS BLOW CLUB/PHONOGRAM
38	NEW	CUT ME DOWN/REMIX LLOYD COLE & THE COMMOTIONS POLYDOR
39	28	DON'T YOU JUST KNOW IT AMAZULU ISLAND
40	30	AFTER THE LOVE HAS GONE PRINCESS SUPREME
1	1	ALBUMS
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO
3	4	AHA HUNTING HIGH AND LOW WARNER
4	6	BARBRA STREISAND THE BROADWAY ALBUM CBS
5	8	LEVEL 42 WORLD MACHINE POLYDOR
6	5	STING THE DREAM OF THE BLUE TURTLES A&M
7	7	MADONNA LIKE A VIRGIN SIRE
8	3	GRACE JONES ISLAND LIFE ISLAND
9	13	VARIOUS NOW THATS WHAT I CALL MUSIC 6 VIRGIN/EMI
10	9	GO WEST CHRYSALIS
11	10	WHITNEY HOUSTON ARISTA
12	21	SADE PROMISE EPIC
13	15	EURYTHMICS BE YOURSELF TONIGHT RCA
14	12	FEARGAL SHARKEY VIRGIN
15	19	JENNIFER RUSH CBS
16	22	FINE YOUNG CANNIBALS LONDON
17	NEW	SIMPLE MINDS ONCE UPON A TIME VIRGIN
18	11	CHERELLE HIGH PRIORITY TABU
19	14	VARIOUS HITS 3 CBS/WEA
20	16	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS
21	30	PHIL COLLINS NO JACKET REQUIRED VIRGIN
22	24	MADONNA THE FIRST ALBUM SIRE
23	23	RICHARD CLAYDERMAN THE CLASSIC TOUCH DECCA/DELPHINE
24	26	LLOYD COLE & THE COMMOTIONS EASY PIECES POLYDOR
25	18	TINA TURNER PRIVATE DANCER CAPITOL
26	17	VARIOUS THE LOVE ALBUM TELSTAR
27	34	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
28	29	FIVE STAR LUXURY OF LIFE TENT/RCA
29	20	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
30	27	GEORGE BENSON THE LOVE SONGS K TEL
31	32	KATE BUSH HOUNDS OF LOVE EMI
32	36	BRUCE SPRINGSTEEN BORN IN THE USA CBS
33	25	BRYAN ADAMS RECKLESS A&M
34	40	VARIOUS GREATEST HITS OF 1985 TELSTAR
35	28	BARRY WHITE HEART AND SOUL K TEL
36	39	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
37	37	U2 THE UNFORGETTABLE FIRE ISLAND
38	35	SADE DIAMOND LIFE EPIC
39	31	ECHO & THE BUNNYMEN SONGS TO LEARN AND SING KOROVA
40	NEW	QUEEN QUEENS GREATEST HITS EMI
40	NEW	DIRE STRAITS ALCHEMY/DIRE STRAITS LIVE VERTIGO/PHONOGRAM

CANADA (Courtesy The Record) As of 1/23/86

		SINGLES
1	1	LIVE IS LIFE OPUS POLYDOR/POLYGRAM
2	2	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
3	3	BROKEN WINGS MR. MISTER RCA
4	16	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS ARISTA/RCA
5	5	SEPARATE LIVES PHIL COLLINS/MARILYN MARTIN WARNER BROS./WEA
6	7	I'M YOUR MAN WHAM! COLUMBIA/CBS
7	13	WHEN THE GOING GET TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN JIVE/QUALITY
8	8	TARZAN BOY BALTIMORA CAPITOL
9	4	EVERYTHING IN MY HEART COREY HART AQUARIUS/CAPITOL
10	12	FACE THE FACE PETE TOWNSHEND ATCO/WEA
11	6	SUN CITY ARTISTS UNITED AGAINST APARTHEID CAPITOL
12	14	ROCK ME AMADEUM FALCO A&M
13	9	WE BUILT THIS CITY STARSHIP GRUNT/RCA
14	19	TALK TO ME STEVIE NICKS MODERN/WEA
15	17	I MISS YOU KLYMAXX MCA
16	18	BURNING HEART SURVIVOR CBS
17	NEW	LIFE IN A NORTHERN TOWN THE DREAM ACADEMY WEA
18	12	ALIVE AND KICKING SIMPLE MINDS VIRGIN/A&M
19	11	ELECTION DAY ARCADIA CAPITOL
20	20	PARTY ALL THE TIME EDDIE MURPHY CBS
1	1	ALBUMS
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	9	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
4	3	HEART NEVER CAPITOL
5	5	ZZ TOP AFTERBURNER WARNER BROS./WEA
6	6	SIMPLE MINDS ONCE UPON A TIME VIRGIN/A&M
7	7	BRYAN ADAMS RECKLESS A&M
8	8	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
9	4	VARIOUS ARTISTS "MIAMI VICE" SOUNDTRACK MCA
10	10	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
11	14	MR. MISTER BROKEN WINGS RCA
12	15	STEVIE NICKS ROCK A LITTLE MODERN/WEA
13	13	THE CARS GREATEST HITS ELEKTRA/WEA
14	12	PETE TOWNSHEND WHITE CITY ATCO/WEA
15	11	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
16	16	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
17	16	SADE PROMISE PORTRAIT/CBS
18	18	KATE BUSH THE HOUNDS OF LOVE CAPITOL
19	17	SOUNDTRACK WHITE NIGHTS ATLANTIC/WEA
20	20	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
20	20	STARSHIP KNEE DEEP IN THE HOOPLA GRUNT/RCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/27/86

		SINGLES
1	1	JEANNY FALCO GIG/TELDEC
2	3	WEST END GIRLS PET SHOP BOYS PARLOPHONE/EMI
3	11	OHNE DICH (SCHLAF ICH HEUTE NACHT NICHT EIN) MUENCHNER FREIHEIT CBS
4	7	RUSSIANS STING A&M
5	2	NIKITA ELTON JOHN ROCKET/PHONOGRAM
6	4	A GOOD HEART FEARGAL SHARKEY VIRGIN/ARIOLA
7	6	PICTURES IN THE DARK MIKE OLDFIELD WITH ANITA HEGERLAND & BARRY PALMER VIRGIN/ARIOLA
8	NEW	NON E VERO LAKY LILY PAPAGAYO/EMI
9	8	DEIN IST MEIN GANZES HERZ HEINZ RUDOLF KUNZE WEA
10	9	BROKEN WINGS MR MISTER RCA
11	10	WE BUILT THIS CITY STARSHIP RCA
12	18	BA BA BANKUEBERFALL ERSTE ALLGEMEINE VERUNSICHERUNG EMI
13	5	IN THE HEAT OF THE NIGHT SANDRA VIRGIN/ARIOLA
14	NEW	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/METRONOME
15	14	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
16	15	FACE TO FACE PETE TOWNSHEND ATCO/WEA
17	12	SLAVE TO THE RHYTHM GRACE JONES MANHATTAN/EMI
18	17	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN/EMI
19	13	DESTINY JENNIFER RUSH CBS
20	NEW	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON ARISTA/ARIOLA
1	1	ALBUMS
2	2	JENNIFER RUSH MOVIN' CBS
3	3	FALCO 3 FALCO GIG
4	6	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
5	7	STING THE DREAM OF THE BLUE TURTLES A&M
6	4	WHITNEY HOUSTON ARISTA/ARIOLA
7	5	JENNIFER RUSH CBS
8	11	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
9	NEW	ALISON MOYET ALF CBS
10	14	RUDI RAMBA ZAMBA UND SEINE PARTY TIGER RAMBA ZAMBA DINO
11	12	HEINZ RUDOLF KUNZE DEIN IST MEIN GANZES HERZ WEA
12	12	ZZ TOP AFTERBURNER WARNER/WEA
13	10	MODERN TALKING LET'S TALK ABOUT LOVE HANSA/ARIOLA
14	8	SADE PROMISE EPIC/CBS
15	18	KATE BUSH HOUNDS OF LOVE EMI
16	17	A HA HUNTING HIGH AND LOW WARNER/WEA
17	13	THE ALAN PARSONS PROJECT STEREOTOMY ARISTA/ARIOLA
18	20	RONDO VENEZIANO ODISSEA VENEZIANA BABY/ARIOLA
19	15	PETE TOWNSHEND WHITE CITY ATCO/WEA
20	NEW	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
20	NEW	PETER MAFFAY SONNE IN DER NACHT TELDEC

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/11/86

		SINGLES
1	1	NIKITA ELTON JOHN ROCKET
2	5	ALLES WAT ADEMT ROB DE NIJS EMI/BOVEMA
3	2	SAY YOU SAY ME LIONEL RICHIE MOTOWN
4	3	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN
5	6	A GOOD HEART FEARGAL SHARKEY VIRGIN
6	4	I'M YOUR MAN WHAM EPIC
7	10	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
8	7	RUSSIANS STING A&M
9	12	FACE THE FACE PETE TOWNSHEND ATCO
10	8	TAKE ON ME AHA WARNER
1	1	ALBUMS
2	3	SADE PROMISE EPIC
3	2	STING DREAM OF THE BLUE TURTLE A&M
4	4	DIVERSEN NOW THIS IS MUSIC 3 NOW
5	NEW	SIMPLE MINDS ONCE UPON A TIME VIRGIN
6	6	SIMPLY RED PICTURE BOOK WEA
7	9	ELTON JOHN ICE ON FIRE ROCKET
8	7	GERARD JOLING LOVE IS IN YOUR EYES YA YA
9	NEW	DIVERSEN MUSIC GALA OF THE YEAR EDISON
10	8	MADONNA LIKE A VIRGIN SIRE
10	8	KATE BUSH HOUNDS OF LOVE EMI/BOVEMA

AUSTRALIA (Courtesy Kent Music Report) As of 1/27/86

		SINGLES
1	1	WE BUILT THIS CITY STARSHIP GRUNT/RCA
2	5	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
3	3	I'M YOUR MAN WHAM EPIC/CBS
4	2	SPECIES DECEASES MIDNIGHT OIL CBS
5	6	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
6	4	THE POWER OF LOVE JENNIFER RUSH CBS
7	8	BROKEN WINGS MR MISTER RCA
8	10	CAN'T WAIT TO SEE YOU EUROGLIDERS CBS
9	13	CLOSE TO ME THE CURE FICTION/WEA
10	7	NIKITA ELTON JOHN ROCKET/POLYGRAM
11	12	SAY I'M YOUR NUMBER ONE PRINCESS LIBERATION/EMI
12	NEW	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN/EMI
13	9	WORKING CLASS MAN JIMMY BARNES MUSHROOM/FESTIVAL
14	NEW	SEE THE DAY DEE C LEE CBS
15	18	THAT'S WHAT FRIENDS ARE FOR DIONNE WARWICK ARISTA/FESTIVAL
16	14	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN WEA
17	11	DON'T GO PSEUDO ECHO EMI
18	15	SISTERS ARE Doin' IT FOR THEMSELVES EURYTHMICS & ARETHA FRANKLIN RCA
19	NEW	MIAMI VICE THEME JAN HAMMER WEA
20	NEW	SLAVE TO THE RHYTHM GRACE JONES MANHATTAN/EMI
1	1	ALBUMS
2	2	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
3	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	8	TALKING HEADS LITTLE CREATURES EMI
5	3	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS/FESTIVAL
6	7	COLD CHISEL BEST OF RADIO SONGS WEA
7	5	DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL
8	10	BRYAN ADAMS RECKLESS A&M/FESTIVAL
9	15	INXS LISTEN LIKE THIEVES WEA
10	9	THE CARS THE CARS GREATEST HITS ELEKTRA/WEA
11	11	BILLY JOEL GREATEST HITS VOLUMES 1 & 2 CBS
12	13	BARBRA STREISAND THE BROADWAY ALBUM CBS
13	14	SADE PROMISE EPIC/CBS
14	6	THE CURE THE HEAD ON THE DOOR FICTION/WEA
15	18	VARIOUS 1986 OUT NOW EMI
16	16	WHITNEY HOUSTON ARISTA/FESTIVAL
17	12	ELTON JOHN ICE ON FIRE ROCKET/POLYGRAM
18	NEW	VARIOUS JUST HITS 85/86 CBS
19	20	HOODU GURUS MARS NEEDS GUITARS BIG TIME/EMI
20	NEW	EUROGLIDERS ABSOLUTELY CBS
20	NEW	VARIOUS SHE BOP CONCEPT

UK COUNTRY (Courtesy Music Week) As of 1/11/86

		ALBUMS
1	1	KENNY ROGERS THE KENNY ROGERS STORY LIBERTY
2	NEW	VARIOUS COUNTRY'S GREATEST HITS ATLANTIC GAP
3	NEW	VARIOUS CHRISTMAS AT THE COUNTRY STORE COUNTRY STORE
4	3	EAGLES BEST OF THE EAGLES ASYLUM
5	2	EVERLY BROTHERS BORN YESTERDAY MERCURY/PHONOGRAM
6	6	KENNY ROGERS THE HEART OF THE MATTER RCA
7	5	JOHNNY CASH/MERLE HAGGARD/WILLIE NELSON/KRIS KRISTOFFERSON FOUR STAR COUNTRY K TEL
8	7	DOLLY PARTON DOLLY PARTONS GREATEST HITS RCA
9	9	NEIL YOUNG OLD WAYS GEFEN
10	18	DR HOOK DR HOOKS GREATEST HITS CAPITOL
11	13	JOHN DENVER THE JOHN DENVER COLLECTION TELSTAR
12	NEW	DOLLY PARTON AND KENNY ROGERS ONCE UPON A CHRISTMAS RCA
13	4	LONG RYDERS STATE OF OUR UNION ISLAND
14	NEW	SUSAN MCCANN TRIBUTE TO BUCK OWENS HOMESPUN
15	22	DOLLY PARTON THE VERY BEST OF DOLLY PARTON RCA
16	15	WILLIE NELSON HALF NELSON CBS
17	NEW	EAGLES ONE OF THESE NIGHTS ASYLUM
18	11	EVERLY BROTHERS WALK RIGHT BACK WARNER
19	12	DON WILLIAMS THE VERY BEST OF DON WILLIAMS MCA
20	NEW	BIG TOM TEARDROPS DENVER
21	10	EVERLY BROTHERS VERY BEST OF THE EVERLY BROTHERS WARNER
22	NEW	DOLLY PARTON REAL LOVE RCA
23	NEW	JOHNNY CASH RAINBOW CBS
24	NEW	JOHN DENVER DREAMLAND EXPRESS RCA
25	17	EVERLY BROTHERS LOVE HURTS K TEL
26	24	BRENDA LEE THE VERY BEST OF BRENDA LEE MCA
27	19	EVERLY BROTHERS REUNION CONCERT IMPRESSION
28	NEW	DON WILLIAMS LOVE STORIES K TEL
29	8	LONE JUSTICE GEFEN
30	NEW	BOXCAR WILLIE NOT THE MAN I USED TO BE SPARTAN

ITALY (Courtesy Germano Ruscitto) As of 1/20/86

		ALBUMS
1	NEW	FRANK SINATRA LE PIU BELLE CANZONI WEA
2	10	RONDO VENEZIANO CASANOVA BABY RECORDS/CGD MM
3	8	CLAUDIO BAGLIONI LA VITA E ADESSO CBS
4	3	RICCARDO COCCIANI IL MARE DEI PAPAVERI VIRGIN/EMI
5	NEW	RENZO ARBORE QUELLI DELLA NOTTE NO 2 FONIT CETRA
6	2	ARCADIA SO RED THE ROSE EMI
7	NEW	ADRIANO CELENTANO JOAN LUI CLAN/CGD MM
8	4	MADONNA LIKE A VIRGIN WEA
9	1	SADE PROMISE CBS
10	12	RICHARD CLAYDERMAN CHANSON D'AMOUR RCA
11	NEW	ROBOT FIVE RECORDS/CGD MM
12	7	MINA FINALMENTE HO CONOSCIUTO IL CONTE DRACULA EMI
13	6	PINO DANIELE FERRY BOAT EMI
14	5	SIMPLE MINDS ONCE UPON A TIME VIRGIN/EMI
15	NEW	FRED BONGUSTO 25 RICORDI
16	13	STING DREAM OF THE BLUE TURTLES A&M/CBS
17	9	FRANCESCO DE GREGORI SCACCHI E TAROCCHI RCA
18	NEW	FAUSTO PAPPETTI OGGI CBS
19	18	GIANNI MORANDI UNO SU MILLE RCA
20	17	ROBERTO VECCHIONI BEI TEMPI CGD MM

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IT'S NO SECRET that "Secret Lovers" by Atlantic Starr (A&M) is moving up the Hot 100 at a fast pace for a record by an act relatively unknown to pop audiences. (Atlantic Starr is, however, an established hitmaker on the black chart.) One of the first pop stations to play it was B-104 in Baltimore. Says PD **Steve Kingston**: "We played it before the record company was chasing it as a pop record because we saw sales in the market from urban radio airplay. It is similar to 'I Miss You' by **Klymaxx** in that it initially appealed to females aged 18 and over as a soulful ballad with meaningful lyrics. Then, as it became familiar, it crossed to the younger audience." This week on B-104's playlist the record jumps from 7 to 2; nationally it is bulletted at 31.

DIONNE WARWICK & FRIENDS' "That's What Friends Are For" (Arista) has built up an enormous lead over the rest of the Hot 100 in its third week at No. 1. **Survivor's** "Burning Heart" (Scotti Bros.) and **Wham!'s** "I'm Your Man" (Columbia) are pushing toward the top but it is not yet a close race, with Dionne well ahead in both sales and airplay.

RECORDS MAY move up three or four places on the chart without a bullet when they can show some gain in points, but not enough increase to earn a bullet. It happened this week to two records which are having regional success: "Secret" by **O.M.D.** (A&M), which moved from 67 to 63; and "Baby Talk" by **Alisha** (Vanguard), which went from 76 to 72. O.M.D. is turning into a major hit on the West Coast, but it's losing some airplay in other regions. Alisha is a major hit in Florida and New York but receiving only scattered airplay in other regions.

READY FOR THE WORLD was one of the exciting new groups of 1985. "Digital Display" (MCA), their followup to the No. 1 hit "Oh Sheila," is displaying the kind of moves at radio that may put the group on top again. In California it's already No. 1 at some stations, including KSDO in San Diego. PD **Mike Preston** says the record "annihilated the competition" in its "Battle of the Bands" contests. "It then began to show up in requests so we added the record full-time. A lot of stodgy research companies say dance music isn't going to be viable, but these r&b crossovers are the most active records for us. We are looking for active records that will appeal to a broad-based female demographic, and 'Digital' qualifies. In general, records like this which have a beat seem to work better for us than rock'n'roll guitar-laden records."

STARSHIP claims Hot Mover/Sales honors with "Sara" (RCA) jumping from 29 to 23 this week. The record, our Hot Mover/Airplay two weeks ago, probably won't be able to win either title next week. That doesn't mean "Sara" is slowing down. On the contrary, it is moving into the top 20—where it will become ineligible for the Hot Mover awards. The Hot Movers are designed to highlight records that are still developing, rather than already-established hits.

FOR WEEK ENDING FEBRUARY 1, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

218 REPORTERS		NEW	TOTAL
		ADDS	ON
JOHN COUGER MELLENCAMP	ROCK IN THE USA MERCURY	145	148
ARCADIA	GOODBYE IS FOREVER CAPITAL	73	77
SIMPLE MINDS	SANCTIFY YOURSELF A&M/VIRGIN	58	148
TOM PETTY	NEEDLES AND PINS MCA	52	53
INXS	WHAT YOU NEED ATLANTIC	44	94

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

RETAIL BREAKOUTS

188 REPORTERS		NUMBER
		REPORTING
HEART	THESE DREAMS CAPITOL	36
ARETHA FRANKLIN	ANOTHER NIGHT ARISTA	32
THE THOMPSON TWINS	KING FOR A DAY ARISTA	26
ZZ TOP	STAGES WARNER BROS.	26
ELTON JOHN	NIKITA GEFEN	24

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*"Oh I saw you by the wall
Ten of your tin soldiers in a row
With eyes that looked like ice on fire"*



"Nikita"

The Worldwide Hit From
Elton John's **ICE ON FIRE**



Produced by **Gus Dudgeon** • Management: **John Reid**

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LISA RHODES
SHIVERS



SKANK
I NEVER SAID THAT



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THE DALLAS SESSIONS



DAVID BENOIT
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TWO NEW VIDEO PROMOTIONS

(Continued from page 1)

included, led by "National Lampoon's Animal House," "American Graffiti," "The Blues Brothers," "Jaws," "Coal Miner's Daughter," "Frankenstein" and the original 1931 "Dracula."

Start date on the MCA program is March 20. The company reportedly plans to run some 30-second spots for a national TV promotion.

RCA/Columbia Pictures' program, "Take 20," also uses the \$24.95 price point. Street date for the program is March 31, with final sale date May 16. "The Big Chill," "Breaker Morant," "Educating Rita," "Against All Odds" and "And Justice For All" are among the programs in the package.

The first quarter of 1986 has already proven to be one of the most promotion-heavy periods in home video's history, with Warner Home Video, MGM/UA Home Video, Vestron Video and Embassy Home Entertainment either slating or extending promotions.

"The MCA program looks good," says Bill Perrault of Artec, who adds that he feels the same way about RCA/Columbia's promotion. Still, Perrault cautions "there's only so much money dealers can spend." At the same time the promotions will be hitting the market, he notes, "We've got 'Return Of The Jedi' coming out, we've got 'European Vacation' coming out, and 'Silverado' and 'Volunteers.'"

At Ingram Video, Brian Woods is less optimistic. "People still seem to be recuperating from Christmas right now," he says. "I don't see a lot of independent video stores coming along and pushing heavy on sell-through at this time of year."

Woods' opinion is that for many specialty stores, "This will be a restocking of low-cost rental inventory." Woods maintains that neither of the promotions will have much reach outside the video specialty store network. Mass merchandiser appeal will be "pretty limited," he says. "The titles are not fresh

enough at \$24.95 to attract a whole lot of them."

In Perrault's view, careful planning and strong backup will be the determining factor in the success or failure of the programs: "The ones that have the creative marketing and merchandising will do well."

"On the distribution level," he continues, "the industry's not accepting promotions if they don't have any price protection," with distributors compensated for the reduction in the value of their inventory which occurs when prices are slashed.

"In some cases, if a manufacturer does not offer price protection, then a distributor must pass on the product because you lose so much money on the devaluation of your inventory," Perrault says, but that has not been a problem with the first quarter's crop of promotions: "The manufacturers have been very cooperative in this area. We are negotiating with everybody on it."

Price protection at the retail level is virtually nonexistent, says Video Shack vice president Marcia Kesselman. "Retailers will have to keep a lighter depth of titles," she says, "because people who are keeping the depth are being hurt by the decrease in prices."

The other titles in the MCA promotion are "Slapshot," "Jaws II," "The Jerk," "Smokey And The Bandit," "Smokey And The Bandit Part II," "Somewhere In Time," "Nighthawks," "1941," "Cheech & Chong's Next Movie," "Electric Horseman," "Midway" and "Animal Crackers."

RCA/Columbia's "Take 20" promotion includes, in addition to the titles already listed, "Emmanuelle," "The Evil That Men Do," "Funny Girl," "Meatballs Part II," "Midnight Express," "Monty Python And The Holy Grail," "Moscow On The Hudson," "The Natural," "Silent Rage," "Spring Break," "The Way We Were," "Taxi Driver," "The Toy" and "Used Cars."

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REMAIN OF COUNSEL

JANUARY 1, 1986

Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
2	4	BURNING HEART	SURVIVOR	2
3	7	I'M YOUR MAN	WHAM!	3
4	2	SAY YOU, SAY ME	LIONEL RICHIE	5
5	9	TALK TO ME	STEVIE NICKS	4
6	5	MY HOMETOWN	BRUCE SPRINGSTEEN	6
7	13	WHEN THE GOING GETS TOUGH	BILLY OCEAN	7
8	10	WALK OF LIFE	DIRE STRAITS	9
9	12	SPIES LIKE US	PAUL MCCARTNEY	8
10	15	CONGA	MIAMI SOUND MACHINE	12
11	14	GO HOME	STEVIE WONDER	10
12	3	I MISS YOU	KLYMAXX	14
13	19	HOW WILL I KNOW	WHITNEY HOUSTON	11
14	17	GOODBYE	NIGHT RANGER	17
15	22	THE SWEETEST TABOO	SADE	16
16	24	KYRIE	MR. MISTER	13
17	25	LIVING IN AMERICA	JAMES BROWN	15
18	20	SIDEWALK TALK	JELLYBEAN BENITIZ	18
19	16	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	26
20	6	SMALL TOWN	JOHN COUGAR MELLENCAMP	25
21	8	PARTY ALL THE TIME	EDDIE MURPHY	19
22	11	ALIVE AND KICKING	SIMPLE MINDS	21
23	26	A LOVE BIZARRE	SHEILA E.	22
24	27	FACE THE FACE	PETE TOWNSHEND	32
25	—	SARA	STARSHIP	23
26	30	DIGITAL DISPLAY	READY FOR THE WORLD	33
27	—	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	20
28	—	SILENT RUNNING	MIKE & THE MECHANICS	24
29	23	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	34
30	—	TARZAN BOY	BALTIMORA	27

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10	6	WALK OF LIFE	DIRE STRAITS	9
11	12	GO HOME	STEVIE WONDER	10
12	16	KYRIE	MR. MISTER	13
13	21	LIVING IN AMERICA	JAMES BROWN	15
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22	29	A LOVE BIZARRE	SHEILA E.	22
23	11	ALIVE AND KICKING	SIMPLE MINDS	21
24	28	THE SUN ALWAYS SHINES ON T.V.	A-HA	28
25	23	GOODBYE	NIGHT RANGER	17
26	—	TARZAN BOY	BALTIMORA	27
27	—	KING FOR A DAY	THE THOMPSON TWINS	35
28	15	TONIGHT SHE COMES	THE CARS	29
29	—	THESE DREAMS	HEART	37
30	—	EVERYTHING IN MY HEART	COREY HART	30

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (7)	12
Geffen (3)	
Paisley Park (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL (10)	11
Red Label (1)	
MCA (8)	11
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
COLUMBIA	10
ATLANTIC (6)	9
Atco (1)	
Modern (1)	
Philly World (1)	
A&M (5)	8
A&M/Virgin (3)	
ARISTA (6)	7
Jive (1)	
EPIC (1)	6
Scotti Bros. (3)	
CBS Associated (2)	
Portrait (1)	
POLYGRAM	6
Mercury (2)	
Riva (2)	
De-Lite (1)	
Polydor (1)	
EMI-AMERICA (4)	5
Manhattan (1)	
RCA (3)	5
Grunt (2)	
ELEKTRA	3
MOTOWN (2)	3
Tamla (1)	
CHRYSALIS	2
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
21	ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM
53	ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM
72	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
49	BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
85	THE BIG MONEY	(Core, CAPAC) WBM
69	BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL
52	BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)
2	BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM
91	CALLING AMERICA	(April, ASCAP)
74	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP
51	CARAVAN OF LOVE	(WB, ASCAP/JJ, ASCAP) CPP/ABP
12	CONGA	(Foreign Imported, BMI) CPP
76	COUNT ME OUT	(New Generation, ASCAP)
39	DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
33	DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA
79	DO ME BABY	(Controversy, ASCAP)
86	DON'T SAY NO TONIGHT	(Philly World, BMI)
67	ELECTION DAY	(Tritec, BMI) HL
71	EMERGENCY	(Delightful, BMI) CPP
40	EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
30	EVERYTHING IN MY HEART	(Liesse, ASCAP)
89	EVERYTHING MUST CHANGE	(Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP) WBM
32	FACE THE FACE	(Eel Pie, BMI)
47	GO	(WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM
10	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
17	GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL
64	GOODBYE IS FOREVER	(Tritec, BMI)
36	HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP) HL
55	(HOW TO BE A) MILLIONAIRE	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
11	HOW WILL I KNOW	(Irving, BMI) CPP/ALM
14	I MISS YOU	(Spectrum VII, ASCAP) CPP
94	I'D DO IT ALL AGAIN	(Delfern, BMI)
80	I'M NOT THE ONE	(Lido, ASCAP)
3	I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
26	IT'S ONLY LOVE	(Adams Communications, BMI/Calyпсо Toonz, BMI/Irving, BMI) CPP/ALM
88	JUST ANOTHER DAY	(Little Maestro, BMI)
35	KING FOR A DAY	(Zomba, ASCAP)
13	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM
96	LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP
87	LEADER OF THE PACK	(Trio, BMI/Tender Tunes, BMI/Elmwin, ASCAP)
58	LET'S GO ALL THE WAY	(Lico, BMI)
20	LIFE IN A NORTHERN TOWN	(Cleverite, BMI/Farrowise, BMI)
98	LIFE'S WHAT YOU MAKE IT	(Island, BMI/Zomba, ASCAP)
81	LIVE IS LIFE	(April, ASCAP/Mainhattan) CPP/ABP
15	LIVING IN AMERICA	(Apri, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
22	A LOVE BIZARRE	(Sister Fate, ASCAP)
70	LOVE IS THE SEVENTH WAVE	(Magentic, BMI/Reggatta, BMI/Illegal, BMI) HL
97	LYING	(Nuages, ASCAP)
77	MANIC MONDAY	(Controversy, ASCAP)
100	MIAMI VICE THEME	(MCA, ASCAP) HL/MCA
6	MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP
75	NEEDLES AND PINS	(CBS Unart, BMI)
62	NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP
59	NIGHT MOVES	(Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM
44	NIKITA	(Intersong, ASCAP) CHA/HL
65	NO EASY WAY OUT	(Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP
46	OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP
92	ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP
78	ONE VISION	(Queen Of Hearts, BMI/Beechwood, BMI) WBM
57	OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP) CPP/CHA/CLM/HL
19	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP
61	PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
82	PLEASURE AND PAIN	(Makiki, ASCAP/Arista, ASCAP) CPP
95	PROVE ME WRONG	(Art Street, BMI/Newton House, BMI/Warner-Tamerlane, BMI) CPP
54	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)	(Riva, ASCAP)
38	RUSSIANS	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
50	SANCTIFY YOURSELF	(Colgems-EMI, ASCAP) WBM
23	SARA	(Kikiko, BMI/Petwolf, ASCAP) CHA/HL
5	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CPP/CLM
63	SECRET	(Virgin, ASCAP) CPP
31	SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
41	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM
45	SEX AS A WEAPON	(Billy Steinberg, ASCAP/Dense Barry, ASCAP) CPP/CLM
18	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP
24	SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM
73	SLEEPING BAG	(Hamstein, BMI)
25	SMALL TOWN	(Riva, ASCAP) WBM
43	SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.schirmer, ASCAP)
8	SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL
42	STAGES	(Hamstein, BMI) WBM
66	STRENGTH	(Illegal, BMI)
28	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CPP/CLM
56	THE SUPER BOWL SHUFFLE	(Red Label, BMI)
16	THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP
4	TALK TO ME	(Fallwater, ASCAP)
27	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
84	TENDER LOVE	(Flyte Tyme, ASCAP)
1	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
37	THESE DREAMS	(Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL
48	THIS COULD BE THE NIGHT	(Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP
90	TO LIVE AND DIE IN L.A.	(Chong, BMI/Warner-Tamerlane, BMI) WBM
29	TONIGHT SHE COMES	(Lido, ASCAP) WBM
9	WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
68	WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tunetworks, BMI/Arista, ASCAP/Careers, BMI) CPP/CHA/HL
60	WHAT YOU NEED	(MCA, ASCAP)
7	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
83	WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)
93	YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)
99	YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)
34	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	Haj 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

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Country albums should be sent to:
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POP

PICKS

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Iron Eagle
PRODUCERS: Various
Capitol SV-12499

This rock/pop grab bag from the current teen action adventure is targeted at the young, male audience courted by the film's heroic plotline, prompting an emphasis here on uptempo anthems. Queen's current "One Vision," the first single, appears stalled on the charts, but even modest box office clout could translate to sales given a lineup including such label acts as Katrina & the Waves, Helix, King Kobra, Eric Martin & George Clinton, plus Dio.

ORIGINAL MOTION PICTURE SOUNDTRACK

Quicksilver
PRODUCERS: Various
Atlantic 81631

Soundtrack to film vehicle featuring Kevin ("Footloose") Bacon works the now familiar formula of providing a single for every popular radio format. Best bets are Roger Daltrey's "Quicksilver Lightning," Peter Frampton's "Nothing At All," John Parr & Marilyn Martin's "Love Song From Quicksilver (Through The Night)" and Ray Parker Jr. & Helen Terry's "One Sunny Day."

THE FIRM

MEAN BUSINESS
PRODUCERS: Jimmy Page, Paul Rodgers & Julian Mendelsohn
Atlantic 81628

Jimmy Page/Paul Rodgers supergroup rumbles on with mixed results. Though consistently engaging, it offers neither the no-holds-barred cranking of Page's Led Zeppelin days, nor the direct hooks of Rodgers' Bad Company tracks. Best: "All The King's Horses," "Tear Down The Walls" and the Hendrix-like "Cadillac."

ANNE MURRAY

Something To Talk About
PRODUCERS: David Foster, Jack White, Keith Diamond
Capitol SJ-12466

Murray has retained a large and loyal country and adult contemporary following over the years, but here makes a full-scale bid to recapture the pop crowd. Most of the cuts have a contemporary high-tech sheen, especially the first single, "Now And Forever," which was produced by the red-hot David Foster. Murray has hardly been in a slump—her last two albums went gold—but her pop profile has lagged a bit in recent years. This album should remedy that.

BLACK SABBATH FEATURING TONY IOMMI

Seventh Star
PRODUCER: Jeff Glixman
Warner Bros. 25337

Recent years have witnessed enough personnel shifts to prompt the revamped billing, but the Sabs' stock in trade has changed little—apart from the gradual incursion of synthesizers, it's still Iommi's melodramatic guitar and stormy melodies, sung by Glen Hughes, that fulfill the hard rock prescription. Commercial metal accents and sturdy AOR base augur solid sales.

JIMI HENDRIX

Jimi Plays Monterey
PRODUCER: Alan Douglas
Reprise 25358

Just when we thought the Hendrix catalog was picked clean... Big screen and presumably home video release for a feature-length documentary of the late axemeister's career-launching festival debut should set this de facto live hits ("Foxy Lady," "Hey Joe," "Purple Haze" and "The Wind Cries Mary" among them) collection apart from the legion of earlier repackages. Digitally remixed to clean up the original live sound.

DAVID PACK

Anywhere You Go...
PRODUCERS: David Pack, Michael Verdick
Warner Bros. 25336

Pack was one of Ambrosia's most visible talents, and this solo debut builds on his delicately soulful voice, shrewd arrangements and varied playing skills to offer a mainstream set with multiple singles options. First single, from "White Knights," is "Prove Me Wrong," an uptempo dance-rock workout; but several solid ballads, notably "I Just Can't Let You Go," can reap AC as well as pop play.

SAM HARRIS

Sam-I-Am
PRODUCERS: Sam Harris, Cliff Magness, Glen Ballard
Motown 6165ML

Harris' second album has him moving more into the pop-rock mainstream away from the theatrical/adult contemporary orientation of his 1984 debut, "Sam Harris." All but one of the songs are self-produced, with two cuts featuring guest vocals by Lauren Wood and Robbie Buchanan. Harris is walking a fine line, trying to simultaneously live down and capitalize on his "Star Search" beginnings. He succeeds admirably here.

MARILYN MARTIN

PRODUCERS: Various
Atlantic 81292

Outstanding rock vocalist gets the royal treatment from a bevy of producers that includes Phil Ramone, John Parr, Arif Mardin, John Astley and Phil Chapman. Despite lacking any clear-cut choices for singles, the album boasts several strong cuts, most notably "One Step Closer" and "Night Moves."

NEW AND NOTEWORTHY

FLIM & THE BB'S

Big Notes
PRODUCERS: Flim & The BB's, Tom Jung
DMP CD-454

This fusion quartet was among the first to record digitally and two previous albums from this CD-only label have thus plied their dynamic arranging style into notoriety and Compact Disc chart prominence. This third outing, arriving as a growing number of jazz and NPR stations add Compact Disc players, could dramatize the mushrooming CD market further, while legitimately holding down significant airplay slots on jazz and fusion outlets. Rich keyboard orchestrations all shine thanks to cutting-edge sonics—enough to make non-CD fans yearn for a black vinyl version.

GARY MOORE

Run For Cover
PRODUCERS: Various
Mirage 90482

Hammering guitarist and punchy vocalist Moore leads a fine band on an uncompromising collection. Uniformly superior album still manages to have several stand-outs, including the title track, "Once In A Lifetime" and the anthemic "Out In The Fields."

BLACK

PICKS

SMOKEY ROBINSON

Smoke Signals
PRODUCERS: Steve Barri, Tony Peluso
Tamla 6156TL

Smokey sends signals that he's still strengthening his sense of craft, led by the current, self-penned "Hold On To Your Love" single. Guest spots for the Temptations, Herb Alpert and Richard Carpenter dress up "Be Kind To The Growing Mind," "Te Quiero Como Si No Hubiera" and "Hanging On By A Thread" respectively, all written or co-written by the silky soul king.

JAZZ/FUSION

PICKS

RALPH TOWNER/GARY BURTON

Slide Show
PRODUCER: Manfred Eicher
ECM 25038

Their first collaboration, the classic "Matchbook," helped define ECM's nascent chamber aesthetic over a decade ago; this long hoped-for sequel reminds why. Burton's liquid vibes and marimba, and Towner's filigreed acoustic guitar again pose atmospheric dialogues that span jazz, folk and classicism on eight new Towner originals, plus an evocative reading of Miles Davis and Bill Evans' "Blue In Green."

GOSPEL

PICKS

THE NATIONAL CONVENTION OF CHOIRS & CHORUSES

50th Anniversary Album
PRODUCERS: Milton Biggum, Gerry Kuster
Savoy SGL 7084

This is Thomas Dorsey's convention which gave a big boost to black gospel 50 years ago. The assembly is still going strong and this album features a number of top choirs and soloists during live performances in Chicago. There are four Dorsey songs, and when the master writes about the Master there is no equal. This double set is destined to be a classic.

POP

RECOMMENDED

GRAHAM PARKER

Pourin' It All Out: The Mercury Years
PRODUCERS: Nick Lowe & Robert John Lange
Mercury 826 097-1

Fine budget-priced package features 12 Parker tracks from his initial stint with Mercury. Unfortunately, it follows by only a few months a similar package on Arista that featured several of these same songs via a lease arrangement.

NEW YORK DOLLS

Night Of The Living Dolls
PRODUCERS: Todd Rundgren & Shadow Morton
Mercury 826 094-1

Midline features most of the Dolls best-known tunes including "Personality Crisis," "Puss 'N Boots," and "Vietnamese Baby," as well as a previously unreleased cover of the Shangri-La's "Give Him A Great Big Kiss."

ANTHONY PHILLIPS

Ivory Moon
PRODUCER: Anthony Phillips
PVC/Jem 8946

Multi-instrumentalist and ex-Genesis member Phillips plays his own brand of new age music on this solo piano recording. Romantic and introspective, yet less predictable than much of the genre's fare.

MARTEE LEBOW

Crimes Of The Heart
PRODUCER: Robbie Buchanan
Atlantic 81624 (EP)

Rock vocalist is tough enough to attract listeners and comparisons to Pat Benatar, especially on the title track. Disk is also notable for a cover of the Springsteen-penned "Hearts Of Stone."

MASON WILLIAMS

Of Time And Rivers Flowing
PRODUCER: Don Ross
Skookum SK 1001

Iconoclastic Williams has written for television, displayed as a visual artist, and scored a major record in the '60s with "Classical Gas." This unique collection spotlights historical popular songs of the last 200 years that deal with rivers. It's to Williams' credit that he is able to coalesce the collection around such disparate material as American folk standards, Strauss' "The Blue Danube," Henry Mancini's "Moon River" and Randy Newman's "Burn On." Williams and company treat everything with respect, and the level of musicianship is excellent. The label is based in Oakridge, Ore. Contact: (503)782-2598.

MAX LASSER'S ARK

Into The Rainbow
PRODUCER: Max Lasser
Relativity/Important 8058

Guitarist with harpist Andreas Vollenweider's group steps to the fore. As expected, the results show classical, pop and jazz elements, all melded into new age/beautiful music.

PATRICK SKY

Through A Window
PRODUCER: Patrick Sky
Snanachie 95003

Folk era retrospective by one of the age's finest practitioners. Seminal music of the style includes a remake of Sky's own "Separation Blues," compositions by Jesse Fuller, Tom Paxton, Bob Dylan, Paul Seibel and Libba Cotten. Outstanding.

INCANTATION

Music Of The Andes
PRODUCER: uncredited
PVC/Jem 8945

Collection culled from three albums cut by the Peruvian-influenced group for the British Coda label. Fans of Urubamba take note.

WALLY BADAROU

Echoes
PRODUCER: Wally Badarou
Island 90495

Compass Point Studio session keyboardist par excellence Badarou gets to indulge his penchant for synthesized dance vehicles with a Caribbean flavor. "Hi-Life" and "Chief Inspector" could both yield club action.

THE JESUS AND MARY CHAIN

Psychocandy
PRODUCERS: The Jesus And Mary Chain
Reprise 25383

Latest critical fave is a U.K.-based quartet whose work retells the punk myth—though dour vocals, buzzsaw guitar textures, linear melodies won't tempt safe rock and mainstream programmers. College and alternative interest most likely.

PANDORAS

Stop Pretending
PRODUCER: Bill Inglot
Rhino RNL 70857

Distaff garage rockers recycle classic '60s riffs, recalling the pre-fashion-consultant Bangles. Riddled with allusions to period classics and well-produced. First single, "In And Out Of My Life (In A Day)," sounds like a cult sleeper.

POISON DOLLIES

PRODUCER: Roger Probert, Ray Bardani
Invasion PVC 8941 (Jem)

Tough, well produced, hard rock debut for four sultry metalettes. Spike heels and leather mini-skirts won't hurt their visibility, but the playing and production will be the real measure, and both are solid. "Love Is For Suckers" sums up their, ahem, stance.

ORIGINAL SOUNDTRACK

King Solomon's Mines
PRODUCER: Jerry Goldsmith
Restless Records 72106 (Enigma)

Latest remake of the adventure classic was dismissed as a "Raiders Of The Lost Ark" clone; however its orchestral score, by veteran Goldsmith, proves distinctive and should appeal to hardcore movie music buffs. Package opens planned soundtrack expansion for Enigma.

ALLAN SHERMAN

A Gift Of Laughter/The Best Of ... Vol. II
PRODUCER: Not listed
Rhino RNL 70818

Second reissue compilation samples lesser known pop parodies from the '60s star, including "A Waste Of Money," "You're Getting To Be A Rabbit With Me." Major influence on Weird Al...

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

JOHN COUGAR MELLENCAMP
R.O.C.K. In The U.S.A. (2:49)
 PRODUCERS: Little Bastard, Don Gehman
 WRITER: John Mellencamp
 PUBLISHER: Riva, ASCAP
 Riva 884 455-7 (c/o PolyGram)

Newest "Scarecrow" release is subtitled "A Salute To 60's Rock"; evokes, without quite quoting, reference points from "La Bamba" to "96 Tears."

ELECTRIC LIGHT ORCHESTRA
Calling America (3:29)
 PRODUCER: Jeff Lynne
 WRITER: Jeff Lynne
 PUBLISHER: April, ASCAP
 CBS Associated ZS4-05766

Their familiar wall of sound and sci-fi predilections return in this extract from "Balance Of Power," group's first new LP in almost three years.

SCRITTI POLITTI
Wood Beez (Pray Like Aretha Franklin) (3:39)
 PRODUCER: Ariel Mardin
 WRITER: Green
 PUBLISHERS: Jouissance/WB, ASCAP
 Warner Bros. 7-28811 (12-inch version also available. Warner Bros. 0-20147)

Re-release of this late-'84 club hit serves as followup to the group's pop breakthrough, "Perfect Way"; beguiling verbal and aural acrobatics.

OLIVIA NEWTON-JOHN
Toughen Up (3:47)
 PRODUCER: John Farrar
 WRITERS: T. Britten, G. Lyle
 PUBLISHERS: Chappell/Myaxe/Irving, ASCAP/BMI
 MCA 52757

Original but recognizable spinoff from "What's Love Got To Do With It"; same composers, same reggae beat, same stiff-upper-lip posture.

MICKEY THOMAS
Stand In The Fire (4:16)
 PRODUCER: Peter Wolf
 WRITER: Diane Warren
 PUBLISHER: not listed
 RCA PB-14273

Starship singer solos in hard-pounding DOR theme from the film "Youngblood."

RAY PARKER, JR. AND HELEN TERRY
One Sunny Day/Dueling Bikes From Quicksilver (3:21)
 PRODUCER: Ray Parker, Jr.
 WRITERS: Bill Wolfert, Dean Pitchford
 PUBLISHERS: Wolf Tunes, ASCAP/Pitchford, BMI
 Atlantic 7-89456

British vocalist (who has stolen shows from Boy George) joins American star (whose last film-related single went to No. 1); song is regulation chirpy dance-pop.

FIRM
All The Kings Horses (3:15)
 PRODUCERS: Jimmy Page, Paul Rodgers, Julian Mendelsohn
 WRITER: Rodgers
 PUBLISHER: not listed
 Atlantic 7-89458

From the second LP by the Page/Rodgers project; mysterious art-rock with an appeal similar to Chris DeBurgh's "Ferryman."

BLACK

PICKS

NEW EDITION
A Little Bit Of Love (Is All It Takes) (3:29)
 PRODUCERS: Richard Rudolph, Michael Sembello
 WRITERS: R. Wyatt, Jr., C. Perren
 PUBLISHER: House of Champions, ASCAP
 MCA 52768 (12-inch version also available, MCA 23608)

Clipped verbal syncopation, a Shannon-type rhythm underneath, and plenty of space in between; a rather elegant followup to "Count Me Out."

TEDDY PENDERGRASS
Love 4/2 (4:20)
 PRODUCERS: Teddy Pendergrass, James Carter
 WRITERS: T. Pendergrass, J. Carter, N. Lee
 PUBLISHERS: Ted-On/J.Carr, BMI
 Asylum 7-69568

Back to his more expected romantic sound, after the upbeat energy of "Never Felt Like Dancin'."

LA TOYA JACKSON
He's A Pretender (3:38)
 PRODUCERS: Mike Piccirillo, Gary Goetzman
 WRITERS: G. Goetzman, M. Piccirillo
 PUBLISHER: Chardax, BMI
 Private 1 ZS4-05783 (c/o CBS)

Glossy, quick-tempo pop-soul; teen innocence with a disco beat.

GAP BAND
Going In Circles (4:12)
 PRODUCER: Jonah Ellis
 WRITER: J. Peters
 PUBLISHER: Por Pete, BMI
 Total Experience TES1-2436 (c/o RCA)

Fine remake of a Friends Of Distinction oldie is rendered with artful seriousness; dated lyrics become unexpectedly believable.

BOOGIE BOYS
Party Asteroid (3:29)
 PRODUCER: Ted Currier
 WRITERS: W.D. Stroman, D. Spradley
 PUBLISHERS: Lifo/Yeldarps, ASCAP/BMI
 Capitol B-5546 (12-inch version also available, Capitol V-15214)

Rap group zaps into space for zero-gravity hi-jinx; infectious, fidgety fun.

COUNTRY

PICKS

JUDDS
Grandpa (Tell Me 'Bout The Good Old Days) (3:56)
 PRODUCER: Brent Maher
 WRITER: Jaime O'Hara
 PUBLISHER: Cross Keys, ASCAP
 RCA/Curb PB-14290

Wistful embodiment of a traditional theme, wrapped in honeyed harmonies; a note of yearning to touch even the most jaded listener.

TANYA TUCKER
One Love At A Time (2:52)
 PRODUCER: Jerry Crutchfield
 WRITERS: P. Davis, P. Overstreet
 PUBLISHERS: Web IV/Writer's Group/Scarlet Moon, BMI
 Capitol B-5533

A return to the pouting, injured-sensibility sound that did so well for Tucker in the early and mid-'70s; hummable tune with a throbbing beat, but still more country than rock.

NEW AND NOTEWORTHY

ROBERTA FLACK
We Shall Overcome (4:28)
 PRODUCER: Deborah McDuffie
 WRITERS: Public domain, Deborah McDuffie
 PUBLISHER: Janee, ASCAP
 Atlantic 7-89440

Produced by Miller Brewing and featuring Grover Washington, George Duke and Luther Vandross, this AC/jazz version of the venerable anthem will benefit the Medgar Evers College Foundation.

FLIP
That's What They Say About Love (4:10)
 PRODUCERS: Colin Thurston, Flip
 WRITERS: T. Duke, G. Duke, A. Kinch, F. Walsh, T. Batory
 PUBLISHER: Chappell, ASCAP
 Private 1 ZS4-05775 (c/o CBS)

Five cute English guys in a record produced by Colin Thurston... but there ends the Duran parallel; group's sound is a mix of Paul Young-ish blue-eyed soul with lyrical '60s Merseybeat.

ZUMMOS
An Obsession (Over You) (4:05)
 PRODUCERS: Joe Jackson, Vinnie Zumbo, Janice Zumbo
 WRITER: Zummos
 PUBLISHER: Bug Face, ASCAP
 A&M AM-2813

Husband Vinnie is guitarist with Joe Jackson's band, wife Janice is a singer along the lines of Melba or Olivia, and their reggae-based debut single is squarely in the commercial dance-pop groove.

DANCE

PICKS

PROPAGANDA
P-Machinery (9:20)
 PRODUCER: S.J. Lipson
 WRITERS: Mertens, Dorper
 PUBLISHER: Perfect, BMI
 Island 0-96835 (c/o Atlantic)

Improbably pretty melody leads to apocalyptic verses and large sonic buildup; already a substantial turntable hit.

TOTAL CONTRAST
The River (7:14)
 PRODUCER: Steve Harvey
 WRITERS: Total Contrast, Harvey, Maunick
 PUBLISHERS: Rare Blue, ASCAP/Copyright Control
 London 886 032-1 (12-inch single; 7-inch version also available, London 886 032-7)

Essentially the same rhythm track as their top-of-the-chart debut "Takes A Little Time"; subtler storyline, though.

JANET JACKSON
What Have You Done For Me Lately (7:00)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: James Harris III, Terry Lewis, Janet Jackson
 PUBLISHER: Flyte Tyme, ASCAP
 A&M SP-12167 (12-inch single; 7-inch reviewed Jan. 18)

SIMPLY RED
Come To My Aid (6:42)
 PRODUCER: Stewart Levine
 WRITERS: Hucknall, McIntyre
 PUBLISHER: April, ASCAP
 Elektra 0-66867 (12-inch single)

Strong original material by the Brit-soul act whose "Money's Too Tight" cover impressed with its authenticity; plenty technique and a notable voice.

ANDRE CYMONE
Satisfaction (5:54)
 PRODUCER: Andre Cymone
 WRITER: A. Cymone
 PUBLISHERS: April/Ultravave, ASCAP
 Columbia 44-05335 (12-inch single; 7-inch version also available, Columbia 38-05787)

Flashy audio shenanigans overpower submerged pop melody; bravura engineering should get club crowds dancing electrically.

A/C

PICKS

JAMES TAYLOR
Only One (3:56)
 PRODUCERS: James Taylor, Frank Filipetti
 WRITER: J. Taylor
 PUBLISHER: Country Road, BMI
 Columbia 38-05785

Like "Everyday," a potential Country crossover; acoustic bard's untrendy sound makes contemporary sense to a generation weaned on his records.

EVERLY BROTHERS
Born Yesterday (4:00)
 PRODUCER: Dave Edmunds
 WRITER: D. Everly
 PUBLISHER: Tropicbird, BMI
 Mercury 884 428-7

Title track of their second post-reunion album; rueful folk-rock graced by their unique harmony sound.

POP

RECOMMENDED

TWISTED SISTER
You Want What We Got (3:45)
 PRODUCER: Dieter Dierks
 WRITER: D. Snider
 PUBLISHERS: Snidest/Zomba, ASCAP
 Atlantic 7-89445

BON JOVI
Silent Night (4:29)
 PRODUCER: Lance Quinn
 WRITER: J. Bon Jovi
 PUBLISHERS: Famous/Bon Jovi, ASCAP
 Mercury 884 299-7

Raspy rock ballad; not a belated Christmas record.

MASS
Do You Love Me (3:23)
 PRODUCER: Tony Platt
 WRITER: Mass
 PUBLISHER: Mass
 RCA PB 14264

REO/Leppard hybrid.

SMASH PALACE
No Love Lost (3:52)
 PRODUCER: Tom Treumuth
 WRITERS: S. Butler, B. Butler
 PUBLISHERS: April/Boathouse Row, ASCAP
 Epic 34-05756

New Jersey quartet packages catchy tune in U2-style reverb; an AOR natural.

LEVEL 42
Something About You (3:48)
 PRODUCERS: Wally Badarou, Level 42
 WRITERS: M. Lindup, P. Gould, M. King, W. Badarou
 PUBLISHERS: Chappell, ASCAP/Island, BMI
 Polydor 883 362-7 (12-inch reviewed Jan. 11)

BLACK

RECOMMENDED

JAKI GRAHAM
Could It Be I'm Falling In Love (3:59)
 PRODUCER: Derek Bramble
 WRITERS: M. Steals, M. Steals
 PUBLISHERS: Assorted/Bellboy, BMI
 Capitol B-5553

Duet with David Grant; a Spinners tune prettily remade by two prominent British artists.

TERRI DANCER
Learn From The Burn (3:55)
 PRODUCER: Dan Hein
 WRITERS: CC Neal, R. Taber
 PUBLISHERS: Hot Desert/High Power, BMI
 Reflections On Records RR 001 (12-inch version also available, Reflections On Records RR 002)

Big-ensemble hi-NRG from Ft. Lauderdale; debuts at 82 on this week's Black chart. Contact: (305) 771-1744.

ARNIE'S LOVE
Natural High (5:30)
 PRODUCER: Eric Matthew
 WRITER: C. McCormick
 PUBLISHER: Crystal Jukebox, BMI
 Profile PRO-7091 (12-inch single)

Familiar falsetto ballad (Bloodstone, 1973) redone with a whiff of irony. Contact: (212) 582-3555.

CASHFLOW
Party Freak (4:17)
 PRODUCER: Larry Blackmon
 WRITER: T. Greene
 PUBLISHER: All-Seeing Eye, ASCAP
 Mercury 884 454-7

Cameo leader produces Atlanta quartet's snappy funk debut.

PETITE
So Fine (3:47)
 PRODUCER: Dr. York
 WRITER: Dr. York
 PUBLISHER: not listed
 York's YRC-786-23.2 (12-inch version also available, Passion PRC-786-23)

Fan fantasy in a youthful tribute to New Edition. Contact: (212) 614-9170.

FIRE FOX
You Make Me Feel Brand New (4:55)
 PRODUCER: Ollie E. Brown
 WRITERS: Thom Bell, Linda Creed
 PUBLISHER: Mighty Three, BMI
 Atlantic 7-89447

Respectful update of the Stylistics hit.

ELOUISE BURRELL
Cream Always Rises (3:45)
 PRODUCER: Greg Stephens
 WRITERS: G. Stephens, S. Jones
 PUBLISHER: Scintilla, BMI
 Scintilla SCI-101

Austin-based singer shows impressive poise and wit in this blues-derived r&b tune; a new name to watch. Contact: (512) 478-0067.

COUNTRY

RECOMMENDED

ALMOST BROTHERS
Birds Of A Feather (3:25)
 PRODUCER: Tommy West
 WRITER: Mike Ragona
 PUBLISHER: Uncle Artie, ASCAP
 MTM B-72062 (c/o Capitol)

Another lovers-with-opposite-tastes tune, a la "Let's Call The Whole Thing Off," "Common Man," "New York Wine..." etc.

SAMMI SMITH
Love Me All Over (2:43)
 PRODUCERS: Bobby Bobo, Ray Pennington
 WRITERS: Gene Dobbins, Tommy Rocco
 PUBLISHERS: Chappell/Intersong, ASCAP
 Step One SOR-351

Sweet voice and a weeping steel, perfectly matched and immensely listenable. Label based in Nashville.

PERRY LAPOINTE
Lovin' You Is A Gamble (2:38)
 PRODUCER: Gene Kennedy
 WRITERS: Matt Boughton, Michael Bryant
 PUBLISHER: Door Knob, BMI
 Door Knob DK 86-244

Updated "Ramblin' Man." Contact: (615) 383-6002.

TO THE MAX
She Hits Me Right Between The Lies (3:58)
 PRODUCER: Buzz Cason
 WRITERS: Buzz Cason, Kent LaVoie
 PUBLISHERS: Buzz Cason/Boo/Log Jam, ASCAP
 Track 45-102

Smooth ballad in the Eagles-country vein. Contact: (615) 383-8682.

A.J. MASTERS
Back Home (2:46)
 PRODUCERS: Billy Sanford, A.J. Masters
 WRITERS: A. Masters, J. Lansdowne
 PUBLISHERS: Desert Sands, BMI/Desert Breeze, ASCAP
 Bermuda Dunes C 112

Easygoing groove, great production, intriguing lyrics. Contact: (619) 345-2851.

TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	11	BARBRA STREISAND ▲ ² COLUMBIA QC 40092 (CD) 2 weeks at No. One	THE BROADWAY ALBUM
2	5	7	7	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	2	1	17	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
4	3	4	30	HEART ▲ ² CAPITOL ST-12410 (8.98)	HEART
5	4	3	21	JOHN COUGAR MELLENCAMP ▲ ² RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
6	6	6	35	DIRE STRAITS ▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	7	5	12	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
8	9	13	23	MR. MISTER ▲ RCA NFL 1-8045 (8.98) (CD)	WELCOME TO THE REAL WORLD
9	11	12	45	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
10	8	9	18	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
11	10	8	85	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
12	12	10	16	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
13	14	14	8	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
14	15	16	13	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
15	13	11	45	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
16	19	24	12	SOUNDTRACK ● SCOTTI BROS. S2 40203/EPIC (CD)	ROCKY IV
17	18	20	14	SOUNDTRACK ● ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
18	22	29	7	DIONNE WARWICK ● ARISTA AL8-8398 (8.98)	FRIENDS
19	17	18	30	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
20	16	15	11	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
21	21	21	63	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
22	20	19	48	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
23	28	30	53	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
24	30	25	16	THE THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
25	23	23	7	ARCADIA ▲ CAPITOL ST-12428 (8.98)	SO RED THE ROSE
26	27	22	37	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
27	29	32	10	PETE TOWNSHEND ● ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
28	25	28	28	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
29	24	17	13	RUSH ● MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
30	31	37	33	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
31	33	38	8	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
32	26	27	17	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
33	34	36	9	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
34	36	41	35	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
35	35	26	8	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
36	38	39	29	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
37	32	31	60	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
38	44	47	7	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
39	40	42	11	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
40	42	57	37	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
41	39	40	18	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
42	37	35	12	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
43	65	87	13	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
44	45	45	21	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
45	47	51	14	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
46	51	54	13	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
47	52	68	11	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
48	48	55	65	WHAM! ▲ ⁴ COLUMBIA FC39595 (CD)	MAKE IT BIG
49	43	33	9	BOB DYLAN COLUMBIA CSX 38830 (CD)	BIOGRAPH
50	58	76	10	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
51	46	43	31	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
52	41	34	29	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
53	55	56	7	TWISTED SISTER ● ATLANTIC 81275 (9.98)	COME OUT AND PLAY
54	66	67	14	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
55	54	44	10	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	60	52	11	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
57	57	48	15	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
58	68	69	20	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
59	59	63	16	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
60	63	64	18	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
61	61	65	29	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
62	67	85	11	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
63	50	50	18	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
64	64	46	10	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
65	53	53	62	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
66	56	58	18	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
67	80	118	38	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
68	49	49	30	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
69	62	62	11	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
70	83	102	6	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
71	70	61	17	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
72	72	72	9	ASIA GEFEN GHS 24072/WARNER BROS. (8.98)	ASTRA
73	74	75	28	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
74	77	80	50	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
75	75	78	38	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
76	71	71	11	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
77	69	66	11	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
78	79	79	18	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
79	86	98	6	SOUNDTRACK CASABLANCA 826 306-1 POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
80	78	74	10	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
81	73	73	16	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
82	82	70	17	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
83	81	60	30	SCORPIONS ● MERCURY 824-344-1 POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
84	103	103	13	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
85	125	160	4	L.L. COOL J COLUMBIA BFC 42039	RADIO
86	89	90	15	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
87	84	84	10	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
88	NEW ▶			THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98)	STEREOTOMY
89	110	123	20	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
90	97	108	14	ISLEY/JASPER/ISLEY CBS ASSOCIATED BF2 40118/EPIC	CARAVAN OF LOVE
91	91	82	11	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
92	95	95	15	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
93	85	77	11	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
94	87	81	116	GEORGE WINSTON ▲ WINDHAM HILL WH-1025 A&M (9.98) (CD)	DECEMBER
95	100	92	86	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
96	76	59	12	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
97	136	163	4	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRL1-7067 (7.98)	A CLASSIC CASE
98	99	89	14	TRIUMPH MCA 2-8020 (10.98)	STAGES
99	104	112	23	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
100	94	94	119	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
101	105	100	22	YNGWIE MALMSTEEN POLYDOR 825 733-1 POLYGRAM (8.98) (CD)	MARCHING OUT
102	102	107	12	THE JUDDS RCA/CURB AHL1-7042 RCA (8.98)	ROCKIN' WITH THE RHYTHM
103	143	190	3	BALTIMORA MANHATTAN SQ 53020 CAPITOL (6.98)	LIVING IN THE BACKGROUND
104	98	91	37	EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
105	109	109	14	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
106	106	104	68	U2 ▲ ISLAND 90231 ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
107	96	96	117	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
108	111	128	11	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
109	112	115	34	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
110	90	86	26	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT

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

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Barbra
on your #1 album.
"The Broadway Album."*



The fastest-selling
Barbra Streisand album ever.
Now multi-platinum.
Including the hit single,
"Somewhere" (From "West Side Story").

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Produced by Barbra Streisand and Peter Matz except: "Something's Coming" and "Not While I'm Around" produced by Richard Baskin; "I Have Dreamed" / "We Kiss In A Shaggy" / "Something Wonderful" produced by Barbra Streisand, Bob Esty, Paul Jabara; "Somewhere" produced by David Foster. Photography: Richard Corman.

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Columbia Records.*

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FEBRUARY ALBUMS

(Continued from page 1)

that we had Michael Jackson. There just wasn't any one big, big record this year. Those are still extraordinary events; you can't expect a record that sells nine million units every year."

But while the Christmas season lacked an undisputed heavyweight, executives give the marketplace good grades for its depth. "It seems there was a wider spread of better selling records this year even if there wasn't a blockbuster," says Harold Sulman, vice president of sales for MCA Distributing.

"It's true that the top five albums didn't sell the way they did last year," says Jim Cawley, director of national sales for Arista Records. "But we sold a lot more records overall. Whitney Houston's record was in the top 15 and the number of units we've been selling on her is far more than we sold last year on the Thompson Twins' 'Into The Gap' when it was in that range. And Dionne Warwick's last record didn't sell at No. 12 the way this one did at No. 29."

At PolyGram, Harry Anger, vice president of marketing, notes that both Tears For Fears and John Cougar Mellencamp were multi-platinum or better, while Warner Bros.' Dennis had ZZ Top (two million units) and Dire Straits (nearly quadruple platinum) to console himself in the absence of any seller on the order of "Purple Rain." The RCA and CBS labels would not comment on Christmas sales.

Says Chrysalis' Dobbis, "As you look down the chart sellers of the top retailers, you see that overall business was good. We all tend to feel that no growth every year is a loss—we see everything as a trend. When a couple of records in succes-

sion grab attention, we believe the market has changed. A record that sells six million copies is no longer a shock, but they're still going to be few and far between."

Virtually all executives surveyed credit mega-hits with providing an overall lift to the general market whenever they occur.

"A record like that builds traffic and carries along everything else that's big," says Dobbis. "Since you're getting the fringe buyer with that kind of a record, you might be getting someone with more money who's not getting into a record store that often and who will make a multiple purchase. I'd like there to be a six million seller on the street every day, even if it's not mine."

Despite the absence of such a strong mover this past season, labels say targeting product towards such lofty sales goals is a strategy that's here to stay.

"Top-end reception has widened for big sellers," says Dobbis. "I think that will continue to happen, but remain an exceptional occurrence. Every No. 1 record will not sell five million units."

"I don't believe that there's a mythical wall at which sales and projections should stop," says PolyGram's Anger. "We're learning to work records longer, and we have to have the long-term courage of our convictions."

"CBS did the right thing with Bruce Springsteen," says Arista's Cawley about the strategy of going after a fifth, sixth or even seventh single from an album. "We have the opportunity to do something similar with Whitney Houston. But that doesn't mean we'll project her next album at four million pieces. That's very dangerous, as RSO Records

Top Albums At Christmas: A Five-Year Review

Here's a recap of the albums that appeared in the top five on Billboard's Top Pop Albums chart during Christmas week in each of the past five years.

1985

1. "Miami Vice," soundtrack, MCA.
2. "Heart," Capitol.
3. "Scarecrow," John Cougar Mellencamp, PolyGram.
4. "The Broadway Album," Barbra Streisand, Columbia.
5. "Afterburner," Z.Z. Top, Warner Bros.

1984

1. "Purple Rain," Prince & the New Power Generation, Warner Bros.
2. "Born In The U.S.A.," Bruce Springsteen, Columbia.
3. "Like A Virgin," Madonna, Sire/Warner Bros.
4. "Private Dancer," Tina Turner, Capitol.
5. "Arena," Duran Duran, Capitol.

1983

1. "Thriller," Michael Jackson, Epic.
2. "Can't Slow Down," Lionel Richie, Motown.
3. "What's New," Linda Ronstadt, Asylum.
4. "Synchronicity," the Police, A&M.
5. "Undercover," the Rolling Stones, Rolling Stones/Atlantic.

1982

1. "Business As Usual," Men At Work, Columbia.
2. "Built For Speed," Stray Cats, EMI America.
3. "Lionel Richie," Motown.
4. "Night And Day," Joe Jackson, A&M.
5. "Famous Last Words," Supertramp, A&M.

1981

1. "For Those About To Rock," AC/DC, Atlantic.
2. "Ghost In The Machine," the Police, A&M.
3. "Foreigner 4," Atlantic.
4. "Escape," Journey, Columbia.
5. "Raise," Earth, Wind & Fire, ARC/Columbia.

found out with 'Sgt. Pepper.'

Executives also disallowed the shorter holiday selling season as having any significant effect.

"If you have five Christmas gifts to buy, it doesn't matter how many

shopping days there are," says Dennis. "You still have five gifts to buy. And because there was no one big record, I hear it was a big season for gift certificates." (See related story, page 26.)

SECURITY STRIP SYSTEMS

(Continued from page 1)

"literally every member of the committee who was there as a NARM member is also a member of VSDA."

Chaired by Wherehouse Entertainment president Lou Kwiker, the NARM/VSDA Security Device Committee had its first meeting Jan. 15 in Los Angeles. The assembled retail, rack and packaging representatives heard presentations by four surveillance firms: Knogo, 3-M, Sensormatic and Check Point.

The study group wants to avoid the possibility of an anti-trust situation while still offering a uniform target for music and video product. Three of the attending surveillance companies—Knogo, 3-M and Sensormatic—offer systems that utilize electromagnetic technology, opening the possibility that all three firms could supply both targets and hardware for an adopted standard. The remaining vendor, Check Point, primarily uses a radio frequency system. 3-M and Sensormatic included more than one technology in their individual presentations.

Each company was given an hour to pitch its wares, and each was called back for a half hour of questions from committee members.

Another prime concern for the NARM/VSDA committee is that the cost of surveillance hardware doesn't preclude the participation of smaller retailers.

Mike Koontz of Tower Records, a

committee member, says, "We want to have something that is applicable to all retailers and all manufacturers. It's important to the committee that we remain sensitive to the smaller retailer and make sure that it's feasible for all. We can't be narrow in our perspective."

A key revelation for committee members was the concept of a recyclable target. Some targets now being utilized, such as those used for video rental product at Wherehouse, remain live. This necessitates the use of a pass-around system and also points out a practical problem. If a uniform system is developed and a customer visits more than one store, product purchased at the first store could activate the system at a second store. Recyclable targets, which have been used for years by libraries, would help solve that dilemma.

Cohen says that a uniform security system offers specific advantages to manufacturers, noting that increased use of surveillance systems by retailers would encourage more open display of product.

Says Cohen, "When the discussion first occurred at the Advisory Board Meeting in October, they said, 'We'll talk about it with you, but you'll be the ones who are using it. Once you know what you're looking for, come back to us and we'll talk about implementation.'"

Cohen says it's still too early to say how much it would cost manu-

facturers to affix a target, and the possibility that they might be passed on to retailers is another concern.

The topic of audiocassette packaging, long a nemesis of the industry, met with heated discussion. But Cohen says the committee learned that regardless of whether a long box or Norelco box is used, the package can be targeted.

Attending the meeting were: Ken Leonard, Wherehouse; Ned Berndt, Q Records and Tapes; Mike Koontz,

AIDS FUNDRAISERS

(Continued from page 6)

research. We will be able to fund investigators who have sent us good proposals after they've been reviewed by our scientific advisory committee.

"The benefit to doing this with private money is that we can move very quickly. We can turn it around within two months, whereas it can sometimes take the government up to 18 months to get the money out. That's critical in the case of AIDS, where time is of the essence."

Misenhimer says he was first approached about the idea for a record by Carole Bayer Sager, who wrote "That's What Friends Are For" with her husband, Burt Bacharach. "She called me one day and told me this was happening," he says. "She went through Elizabeth Taylor as well."

Tower Records; Sylvan Gross, Serve Right Records; Carl Rosenbaum, Flipside Records; Westin Nishimura, Video Space; Cary Budin, Music Merchandisers of America; Tim Clott, Paramount Home Video; Gary Mankoff and Ed Dwyer, from the packaging firm AGI Inc.; and NARM attorney Kevin Boyle along with Cohen and Kwiker. Floyd Glinert from Shorewood Packaging and Ira Heilicher of Great American Music are also members of the committee but were unable to attend.

The Los Angeles-based American Foundation for AIDS Research, which recently merged with the New York-based AIDS Medical Foundation, is also receiving half of the proceeds from Barbra Streisand's hit single, "Somewhere." The other half is being donated to PRO-Peace, an anti-nuclear organization.

The foundation has no connection with Musicthon '86, the Aid For AIDS concert being produced by Los Angeles-based RJO Entertainment. That show is scheduled for March 22 at the Tampa (Fla.) Stadium.

Misenhimer says he's pleasantly surprised that "That's What Friends Are For" has been such a big across-the-board hit. "I don't know if it's a hit because it's such a

7-ELEVEN VIDEO RENTALS

(Continued from page 1)

gressive way."

She says that the main reason why the affluent Northern Virginia suburbs were chosen was that 40% of the households in the area have videocassette recorders—one of the highest VCR penetrations in the country.

Some machine owners will be passed over, however. The company does not plan to stock Beta format at the present time. "Just VHS, for now," she says. "It's my understanding that the majority of customers have VHS, and there was the problem of size for display." She adds that plans could change "when we hear from our Beta customers."

7-Eleven, owned by the Southland Corp. of Dallas, says it will stock about 200 titles in each store, most of them hits such as "Ghostbusters" and "Beverly Hills Cop." They will rent for 99 cents a night Monday through Thursdays, and \$1.99 on weekends and holidays. The rental videocassette machines will be playback only.

Both R-rated and PG-13 titles will be stocked, to the exclusion of X-rated movies. Membership in the store's rental club will be free, and members will have to provide a driver's license and a major credit card for identification purposes. Purchases will go through a computerized system that will scan both the tape and membership bar code.

Reaction to the 7-Eleven move in the highly competitive Washington market was varied. Former VSDA president Frank Barnako, owner of the 10-store Video Place, says, "it sounds like bad news for those mom-and-pops that haven't gotten their act together. These people are serious." Says Dick Kerin, vice president of Erol's video club division—Erol's is the largest Washington area chain, with 84 stores: "This is a fast growing business. The more the merrier." Kerin's optimistic note, however, reflects Erol's growth from 42 stores at the end of 1984 to the current 84.

The general feeling here is that 7-Eleven's 24-hour availability, the omnipresence of its stores—and the added incentive of prospective customers being able to pick up beer or softdrinks and snacks for an evening's viewing—will certainly make a dent in this market.

Assistance in preparing this story provided by Geoff Mayfield in New York.

good record, or because people know what the reason behind it is. My personal impression is that it's not that well-known that it's for AIDS research."

Though the song wasn't written for or about AIDS (it was composed a few years ago for the Ron Howard film "Nightshift"), Misenhimer says it fits the subject well.

"I think it's pretty appropriate from the point of view of people with AIDS, who often lose their friends," he says. "I think it re-emphasizes the need for people to show compassion and continued friendship in the case of someone who has been diagnosed as having AIDS, because that's the time when it's most critical."

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	93	93	32	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
(112)	140	161	6	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
113	114	114	9	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
114	107	105	9	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
(115)	118	121	10	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
(116)	120	142	6	THE WHO MCA 5641 (8.98)	WHO'S MISSING
117	117	117	72	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
118	122	122	44	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
119	92	83	30	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
120	121	127	32	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
121	88	88	9	THE CLASH EPIC FE 40017	CUT THE CRAP
122	101	101	37	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
(123)	133	156	9	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
(124)	149	169	31	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
(125)	127	138	50	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
126	115	110	127	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
127	126	129	120	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
128	113	111	23	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
129	130	130	24	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
130	134	113	63	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
131	116	116	10	ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
132	135	136	11	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
133	123	126	103	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
134	124	125	113	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
135	108	99	14	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
136	139	144	609	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
137	141	147	146	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
138	142	145	76	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
139	119	120	56	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
140	144	146	9	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
141	145	151	23	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
(142)	148	164	11	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
(143)	NEW			SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
144	138	135	107	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
145	129	119	12	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
(146)	164	177	9	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
(147)	150	171	7	KASHIF ARISTA ALB-8385 (8.98)	CONDITION OF THE HEART
148	152	158	46	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
149	128	124	122	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
(150)	175	194	3	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
151	156	152	37	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
152	147	148	60	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
(153)	157	173	3	FRANK ZAPPA BARKING PUMPKIN 74203/CAPITOL (8.98)	F.Z. MEETS THE M.O.P.
154	137	134	12	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
(155)	172	—	2	THE TEMPTATIONS GORDY 6164GL/MOTOWN (8.98)	TOUCH ME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	153	153	135	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
157	151	141	28	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
158	158	140	9	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
159	146	139	26	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
160	155	133	12	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
161	154	132	19	STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
(162)	179	150	28	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
(163)	191	191	4	ECHO AND THE BUNNYMEN SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
164	159	159	7	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
165	132	97	14	OLIVIA NEWTON-JOHN ● MCA 6151 (9.98) (CD)	SOUL KISS
166	169	172	26	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
167	167	167	40	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
168	163	165	57	ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (16.98)	CATS
169	131	106	10	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
(170)	173	184	3	GRACE JONES ISLAND 90491/ATLANTIC (8.98)	ISLAND LIFE
171	160	137	39	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
172	177	178	18	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
(173)	188	193	7	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
174	170	168	21	9.9 RCA NFL1-8049 (8.98)	9.9
(175)	192	—	2	FINE YOUNG CANNIBALS I.R.S. 5682/MCA (8.98)	FINE YOUNG CANNIBALS
176	171	174	11	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
177	185	175	43	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
178	184	183	17	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
179	165	155	17	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
180	174	176	106	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
181	182	179	69	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
(182)	RE-ENTRY			THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
183	162	154	25	UB40 A&M VIRGIN SP 6-65090 A&M (6.98)	LITTLE BAGGARIDDIM
184	178	182	64	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
(185)	NEW			BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
(186)	190	—	2	VARIOUS ARTISTS RED SEAL HBC2-7128 RCA (19.98) (CD)	FOLLIES IN CONCERT
187	193	200	22	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
188	187	188	20	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
189	198	187	4	HANK WILLIAMS, JR. WARNER BROS. 25328 (8.98)	GREATEST HITS, VOL. II
(190)	NEW			CHERELLE COLUMBIA BFZ 40094	HIGH PRIORITY
191	197	196	15	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
(192)	NEW			THE REPLACEMENTS SIRE 25330/WARNER BROS. (8.98)	TIM
193	196	—	6	TOM WAITS ISLAND 90299/ATLANTIC (8.98)	RAIN DOGS
194	176	180	14	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
(195)	NEW			THE GAP BAND TOTAL EXPERIENCE TEL8-5714 RCA (8.98)	GAP BAND VII
196	166	170	42	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
197	194	195	41	BRUCE SPRINGSTEEN ● COLUMBIA PC 31903 (CD)	GREETINGS FROM ASBURY PARK, N.J.
198	195	197	29	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
199	168	149	9	MOLLY HATCHET EPIC E2 40137	DOUBLE TROUBLE LIVE
200	183	157	17	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-------------------------------------|------------------------------------|---|--|---|--|-------------------------------|
| 9.9 174 | Clarence Clemons 69 | Aretha Franklin 38 | Lisa Lisa/Cult Jam With Full Force 141 | Tom Petty And The Heartbreakers 31 | A Chorus Line-The Movie 79 | U2 134, 106, 156 |
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| ABC 66 | L.L. Cool J 85 | The Pointer Sisters 110 | Madonna 65, 126 | Pink Floyd 136 | Krush Groove 92 | Luther Vandross 118 |
| AC/DC 198 | Elvis Costello/The Attractions 131 | The Power Station 177 | Yngwie Malmsteen 101, 167 | The Pointer Sisters 110 | Miami Vice 3 | VARIOUS ARTISTS |
| Bryan Adams 21 | Marshall Crenshaw 178 | Prince & The Revolution 171 | The Manhattan Transfer 159 | The Power Station 177 | Out Of Africa 143 | Follies In Concert 186 |
| Aerosmith 64 | Cruzaos 105 | R.E.M. 120 | Barry Manilow 55 | Prince & The Revolution 171 | Rocky IV 16 | Piano Sampler 173 |
| The Alarm 46 | The Cult 112 | Ratt 111 | Marrillion 129 | R.E.M. 120 | St. Elmo's Fire 119 | Television's Greatest Hits 84 |
| Anthrax 164 | The Cure 78 | Ready For The World 30 | John Cougar Mellencamp 5 | Ready For The World 30 | Sweet Dreams 96 | A Winter's Solstice 114 |
| Arcadia 25 | Roger Daltrey 82 | Rene & Angela 124 | Miami Sound Machine 62 | Rene & Angela 124 | White Nights 17 | Stevie Ray Vaughan 71 |
| Armored Saint 146 | Morris Day 81 | The Replacements 192 | Mike & The Mechanics 47 | The Replacements 192 | Bruce Springsteen 11, 133, 197, 180 | |
| Artists United Against Apartheid 56 | Debarge 148 | Lionel Richie 107 | Joni Mitchell 76 | Lionel Richie 107 | Squeeze 188 | W.A.S.P. 77 |
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| Atlantic Starr 67 | Depeche Mode 113 | Kenny Rogers 59 | Motley Crue 68 | Kenny Rogers 59 | Starship 10 | Wang Chung 135 |
| Autograph 160 | Dio 128 | Diana Ross 179 | Mr. Mister 8 | Diana Ross 179 | Sting 19 | Dionne Warwick 18 |
| Jon Butcher Axis 200 | Dire Straits 6 | Run-D.M.C. 125 | Eddie Murphy 32 | Run-D.M.C. 125 | Barbra Streisand 1 | Wham! 48 |
| Bad Company 150 | Divinyls 123 | Rush 29 | New Edition 33 | Rush 29 | Stryper 161 | Maurice White 172 |
| Baltimore 103 | Dokken 181, 38 | Sade 74, 2 | Olivia Newton-John 165 | Sade 74, 2 | Ta Mara & The Seen 54 | The Who 116 |
| Bangles 185 | The Dream Academy 43 | Scorpions 83 | Stevie Nicks 13 | Scorpions 83 | Talking Heads 51, 117 | Hank Williams, Jr. 189 |
| Pat Benatar 35 | Bob Dylan 49 | Scruffy Politelli 63 | Night Ranger 34 | Scruffy Politelli 63 | James Taylor 39 | George Winston 162, 94 |
| Blg Audio Dynamite 108 | Sheila E. 58 | Charlie Sexton 50 | Billy Ocean 138 | Charlie Sexton 50 | Tears For Fears 184, 15 | Stevie Wonder 12 |
| Kurtis Blow 194 | Sheena Easton 93 | Simple Minds 14 | Oingo Boingo 145 | Simple Minds 14 | The Temptations 155 | The Wrestlers 87 |
| Bon Jovi 75 | Echo And The Bunnymen 163 | SOUNDTRACKS | Orchestral Manoeuvres In The Dark 73 | SOUNDTRACKS | The Thompson Twins 24 | |
| Jimmy Buffett 154 | Eurythmics 104 | Amadeus 130 | ORIGINAL BROADWAY CAST | Amadeus 130 | Pete Townshend 27 | Y&T 176 |
| Kate Bush 57 | The Family 187 | Back To The Future 157 | Cats 168 | Back To The Future 157 | Triumph 98 | Yes 169 |
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| The Clash 121 | Five Star 89 | | Huey Lewis & The News 149 | | Twisted Sister 53 | Zapp 142 |
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CTI Sues Warner Bros. Over George Benson's '75 Signing

BY JOHN SIPPEL

LOS ANGELES Creed Taylor Inc. seeks \$15 million compensatory and \$30 million punitive damages from Warner Bros. Records in a Superior Court suit here charging that the label interfered with the plaintiff's 1973 contract with guitarist/singer George Benson.

The filing alleges that Joe Smith, at the time a Warner Bros. executive, signed Benson in August, 1975, when the defendant label was aware Benson was under contract to CTI. Benson owed the label three and a half more albums, according to the complaint.

The amended complaint, filed by Francis C. Puzilli, contains verbatim excerpts from the Warner Bros. Benson binder, indicating specific obligations on the part of Benson if

he was "not free and clear of any claim by CTI Records..." and "if at any time during the term hereunder CTI Records Inc. obtains a temporary restraining order, preliminary injunction or permanent injunction with regard to your services as a recording artist." The provisions also included one which made Benson liable for indemnification to Warner Bros. and absolved the label of responsibility for legal fees in the event of a claim or litigation by CTI.

In 1975, the suit charges, Warner label president Mo Ostin employed Bob Krasnow to secure the label's standing in the black music field. Krasnow visited Creed Taylor, seeking to negotiate a distribution agreement, the action claims, and the defendant label conspired to steal Benson from CTI when Taylor rejected the distribution deal.

Krasnow, it's alleged, next induced Todd Barkan, owner of the Keystone Korner in San Francisco, to introduce him to Benson at the club in June, 1975. Barkan was later paid \$150,000 by the defendant for his aid in getting Benson to sign with WB, the suit continues. Krasnow and Barkan subsequently flew to Chicago where they dined with Benson in a further attempt to lure him to WB, the filing states.

In August, 1975, WB paid for Jimmy Boyd, then Benson's manager, to fly from New York to Los Angeles to sign Benson. Boyd, the suit claims, refused to sign unless it was legal to do so, and the label assured the manager it would handle the sit-

uation.

WB paid Benson and Boyd \$50,000 of a pledged \$400,000 when the pact was inked, the complaint contends. The action also says that in late August, CTI wrote Ostin, asking him to confirm that it would take no steps to entice Benson from CTI. But Krasnow continued to discuss Benson's involvement with Benson's new attorney, Joseph Porter, promising Porter that his fees, representing the guitarist in the controversy, would secretly be paid by WB, the suit alleges.

In September, it's charged, the plaintiff, WB and Benson representatives conferred in New York, agreeing that the then alleged facts could not support a claim of intentional interference by the defendant, and resolving to reach a tripartite agreement. Porter was paid \$6,000 in fees, with the suit claiming the attorney had full knowledge of the CTI/Benson commitment.

Under the tripartite pact cited in

the complaint, the parties agreed that Benson owed CTI three and a half albums, with Benson to deliver one and a half to CTI by December, and Benson's pact with WB to become effective only whenever CTI confirmed it had received that album and a half. After that, CTI and WB would share Benson on a non-exclusive basis, with Benson to deliver on an alternating, staggered basis two albums to the plaintiff and four albums to the defendant. CTI agreed that upon completion of the album terms, it would release WB from interference claims.

The complaint charges that Krasnow and Tommy LiPuma, former shareholder and vice president in Krasnow's Blue Thumb label, then began producing "Breezin'," Benson's first Warner Bros. album, which is claimed to have sold three million copies since its release in January, 1976. CTI claims it never received the pledged album and a half required before WB could con-

tractually cut its first album by Benson. At the same time, it's claimed, WB made advance payments to Benson.

Krasnow, who is alleged to have received more than \$1 million from WB for the Benson acquisition alone, arranged to replace Boyd as Benson's manager with Ken Fritz. Porter was replaced by Seymour Bricker, "an attorney known to Krasnow," the filing states.

In further violation of the tripartite binder, it's claimed that Warner Bros. released the album "In Flight," which sold a reported million copies, as well as "Weekend In L.A." and "The George Benson Collection," with the latter said to have sold 500,000 copies.

CTI claims it has received only one album, thus being deprived of great potential income. It asks the court to rescind the CTI/WB agreement.

Warner Bros. executives could not be reached for comment.

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CD SALES SIZZLE

(Continued from page 1)

says Roy Imber, president of the 62-store Record World chain. "I'm very bullish on CDs. I think that's where we're going."

Mainstream Records, Tapes and Video's seven Milwaukee stores enjoyed brisk January Compact Disc sales. Manager Gene Knaack says, "When we first started out with CDs, they were a novelty. Now, they're a viable configuration for us."

"After Christmas, they've outdone cassette sales. For the entire month, January's CD totals will outnumber December's sales."

Gary Ross, senior vice president for Musicland Group's 454 stores, is also enthused by the format's swift pace. "There's no question we've exceeded our projections for post-Christmas CD sales," he says. "We're experiencing from 300% to 500% sales increases over sales last year."

At all eight Buzzard's Nest Central Ohio stores, president George Buzz notices that his CD customers now have a bigger appetite. "It used to be onesies," says Buzz. "Now they'll come get six, eight, 10 at a time. If we had 1,000 CDs of Barbra Streisand's latest we'd blow them right out."

The 24-unit Cavages chain saw no ease from Compact Disc's December momentum. John Grandoni, vice president of purchasing and advertising, says "CD sales have held since Christmas. It's helping us hold our own in January with the lack of impact, major releases."

The configuration enjoyed a stellar week at the 175-store Camelot Music chain, Jan. 5-11, accounting for 11% of the company's overall business—16% of Camelot's prerecorded music sales. Director of purchasing Lew Garrett says it "was our best week ever" for the format.

A similar performance emerged Jan. 13-19 at Record Factory's 38 stores, with marketing vice president Bob Tolifson estimating that CDs sold 20% ahead of the pace reached during the month's first week. Those figures are roughly 40%-45% above Factory's pre-Thanksgiving rate, and account for 12% of the web's overall business,

despite the fact that many hits "just sold out" during the Christmas season.

"Dire Straits, Bruce Springsteen, Phil Collins—they were just wiping us out," says Tolifson, who reports that the chain increased its inventory budget. "We would like breadth but will end up with depth."

The fill problem, which has plagued the digital format from the outset, continues to be one of the format's few negative aspects. CBS and PolyGram are providing the best service at this point, those surveyed declare; the remaining labels are lagging. Fortunately, most CD consumers are often willing to make alternate selections when their store is out of first-choice selections.

"I feel that our customer is aware of the production problem," says David Blaine, vice president and general manager for Waxie Maxie's 26 Washington, D.C. stores. "It's not as sensitive an issue as it was six months ago when claims were made by manufacturers that the situation would improve."

Musicland's Ross is hopeful for healthier production levels. "We're just hoping that the manufacturers get us—along with the rest of the industry—supply for the future so that we reach CD's potential in '86," says Ross. "It's such a motivational piece that we're afraid enthusiasm

will be dulled if supply doesn't improve."

The 146-store Record Bar chain is also pleased by CD's sales pace, but buyer Norman Hunter is concerned about the effect recent price increases will have on the format's position.

"It's just a bad time right now to raise our price," he says. "The CD market really hasn't been established yet. If the labels were able to use that increased price to improve our fill that would be different. But right now, when it's difficult to get hold of product, plus the price is higher to boot, it's kind of like adding insult to injury."

But Waxie Maxie's Blaine says the label increases came as a mixed blessing, as he used this opportunity to move CDs from a low markup price to a more profitable, multi-tiered price structure.

"As a retailer, you're never eager to see a price increase. But now we're at a point where we're finally making money on Compact Discs," says Blaine. "Before it was definitely a case of the dog being wagged very violently by the tail."

Prepared by Geoff Mayfield with assistance provided by Kip Kirby and Edward Morris in Nashville and Earl Paige in Los Angeles.

A Grammy for Jerome Kern?

ISN'T IT ABOUT TIME?

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THE 1939 ORIGINAL CAST RECORDING OF JEROME KERN'S LAST BROADWAY PRODUCTION, **VERY WARM FOR MAY**, WAS COMMERCIALY RELEASED ON PHONOGRAPH RECORDS FOR THE FIRST TIME IN 1985 THEREBY QUALIFYING IT FOR A GRAMMY IN THE **BEST CAST SHOW ALBUM** CATEGORY.

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Groups Take Legal Action on Radio City Bogus T-Shirts

NEW YORK In hopes of slowing the sale of bootleg merchandise, Twisted Sister and Dokken received authority from a federal judge last week to confiscate any unauthorized T-shirts sold at last weekend's concerts in Radio City Music Hall.

The rock bands, along with their licensee, Winterland Productions, filed suit Wednesday (22) in the U.S. District Court here against

several unknown individuals they said would be selling the bogus shirts.

Winterland is the exclusive licensee of Dokken and Twisted Sister merchandise, including T-shirts.

An attorney for the plaintiffs says that any shirts seized would be turned over to charity.

STRATEGIC MOVEMENT

(Continued from page 4)

In some cases, however, either for reasons of timeliness or simply because the bill is of interest to a chairman, the request is made even though it is already known that the subcommittee cannot squeeze a hearing on the bill into an already crammed schedule. This is apparently what is happening with the source-licensing bill.

Thurmond has sent a letter to Mathias requesting that his subcommittee hold a hearing—with the stipulation that it take place before March 1. If it cannot be held by that date, Thurmond wants the bill sent back to his Judiciary Committee for action. Sources say the subcommittee cannot schedule the bill by that deadline.

Mathias, however, an 18-year veteran of the Senate and no stranger to parliamentary procedure—he's also chairman of the Rules and Administration Committee—is apparently trying to block, or at least sidestep, Thurmond's move. According to a source, Mathias has sent Thurmond a letter of reply requesting that the bill stay within his subcommittee without a hearing-date deadline.

A Judiciary staffer says that Thurmond has not yet addressed or answered the Mathias letter because of other pressing legislative matters, but that an answer is expected next week. Should the proposal be allowed to stay in subcommittee, the performing rights groups would have the ear of one of the Senate's most prominent copyright proponents, and perhaps some time to prepare further for what is an increasingly uphill battle against the powerful lobbying efforts of the broadcasters.

'New Age' Instrumental Label MCA Staging Benefit Concert to Introduce Master Series

BY KIP KIRBY

NASHVILLE MCA Records unveils its new specialty label, the MCA Master Series, with a benefit concert at the Vanderbilt Plaza Hotel next Tuesday (4) headlining its first six artists in the line.

Guitarist Larry Carlton will host a live 90-minute show in which each Master Series artist will perform selections from his album. Also to be featured during the evening are Chet Atkins, Mark O'Connor, Larry Londin and Dave Hungate.

The first group of releases under the new logo will ship in early March. Titles in the series include "Alone/But Never Alone" by Carlton, "So Fa So Good" by keyboard-

ist John Jarvis, "Under The Wire" by dobro virtuoso Jerry Douglas, and "The MCA Master Series Sampler," containing selections from all six packages.

Three weeks later, MCA will follow with a second batch of Master Series product, including "Speechless" by guitarist Albert Lee, "Unfolding" by bass violinist Edgar Meyer, and "Mad Music" by keyboardist Mike Utley and steel drummer Robert Greenidge. All six initial releases in the line are instrumental.

Product in the new series will retail at \$8.98 for LP and cassette configurations. There will also be Compact Discs on the Master Series in March and April. All albums except

Carlton's were digitally mixed and pressed on virgin vinyl.

Singles are a possibility, depending on individual reaction. "The MCA jazz department is interested in John Jarvis' 'Scrumpy Cider' and possibly 'Smiles And Smiles To Go' by Larry Carlton," says MCA Nashville president Jimmy Bowen. "We'll be exploring alternative ways to market and retail these artists, using college and jazz radio and non-traditional outlets."

Tony Brown, MCA's Nashville a&r vice president, is responsible for the Master Series' concept and creation. Brown describes the line as an embodiment of "jazz, bluegrass, classical and several forms of what has become popularly known

as 'New Age' music." He likens the line to Windham Hill and Sugar Hill Records.

Bowen says he hopes to see the MCA Master Series line do "a couple of million dollars" in its first year of operation. Initial pressings will range from as high as 50,000 on a well-known name such as Carlton's to half that on artists making their debut on the label.

Tickets for the MCA Master Series gala Tuesday are \$25. All proceeds will go to the W.O. Smith Nashville Community Music School, which provides instruction to deserving children from low-income families at 50 cents a lesson. Co-sponsor for the event is the Nashville Entertainment Assn.

WEA INTERNATIONAL REPORTS BANNER YEAR

(Continued from page 3)

sary of the company's West German pressing plant at Alsdorf, now the main source of WEA product for Europe; and the signing of the Tute Record Group as WEA's first Egyptian licensee.

Results from Southeast Asia were dominated by the performance of Warner Pioneer in Japan under company president Tokugen Yamamoto. Warner Pioneer had its best year so far for international repertoire, with a 22% market share.

For WEA Australia, the highlight of 1985 was INXS's platinum-shipping album "Listen Like Thieves," while in Hong Kong local acts Lam, Julie Sue and Sally Yeh all went platinum with new releases.

Among U.S. labels, Warner Bros. enjoyed "a spectacular year worldwide," in the words of international vice president Tom Ruffino. Prince's "Purple Rain" garnered

gold and platinum awards early in the year before being overtaken by the Madonna phenomenon.

Highlights of Madonna's dramatic rise to fame, WEA International notes, included five million sales outside the U.S. for the "Like A Virgin" album, which also yielded four international hit singles.

Other major successes came from ZZ Top (whose "Eliminator" album is approaching three million sales worldwide), Sheila E., George Benson, Chaka Khan and David Lee Roth, while Norwegian group A-Ha provided the unexpected success story of the year.

Elektra/Asylum's year was marked by the success of Motley Crue, Ruben Blades and the Cars, according to international vice president Bill Berger.

Cheryl Mitchell, vice president and international manager of Atlan-

tic, points to the emergence of Twisted Sister, the success of Foreigner's "Agent Provocateur" album and the revival of Sister Sledge's career as keys to the label's overseas success during 1985.

Soundtrack albums from "Bever-

ly Hills Cop" and "Miami Vice" culled gold and platinum awards around the world, while hit product from Kim Wilde, Nik Kershaw and Night Ranger boosted international sales further.

NFL Plans 'Instant' Bears Video

NEW YORK The home video industry's first "instant" title is due on the market—immediately.

NFL Films Video plans to ship "Chicago Bears: World Champions" as soon as 10 days after Sunday's (26) Super Bowl.

Steve Sabol of NFL Films describes "Chicago Bears: World Champions" as "the home video industry's first instant movie."

Although at presstime some said the program would not go

into release if the Bears lost to the New England Patriots, Sabol was not so certain. "We're not sure what's going to happen," he said—although he acknowledged, "I'm certainly sure that there's not going to be as much interest if the Bears don't win."

Sabol reports orders of 40,000 units from Chicago-area retailers. He adds that Sears Roebuck, K-Mart and McDonald's have expressed strong interest.

AUCTION: Miami's Most Prestigious Address



Luxurious island home located in Miami Beach, Florida. World famous address: 14 Star Island Drive

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Champagne Preview
Sunday, February 2, 1986
5 - 7 PM

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AUCTION: Exotic Island Florida Residence



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Hors d'oeuvre Preview
Saturday, February 8, 1986
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Two More Labels Declare Pay-for-Play Vidclip Plans

BY STEVEN DUPLER

NEW YORK PolyGram Records has become the third major label to institute a pay-for-play program for its video clips, effective Feb. 1.

At the same time, Picture Music International, the video clip distribution arm of Capitol/EMI Records, has sent a letter to music video stations and programs stating that it intends to enforce the "favored nations" clause in its license agreements with the outlets.

The favored nations clause, which appears in virtually all record label license agreements, states that, should a video outlet pay one label a fee for use of its clips, it must pay all labels a comparable amount for their clips. Music video stations and shows have long feared that labels would at some point enact the favored nations clause, thus leading to all clips becoming paid-for programming.

According to a spokesman for PolyGram, the label's new fee structure is not exorbitant, with a maximum flat monthly fee of \$125 for use of its clips.

"This was done on principle. You can't get something for nothing," says the spokesman. "We did a lot of research before going ahead with this. We have duplication costs and other expenses to consider, and we want to weed out those shows that aren't really in this as a business."

PolyGram's structure makes its videos the most affordable. CBS still leads the pack with a monthly rate schedule of about \$500 to \$1,000 for local shows of 30 to 60 minutes' duration, and about \$2,000 for 24-hour music channels (Billboard, June 8, 1985).

WEA's program announced last August (Billboard, Aug. 31, 1985) maintains a multiple category payment structure, with differing rates for various types of shows. WEA's fees are said by video outlets to be

considerably lower than those asked by CBS, but higher than PolyGram's. Still, both Warner and CBS are reportedly experiencing some difficulty in actually enacting their payment program, and Warner is said to be engaged in negotiations with video outlets regarding the fees.

Reaction has been mixed to the news that PolyGram had entered the clip fee arena, and that Capitol/EMI, via the PMI letter, had opted to take advantage of the favored nations clause.

"If Capitol/EMI is going to enforce its favored nations clause, I'm not going to play their product," says Mike Ousley, producer of Nashville-based WSMV-TV's "Miscellanea" video show. Ousley, who doesn't pay for any clip programming, says that his ratings have slipped and are continuing to do so.

"Everybody is talking about enforcing their favored nations clause in the licensing agreements," says Carter. "Warner has asked me for \$750 a year. For CBS, the least anybody is paying is \$2,400 a year. My show is just not making that kind of money."

"It's become a fact of life—everybody's got to pay for videos," says Laurel Sylvanus, Warner's manager of videotape operations. "It's going to force some shows off the air, but the ones who are left will be the most responsible and professional."

Spokesmen for both U-68 in Newark, N.J., and NBC's "Friday Night Videos" are in full agreement with labels that charge for clips. Both outlets have long voluntarily paid for the clips they use.

"It's a business," says "Friday Night Videos" producer David Benjamin. "It's expensive to make and duplicate videos, and if they're being used as programming they should be paid for."

INSIDE TRACK

LOOK FOR RCA to shy away from black-and-white video clips, since the label's international brass has indicated the European market wants full-color. Ironically, the "in color, please" situation occurs not long after RCA's release of very successful clips for "Sara" by Starship and Mr. Mister's "Broken Wings." The latter is all b&w, the former about 65%. If European audiences favor all-color, the same is not true of European-born directors: Jean-Baptiste Mondino, the French film/video director, won most of 1985's important video awards with his b&w clip of Don Henley's "The Boys Of Summer."

APPLE RECORDS and the Beatles' interests have raised the ante in their long-standing suit against Capitol Records charging underpayment of royalties. In an amended complaint filed in New York State Supreme Court, they now ask for \$30 million in compensatory damages, plus an additional \$50 million in punitive damages. They also want masters returned to their custody. Paul McCartney, recently signed to a Capitol contract, is not listed as a plaintiff in the complaint.

FISH OUTA WATER: Jeff Wald, now managing such actors as James Brolin and William Devane, is eyeing re-entry into the music arena. He also has a deal with Taft Entertainment working... Spanish concert star Raphael recently bought the former winter White House at Key Biscayne, owned by Richard M. Nixon, for \$1.05 million... Track salutes Lieberman Enterprises, Minneapolis, for its continuing effort to raise employee health awareness. Noteworthy is a two-year non-smoking campaign which recently paid off. When the program began, 50% of the home office employees were smoking. As of early December, that statistic had dropped to 31%... A&M ad chief Rob Gold and his Ava Rosenthal have set April 20 as the date for their nuptials.

FEYLINE PRESENTS, the Denver-based concert promotion firm run by Barry Fey, has been headed in the direction of going public during the past six months. Now Feyline is reportedly in the throes of negotiating a deal with the Nederlander Organization. A prior discussion with MCA Entertainment fell through the cracks, insiders say... Hitachi becomes the first manufacturer to produce VCRs in the U.S. starting in June at a plant in Anaheim, Calif. where the company expects to turn out 100,000 units in the first year... Watch for Disney to announce a major marketing campaign involving Minnie Mouse, with new video and record product, and other coordinated merchandising activity.

THE BLACK PUBLIC RELATIONS SOCIETY returns Bob Jones, the Motown Records PR topper, to

its presidency, with Shirley Brooks, CBS Records International dynamo, added to its board of directors, at a Feb. 8 luncheon at the Ambassador Hotel. Tickets are \$30. Call (213) 856-0827 for reservations... Watch for an August or September national tour by David Lee Roth, coinciding with the release of his first movie, "Crazy From The Heat." He's forming a new group... Track just heard that George Steiner, longtime West Coast regional sales director for Capitol and later Philips Records, died of cancer late in November at his L.A. home... Rumor has Merv Griffin putting his Vine St. Trans-America Video theater on the block.

Jerry and Sunny Richman have set the 1986 NAIRD Convention for the Americana Congress, Chicago, May 1-4, with a return to San Francisco in 1987 and a first in New Orleans in 1988, at the Hotel Monteleone... Musicstream, the weekly hype sheet backed by the Record Bar chain, has ceased publication. Jay McDaniel, who headed the operation since it started last September, stays on until Feb. 1 in Durham, N.C.

WATCH FOR RHINO RECORDS to announce it has acquired rights from Betty Chiapetta to release the vintage VeeJay Records catalog... Pia Zadora opens a string of six eastern concert gigs with a 42-piece orchestra Wednesday (29) at The Palace, New Haven. The mini-tour concludes Feb. 9 at Philadelphia's Academy of Music. She's promoting her current CBS album, "Pia & Phil"... CBS International brass from all over the planet convene Monday through Friday (27-31) in Fort Lauderdale, Fla. It may be the swan song for U.S. chief Alan Davis, the veteran international exec once with Capitol, who takes retirement soon.

THE NASHVILLE ENTERTAINMENT ASSN. has selected veteran country producer Billy Sherrill as honoree for this year's Master's Tribute, April 21... Ray Ruff, who relocated to Nashville from L.A. two years ago, has filed Chapter 7 for his Oak Productions and Oak Records... To raise the \$3,000 to pay for a star for the late Billie Holiday on the Hollywood Walk of Fame, jazz critic Leonard Feather and cafe owner Ron Bernstein staged a two-show event Jan. 26 at Bernstein's Vine St. Bar & Grill with a host of celebs on tap. Lady Day's star cements on her birthday, April 7... Attendees at the VSDA "Financial Planning & Inventory Management" seminar in L.A. last week were curious about a kiosk in the Plaza La Reina Hotel which offered videos for rent for the VCRs in the hotel's rooms. Only Warner Home Video product was available, but the kiosk attendant declined to comment on that inventory.

Edited by JOHN SIPPEL

Renewed Push Set for Streisand Older Demographic Key to Success of 'Broadway Album'

BY IRV LICHMAN

NEW YORK Columbia Records, enjoying a surprise double-platinum seller with Barbra Streisand's "Broadway Album," sees plenty of sales mileage left in the star's tribute to the musical theater.

According to Arma Andon, vice president of product development, the label is about to repeat its initial marketing campaign on the package, which holds the No. 1 slot on the Top Pop Albums chart for the second week in a row. Not surprisingly, the campaign seeks to reach older, higher-income consumers.

A Columbia market survey offered by Andon indicates that 40% of the album's buyers range in age from 26 to 35, 35% from 36 to 50, and 15% from 50 up.

Andon further reports that sales are heavily concentrated in the Northeast and Midwest, where MOR albums have their best shot.

The album's worldwide sales are said to have moved beyond five mil-

lion units, including sales of two million in the U.S.—where sales of a reported 100,000 CDs also reflect the album's consumer profile.

Andon says the Streisand campaign covers print, radio and tv in the nation's top 20 markets. Radio concentration centers on top 40 and easy listening outlets.

The success of the Streisand set, marking her return to the MOR fold, is by far the leading light of what appears to be renewed interest by major labels in Tin Pan Alley/Shubert Row favorites. There have been crossover pop successes for such classical vocalists as Jessye Norman (Philips) and, even more so, Kiri Te Kanawa, whose "Blue Skies" album (London) has spent several weeks on the pop album chart (it's No. 140 this week).

However, only Linda Ronstadt's Elektra packages, 1983's "What's New?" and, to a lesser extent, "Lush Life," have managed to compete with Streisand's penetration of a vaunted area of the album chart

usually reserved for super rock acts.

Music publisher professional managers who plug MOR catalog are not convinced that the Streisand success is much more than a left-field hit. They see little prospect that a bona fide trend has been set in motion.

"They're buying a legend," says Joe Abend, New York division manager of the catalog-rich Welk Music Group, which has two cuts on the set, "Can't Help Lovin' That Man Of Mine" and "If I Loved You."

Meanwhile, Ronstadt and Johnny Mathis are said to have new MOR albums in the works. An album recorded by Tony Bennett in London is due for release via CBS soon, with the interesting possibility that the CD version may reach the market before other configurations. And a recently marketed album of old favorites by Pia Zadora and the London Philharmonic (Epic) is being coordinated with a national concert tour by the actress/singer.

A&R Reps Check Out Local Talent Nashville Showcase Rocks

NASHVILLE The Nashville Entertainment Assn.'s first Rock Extravaganza, Jan. 16-17, drew an impressive contingent of major label a&r reps, as well as 2,500 fans who turned out to cheer on their favorite local groups.

The rock showcase was designed specifically as a means of giving New York and Los Angeles-based a&r departments a closer look at local Nashville bands as possible signings.

The acts featured during the two-night music marathon included Rocco, Webb Wilder & the Beatnecks, the Questionnaires, Raging Fire, the White Animals, Bill Lloyd, Shadow 15, Seven Keys, Will Rambeaux & the Delta Hurricanes, and the Movement. Closing out the second night's entertainment was In Pursuit, a three-piece "new music" band from Cleveland now signed to MTM Records in Nashville.

Among the a&r executives who attended the showcase were CBS's Steve Ralbovsky, Dick Wingate, and Patrick Clifford; Chrysalis' Tom Sturges; Elektra's Howard Thomp-

son and Kevin Patrick; Atlantic's Michael Gallelli; MCA's Kate Hyman; Capitol/EMI's Don Gresh, Tom Whalley and John Guarneri; Warner Bros.' Michael Hill; Danny Beard of D.B. Records; Patrick Armstrong of Parc Records; and Curt Ferkins of Triangle Talent in Louisville, Ky.

Both nights' performances took place at the Cannery, with bands rotating between the larger downstairs room and the upstairs club, Rooster's.

In addition to a cocktail reception for the out-of-town a&r guests sponsored by ASCAP, BMI sponsored a luncheon for the featured acts, their management teams and the a&r label reps.

KIP KIRBY

For the Record

An article in the Jan. 11 issue of Billboard mistakenly reported the price of the video for the Chicago Bears' "Super Bowl Shuffle" as \$29.95. The Red Label release carries a \$19.95 suggested list price.

The Ultimate Ozzy!



OZ 40026

"The Ultimate Sin" is the new album from Ozzy Osbourne and his most powerful record to date!

"The Ultimate Sin" was produced by hitmaker Ron Nevison!

A 4-month tour is already scheduled for the U.S. to commence in March!

A spectacular video of Ozzy with the look and feel of his brilliant new stage show will be available imminently!

Massive in-store merchandising material is available (pre-release snipe, artist poster, 2x2 cover blowup, double-sided flats, cassette sales and CD counter display) all featuring the provocative cover graphic by internationally-known illustrator Boris!

Full consumer press campaign with 4-color ads in leading rock magazines!

Advance 12" to radio of the lead track, "Shot In The Dark!"

All the elements are in place to truly make this the ultimate Ozzy album!

"The Ultimate Sin." Ozzy Osbourne's new album, on CBS Associated Records, Cassettes and Compact Discs.

Produced and engineered by Ron Nevison. "CBS" is a trademark of CBS Inc. © 1986 CBS Inc.

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➤ MAJOR U.S. TOUR COMING IN MARCH ◀

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