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MARKET PROFILE

VOLUME 98 NO. 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 15, 1986/\$3.50 (U.S.)

Maryland Assembly Mulls Bill on Record Obscenity

BY BILL HOLLAND

ANNAPOLIS, Md. The Maryland State Assembly is considering a bill that would make it a crime—punishable by fine or jail term—for a retailer to sell an audio recording containing obscene lyrics to a minor.

Should the measure become law—and sources say it has a good chance—it would become the first obscenity law in the country to prohibit the sale of state-defined X-rated records and audio tapes to minors.

The measure, an amendment to a

long-standing Maryland law forbidding the sale of obscene books, magazines and, more recently, videocassettes to persons under 18, was introduced last month by Democratic Delegate Judith Toth. Toth represents both rural and affluent suburban constituents in upper Montgomery County.

The bill has already gone through a Jan. 14 hearing. No one spoke in opposition, and area dealers say they did not learn about the hearing until afterwards.

"Dealers have called me and said, 'Hey, what's going on here, I could go to jail,'" says Toth. "I tell them, 'That's right, you could go to jail!'"

A spokesman for the National Assn. of Recording Merchandisers (NARM) says that the hearing also

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NARM Fills Backlog of Merchandising Aids Grammy Tie-Ins Delight Dealers

BY GEOFF MAYFIELD

NEW YORK The National Assn. of Recording Merchandisers (NARM) has a happy headache: supplying enough Grammy-related merchandising materials to satisfy the increased demands of racks and retailers.

The enthusiastic response to this year's "Get Into Grammy Music" campaign indicates that the annual awards telecast has become a significant selling event.

Encouraged by the number of orders placed during last year's campaign, along with the level of member participation in a subsequent Grammy display contest, NARM increased production for most of the display pieces in this year's program. But Pam Cohen, NARM's di-

rector of special projects, says that even with the additional numbers, initial orders placed by retailers and racks wiped out supply on many of the merchandising aids. The crunch forced additional production runs to meet with the demand and is now causing shipping delays for later arriving orders.

"I think that the rack involve-

2nd straight No. 1 for Houston, p. 6

ment this year has been much greater," says Cohen. "It's also a matter of certain retailers, either involved minimally or not at all, increasing their support of the Grammys. Two years ago we started to

see that the consumer was responding, so I think this year's campaign is right on target."

George Balicky, vice president of marketing and advertising for the 75-store National Record Mart chain, agrees: "We definitely feel there's more impact as time goes on. We notice it in our sales figures, and each year we do [a Grammy campaign] it seems to get better. I feel if you're into music, this is really our major event."

Post-Grammy sales activity reported by most chains during the past two years supports Balicky's observation. Appearances on the 1984 Grammy telecast by Herbie Hancock and Wynton Marsalis created surprising sales impact, and

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Denon to Make Compact Discs In Georgia

BY IS HOROWITZ

NEW YORK Denon has firmed plans to erect a Compact Disc plant in Georgia. The facility is slated to begin production no later than the first quarter of 1987.

Functioning as a separate corporation under Japanese top management, the company thus will join Philips/Du Pont and Capitol-EMI as major contenders for a share of U.S.-based pressing business next year, behind the lone current domestic operator, Sony's Digital Audio Disc Corp.

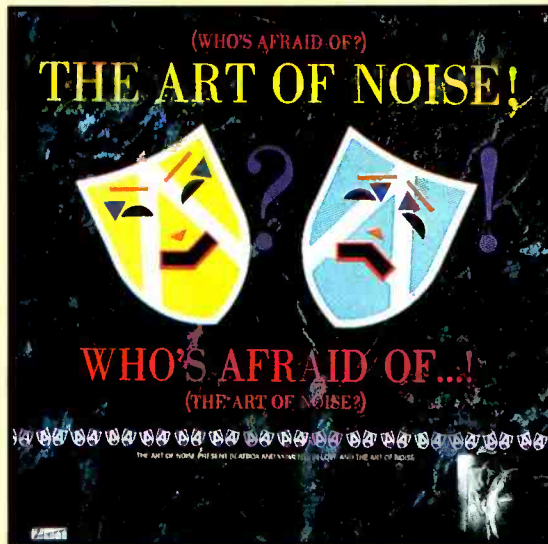
While spokesmen for the firm decline comment, it has nevertheless been learned that initial production plans call for the installation of 12 presses, capable of turning out about one million CDs a month. Over a period of time this rate will be upped 50% to an 18-million-per-

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ADVERTISEMENTS



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Chevrolet Sets \$15 Million Tour Promotion

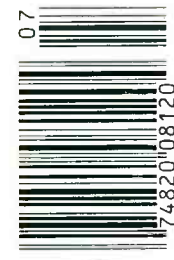
BY EDWARD MORRIS

NASHVILLE Chevrolet will sponsor separate tours by Alabama and the Pointer Sisters totaling 70 dates in a promotion that will tie in radio stations, record stores, more than 1,300 Chevrolet dealerships and Sony's consumer audio division. While Chevrolet would not release the cost of the year-long campaign, informed sources put it at \$15 million.

Alabama kicks off its 40-city part of the "Chevy Super Tour '86" in Atlanta on Feb. 23. The Pointers start their 30-concert segment in South Bend, Ind., on April 3.

In each of the markets, Chevrolet

(Continued on page 76)



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Top Monthly Platinum Tally in Three Years

Solid Sales Surges Sweeten RIAA's Certifications

BY PAUL GREIN

LOS ANGELES The Recording Industry Assn. of American (RIAA) certified 10 platinum albums in January, the highest monthly total since January, 1983. Also, certifications of 19 gold albums amounted to the greatest monthly tally since December, 1984.

The month's big winners were Barbra Streisand's "The Broadway Album" and ZZ Top's "Afterburner," which were simultaneously certified gold, platinum and double platinum.

"The Broadway Album" is Streisand's 29th gold album and her 10th to be certified platinum since the introduction of platinum awards 10 years ago. "Afterburner" is ZZ Top's eighth gold album, and their third to be certified platinum. The band's previous release, "Eliminator," topped the five million mark in U.S. sales.

Four other albums were simultaneously certified gold and platinum in January: The Cars' "Greatest Hits," Stevie Nicks' "Rock A Little," Sade's "Promise" and Arcadia's "So Red The Rose." All four acts have hit platinum with every album they've released. That's six albums for the Cars, three for Nicks, two for Sade and one for Arcadia. By reaching platinum, Arcadia has matched the platinum performance of last year's Duran Duran offshoot, Power Station.

Several catalog titles earned RIAA certifications in January. Phil Collins' five-year-old debut album, "Face Value," was certified double platinum, while Aerosmith's "Greatest Hits" from 1980 went platinum and Diana Ross & the Supremes' "Anthology" from 1974 went gold. It's the first Supremes album to be certified gold, owing to

the fact that Motown wasn't a member of the RIAA during the group's heyday.

The oldest catalog title to be certified during January was a Glenn Miller memorial album on RCA, which was released in 1969 on the 25th anniversary of the band-leader's disappearance on a plane flight during World War II.

Two veteran stars earned their

first gold albums in more than five years. Pete Townshend's "White City/A Novel" was his first gold album since 1980's "Empty Glass"; Dionne Warwick's "Friends" was her first since 1979's "Dionne."

Two soundtracks went gold in January on the strength of a pair of top 10 singles from each album: "Rocky IV" on Scotti Bros. and

(Continued on page 76)

Canadian Artists Reap Rich 1985 Platinum Harvest

BY KIRK LaPOINTE

TORONTO Year-end certification statistics from Canada provide evidence that overall sales may be a little flat, but sales of domestic artists are thriving.

The Canadian Recording Industry Assn. (CRIA) has compiled a list of its 1985 certifications and compared it to the 1984 figures. The upper-echelon certifications in the triple-platinum-plus range held their own, but there were noticeable slippages in the number of gold (50,000), platinum (100,000) and double platinum albums. Without those solid sellers, it was clear the industry lacked the oomph that it hoped music video and other promotional tools would provide.

Brian Robertson, CRIA president, had predicted earlier that sales in the \$600 million business (at retail) would increase about 3% or 4%.

If there is a bright spot, it's that Canadian content seems to have

rebounded from a depressed two or three years. Although the total number of CRIA certifications declined to 315 from 361 a year earlier, the number of Canadian content certifications jumped 31%, from 54 in 1984 to 71. Those 71 certifications represent more than 20% of the total.

Bryan Adams' "Reckless" went diamond in '85 (for sales of one million), and Corey Hart's "Boy In The Box" was certified seven-times-platinum in December. Both albums continue to sell well.

Bruce Springsteen's "Born In The U.S.A." was the only other album to eclipse the million mark in 1985.

In some cases, Canadian record companies are the beneficiaries of international charting and promotion of a record. A case in point might be Springsteen. But they also break many artists for North America and sell disproportionately high numbers of records that fare only so-so below the border, (Continued on page 76)

Retailer Urged to Stockpile Parsons Project Product

Other Managers Face CD Royalty Disputes

BY ETHLIE ANN VARE

LOS ANGELES A dispute over artist royalties from Compact Disc product has reached the retail level, according to a statement from Tower Records' local CD buyer, Kaz Ghavami.

"I was told by the sales rep to order as many Alan Parsons Project CD's as I can put in my budget," says Ghavami, "because for another year there won't be any pressed. I ordered as many as I could, because Alan Parsons is one of my all-time best-selling CD [artists]. His new record is selling very well in CD, and I can't get any of those—they're all out."

Eric Woolfson, manager of the Alan Parsons Project, has said that Arista Records was withdrawing the artist's Compact Disc catalog from the market because Parsons' contract called for an increase in CD royalty, and Arista wished to keep the rate tied to black vinyl retail prices (Billboard, Feb. 8). An Arista spokesman at the time commented that Woolfson's claims were "inaccurate," and when contacted on the new developments, said only "We stand by our prior comments."

CD buyer Ghavami, however, says he understood from an Arista representative that the non-availability of Parsons' product is "due to a problem with the artist himself. Something to do with royalties."

"I take strong objection to Arista's comments that my comments are inaccurate then refuse to give details," says Woolfson "For them to claim that our Compact Discs are available conceals the fact that if a store tries to order any of our product, the lock has been put on the gate."

"We've gotten calls from several other artists' managers," he continues, "who are having similar problems. Dire Straits was mentioned, as well as Kenny Rogers and Lionel Richie."

Jay Cooper, attorney for Lionel Richie, says that there is no adversarial relationship between the artist and his label—though he notes that negotiations for an increased CD royalty rate are currently underway.

"It's a question of economics," says Cooper. "When we negotiated the CD rates paid in the same pennies as LPs it was because the CD was new and needed a chance. Now

it's time to take another look at it. We're taking a strong position that we're entitled to a full royalty [on retail price], and the label will have to prove that they can't afford it."

"The disagreement in our case," says Woolfson, "is whether Arista has the right to withdraw our product on a whim. Is this good faith performance of a contract?"

Notes Ghavami, "The CD pressing plants in Japan and Europe are so tied up that, if there's a problem with an artist, there are many people waiting in line. The label doesn't need to bother—there's someone else there ready to pay a premium."

"I would presume that, in general, there's going to be a lot of heavy discussion over the next year or so concerning this matter," says attorney Cooper, who adds that he would only agree to a six-month or one-year CD royalty rate—subject yet again to renegotiation as the marketplace settles. "The record company has to make a reasonable profit, and the artist has to make a reasonable royalty. Somewhere in between is where we end up."

A&M Gives Green Light to 'Pink' Campaign

Promo for Initial Singles Targets Array of Formats

LOS ANGELES Concurrent promotion for three different singles will drive A&M Records' campaign for its newly released "Pretty In Pink" soundtrack package. The drive is to be further heightened by a major promo video push.

The label has already shipped the first single from its contemporary pop/rock package, "If You Leave" by Orchestral Manoeuvres in the Dark, targeting top 40 and adult contemporary stations. Next week

the second single, New Order's "Shell Shock," follows with an initial concentration on dance markets. A third release ships Feb. 26—a re-issue of the Psychedelic Furs' "Pretty In Pink" which was actually composed and recorded before the motion picture was scripted.

A&M has also readied a promotional 12-inch single coupling the OMD and Psychedelic Furs tracks for distribution to AOR, progressive and college radio formats.

The decision to mount overlapping singles campaigns may depart from industry convention, but label marketing services vice president Bob Reitman cites both the array of different target formats and the label's retention of singles rights for the New Order and Psychedelic Furs songs as prompting the move. "I think it gives us an opportunity to attack a lot of formats at the same time," says Reitman, adding that the diversity of formats minimizes any risk of outright competition between the three singles.

Also influencing A&M's massive effort behind the project is its prior experience with "Pretty In Pink" executive producer John Hughes. He directed and wrote "The Breakfast Club," which proved successful in both the music and movie markets. "Hughes is really at the cutting edge of what's hip in music," says Reitman.

Other A&M artists appear on the set, but, because the label obtained release rights for the New Order and Psychedelic Furs recordings from Geffen and Columbia respectively, A&M has opted to include them in its first wave of promotional activity. Another non-label act slated for a push is Echo & the Bunnymen, whose track on the soundtrack set, "Bring On The Dancing Horses," was previously a single on Sire. An existing video clip produced for that label is now being aired on MTV, says Reitman.

MTV figures prominently in a major promotion planned for next month built around a special advance premiere gala held for the film here Jan. 29. Coverage will air on the cable music service around the time of its national release on Feb. 28. Also in the works are music video clips accompanying the Psychedelic Furs and OMD singles.

SAM SUTHERLAND



Burning Up Sales. Warner Bros. Records executives present ZZ Top with a double platinum award for their latest album, "Afterburner," and a special plaque proclaiming "ZZ Top Days," after the group's recent show in Vancouver. Pictured backstage are, from left, vice president of promotion George Gerrity; band manager Bill Ham; vice president of publicity Bob Merlis; band members Dusty Hill and Billy Gibbons; label president Lenny Waronker and chairman Mo Ostin; and band member Frank Beard.

RCA/Ariola, EMI-Odeon Forge U.S. Latin Connection

BY ENRIQUE FERNANDEZ

NEW YORK A one-year licensing agreement between RCA/Ariola Internacional, the major's branch for the U.S. Latin market, and the Latin American EMI-Odeon, brings RCA nearly full circle in its retrieval of the major Latin artists it lacked when it opened its U.S. office two years ago.

RCA will manufacture, promote, market and distribute EMI-Odeon product in the U.S. and Puerto Rico, thus regaining, at least for the U.S. market, former RCA superstar Rocio Jurado, who had signed with EMI in 1984. The Spanish singer's new EMI album, produced by composer/producer Manuel Alejandro, is being released this month under the new licensing agreement.

A similar agreement existed between RCA and Ariola, now merged into one company, which brought back to RCA's roster chart-busting Mexican singer José José. The RCA Latin roster is also bolstered by its licensing of A&M Latin product, including recordings by José Feliciano and Lani Hall.

Besides Jurado, EMI talent to be handled by RCA includes Luis Miguel, La Pequeña Compañía, Denise de Kalafe and Yuri, a Mexican singer formerly with a Mexican affiliate of the Spanish label Hispavox, now owned by EMI.

The plot thickens when one considers that Hispavox product, including such top talent as Raphael, is still being distributed by RCA's fiercest competitor in the U.S. market, Discos CBS. Through licensing agreements and artist signings, the two majors virtually control the Latin market.

Overseeing EMI interests is the label's head of U.S. Latin operations, Oscar Llord. According to RCA vice president Manuel Sosa, there will be label separation at the promotional level, something that already exists in the RCA Puerto Rican offices.

"EMI was looking to establish its own staff," says Llord, "but RCA closely resembled the kind of setup we wanted, with flexibility in both the Latin and American pop areas."

Worked with Beatles, Elton John

Publishing Giant Dick James Dies at 65

BY PETER JONES

LONDON Dick James, who died here on Feb. 1, began his career as a band singer and went on to become one of Britain's most successful music publishers. James, who suffered a heart attack at his London home, was 65.

James was best known for his association with the Beatles. In 1962, after 10 years as a struggling publisher, he set up Northern Songs specifically to handle the songs of John Lennon and Paul McCartney—a deal that eventually made him a millionaire.

James followed up by signing the then unknown songwriting duo of Elton John (Reginald Dwight) and Bernie Taupin in 1967. This proved to be the start of a second fortune for his company.

James was also a staunch campaigner on behalf of the Performing Right Society (PRS) and the Music Publishers' Assn. (MPA) through the years. He handled a variety of key roles with both organizations, and was energetically associated

with many other music business-linked groups.

He started his own singing career with various North London dance bands, graduating to major orchestras, including those led by Henry Hall and Geraldo. He was also, for a time, a member of the Stargazers, a leading vocal group, and he had a major U.K. hit single in 1956 on Parlophone (later to be the Beatles' label) with the theme from the television series "Robin Hood."

James moved into music publishing alongside vocal engagements in 1953, working first with Sydney Bron, an established publisher and father of Gerry Bron, later to set up Bronze Records. James formed his own company, Dick James Music (DJM), in 1961; he later headed the Dick James Organization (DJO), in which his son Stephen was an executive. The DJO won several Queen's Awards for exports in the '70s.

In 1962, Beatles producer George Martin, who had produced James' "Robin Hood," introduced James to the Liverpool group's manager, Brian Epstein. He took on the publish-

ing side of the band's launch, setting up Northern Songs to handle the Lennon-McCartney material exclusively.

Northern Songs was bought in 1969 by Associated Television. Last year, the Lennon/McCartney copyrights were purchased by Michael Jackson.

James had a strongly developed ear for writing and performing talent. His Epstein deal involved publishing for other acts in Epstein's Nems management stable, among them Billy J. Kramer & the Dakotas and Gerry & the Pacemakers. When he signed the unknown Elton John and his lyric-writing partner Bernie Taupin, he paid them weekly retainers and allowed them studio facilities as they honed their songwriting skills.

But this relationship was to culminate in 1985 in a welter of headlines arising from a marathon High Court hearing in which John and Taupin sued James and his organization over matters of copyright ownership and royalty levels.

(Continued on page 77)

Executive Turntable

BILLBOARD. Brian McFadden is appointed executive producer of the new Billboard Entertainment News Network in New York. He will be responsible for coordinating all operations of the R&R Syndications-distributed network, which will premiere in April. Formerly director of features programming for UPI Radio, McFadden will report to R&R Syndications vice president Palmer Payne.

RECORD COMPANIES. PolyGram Records names Dick Wingate senior vice president of a&r. He joins from CBS Records, where he was director of talent acquisitions for the Epic label. PolyGram also appoints John Boulos Northeast regional promotion manager. He served in a similar capacity at



WINGATE



RAPP



O'CONNOR



HOFFMAN

Island Records. Both are based in New York.

Michael Rapp is named vice president of production for Allied Artists Records in Los Angeles. He is a composer.

Capitol Records appoints Maureen O'Connor West Coast director of media and artist relations in Hollywood. She has been East Coast director of that area, based in the label's New York office.

Janie Hoffman joins MCA Records as associate director of artist development and publicity in Universal City, Calif. She was a principal in the entertainment management firm Fitzgerald-Hartley Co.

CBS Records International in Los Angeles promotes Shirley Brooks to assistant director of press and publicity, West Coast. She was manager of that area.



PICTAGGI



SCHMITT



CURRY



KUHLMANN

Warner Bros. Records appoints David E. Shaw dance/contemporary marketing manager in New York. He was an independent promotion man.

Chris Tobey retires as senior regional marketing director of Arista Records in Atlanta, to pursue other interests. He can be reached at (404) 458-4172.

RETAILING/DISTRIBUTION. The Commtron Corp., Des Moines, Iowa, promotes Stew Gershbaum to regional sales manager. He was assistant manager of the company's Chicago branch.

HOME VIDEO. MCA Home Video promotes Phil Pictaggi to senior vice president of operations and strategic planning and Theodore J. Schmitt to senior vice president of acquisitions and programming in Universal City, Calif. Both were vice presidents of their respective areas.

Neil A. Friedman joins Vestron Video as director of business affairs in Stamford, Conn. He was associated with the New York entertainment law firm of Frankfurt, Garbus, Klein & Selz, P.C. In addition, Jeffrey Peisch is appointed manager of original programming for the company. He was a reporter for USA Today.

Dain Eric is appointed vice president of acquisitions for Radio Vision International, the Los Angeles-based licensing agency for home video and

(Continued on page 73)



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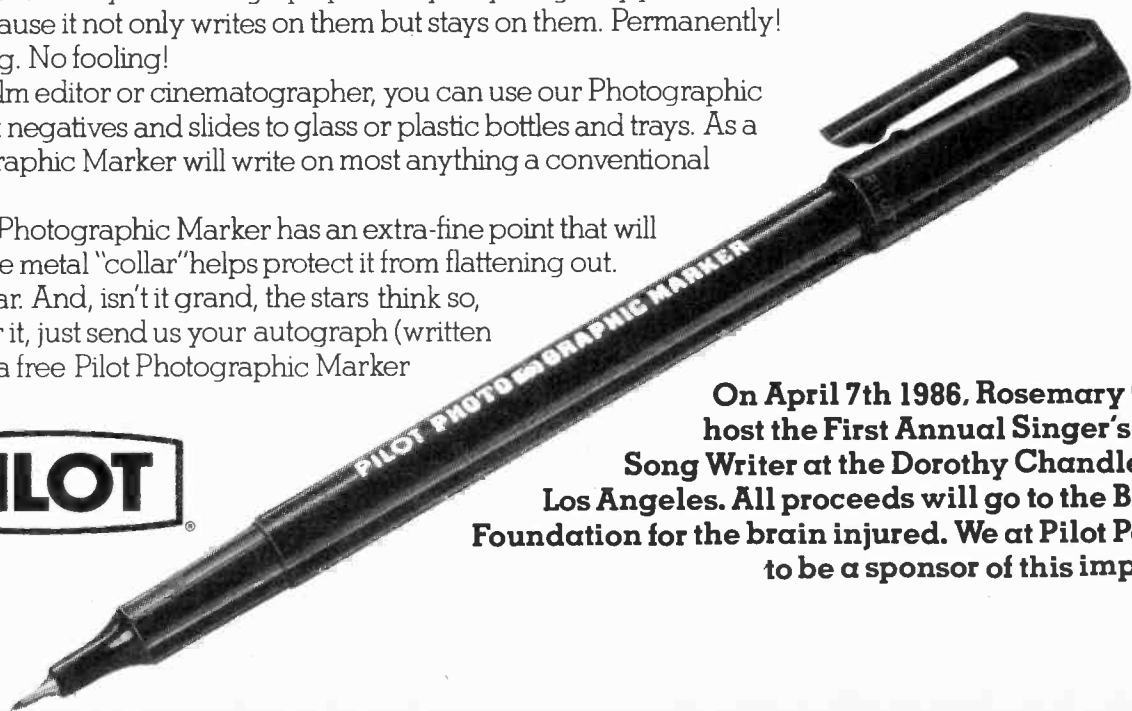
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Quincy Jones Up for Three Oscars Nominated in Producer and Music Categories

BY PAUL GREIN

LOS ANGELES Quincy Jones is the top music nominee in the 58th annual Oscar nominations. Jones is nominated for three awards for his work on "The Color Purple"—best original score, best original song and best picture of the year. Jones is credited as co-producer of the film along with Steven Spielberg, Kathleen Kennedy and Frank Marshall.

This year's nominations mark a retreat from the pop song consciousness of last year, when all five best song nominees had been No. 1 singles. This year, three of the five were No. 1 hits—"Power Of Love," "Say You, Say Me" and "Separate Lives"—but the other two are songs that haven't even cracked the chart—"Miss Celie's Blues (Sister)" from "The Color

Purple" and "Surprise, Surprise" from "A Chorus Line."

Passed over were such smash hits as "Crazy For You" from "Vision Quest," "Don't You (Forget About Me)" from "The Breakfast Club," "We Don't Need Another Hero" from "Mad Max: Beyond Thunderdome" and the title songs from "St. Elmo's Fire" and "A View To A Kill."

Lionel Richie is considered the front runner in the category of best original song. His "Say You, Say Me" won the Golden Globe for best song last month. If Richie wins, he'll be the second Motown superstar in a row to take the best song Oscar—Stevie Wonder won last year for "I Just Called To Say I Love You."

Richie, who was nominated for the same award in 1981 with "End-

less Love," is competing with himself this year. He's credited as co-writer on "Miss Celie's Blues" with Quincy Jones and Rod Temperton.

Jones had received four previous Oscar nominations—for scoring "In Cold Blood" (1967) and "The Wiz" (1978), and writing original songs for "Banning" (1967) and "For Love Of Ivy" (1968).

"Power Of Love" is this year's only song to be nominated for both an Oscar and a Grammy. The Huey Lewis & the News smash is a Grammy finalist for record of the year.

For a complete list of Oscar music nominees, see page 73.



Planning Ahead. EMI America executives meet with Sheena Easton during the label's first joint promotion meeting with Manhattan Records in Los Angeles. Gathered are, from left, vice president of business affairs Mark Berger, vice president of promotion Dick Williams, Easton, vice president of a&r Neil Portnow, vice president of marketing Colin Stewart, EMI U.K.'s John Cavananaugh, Easton's manager Harriet Wasserman, and EMI America vice president of creative services Frenchy Gauthier.

Source Bill Hearing Date Set Other Measures Remain on Hold

BILL HOLLAND

WASHINGTON The House subcommittee which deals with copyright matters will hold a hearing March 19 on the controversial Source Licensing Bill. If enacted, the bill would end the separate blanket licensing for the right of music performance now required when non-network television stations buy the packaged rights for syndicated shows.

The bill, H.R. 3521, introduced by Rep. Frederick Boucher (D-Va.) last October, is the first of several proposals of concern to the music community to see action on either side of the aisle this year.

Testimony on the Boucher bill will be heard before the subcommittee on courts, civil liberties and the administration of justice, chaired by Rep. Robert Kastenmeier (D-Wis.). No hearing has yet been set for

the Senate version of the source licensing bill, S. 1980, introduced in December by Sen. Strom Thurmond (R-S.C.) and referred to the Senate Copyright Subcommittee.

Also awaiting action on the House side is the so-called "Mills Music" bill, which clarifies the rights of authors and publishers in the derivative works exception section of the Copyright Act. At issue is whether a pre-termination copyright holder is entitled to a share of mechanical royalties when a song's copyright is recaptured by its authors or their estates. The Supreme Court decided in favor of Mills Music, a pre-termination copyright holder.

Although the Senate Copyright Subcommittee held a hearing in November on the Senate version, S. 1384, introduced last June by Sen. Arlen Specter (R-Pa.), no hearing (Continued on page 76)

CHART BEAT

by Paul Grein

WHITNEY HOUSTON this week becomes the first female vocalist in the '80s to land back-to-back No. 1 pop hits. She accomplishes the feat as "How Will I Know" vaults into the top spot, four months after "Saving All My Love For You" reached No. 1. The last female vocalist to earn back-to-back No. 1 pop hits was **Donna Summer**, who scored in 1979 with "Hot Stuff" and "Bad Girls."

Houston hits No. 1 by displacing her first cousin **Dionne Warwick**, whose smash "That's What Friends Are For" drops to No. 5.

Back-to-back No. 1 hits for Houston

Since Houston and Warwick are the first pair of first cousins to land No. 1 hits in pop music history, the odds of them hitting No. 1 back-to-back were infinitesimal.

Adding to the improbability is the fact that both singers record for the same label, Arista. This is the first time Arista has ever scored back-to-back No. 1 pop hits. In fact, it's the first time any label has done this since 1983, when Columbia scored with consecutive hits by **Billy Joel** and **Bonnie Tyler**.

Arista has still more to crow about this week. **Billy Ocean's** "When The Going Gets Tough" on Arista-distributed Jive Records jumps to No. 2, giving Arista both of the top two singles for the first time in more than a decade. The label previously achieved this one-two punch in January, 1976, with **the Bay City Rollers'** "Saturday Night" and **Barry Manilow's** "I Write The Songs."

Besides Houston and Summer, only five other female vocalists in the rock era have achieved back-to-back No. 1 pop hits: **Connie Francis** and **Brenda Lee** in 1960, **Roberta Flack** in 1973, **Cher** in 1974

and **Olivia Newton-John** in 1975.

We should note that, technically, Arista released a Houston single, "Thinking About You," in between "Saving All My Love For You" and "How Will I Know." But it was only serviced to black radio and dance clubs, and not to pop radio. As a result, it didn't have a chance to crack the pop chart, so we don't think it would be fair to hold it against Houston's chance at establishing a pop chart record.

"How Will I Know" is the first No. 1 pop hit for **Narada Michael Walden**, a Grammy nominee this year for producer of the year.

And finally, isn't it ironic that "How Will I Know," which so echoes the **Pointer Sisters'** style and sass, jumps to No. 1, while the Pointers themselves have yet to crack the top spot?

WOMEN ARE IN CONTROL on this week's Top Pop Albums chart, with four of the top five positions being held by female singers or female-led groups. **Sade's** "Promise" jumps to No. 1, **Barbra Streisand's** "The Broadway Album" dips to No. 2, **"Heart"** dips to No. 4 and **"Whitney Houston"** resurges to No. 5.

The fact that Sade and Houston split the No. 1 spoils this week—with Sade taking the No. 1 album and Houston the No. 1 single—dramatizes how close (and exciting) the Grammy race for best new artist might have been, had Houston not been ruled ineligible. With Houston out of the running, the race is easier to call, but also less interesting to watch.

FAST FACTS: Houston and Sade are also in the top 10 on this week's Hot Black Singles chart, but the No. 1 spot is held by **Meli'sa Morgan's** "Do Me Baby," written by **Prince** and produced by **Paul Laurence**. Last year, Laurence did the honors on **Freddie Jackson's** back-to-back No. 1 black hits, "Rock Me Tonight" and "You Are My Lady."

For the third straight week, pro-

ducer **David Foster** has cuts on three albums in the top 20. He worked on **Barbra Streisand's** "The Broadway Album" at No. 2, **Dionne Warwick's** "Friends" at No. 14 and the "White Nights" soundtrack at No. 20.

Starship's "Sara" jumps six notches to No. 9 on this week's Hot 100, three months after "We Built This City" hit No. 1. It's the first time the veteran group has scored back-to-back top 10 singles since 1967, when, in its first incarnation as **Jefferson Airplane**, it cracked the top 10 with "Somebody To Love" and "White Rabbit."

And two more Greek experts called last week, claiming that "Kyrie," the title of the current **Mr. Mister** smash, means "Lord have mercy" in Greek, and not "mister," as another reader had suggested. Thanks, **Chris Scibarra** and **Joey Adisano** of Brooklyn; it's all Greek to us.

WE GET LETTERS: Arista's current hot streak is the subject of two letters that have crossed our desk in recent weeks. Will White of Quakertown, Pa., notes: "I believe Arista was crazy for not taking advantage of a sure-fire five or six top hits from the 'Whitney Houston' album. They've already put two excellent tracks on the B-sides of singles—'All At Once,' which was a top five hit in Holland, and 'Someone For Me.'"

And **Tony Bajada** of Bogata, N.J., writes: "It's unusual for one record company to have three records in the top 10 on three different charts at the same time, but that's the case this week with Arista. The current singles by **Dionne & Friends**, **Whitney Houston** and **Billy Ocean** are each listed in the top 10 on the pop, black and adult contemporary charts."

The upshot of this? Don't be surprised if, next time you call Arista, you find Mr. White working in a&r and Mr. Bajada in promotion.



Records and Video Boost Totals MCA Inc. Reports Stellar Year

NEW YORK Records/music publishing and home video made strong contributions to MCA Inc.'s hefty financial gains in the fourth quarter of 1985 and the full year.

For the fourth quarter ending Dec. 31, operating income, net income and revenues were the highest for any fourth quarter in the company's history, according to MCA chairman **Lew Wasserman**. In calendar 1985, operating income and net income were the second highest in the company's history, while revenues reached the highest levels to date.

Records and music publishing, grouped under a single entity, had record revenues for the quarter and full year. For the fourth quarter, operating income reached \$10,003,000, compared to \$3,971,000 a year before. Revenues for the period were \$103,748,000, compared to \$76,753,000 in the fourth quarter of 1984.

For the full calendar year, the

records/music publishing unit showed operating income of \$23,459,000, compared to \$9,041,000 in 1984. Revenues were \$307,000,000, compared to \$255,930,000 a year before.

Home video and pay television, which both fall under MCA's filmed entertainment division, show combined revenues of \$60,715,000 for the fourth quarter, compared to \$45,808,000 a year before. For the calendar year, revenues reached \$238,319,000, compared to \$160,296,000 in 1984.

The company did not break out operating income for home video and pay television. Instead, the statement refers only to the combined showing of filmed entertainment. In addition, records and music publishing revenues include fees for the domestic distribution of home video products. Such fees are excluded from home video revenues. **IRV LICHTMAN**

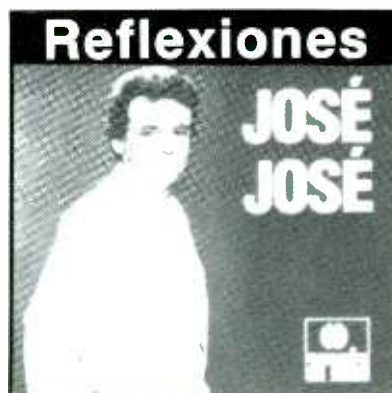
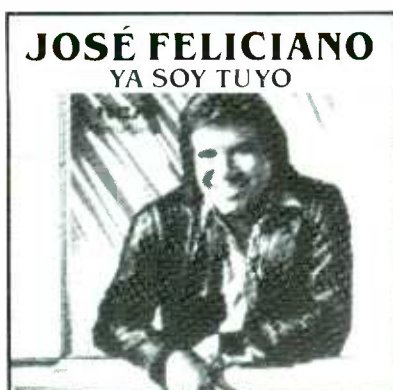
RCA

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*Congratulates its Nominees
for the 1986 Latin Grammy Awards*

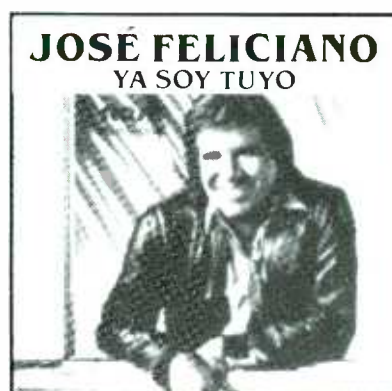
BEST LATIN POP PERFORMANCE

JOSE FELICIANO
"Por Ella"
(Track from "Ya Soy Tuyo"
Album)
Jose Feliciano
y Jose Jose



JOSE JOSE
"Reflexiones"
(Album)

LUCIA MENDEZ
"Solo Una Mujer"
(Album)



JOSE FELICIANO
"Ya Soy Tuyo"
(Album)

**BEST TROPICAL
LATIN PERFORMANCE**



BONNY CEPEDA y Orquesta
"Noche De Discotheque"
(Album)

BEST MEXICAN/AMERICAN PERFORMANCE



ROCIO DURCAL
"Canta a Juan Gabriel"
(Album)



MARIA DE LOURDES
"Mujer Importante"
(Album)

Thanks, N.A.R.A.S. for these Nominations

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AIM FOR QUALITY SALES FROM BILLBOARD'S DECISION-MAKING READERS

Solid German Midem Action Is Another Sign of Vitality

CANNES The German music business has regained some of its old vitality and is overcoming the last vestiges of the crisis of the last few years.

There were more German stands at Midem than in recent years—and so many independent producers attended that they had to queue to play their tapes. WEA's a&r team even had to close its appointment lists early on.

Michael Karnstedt, Peer Southern managing director, Europe, said: "It's been many years since there have been so many product and catalog deals."

He termed the latest Midem "an important shop window for national product." The international network of Peer publishing companies was seeking to get the best possible glimpse of product from different countries. He believed that the Anglo-American markets were more receptive today to German product.

Teldec was at Midem seeking older catalogs of international artists still active in the charts. Joint managing director Manfred Atzert and technical chief Horst Redlich were also promoting the Direct Metal Mastering (DMM) system at Midem. Deals have now been concluded in

more than 20 countries.

Peter Kirsten, head of Global Music in Munich, was in Cannes with an album by Caterina Valente & the Count Basie Orchestra, which he placed in a number of territories.

MIDEM '86 IN PICTURES, SEE PAGE 20

Rainer Felsen, of Pingo Music, Hamburg, was placing the Klaus & Klaus single "An Der Nordseekueste" in Benelux and other European countries. The Teldec single has already sold 600,000 units in Germany.

Metronome's managing director Klaus Ebert and his repertoire chief Wolfgang Johannsen signed a new contract with the president of Scorpio Music, Daniel Belolo. Ebert also succeeded in signing new repertoire for the Italian singer Milva.

A First for West Germany

Bertelsmann Gets Into Radio Syndication

BY JIM SAMPSON

MUNICH Bertelsmann, Europe's biggest media conglomerate, will soon intensify its broadcast activities by starting Germany's first major radio program syndication service for private commercial stations. The announcement came as the State of Bavaria revealed plans to license 92 low-power FM stations in the next few months.

Similar low-power expansion is expected soon in Baden-Wuerttemberg and eventually in other states ruled by the Christian Democratic Party. The states, and not the federal government, must pass legislation authorizing broadcasting in Germany. At present, only Munich has commercially viable broadcast radio stations.

Bertelsmann, traditionally strong in the print media and minority owner of RCA/Ariola, has in recent years moved aggressively into broadcasting. Together with Radio Luxembourg, it runs a German-language television program, "RTL-Plus," which reaches

much of Central Europe via satellite. Its broadcast subsidiary UFA-Film-TV in Hamburg has gained commercial radio experience in Munich and in the West Berlin cable system.

UFA managing director Bernd Schiphorst says his new programming will be keyed to the needs of the new low-power stations. "We'll begin by producing to the specifications of local stations who, for example, need a show for the 7 p.m. to midnight slot. We'll do it at our own studios and syndicate the tape to anyone interested. Later, we want to get into radio networking via satellite and/or land lines."

Schiphorst says that although initially an entertainment service, UFA-Radio will eventually become a full-range network with live news programming. Former network TV anchor Barbara Dickmann is setting up the new syndication service from her office in Munich. A permanent location for UFA-Radio headquarters is being sought.

Details of exactly what will be

produced, and how it will be financed, depend on further discussions between UFA and local broadcasters. A U.S.-type barter deal is imaginable, in which a program with pre-sold shots and local advertisement availabilities could be offered at little or no charge to the stations. Or a show could be fully sponsored or commercial-free.

Schiphorst maintains that this is Germany's first major radio syndication service. The state-chartered ARD stations, which still enjoy a virtual monopoly in Germany, have an exchange program among themselves which is not accessible for private stations.

A West Berlin firm, Media Transfer, claims to represent both U.S. syndication giants ABC Watermark (via Radio Express) and Westwood One exclusively for the German-speaking market. Media Transfer's Wilhelm Kaufmann refused to give any details of his operation, except to say that he's "producing for 11 radio stations."

Of course, UFA is not marketing foreign programming in Germany, but rather producing new shows for this market. And when the Bavarian stations get their license, it is assumed they will need affordable professional programming help.

A technical problem could further delay the low-power FM start. According to the newsletter "Neue Medien," low-power transmitters are in short supply at the federal post office, which has a transmitter monopoly in Germany. Foreign-made equipment would be cheaper and readily available, but would have to be approved by the post office.

Piracy of British Copyrights Costing \$1.4 Billion Annually

BY PETER JONES

LONDON Counterfeiting is costing British copyright industries, including records/tapes, computer software and books, an estimated \$1.4 billion a year in sales worldwide, according to a new report published here.

The survey findings are being sent to government ministers along with an appeal for national action to ensure that U.K. copyright interests are respected and protected.

The report was compiled by the IFPI and the Publishers' Assn. for the U.K. antipiracy group. It says that the U.K. recording and book industries alone lost some \$220 million in eight Third World countries alone.

Countries selected for investigation within the overall report included Singapore—named "world capital of piracy"—Malaysia, Taiwan, Indonesia, Pakistan and Nigeria.

The survey claims that in Singapore, where counterfeit product accounts for 85% of the local taped music market, a 320-page textbook can be copied and bound in minutes for less than \$5.50, or a piece of well known computer software selling in the shops for several hundred dollars can be bought for just \$6, plus the cost of the disk.

The estimated loss to British book publishers in Singapore annually is some \$35 million and to music tape producers nearer \$70 million.

According to the report, the British copyright industries, taking in film and video sectors, is estimated to contribute nearly \$9 billion to the U.K. economy in terms of gross value.

In action terms, the antipiracy group is calling on the government to give a much higher priority to the issue of piracy and counterfeiting of British goods and intellectual property; to set up a top-level task force to

coordinate antipiracy activities and to review trade and aid arrangements to countries where pirates are damaging U.K. industry.

It asks for "vigorous and forceful diplomatic lobbying for improvements in national copyright laws" among the offending nations but also hints that trade sanctions may be the only answer.

Country Drive Set in Britain Majors Look to Change Image

LONDON The British record industry's first-ever generic campaign for country music starts here in March, using the slogan "Discover New Country." CBS/Epic, EMI, MCA, RCA and WEA will jointly conduct the unprecedented marketing push, which is being co-ordinated by Cynthia Leu, managing of the Country Music Assn.'s London office.

Promotional activity will focus on two artists from each of the labels involved: Rosanne Cash, Exile (CBS/Epic); Don Williams, Sawyer Brown (Capitol/EMI); Oak Ridge Boys, George Strait (MCA); Alabama, the Judds (RCA); and Gary Morris, Hank Williams Jr (Warner Bros/WEA).

All are featured on a 10-track compilation album in release to media and retailers for promotional purposes only. Albums from each artist will be offered in March as the campaign gets in full swing.

Momentum for the "Discover New Country" campaign began to build back in 1984 when a CMA-sponsored survey by the market research organization MORI produced the unexpected finding that country music was second in popularity among musical genres only to pop itself.

A further incentive for the campaign was the feeling that country music is still widely misunderstood in the U.K. with its image remaining that of old-style "country & western." The campaign is to emphasize that new or crossover

country holds great potential and the CMA hopes that the 25-35 age group, heartland of AOR/MOR sales, will provide the prime market.

Greg Rogers, director or marketing RCA/Ariola, Europe, and CMA vice president, international, in launching the campaign's presentation at the Mayfair Hotel (Jan.23), reflected that "300 years ago Englishmen took this musical heritage to the New World," and that it was time to bring it back."

Maurice Oberstein, chairman of PolyGram Leisure and chairman of BPI, said that "PolyGram U.K. is also making a commitment to country music and I hope product will be flowing to us out of Nashville."

A 20-minute video presentation featuring the contemporary country artists was screened, underlining that "c&w" is dead. There will also be, through March, extensive in-store merchandizing activity, with national and specialist advertising.

Taking up the "positive attitude" adopted by the British record industry, Stuart Watson, senior international director MCA Records, said the "Discover New Country" campaign is "a shot in the arm that country music needed in Britain. There are many tremendous U.S. country scene artists who have been ignored because of the term 'country.' We hope to wipe out forever the old image of country music."

UNITED KINGDOM	#1	GOLD
GERMANY	#2	
IRELAND	#2	
NORWAY	#3	
HOLLAND	#4	
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SWEDEN	#5	

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Music by the Numbers

SURRENDERING CREATIVE CONTROL

BY BUD PRAGER

Lately, I have been having a recurring nightmare. I see rows and rows of record executives sitting behind computer terminals. The flickering light from the screens illuminates concerned faces. Nervous fingers pluck frantically at keyboards.

What in the world are these people doing? They're deciding which artists they will sign to their labels.

Why not use a computer? After all, human qualities such as talent, originality, creativity or passion no longer seem to be given much consideration when making these decisions.

The process has been reduced to a simple formula: Find an *artist* who sounds like everyone else in the top 10. Don't worry if he or she can't play, sing or write. The producer and the Fairlight will take care of all that. But make sure the artist is young, attractive and "modern" looking. Invest hundreds of thousands of dollars in promotion, and there you have it—the music business concept of the modern artist.

How explain that this business has sunk to a level of such artificiality that high cheekbones and the right haircut are as important, if not more so, than being a good musician or being able to write a great song? Why are record companies spending millions to develop *here today, gone tomorrow* hit records, instead of longterm artists?

At first glance it would appear that the record companies are largely responsible. After all, they decide which artists will be given the chance to record and to be promoted. But these decisions are never made without weighing commercial potential first. And that's where radio and, more recently, video, become the decisive factors.

Right now the only thing radio will play are the hits. All the hits, all the time, as top 40 proudly proclaims.

Certainly it's not unreasonable

for the record companies to attempt to find out if there is a public for the product they are releasing. This is, after all, a business—and everyone wants to get paid, including the artists.

However, I'm afraid that the labels have allowed themselves to be-

radio a steady diet of pap pop hits.

Ironically, what saved the record companies then, and ultimately will save them again, is radio itself. Out of the predictable, homogenized wasteland of AM radio an alternative appeared, first called underground radio—later to be known as

FM radio, once the bastion of legitimate artists, allowed itself to be polluted by the countless imitations record companies served up.

I firmly believe that radio has the ability once again to free this industry from its malaise. I have recently heard scattered stations in markets glutted with mega top 40s playing songs by real artists—not all the hits even part of the time. So I know I'm not alone. Hopefully, these stations will begin to spread throughout the country and we can all get back to the business of making music, not hits.

Of course, you knew I'd get around to it, my obligatory assault on MTV. I have tremendous reservations about what has become known as videomusic. All these clips have helped create the current obsession with looking good, often at the expense of sounding good.

I don't blame MTV. After all, they're in the video business. But I do blame everyone in the record business who swore that video was going to save music. I blame those who were willing to forget about music and invest millions of dollars in a medium that has done more for movies and fashion than for music.

People are beginning to see the truth. Video is a marketing device and, in conjunction with MTV, a powerful marketing tool. But it is not the savior of our business.

Finally, although I am sure this is a very unpopular view right now, I have serious misgivings about the current preoccupation with all the latest recording technology. I'm convinced that this new reliance on high-tech equipment is helping erode the human element in music, replacing it with a standardized, sanitized and homogenized sound.

These days it seems that making music is less an art and more a science. I can only hope that this is a passing phase, for the future of this business lies in the heart, the brain and the soul of real artists.

'The labels have allowed themselves to become slaves of trends in radio'



Bud Prager, manager of Foreigner, is president of E.S.P. Management in New York.

come slaves of the trends in radio. In the process they have given up all their own integrity, identity and power, leaving themselves vulnerable to whatever radio format is currently popular.

Top 40 is a format dedicated to records, not artists. And not just any records, but so-called "hit" records. This is a term which can include a variety of musical styles, most of which tend to be hideously repetitive, over-produced, soul-less little ditties which sound more like they were whipped up in a test tube than by thinking, feeling humans.

The top 40 format thrives on similarity, familiarity and repetition. A steady diet is like eating dessert constantly, without ever sampling the main course.

Unfortunately, this scenario is only too familiar. Twenty years ago the industry was in a similar position. Only then the problem was AM radio. But the story was the same: All the hits, all the time. And record companies sacrificed all sense of integrity and artistry in order to feed

FM radio.

FM became the heart of the music industry because stations were willing to give real artists a chance to be heard. There was the Lovin' Spoonful, the Mamas & the Papas, Joni Mitchell, Bob Dylan and many more.

AM radio wouldn't touch these artists. They didn't fit the format. FM embraced them and became the eyes, ears and voice of an entire generation.

That was radio at its best. FM was dedicated to taking chances and building careers. Hit records didn't matter; good music did. In the process, FM radio built a legion of fans who were fiercely loyal to both the stations and the artists they played.

Predictably, record companies reacted to FM exactly as they had earlier to AM. In a frenzy to capitalize on the power of the medium, they signed hundreds of so-called album artists.

Once again the record companies were giving radio "what it wants." And the results were indeed dismal.

Letters to the Editor

BLATANT PANDERING

I don't see how Rep. Frederick Boucher (Commentary, Jan. 25) can sincerely argue that music will benefit from his bill regarding performing rights for syndicated television programs. Under its terms, producers and programmers would have the incentive to use the cheapest music available. The public, frankly, won't know the difference.

Composers would begin the vicious underbidding that led to minimum wage laws. Only the most desperate composers would remain in music—and producers would make use of the best of the desperate.

The proposed law does not strike me as consistent with the Constitutional mandate to promote the useful arts by way of copyright. It does strike me as blatant pandering by politicians to the broadcasters who will sell them pre-election advertising time.

Casey Kent
New York

COLORING THE ISSUE

Your Inside Track item (Feb. 1) on black and white vs. color in RCA videos may have inadvertently given a wrong impression on how we make certain creative decisions.

Our goal is always to design unique visual approaches that are both commercially and artistically valid for our artists and their songs. While we are certainly sensitive to the preference of the international market for full-color videos, *all* creative issues are resolved on a project-by-project basis.

Charles J. Mitchell
RCA Video Productions
New York

HOW SOON WE FORGET

Band Aid was not the first such benefit recording. Why does no one mention anymore the event that occurred at the United Nations Jan. 9, 1979?

That event, to benefit needy children around the world, was the "Mu-

sic for UNICEF Concert—A Gift of Song." The musicians—including ABBA, Donna Summer, Earth, Wind & Fire, John Denver, the Bee Gees, Olivia Newton-John and Rod Stewart—performed and donated all their rights to UNICEF. We could use another such event again.

Timoteo S. Honesto
McComb, Ohio

HARDLY WORTH DUBBING

Record executives who are now crying about the need to "tax" tape buyers because they might be taping their product illegally, are the same creative bunch that took *Rock'n'Roll* out of rock'n'roll, and *Country* out of country. They keep producing the same sterile, sound-alike recordings we hear on radio. And as the music gets less creative, the acts must appear more bizarre to appeal to a shrinking market.

What did they expect, anyhow?
Bob Brennan
St. Augustine, Fla.

DANCE VIDEOS NEXT, PLEASE

Just a word to commend record labels on the fine 12-inch dance product released in '85. And a special thanks to the people remixing a long dance mix and short version on one side, and a dub and a cappella version on the flip. It makes the product a lot more versatile.

All we need now is "dance version" videos and we'll be all set.

John Summers
The Musical Moon
Tallahassee, Fla.

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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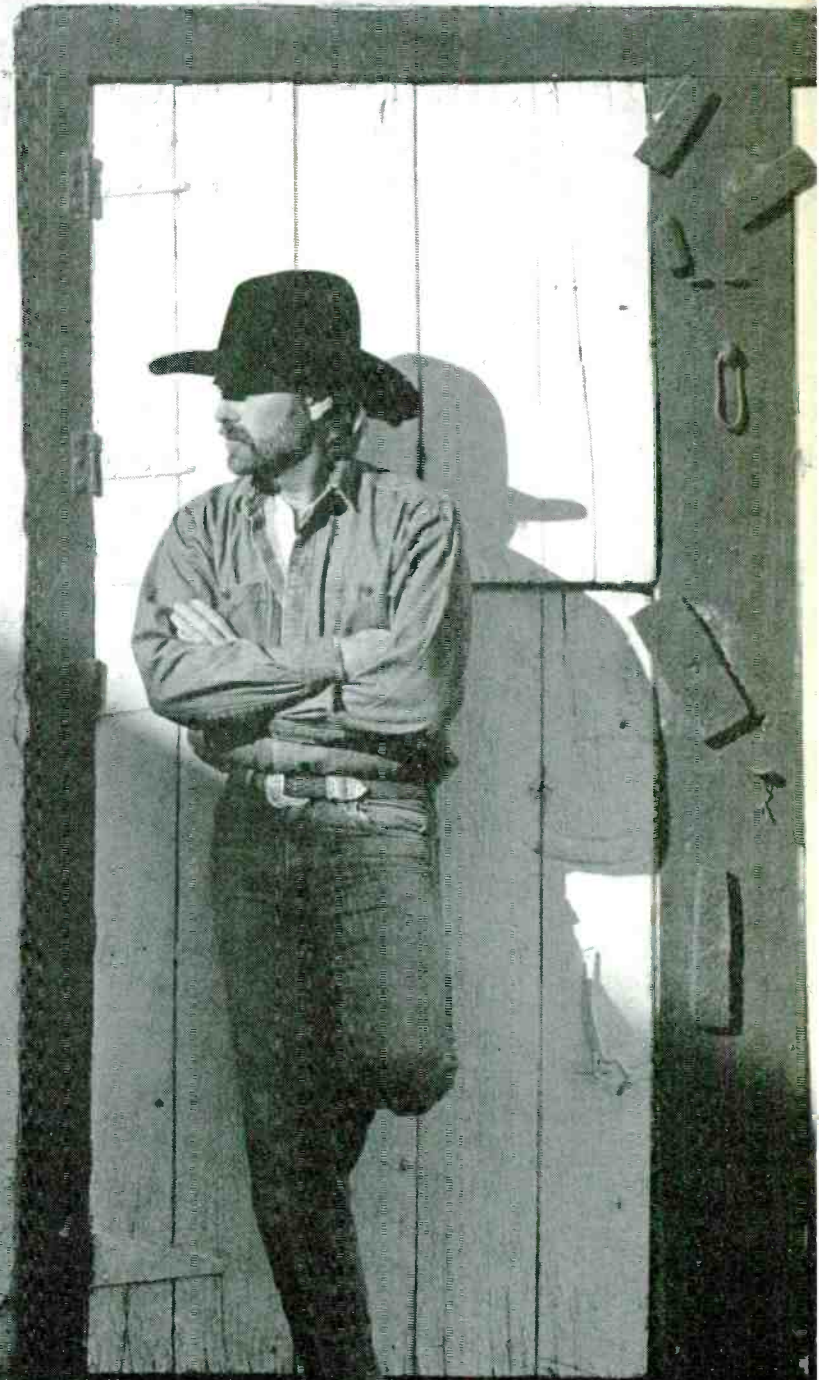
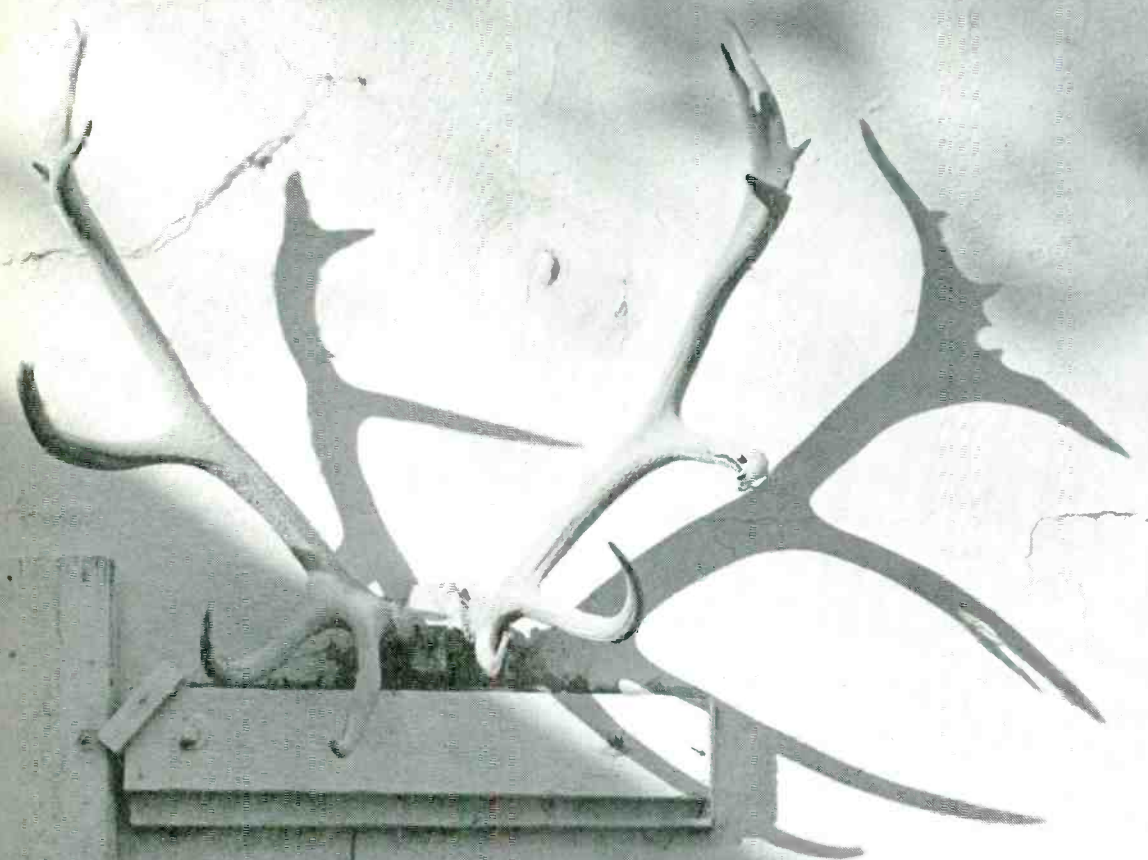
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GRACE JONES

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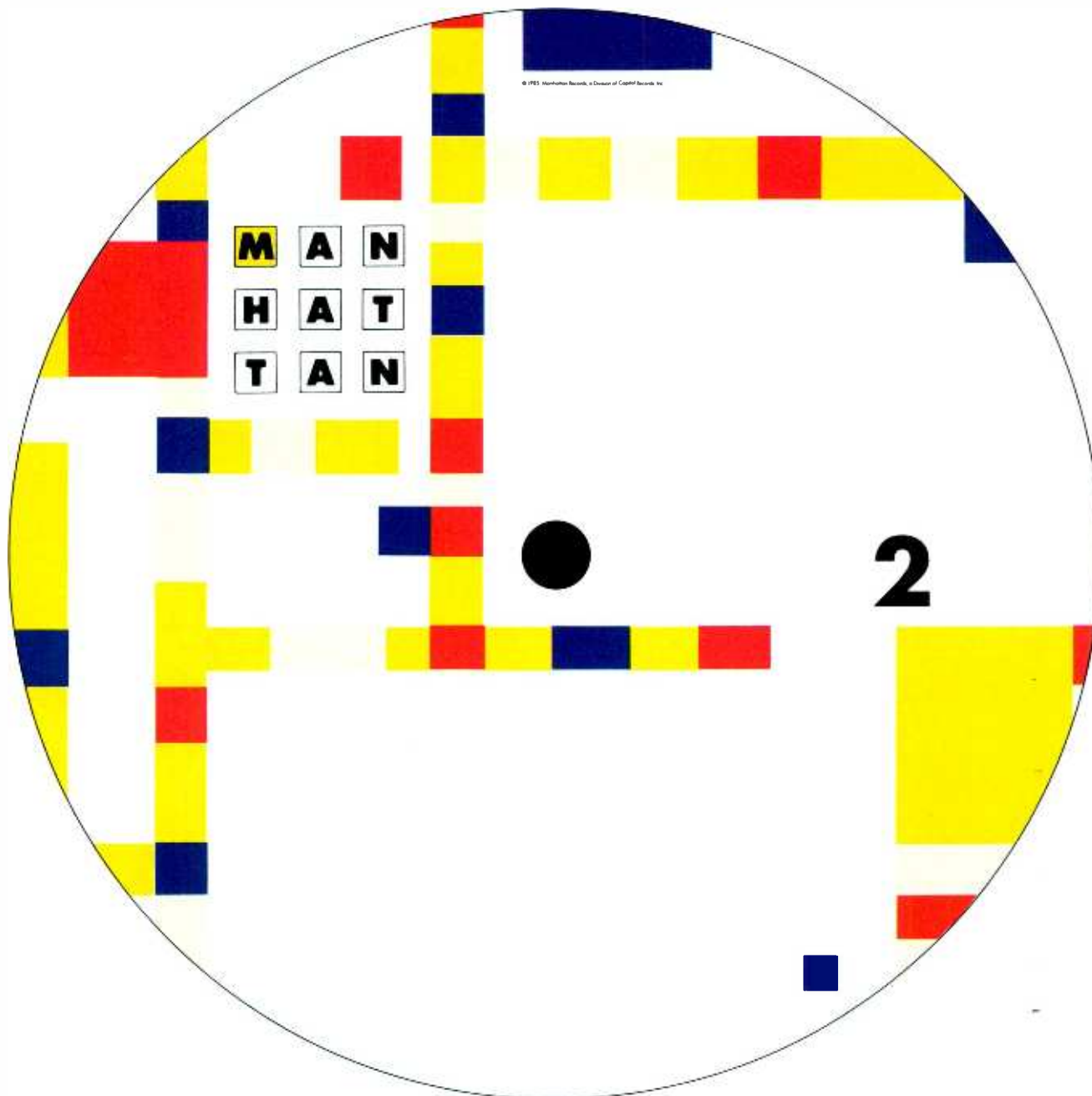
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Edwards Takes Unusual Route to KGB Post MD Returns as PD After Brief Stay in Baltimore

BY DENIS McNAMARA

NEW YORK For Ted Edwards, his new position as program director at legendary KGB San Diego is a dream come true. Getting there, however, was something of a nightmare.

A few weeks ago, Edwards left his post as music director at KGB to become PD at WIYY Baltimore. He was hesitant about leaving the city and station he loved, he says, but he knew he wanted to be a PD.

"I'd been offered some good positions," Edwards says, "but WIYY made their situation very attractive. It was a wonderful position."

So Edwards accepted the job, crated up his belongings and made the move to Baltimore.

Meanwhile, back on the West Coast, changes at Metromedia's Los Angeles album rocker KMET were about to have a dramatic effect on Edwards' career. In an effort to boost sagging ratings, the station offered the PD job to KGB PD Larry Bruce.

According to KGB general manager Tom Baker, Bruce turned down an initial offer from KMET, but "had to take the second offer. It was that good."

Suddenly, here's Tom Baker with no MD and about to lose a successful PD. What does he do?

He picked up the phone, called Edwards in Baltimore, and told him, "Ted, I've got to have you back."

Edwards remembers his first reaction. "I was angry at the situation. The irony was overwhelming." A decision had to be made.

"From a moralistic standpoint, I didn't feel comfortable," he says, "but I was compelled to consider KGB. I finally thought if I turned down the offer, I wouldn't be honest to myself. I would have been distracted. KGB and WIYY were

equal situations, but my heart and soul were wrapped up in KGB." So Edwards solved Tom Baker's dilemma and returned to KGB.

Naturally, the management at WIYY was less than thrilled. "They were angry. If they weren't, it would have meant they didn't care. They understood my decision, but they would rather it didn't happen."

Edwards says he's lucky he hadn't already settled into a Baltimore apartment. He is currently residing in a hotel in San Diego until a more permanent home can be set up. He never got to empty most of his crates in Baltimore, so they were trucked back intact to San Diego.

Baker says the KGB staff was thrilled to hear of Edwards's return. "When I made the announcement, it was met with a huge round of applause."

He says he will miss Larry Bruce, but "if anyone can turn around KMET, Larry can do it." Edwards returns the compliment: "I never worked with anyone better than Larry."

Edwards does have regrets about the situation. "WIYY understood," he says. "They were objective. As happy as I am, in the back of my mind, I wish at times it hadn't happened, because everyone in Baltimore was so good to me."

He says he especially appreciated the good will of the WIYY staff after he announced his plans to return to KGB.

Looking back on the whole story, Edwards says, "It's been so interesting. I couldn't have written this scenario. I'm thinking about selling it as a script for a TV movie."



Comics in the Control Room. WHN New York music director Pam Greene has her hands full as country crackup team Pinkard & Bowden pay a call on WHN for an appearance on Lee Arnold's "Visit With The Stars" program. Shown from left are the act's road manager Leonard Arnold, Pinkard, Greene, Bowden and Arnold.

Washington Roundup

BY BILL HOLLAND

LOOK FOR THE HOUSE Telecommunications Subcommittee to continue efforts to pass the FCC-proposed cost of regulation fee proposal, part of an administration budget reconciliation package. According to a memo from subcommittee chairman Tim Wirth (D-Colo.) to members, the fee proposal, which has already passed the Senate in November, is part of the spring schedule. If fees go into effect, radio broadcasters would have to pay \$30 for renewals, \$75 for applications to transfer FM stations, \$500 for applications to make minor station changes, \$2,250 for major changes, and \$1,800 and \$2,000 for new AM and FM outlets. Broadcasters oppose the proposal because of

fear of escalating fees in the future.

CALL IT ALL-TALK? The Senate began floor discussion last week on the bill introduced by Sen. Robert Byrd (D-W. Va.) calling for immediate gavel-to-gavel radio coverage of that legislative body—and test-basis television coverage as well. Measure has already been voted out of committee, and should be finally voted on after the Feb. 7-17 recess.

CARRY A BIG STICK . . . that's what the FCC wants to do. The Commission has agreed to ask Congress to raise the ceiling on the amount of the fines it can impose on broadcasters—from \$20,000 to \$100,000. Additionally, Commissioner Quello would like to have authority to hand out the occasional \$1 million fine, as an alternative to license renewal denials.

RESULTS OUT SOON, says the NRBA, on its annual Radio Programming Survey, the only one of its kind, which tracks radio format trends and usage nationwide. Surveys are now being tabulated, and are expected to be released by the end of this month.

IT'S A BIRD, IT'S A PLANE . . . no, its supertuner, with FMX new, experimental extended-range stereo FM system developed by NAB in conjunction with the CBS Technology Center. The system wipes away the 20dB noise penalty of conventional FM stereo and doubles the range of reception. It also provides an excellent 90dB signal-to-noise ratio without sacrificing stereo separation. The system requires an FMX FM stereo station to tune into, of course, but it's compatible with existing FM signals, as is the transmitted FMX signal with regular receivers. A prototype receiver, recently shown at the Winter CES show, will also be spotlighted at the upcoming NAB annual convention in Dallas.

(Continued on page 16)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"I wonder how the rest of the stations in town are going to deal with this," jokes KIIS Los Angeles programmer **Mike Schaefer** of Prince's latest, "Kiss" (Warner Bros.). The lead track on the forthcoming "Parade" album, the song was immediately added for once-a-shift rotation. "If you were expecting a 'Purple Rain' sound, forget it," Schaefer says. "This is more like that old funky Prince than his rock or disco outings." While it's too early to gauge response on "Kiss," Schaefer says Falco's "Rock Me Amadeus" (A&M) is on its way to definite smashdom. "If you're looking for a huge response record, this is it." The song became a No. 1 KIIS request after just two days of airplay. "I haven't had a response like this since Miami Sound Machine's 'Conga,'" he reports. Schaefer is using the Canadian version of the song. Getting another unanimous vote of KIIS confidence is Jermaine Jackson's "I Think It's Love" (Arista). "It's another smash," Schaefer predicts. And finally, the programmer is quite positive about Honeymoon Suite's "Feel It Again" (Warner Bros.). "It's got a great melody, lots of hooks, and it's a rock record that'll work great on CHR."

BLACK/URBAN

Coming off an exceptional fall book for an AM daytimer, WILD Boston programming vice president **Elroy R.C. Smith** reveals a glimpse of the open-minded approach that has served him so well in WILD's recent adds. First off is "Love Itch" (Prelude), by former First Choice member Rochelle Fleming. According to Smith, the record starts off with an a cappella intro, then grows into a "serious dance record." The intro, says Smith, has a vibrating, forceful quality that jammed the WILD phone lines with instant requests. Another track speeding its way to heavy rotation is Nu Shooz's "I Can't Wait" (Atlantic), a song that Smith says has gone quickly to the heart of Boston's "tremendous dance market." "I Can't Wait" will soon be moving into WILD power rotation as part of a convenient shoe-giveaway promotion. In the funky category is Janet Jackson's "What Have You Done For Me Lately" (A&M), which Smith calls another phenomenal request generator. Finally, Smith is high on Juicy's "Sugar Free" (Private I/CBS), a track that reminds the programmer of the soulful funk of Mtume's "Juicy Fruit."

COUNTRY

Mike Shepard, program director at San Diego's top-rated country outlet KSON-FM, is optimistic about the future of Rosanne Cash's latest, "Hold Out" (Columbia). The PD likens the record to "Slow Hand" by the Pointer Sisters. "It has that same haunting hook to it," he says. "It fits in really well." In a market where traditional country music doesn't go over too well, Shepard reports that Ricky Skaggs' "Cajun Moon" (Epic) is doing surprisingly well, even though it represents the artist's typically traditional style. Hank Williams Jr.'s "Ain't Misbehavin'" looks to be a likely KSON add, says Shepard, who calls the cover of the Fats Waller tune "a real interesting departure" from Williams' usual fare.

KIM FREEMAN

...newslines...

CENTURY BROADCASTING of Chicago appoints Rick Bonick Jr. vice president. A nine-year Century staffer, Bonick was most recently the company's controller. At Century's KLSC Denver, Ron Jamison is named general manager. He was vice president of major market sales for Drake-Chenault, where he introduced the "Evergreen" soft adult contemporary format.

GREG FISCHER graduates from the sales team at Voyager Communications' WMAG High Point, N.C., to the operations manager post. He has been with the AC station for close to three years.

WPUT AND WRVH Brewster, N.Y., have been purchased by Tri-Valley Broadcasting for \$1.4 million. The sellers are the Putman Broadcasting Corp. and WRVH Broadcasting Co. president Richard Novik. The Mahlman Co., a Bronxville, N.Y.-based media brokerage firm, handled the transaction.

LEEANN LEWIS is named general manager of Multimedia's KEEL/KITT Shreveport, La. Lewis joined the combo in 1975, and was previously general sales manager.

KLZI PHOENIX appoints Rene N. Evans general manager at the easy listening outlet. She was the station's manager and, earlier, business manager.

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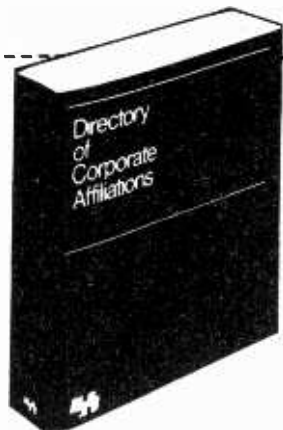
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Police Still Seeking Suspect, Motive Consultant Bobby Hattrick Murdered

NEW YORK Top 40 and AOR consultant Bobby Hattrick was murdered in his St. Louis apartment, Billboard has learned. Hattrick, born Robert K. Oxenhandler, was 33.

According to Don Cummings, a member of the St. Louis Homicide Dept., Hattrick was stabbed to death. His body was discovered on Thursday, Jan. 30, when the fire department arrived at Hattrick's apartment to put out a fire. Cummings says he believes the killer attempted to set fire to Hattrick's apartment.

"There is a very strong possibility," continues Cummings, "that the person responsible for his death was someone he knew." At present, Cummings says there are no strong suspects, and his department is currently interviewing "those we would normally [interview] as part of a routine investigation."

Contrary to reports elsewhere, Cummings says, "We are not looking at it as a drug-related murder." He does acknowledge that the department "believes it was a homosexual-related death."

"It's a big loss to the business," says former Doubleday Broadcasting president Gary Stevens. "He was one of the few consultants I knew who, when you paid him, you got your money's worth." At one point in his career, Hattrick worked with the entire Doubleday chain.

At the time of his death, Hattrick was consulting Doubleday's

WAPP New York and the recently sold WLLZ Detroit and KPBI Denver. He also worked with all outlets in the Sandusky chain and several other stations.

KQRS Minneapolis/St. Paul program director Dave Hamilton, who worked with Hattrick periodically between 1979 and 1983, called the

consultant "one of the brightest guys in the business" and "an innovative researcher." WAPP's acting PD Steve Ellis says simply, "He will be greatly missed." Says another source, "Bobby's only sin was that he often forgot to bill his clients."

KIM FREEMAN



Heroes at the Hall. WCBS-FM New York's resident rock expert Norm N. Nite, right, chats with one of his favorite royal rock subjects, Chuck Berry. The two were caught during the initiation ceremonies for the Rock and Roll Hall of Fame, which WCBS-FM and the CBS Radioradio network carried live Jan. 23 as the "Hall of Fame Radio Special."

Promotions

FOSTERING TOMORROW'S FORMAT STARS WGMS Washington, D.C. (classical)
Contact: Lynn Alper-Stander.

In a nifty effort to support artists of the future, the classical station WGMS-AM-FM has joined forces with Chevrolet to present the first annual Young Artists Scholarship Awards. When the contest culminates, 10 young violinists will receive \$1,500 in scholarship funds.

The competition is open to any student registered in the metropolitan area, with submission tapes due March 21. The judging panel includes National Symphony Orchestra concertmaster William Steck and the Montgomery Chamber Orchestra's concertmaster Jody Gatwood. Semifinalists will be asked to audition at WGMS' studios, and the 10 winners will per-

form brief recitals during a June 1 awards presentation.

USUALLY, YOU THINK of pickup trucks when you think of country radio. That's not the case at WDGY-AM St. Paul, Minn., where the station has signed on as a sponsor of the "Hollywood Package," a convoy of famous cars that parked at the Auto-Rama/World Of Wheels last weekend (Feb. 14-16). Present were the Batmobile and the K.I.T.T. car from TV's "Knight Rider."

To add extra excitement, WDGY brought Batman and Robin in to pose for pictures with listeners and their mobile. And, for those more interested in cash than cars, WDGY's famous Money Machine was on hand all weekend to dispense green goodies.

WASHINGTON ROUNDUP

(Continued from page 14)

MAYBE IT WAS THE SKULL and crossbones flag on the roof but the FCC, after receiving reports of a pirate FM station operating in Emmaus, Pa., investigated and determined the station, WDIA, was not licensed. The regional office in Philadelphia "quickly shut it down" and has fined the operator \$750. An FCC spokesperson in the regional office points out that "if the fellow had been pumping out 10,000 watts or something like that, we'd have

sent it along to Washington" where the top fine is \$10,000 and a year in jail.

THE FTC has notified Motorola that its investigation of its C-QUAM AM stereo marketing practices uncovered no evidence of antitrust violations. A complaint against Motorola was filed last year by Leonard Kahn, whose AM stereo system is the last competitor in the marketplace for AM stereo dollars.

VOX

by Kim Freeman

JIOX

STEVE DAVIS exits his operations director post at WZGO Philadelphia for the program director spot at WARM Atlanta. That's a move from top 40 to adult rock. His replacement has not been named yet, and music director **Andre Gardener** is holding down the fort in the interim.

Making a stranger segue is longtime WQXI-AM Atlanta talent **J.J. Jackson**, who stays in the Jefferson-Pilot family to join KSON San Diego. That's a move from oldies to modern country. Jackson is set to arrive as KSON morning man in two weeks.

Back in the pop field, **Mike Murphy** returns to KZZB Beaumont, Texas, as program director. He replaces **Jerry Lousteau**... And, at WVSR Charleston, W. Va., program director **Chris Bailey** leaves for the same slot at WNVZ Norfolk. **Rod Hampton** is replacing Bailey at the Charleston outlet.

At WCKN Anderson, S.C., **Gary Jackson** leaves the PD gig for the same duties at WDLX Washington. **Jim Wilson** replaces Jackson at WCKN, with help from new music director **Nate Morris**... Skipping out to Salt Lake City,

WZGO's Davis moves to WARM

Utah, **Greg Smith** signs on as program director for KCPX-AM, while **Brad Stone** assumes the same role at KCPX-FM.

KHIT Bremerton, Wash., program director **A.J. Roberts** doubles as news director for the top 40 outlet. Also there, night jock **Steve Rabo** departs, passing the 7-midnight shift to **Jeff Chase**... In Portland, Ore., country-formatted **KWJJ-AM** has a new PD, **Mark Andrews**. He replaces **Bobby Sherman**, who retains his afternoon drive shift.

WMMS CLEVELAND is once again voted radio station of the year by Rolling Stone magazine. It's the seventh consecutive year the rockin' top 40 outlet has received the honor.

With a strong first Arbitron book behind him, **WCJX** (Power Hits 96X) Miami program director **Jon Holiday** brings on a promotion director to further endear the uniquely programmed top 40 station to its audience. The job will be handled by **Sandy Weinberger**. Most recently a special events coordinator for a hospital, Weinberger earlier ran the promotional ropes at **KLZ/KAZY** Denver.

Also out of Miami, **WJYO's Mike Zarek** reports that a local

musician has recorded an easily programmable tribute to the Challenger astronauts. Titled "Challenger," the song is now being pressed, with proceeds allotted for the Space Shuttle Children's Fund. Those looking for advance copies should call artist **Don Brunning** at Morning Sun Studios, (904) 736-0300... Another source for recorded tributes is Concept Productions of Roseville, Calif. **Joey Mitchell**, **KRAK** Sacramento morning man and a host on the syndicated "Concept 4" country format, recorded a memorial poem, which the company rushed to all of its clients.

BOB SHANNON is the new program director at **KEEL** Shreveport, La. He was group PD for the Osburn Reynolds group... The new midday man at **KBZT** Los Angeles is **Myles Camero**... Looking to relocate is **Bob Bolton**, who left **WFBR** Baltimore after six years when the outlet switched to talk. The broadcasting veteran can be reached at (301) 337-8707.

WCTC New Brunswick, N.J., operations manager **Mark Lewis** leaves that gig to join the Arthur Bellaire firm in New York... Northeast broadcast advisor **Clark Smidt** reports that **WOTB** Newport, R.I., has updated its full-time jazz format. Now using the slogan "The greatest artists and all that jazz," the station is seeking more contemporary product from labels, he says. While retaining his independent clientele, Smidt has officially joined **WOTB** as general manager... Jazzing things up on a smaller scale is **WASH** Washington, which added an hour-long "Jazz Up Your Sunday" on Sunday (9) night.

ANOTHER NEW PROGRAM with a briefer run was **KFMB** San Diego's "All Felons Show," a one-time-only potshot at neighboring **KSDO**, which recently premiered its "Roger Hedgecock Show." You see, Hedgecock used to be San Diego's mayor, before he was tried and convicted on various counts of high-level wrongdoings. "The All Felons Show" was hosted by **KFMB's** program director/air talent **Mark Larson**, who used "Jailhouse Rock" as his theme song. The program was hosted by Larson's fictitious Richard Nixon School of Broadcasting, where "the convicted and publicly besmirched can better define their talents and be trained for successful careers as broadcasters or authors."

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **50 Ways To Leave Your Lover**, Paul Simon, COLUMBIA
2. **Love To Love You Baby**, Donna Summer, OASIS
3. **You Sexy Thing**, Hot Chocolate, ATLANTIC
4. **Theme From S.W.A.T.**, Rhythm Heritage, ABC
5. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
6. **I Write The Songs**, Barry Manilow, ARISTA
7. **Love Rollercoaster**, Ohio Players, MERCURY
8. **Love Machine Pt. 1**, Miracles, TAMLA
9. **Breaking Up Is Hard To Do**, Neil Sedaka, ROCKET
10. **Evil Woman**, Electric Light Orchestra, UNITED ARTISTS

POP SINGLES—20 Years Ago

1. **My Love**, Petula Clark, WARNER BROS.
2. **Lightnin' Strikes**, Lou Christie, MGM
3. **Up Tight**, Stevie Wonder, TAMLA
4. **Barbara Ann**, Beach Boys, CAPITOL
5. **We Can Work It Out**, Beatles, CAPITOL
6. **No Matter What Shape (Your Stomach's In)**, T-Bones, LIBERTY
7. **Crying Time**, Ray Charles, ABC/PARAMOUNT
9. **Five O'Clock World**, Vogues, CO & CE
8. **My World Is Empty Without You**, Supremes, MOTOWN
10. **Don't Mess With Bill**, Marvelettes, TAMLA

TOP ALBUMS—10 Years Ago

1. **Desire**, Bob Dylan, COLUMBIA
2. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
3. **Gratitude**, Earth, Wind & Fire, COLUMBIA
4. **Chicago IX—Chicago's Greatest Hits**, COLUMBIA
5. **Tryin' To Get The Feelin'**, Barry Manilow, ARISTA
6. **Station To Station**, David Bowie, RCA
7. **America's Greatest Hits**, WARNER BROS.
8. **Family Reunion**, O'Jays, PHILADELPHIA INT'L
9. **Face The Music**, Electric Light Orchestra, UNITED ARTISTS
10. **Rufus Featuring Chaka Khan**, ABC

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **The White Knight**, Cledus Maggard, MERCURY
2. **Good Hearted Woman**, Waylon & Willie, RCA
3. **Sometimes**, Bill Anderson & Mary Lou Turner, MCA
4. **Don't Believe My Heart Can Stand Another You**, Tanya Tucker, MCA
5. **Hank Williams, You Wrote My Life**, Moe Bandy, COLUMBIA
6. **The Happiness Of Having You**, Charley Pride, RCA
7. **Remember Me (When The Candelights Are Gleaming)**, Willie Nelson, COLUMBIA
8. **Somebody Loves You**, Crystal Gayle, UNITED ARTISTS
9. **Faster Horses (The Cowboy And The Poet)**, Tom T. Hall, MERCURY
10. **Since I Fell For You**, Charlie Rich, EPIC

SOUL SINGLES—10 Years Ago

1. **Inseparable**, Natalie Cole, CAPITOL
2. **Sweet Thing**, Rufus, ABC
3. **Turning Point**, Tyrone Davis, DAKAR
4. **Sweet Love**, Commodores, MOTOWN
5. **Let The Music Play**, Barry White, 20TH CENTURY
6. **I Need You, You Need Me**, Joe Simon, SPRING
7. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
8. **Love Or Leave**, Spinners, ATLANTIC
9. **Boogie Fever**, Sylvers, CAPITOL
10. **Hold Back The Night**, Tramps, BUDDAH

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With Mike Harrison

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Produced by Broadcast International in association with Goodphone Communications.



TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	13		ZZ TOP WARNER BROS	STAGES
2	6	16	3		THE FIRM ATLANTIC	ALL THE KINGS HORSES
3	4	8	8		SIMPLE MINDS A&M	SANCTIFY YOURSELF
4	8	13	4		HEART CAPITOL	THESE DREAMS
5	7	11	5		THE ALAN PARSONS PROJECT ARISTA	STEREOTOMY
6	9	12	4		INXS ATLANTIC	WHAT YOU NEED
7	10	15	4		PETER FRAMPTON ATLANTIC	LYING
8	3	4	9		THE HOOTERS COLUMBIA	DAY BY DAY
9	2	1	10		MR. MISTER RCA	KYRIE
10	5	3	15		MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
11	22	29	5		THE OUTFIELD COLUMBIA	YOUR LOVE
12	12	14	10		STARSHIP GRUNT	SARA
13	25	37	3		LOVERBOY COLUMBIA	THIS COULD BE THE NIGHT
14	11	5	12		PETE TOWNSHEND ATCO	GIVE BLOOD
15	29	43	3		MIKE & THE MECHANICS ATLANTIC	ALL I NEED IS A MIRACLE
16	16	21	5		JOHN COUGAR MELLENCAMP RIVA	MINUTES TO MEMORIES
17	17	17	8		TOM PETTY MCA	NEEDLES AND PINS
18	24	32	3		ROBERT TEPPER SCOTTI BROS	NO EASY WAY OUT
19	23	31	4		PAT BENATAR CHRYSALIS	LE BEL AGE
20	27	41	3		ROGER DALTRY ATLANTIC	QUICKSILVER LIGHTNING
21	21	25	6		DIRE STRAITS WARNER BROS	RIDE ACROSS THE RIVER
22	13	5	12		STEVIE NICKS MODERN	I CAN'T WAIT
23	15	9	9		TOM PETTY MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
24	14	7	12		THE DREAM ACADEMY WARNER BROS	LIFE IN A NORTHERN TOWN
25	32	—	2		MARILYN MARTIN ATLANTIC	NIGHT MOVES
26	26	18	11		ROGER DALTRY ATLANTIC	LET ME DOWN EASY
27	37	47	15		JOHN COUGAR MELLENCAMP RIVA	R.O.C.K. IN THE U.S.A.
28	44	—	2		JOHN LENNON CAPITOL	COME TOGETHER
29	19	19	10		QUEEN CAPITOL	ONE VISION
30	20	20	9		AEROSMITH GEFFEN	SHEILA
31	47	—	2		OZZY OSBOURNE CBS ASSOCIATED	SHOT IN THE DARK
32	18	10	13		RUSH MERCURY	MANHATTAN PROJECT
33	33	39	4		PHANTOM, ROCKER & SLICK EMI-AMERICA	MY MISTAKE
34	NEW				BLUE OYSTER CULT COLUMBIA	DANCING IN THE RUINS
35	35	—	2		THOMPSON TWINS ARISTA	KING FOR A DAY
36	NEW				JOHN LENNON CAPITOL	IMAGINE
37	NEW				JOHN COUGAR MELLENCAMP RIVA	UNDER THE BOARDWALK
38	48	—	2		ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED	CALLING AMERICA
39	34	36	6		STING A&M	RUSSIANS
40	38	34	9		CHARLIE SEXTON MCA	BEAT'S SO LONELY
41	NEW				ROBERT PALMER ISLAND	ADDICTED TO LOVE
42	28	28	12		JOHN COUGAR MELLENCAMP RIVA	JUSTICE & INDEPENDENCE
43	31	23	12		NIGHT RANGER MCA	GOODBYE
44	30	30	6		ASIA GEFFEN	TOO LATE
45	45	42	5		ZZ TOP WARNER BROS	ROUGH BOY
46	NEW				ZZ TOP WARNER BROS	DELIRIOUS
47	41	27	15		ZZ TOP WARNER BROS	CAN'T STOP ROCKIN'
48	36	24	8		BON JOVI MERCURY	SILENT NIGHT
49	NEW				THE ALARM IRS	SPIRIT OF '76
50	43	38	9		DOKKEN ELEKTRA	THE HUNTER

Radio

Featured Programming

DIR BROADCASTING CORP. of New York, recently acquired by television/film industry giant **Lorimar-Telepictures** (Billboard, Jan. 18), will sustain its national radio impact as well as expand its operation in a major way. **DIR**, founded in 1973 by **Robert Meyrowitz** and **Peter Kauff**, was researching the possibility of taking the company public when Lorimar chief **Merv Adelson** became aware of the veteran radio producer-supplier and expressed an interest in the organization. The result was an offer in excess of \$10 million, initiating Lorimar into the radio business.

According to **DIR** president **Meyrowitz**, this new association will simply allow the company to continue to expand at a much greater speed. **Meyrowitz** adds, "DIR has been supplying radio stations with programming for 13 years. We have proven ourselves as quality producers and distributors in virtually all music formats. As a part of Lorimar, we will proceed intact as well as expand in all other formats."

Meyrowitz also says, "We were positioned properly for an expansion. **DIR** has developed a business plan that will enable us to add several shows every quarter."

The company's executive vice president, **Kauff**, says, "Since joining the Lorimar umbrella, there has been a tremendous input of opportunities presented to us. Lorimar, Telepictures, Karl Video, all bring a lot of things to the party for a totally positive experience." **Kauff** also notes that "in dealing with artists for various programs, our association allows us to develop new ideas which cross media lines. Overall, our value in the entertainment community increases."

DIR's newest additions to its roster are two unique series in keeping with the company's history of innovative programming. "Live From The Improv" will debut the first week in March. The daily 90-second weekday feature will be offered to stations for broadcast during morning drive time. The show will tape live from the renowned Los Angeles club, spotlighting new and established comics.

"Success in America" will be hosted by the acclaimed author, sportsman and artist **George Plimpton**. The series of weekly one-hour live broadcasts will feature interviews with celebrities from all walks of life. The program will also solicit phone calls from listeners nationwide enabling fans to speak directly to the host and his guests. "Success in America" is scheduled to debut in March.

DIR currently produces and syndicates "The King Biscuit Flower Hour" (the company's flagship show), "The American Eagle Cross-Country Music Show," "Scott Muni's Ticket To Ride," "Pioneers in Music," "The Sassy Stars of Rock & Roll," "The Inside Track," "Rock Radio Awards," and "From Britain with Love." The company has also produced specials for HBO and Cinemax.

TRANSTAR RADIO NETWORK, the Los Angeles-based music pro-

gramming service, is launching a 24-hour live via satellite format titled "The Oldies Channel" on May 1. The playlist will consist of the top hits of the mid- and late-'60s as well as highlighting classic cuts from the '50s and '70s. The new network's primary demographic will be men 25-54.

Drake-Chenault Enterprises, Canoga Park, Calif., has reassigned the company's former vice president, **B.J. Anderson**, to market its 52-hour "History of Rock & Roll." All stations interested in carrying can reach Anderson at (800) 423-5084.

The **Satellite Music Network** of Dallas, Texas, names **Paul Bronstein** director of research based at the company's New York offices. Prior to joining **SMN**, **Bronstein** served in the same capacity at **The United Stations Radio Networks**. . . **The Mutual Radio Network** appoints **Evelyn Starnes-Jaco** news manager. **Starnes-Jaco** is responsible for the day-to-day operations of the newsroom, recruitment of domestic and foreign stringers and program production. She joins the company from **NBC Radio**, where she was a producer and editor in New York and Washington, D.C.

THE AMERICAN COMEDY Network will present its first monthly "Who-Are-You-Kidding Award" to the cast of **NBC Television's "Family Ties."** **ACN** has created a theme parody poking fun at the show's No. 2 rating. The six-member troupe delivers comic anecdotes to more than 125 stations. Other **ACN** satirizing includes "Breaking Up Is Hard To Do," about **AT&T's** divestiture, and "Not The American Top 40."

MJI Broadcasting Inc. and **Goodphone Communications Inc.**, co-producers of the 28th annual Grammy Awards radio specials, name **Larry Gatlin**, **Philip Bailey** and **Henry Mancini** as hosts of the country, r&b and nostalgia shows. The two-hour music and interview specials will feature those artists nominated in each genre. **Kenny Rogers** was previously announced as host of the top 40/AC special. . . **Westwood One** slates **Don Henley** to headline the network's third 1986 "Superstar Concert Series." The 90-minute special will broadcast the weekend of the 21-23. . . **The Creative Radio Network** will debut "The Elvis Hour," its newest weekly series, this coming March. The program will feature guest interviews, sharing the music and memory of the legendary crooner.

JANICE GINSBERG

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

Feb. 8, **An American Eagle Valentine**, The American Eagle, **DIR** Broadcasting, 90 minutes.

Feb. 8, **The Best of Farm Aid**, Westwood One (HBO simulcast), one hour.

Feb. 8, **The Beatles, A to Z**, Solid

Gold Saturday Night, United Stations, five hours.

Feb. 8-9, **Aki Domo**, Musical Starstreams, Musical Starstreams, two 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, **Salute To Buddy Holly**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Feb. 8-9, **John Cougar Mellencamp**, On The Radio, NSBA, one hour.

Feb. 9, **Rainbow**, King Biscuit Flower Hour, **DIR** Broadcasting, one hour.

Feb. 9, **Level 42**, Rock Over London, Radio International, one hour.

Feb. 10, **Bob Seger & the Silver Bullet Band**, Pioneers in Music, **DIR** Broadcasting, one hour.

Feb. 10, **Elvis Costello**, Line One, Westwood One, one hour.

Feb. 10-16, **Tom Petty Part II**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Feb. 10-16, **INXS**, In Concert, Westwood One, 90 minutes.

Feb. 10-16, **Don Henley**, Star Trak Profiles, Westwood One, one hour.

Feb. 10-16, **Jim Glaser**, Live From Gilley's, Westwood One, one hour.

Feb. 10-16, **Eugene Wilde**, Special Edition, Westwood One, one hour.

Feb. 10-16, **Dick Powell**, Encore with William B. Williams, Westwood One, two hours.

Feb. 10-16, **Shannon**, The Concert Hour, Westwood One, one hour.

Feb. 10-16, **Sylvia**, Vince Gill, Country Closeup, Narwood Productions, one hour.

Feb. 10-16, **INXS**, Inner-View, Innerview Radio Network, one hour.

Feb. 13, **The Firm**, Album Party, NBC Radio Entertainment, one hour.

Feb. 14, **Hunter Davies**, Scott Muni's Ticket To Ride, **DIR** Broadcasting, one hour.

Feb. 14, **Lionel Richie Valentine's Day Special**, Creative Radio Network, two hours.

Feb. 14-16, **Janis Siegel**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Feb. 14-16, **Pink Floyd**, Rock Reunion, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **Luther Vandross**, **Maurice White**, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **U2, R.E.M.**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **Mac Davis**, **Johnny Paycheck**, American Country Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **Paul McCartney**, Legends Of Rock, NBC Radio Entertainment, two hours.

(Continued on page 19)

FEATURED PROGRAMMING

(Continued from page 18)

Feb. 14-16, **Mike & the Mechanics**, Stevie Nicks, Rock Week, Westwood One, two hours.

Feb. 14-16, **Success Stories**, Rock Chronicles, Westwood One, one hour.

Feb. 14-16, **Flo & Eddie**, Dr. Demento, Westwood One, two hours.

Feb. 14-20, **The Best Love Songs**, Country Today, MJI Broadcasting, one hour.

Feb. 14-20, **Roger Glover**, Metalshop, MJI Broadcasting, one hour.

Feb. 15, **Bobby Bare & The Forester Sisters**, The American Eagle, DIR Broadcasting, 90 minutes.

Feb. 15, **Barry Mann & Cynthia Weil**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 15-16, **Billy Ocean**, Countdown America, United Stations, four hours.

Feb. 15-16, **Sting**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 15-16, **Dan Seals**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 15-16, **George Shearing**, The Great Sounds, United Stations, four hours.

Feb. 15-16, **The Temptations**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 15-16, **Ross Traut**, Musical Starstreams, Musical Starstreams, two hours.

Feb. 15-16, **Stevie Nicks**, On the Radio, NSBA, one hour.

Feb. 16, **The Cure/Divinyls**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 16, **Peter Frampton, Part I**, Rock Over London, Radio International, one hour.

Feb. 17, **Emerson, Lake & Palmer**, Pioneers in Music, DIR Broadcasting, one hour.

Feb. 17, **Alan Parsons**, Line One, Westwood One, one hour.

Feb. 17-21, **Maria Conchita Alonso**, Mundo Artístico, Westwood One, one hour.

Feb. 17-23, **John Anderson**, Live From Gilley's, Westwood One, one hour.

Feb. 17-23, **The O'Jays Part I**, Special Edition, Westwood One, one hour.

Feb. 17-23, **The Andrews Sisters**, Encore with William B. Williams, Westwood One, two hours.

Feb. 17-23, **Sade**, Smokey Robinson, Atlantic Starr, In The Spotlight, Westwood One, one hour.

Feb. 17-23, **Michael McDonald**, Inner-View, Innerview Radio Network, one hour.

Feb. 17-23, **Dire Straits**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Feb. 17-23, **Bette Midler**, Star Trak Profiles, Westwood One, one hour.

Feb. 17-23, **John Denver Part I**, Country Closeup, Narwood Productions, one hour.

Feb. 20, **Nick Rhodes of Duran Duran**, Sassy Stars Of Rock & Roll, DIR Broadcasting, one hour.

Feb. 21, **Beatles Trivia**, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Feb. 21-23, **Simple Minds**, The Hooters, Rock Week, Westwood One, two hours.

Feb. 21-23, **Evelyn Champagne King**, Live From The Apollo, Westwood One, one hour.

Feb. 21-23, **Grammy Winners Salute**, Dr. Demento, Westwood One, two hours.

Feb. 21-23, **Don Henley**, Superstar Concert Series, Westwood One, 90 minutes.

Feb. 21-23, **The Temptations**, Four Tops, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Christopher Cross**, Jack Wagner, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Bruce Springsteen**, Huey Lewis & the News, Rock Of The World, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Barry Manilow**, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Thompson Twins**, Profile '86, NBC Radio Entertainment, 90 minutes.

Feb. 21-27, **Gary Morris**, Country Today, MJI Broadcasting, one hour.

Feb. 21-27, **Twisted Sister**, Metalshop, MJI Broadcasting, one hour.

Feb. 22, **John Anderson**, The American Eagle, DIR Broadcasting, 90 minutes.

Feb. 22, **Frankie Valli & the Four Seasons**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 22-23, **Stevie Nicks**, Countdown America, United Stations, four hours.

Feb. 22-23, **Mike & the Mechanics**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 22-23, **Juice Newton**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 22-23, **The Four Lads**, The Great Sounds, United Stations, four hours.

Feb. 22-23, **Crosby, Stills, Nash & Young**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 22-23, **Dire Straits**, On The Radio, NSBA, one hour.

Feb. 23, **Mr. Mister**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 23, **Peter Frampton, Part II**, Rock Over London, Radio International, one hour.

Feb. 24-March 2, **John Denver Part II**, Country Closeup, Narwood Productions, one hour.

Feb. 24-March 2, **The Alarm**, Inner-View, Innerview Radio Network, one hour.

Feb. 24-March 2, **John Cougar Mellencamp**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Feb. 24-March 2, **'til tuesday**, the Thompson Twins, In Concert, Westwood One, 90 minutes.

Feb. 24-March 2, **Rick Springfield**, Pop Concerts, Westwood One, one hour.

Feb. 24-March 2, **The Whispers**, The Concert Hour, Westwood One, one hour.

Feb. 24-March 2, **The O'Jays Part II**, Special Edition, Westwood One, one hour.

Feb. 24-March 2, **The Ames Brothers**, Encore with William B. Williams, Westwood One, two hours.

Feb. 24-March 2, **Stevie Ray Vaughan**, Line One, Westwood One, one hour.

Feb. 28, **May Pang**, Scott Muni's

Ticket To Ride, DIR Broadcasting, one hour.

Feb. 28-March 2, **Steven Wright**, Dr. Demento, Westwood One, two hours.

Feb. 28-March 2, **The Starship**, Mr. Mister, Rock Week, Westwood One, two hours.

Feb. 28-March 6, **Sylvia**, Country Today, MJI Broadcasting, one hour.

Feb. 28-March 6, **Ted Nugent**, Metalshop, MJI Broadcasting, one hour.

March 1-2, **Barbra Streisand**, Olivia Newton-John, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

March 1-2, **Billy Ocean**, Ashford & Simpson, Street Beat, Barnett-Robbins Enterprises, two hours.

March 1-2, **ZZ Top**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

March 1-2, **Alabama**, Lee Greenwood, American Country Portraits, Barnett-Robbins Enterprises, two hours.

March 1-2, **Billy Ocean**, On The Radio, NSBA, one hour.

March 3-9, **James Young**, Inner-View, Innerview Radio Network, one hour.

March 3-9, **Sting**, Off The Record Specials with Mary Turner, Westwood One, one hour.

March 3-9, **The Pointer Sisters**, Star Trak Profiles, Westwood One, one hour.

March 3-9, **Whitney Houston**, Special Edition, Westwood One, one hour.

March 7-9, **Aretha Franklin**, Street Beat, Barnett-Robbins Enterprises, two hours.

March 7-9, **James Taylor**, Joni Mitchell, Superstar Portraits, Barnett-Robbins Enterprises, two hours.

March 7-9, **Aerosmith**, Asia, Rock Of The World, Barnett-Robbins Enterprises, two hours.

March 7-9, **John Cougar Mellencamp**, Bryan Adams, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

March 8-9, **Sheila E.**, On The Radio, NSBA, one hour.

March 10-16, **Alan Parsons Project**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Billboard ADULT CONTEMPORARY MOST ADDED

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

	91 REPORTERS	NEW ADDS	TOTAL ON
HEART	22	73	
THESE DREAMS CAPITOL			
ATLANTIC STARR	21	56	
SECRET LOVERS A&M			
JAMES TAYLOR	14	62	
ONLY ONE COLUMBIA			
THE EVERLY BROTHERS	13	41	
BORN YESTERDAY MERCURY			
MIKE & THE MECHANICS	10	51	
SILENT RUNNING ATLANTIC			

HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	7	8	10	HOW WILL I KNOW	ARISTA 1-9434	1 week at No. One	◆ WHITNEY HOUSTON
2	3	7	10	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE 1-9432/ARISTA		◆ BILLY OCEAN
3	1	4	12	THE SWEETEST TABOO	PORTRAIT 37-05713/EPIC		◆ SADE
4	9	12	5	SARA	GRUNT 14253/RCA		◆ STARSHIP
5	6	6	12	SOMEWHERE (FROM 'WEST SIDE STORY')	COLUMBIA 38-05680		◆ BARBRA STREISAND
6	8	10	9	LIFE IN A NORTHERN TOWN	WARNER BROS. 7-28841		◆ THE DREAM ACADEMY
7	2	1	10	MY HOMETOWN	COLUMBIA 38-05728		◆ BRUCE SPRINGSTEEN
8	4	3	15	THAT'S WHAT FRIENDS ARE FOR	ARISTA 1-9422		◆ DIONNE & FRIENDS
9	5	2	12	GO HOME	TAMLA 1817/MOTOWN		◆ STEVIE WONDER
10	12	15	4	NIKITA	GEFFEN 7-28873/WARNER BROS		◆ ELTON JOHN
11	10	5	13	WALK OF LIFE	WARNER BROS. 7-28878		◆ DIRE STRAITS
12	11	9	15	SAY YOU, SAY ME	MOTOWN 1819		◆ LIONEL RICHIE
13	17	30	3	THESE DREAMS	CAPITOL 5541		◆ HEART
14	13	13	10	I'M YOUR MAN	COLUMBIA 38-05721		◆ WHAM!
15	15	18	8	WHEN I GIVE MY LOVE TO YOU	WARNER BROS. 7-28819		◆ MICHAEL FRANKS/BRENDA RUSSELL
16	16	19	8	CARAVAN OF LOVE	CBS ASSOCIATED 4-05611/EPIC		◆ ISLEY/JASPER/ISLEY
17	27	38	3	ONLY ONE	COLUMBIA 38-05785		◆ JAMES TAYLOR
18	14	11	14	I MISS YOU	MCA/CONSTELLATION 52606/MCA		◆ KLYMAXX
19	32	40	3	SECRET LOVERS	A&M 2788		◆ ATLANTIC STARR
20	23	33	3	SILENT RUNNING	ATLANTIC 7-89488		◆ MIKE & THE MECHANICS
21	22	31	4	KYRIE	RCA 14258		◆ MR. MISTER
22	24	27	3	NOW AND FOREVER (YOU & ME)	CAPITOL 5547		ANNE MURRAY
23	31	35	3	KING FOR A DAY	ARISTA 1-9450		◆ THOMPSON TWINS
24	21	21	8	YOU'RE A FRIEND OF MINE	COLUMBIA 38-05660		◆ CLARENCE CLEMONS & JACKSON BROWNE
25	19	14	16	BROKEN WINGS	RCA 14136		◆ MR. MISTER
26	18	17	11	THE HEART IS NOT SO SMART	GORDY 1822/MOTOWN		EL DEBARGE WITH DEBARGE
27	25	25	11	CHAIN REACTION	RCA 14244		◆ DIANA ROSS
28	29	29	4	HE'LL NEVER LOVE YOU (LIKE I DO)	CAPITOL 5535		◆ FREDDIE JACKSON
29	NEW			BORN YESTERDAY	MERCURY 884428-7/POLYGRAM		◆ EVERLY BROTHERS
30	30	22	11	TALK TO ME	MODERN 7-99582/ATLANTIC		◆ STEVIE NICKS
31	38		2	BOP	EMI-AMERICA 8289		◆ DAN SEALS
32	26	26	5	LOVE ALWAYS FINDS A WAY	ELEKTRA 7-69585		PEABO BRYSON
33	20	16	19	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498		◆ PHIL COLLINS/MARILYN MARTIN
34	33	23	17	EVERYDAY	COLUMBIA 38-05681		◆ JAMES TAYLOR
35	28	28	5	SILHOUETTE	GRP 3013		RANDY GOODRUM
36	34	24	13	SMALL TOWN	RIVA 884202-7/POLYGRAM		◆ JOHN COUGAR MELLENCAMP
37	40		2	ANOTHER NIGHT	ARISTA 1-9453		ARETHA FRANKLIN
38	35	36	4	BURNING HEART	SCOTTI BROS. 4-05663/EPIC		◆ SURVIVOR
39	36	20	11	I NEED YOU	COLUMBIA 38-05726		◆ MAURICE WHITE
40	NEW			MAKIN' UP FOR LOST TIME	WARNER BROS. 7-28856		CRYSTAL GAYLE AND GARY MORRIS

○ 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.

MIDEM '86

A 20th Anniversary



IMMC Introduced. Several top industry staffers gather at the Billboard/Eurotipsheet reception to hear plans for the first International Music & Media Conference, to be held this May in Montreux. In the foreground are, from left, Siegfried Loch, president of WEA Europe; Jorgen Larsen, senior vice president, Europe, CBS International; Nesuhi Ertegun, chairman of WEA International; Ian Thomas, director general of IFPI; and Gillian Davies, associate director general of IFPI.



Midem's Veterans. Midem organizer Bernard Chevy, second right, chats with some of the attendees during an informal reception at the Palais des Festivals. From left are Billboard European managing director Mike Hennessey; Denis Bourgeois, head of Bridget Music, France; Georges Meyerstein-Maigret, former president of PolyGram France; and Andre Salvat, French writer and publisher.



Pele Visual. Sharing a joke at the WEA party in the Whisky A Go Go in Cannes are, from left, soccer star Pele, WEA International chairman Nesuhi Ertegun and Midem's Bernard Chevy. Pele was in Midem to announce his association with the record industry as a goodwill ambassador, focusing attention on piracy and home taping problems.

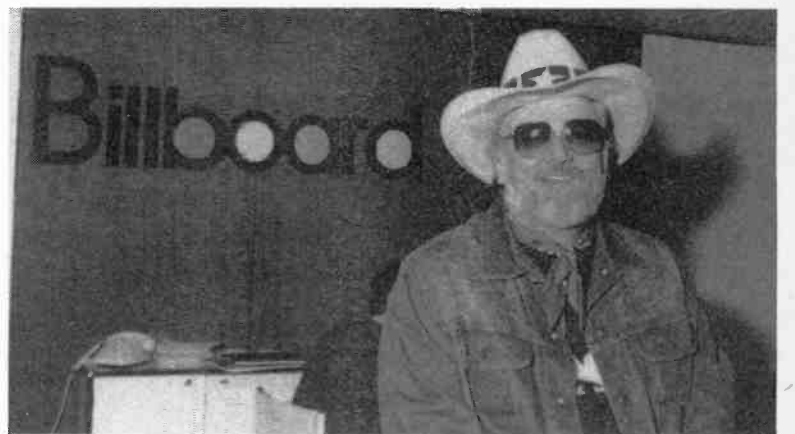


Goldman Party. Celebrating the appointment of Elliott Goldman as president and chief executive officer of RCA/Ariola International during a RCA/Ariola-hosted reception at the Majestic Hotel are, from left, Chris Wright, chairman of Chrysalis AIR UK; Goldman; Siegfried Loch, president of WEA Europe; Monti Lueftner, chairman of Ariola Europe; and Nesuhi Ertegun, chairman of WEA International.

Legend Launched. Prestwich Holdings chairman Paul Levinson, left, celebrates the launch of the new Legend Music Group with its managing director Mike Heap, a former head of WEA UK.



Prost! Representing the West German industry at Midem are, from left, Wolfgang Spahr, Billboard's chief German correspondent; Manfred Atzert and Thomas M. Stein, joint managing directors of Teldec; and Ingo Kleinhammer, president of Hammer Music.



Hello from Hawkins. Canadian singer Ronnie Hawkins takes time out from his European promotional trip to pay a visit to the Billboard/Eurotipsheet stand.

Busy Billboard. The Billboard/Eurotipsheet stand is the scene of sustained activity at Midem.

BETTER RATINGS '86: A SPECIAL REPORT

With the fall 1985 Arbitron dust now settled, and before the winter rating winds kick up, *Billboard* pauses to look behind the success stories from the last book.

Through discussions with programmers and managers in 12 of the country's top markets, this special report examines the impact of image on ratings, promotional strategies, the power of personalities and other programming elements central to happy Arbitron chapters.

This report was compiled by Pat Martin, author of "The Major Market Method." Martin, who has programmed numerous formats from top 40 to country, is working on a new book at his home in Milwaukee. Also contributing were *Billboard's* Kim Freeman and Denis McNamara, vice president of programming at WLIR Long Island.

Jet-Set Jock's Publicity Perks Chicago's WGCI

"IT WAS THE inclusion of Tom Joyner that helped us move up," is the analysis from Marv Dyson, general manager of WGCI-FM in Chicago.

The station went from a 4.8 to a 5.3 in the latest book. Dyson agrees with KKDA Dallas PD Michael Spears that the "morning man in Dallas/afternoon man in Chicago" publicity surrounding Joyner helped his station, too. "The move received a great deal of local exposure."

Dyson says the urban-formatted WGCI has tightened its format and plays "12 heavy hits in a row." The station is on 2,000 buses and buys no TV time to promote outside. "We give away lots of money. \$107.50 [to correspond with the dial position] seven times a day to the seventh caller."

WGCI rates No. 2 in 25-54 adults and is No. 3 behind WBMX with a 6.4 share.

At WCLR, general manager Chet Redpath is happy with his latest rating, which shows Bonneville's Chicago outlet moving from a 2.6 to 3.3 rating. Redpath says, "We've changed our positioning statement from 'Clear' to Chicago Lite Rock. As soon as we did that it picked up fast."

To promote the station, WCLR bought outdoor billboards and a large amount of TV time. The station regained many of the 25-49 male numbers that were lost several years ago. Redpath gives much of the credit to Jim Herron, the program director who was hired at the beginning of the fall rating from Houston.

"If AM is going to survive, it is going to do it with personalities," according to John Gehron, WLS operations manager. The station was rated with a 4.1 share in this latest ARB. "This is a very difficult market with all of the AC stations. The pie is being split up a lot of different

ways. Urban is doing well because there are only two of them—WGCI and WBMX—in a market with a large black population."

Gerhon says WLS shows up well in every demo breakout in every daypart. "We haven't used a lot of outside advertising. We've concentrated on the air. We've done a number of remotes and were the very first radio station in the world to broadcast from a cruise ship at sea." The 50,000 watt AM Clear Channel station is No. 4 in 18-34 and No. 3 in 25-54. WLS-AM is one of the few remaining top 40 stations on the AM band.

Programmer Greg Solk says WLUP's No. 6 rating from a 3.5 to 4.0 share is due to consistency. "We've managed to stay consistent with all of the major corporate, management and talent changes around us." WLUP is No. 2 18-34 behind WBMX. The station is No. 1 in both 18-34 and 18-49 men.

Solk claims the station buys little outside promotion. "We used to do five to six appearances in clubs every week. Now, we do fewer of those appearances. Instead we try to do a better job than before. When we give away a prize, it's a big one. We've sent listeners around the world to see shows in Hawaii, London and Amsterdam. In the middays we may give away a jukebox or classic car. We try not to do too much because the audience perceives it as overhype."

WLUP was on the leading edge of the new form of album rock that's becoming more successful in many markets. Solk says, "We were one of the very first stations to drop heavy metal from the format."

WGN was No. 1 12-plus with an 8.0 share; beautiful music WLOO ranked No. 4 with a 5.2 share. P.M.

Philly's WMMR: 'Perfect' Music, Execution Combo

IN THE "CITY of Brotherly Love," album radio is king. Wearing the crown and robes is Metromedia's WMMR Philadelphia. The station scored a 9.8 12-plus share, up from a 9.4 in the summer, making it the second most-listened-to album rocker in the country, behind Metromedia's WNEW-FM in New York.

Ask WMMR operations manager Ted Utz how he does it and the word "perfect" keeps coming up.

Utz says, "For us to achieve what we have, we need perfect execution by the jocks and a perfect music mix. Our foundation is built on perfect execution and perfect music."

Utz says research is the key to reaching perfection. He has an in-house research staff of 12 working six days a week, as well as outside assistance from Ted Bolton Research, consultant Lee Abrams and Harris Communications—headed up by Utz's WMMR predecessor,

George Harris.

According to Utz, "You can't get something close to perfect unless you know the marketplace." A native Philadelphian, he benefits from an air staff that has been around the Philadelphia area for a long time.

Another important factor in WMMR's success, according to Utz, has been a banner year for rock'n'roll in Philadelphia. Besides being part of Live Aid and hosting a Fourth of July show with the Beach Boys that attracted an audience of one million people, Utz cites the station's coverage and connection with appearances by Bruce Springsteen and local heroes the Hooters.

"We were able to capture all the major rock events of the year on top of our own events," says Utz. Those included sending his morning zoo program to London for a week of live broadcasts in November. He also credits the station's healthy album rock legacy as an important factor in listener loyalty. WMMR will celebrate its 18th year in the format this April.

How well did WMMR do in the fall book? It was No. 1 in practically every key demo, including men 18+, 18-24, 18-34, 18-49, 25-34, 25-49 and 25-54. In women, it was No. 1 18-24, 18-34, 18-49 and 18-54. In adults, it was No. 1 18+, 25-34, 25-49 and 25-54.

Utz says these impressive numbers are the result of "a very smart contemporary approach. It's not our priority to be the first on every record, although we have a wide variety of currents as well as oldies. We actually rotate close to 1,500 songs, which gives us plenty of musical depth."

Over at easy listening WEAZ, PD Lee Martin is celebrating another good book that shows the station edging up from a 6.2 in the summer to a 6.5 in the fall 12+. Martin says the station has had upward books for three years running, since becoming the market's only easy listening outlet. He credits extensive research, with help from the Seattle-based Research Group, in addition to music testing by Bonneville syndicators. He says "nothing goes on the air without being fully researched."

While WEAZ captured the No. 1 spot in the 35-64 adult demo, the big band sound of WPEN moved up to No. 3 with its "Music Of Your Life" format. Promotion manager Mark Lipsky says the station's jump from a 4.7 summer to a 5.3 fall 12+ is due to "a loyal core audience" and morning man Joe Niagara, who has been on the air in Philadelphia since the late '40s.

Urban contemporary WUSL was No. 2 in its prime demos, men and women 18-34. Power 99, as it is known on the air, also finished second in men 18-49 and adults 18-34. PD Jeff Wyatt says the station's 12+ dip from a 7.9 in the summer to a 6.9 in the fall was partly due to a drop in teens. He called the fall Arbitron "an older book." Wyatt says a month-long newspaper strike helped all news KYW move up to No. 2 12+.

WUSL's major promotion in the fall, devised with president/GM

Bruce Holberg, was a song-of-the-day call-in with a gambling twist. When a winner said, "My station is Power 99 FM," he was given the choice of 99 dollars or 99 instant lottery tickets. Wyatt says one out of every three winners went for the tickets.

D.M.

Houston's KFMK Built on Quality, Not Gimmickry

"IT'S THE BEST book that we've had in years," says Ben Hill about the latest ARB released in the Houston market. Hill's KFMK-FM is No. 1 25-54 playing an adult contemporary mix of 75% oldies and the remainder currents.

Hill says, "This radio station is built on good programming and a good morning show. We have personalities in all dayparts. We try to do a thousand things 1% better rather than do one thing at 1,000% better."

KFMK avoids big contests. "Advertising in its best form is utilization of our own air time. We believe that it's far better than TV. We promote our programming through image promos," he says. KFMK does run small contests like mystery songs and giveaways.

The station pulled a 5.9 share—up from a 4.4 rating to rank in fifth place. 12-plus.

Jay Cook, KKBQ general manager, contends his station's dedication to a consistently well-programmed and executed music format and promotions is the key to success.

KKBQ just moved from a 7.8 to 8.6 in this latest rating. "We're consistently interesting and fun. Our Q-Morning Zoo is one of the best morning shows in America. (Host John Lander is one of the nation's highest paid air talents.)

"We give away large amounts of cash. In the last book, it was in the neighborhood of \$300,000."

The station does no TV advertising and uses about 20 large painted outdoor billboards.

Beautiful music KODA moved from a 6.0 to a 6.9. Country-formatted KIKK-FM was in fourth place at 6.7. Urban-formatted KMJQ was No. 1 12-plus with a 9.9—down from 10.2 in the summer ratings. P.M.

Escape From 'Zoo' Brings Up Cume At Detroit's WHYT

"THE MOST important reason is consistency," says Gary Berkowitz, program and operations director of WHYT and sister station WJR-AM Detroit, about his latest ratings.

WHYT's overall cume rank is No.

2—behind WJR—with 701,900 persons tuning in weekly. The station is No. 1 with teens, with a whopping 23.8 share—one of the highest in the major markets. "WHYT was the first top 40 FM in the modern era when Mike Joseph switched to the format in September, 1982. This, coupled with the consistency of our morning show, has made us successful in Detroit."

According to Berkowitz, WHYT's morning show is different because "it plays more music." He went on to say, "We're not a 'zoo' with a lot of talk. We use Accu-weather, have lifestyle news and a traffic copter.

"Our music is 50% crossover. When I arrived here two years ago the station was very white. Frankly, we could have gone more toward albums or more urban. We chose the latter, which has been very successful. We now have the second largest black audience next to WJLB. Music has no color. Playing a lot of urban records has brought a lot of come over to our station," says Berkowitz.

James Alexander, programming operations director of No. 2-rated WJLB, says he uses a three-fold system of "preparation, execution and consistency" to maintain the urban station's high market share. WJLB is No. 2 in 18-34 adults, with a 9.0 share, and No. 1 in 18-49 adults, with a 7.4 share.

"When I came here several years ago, the station sounded very good but wasn't very effective. We started aiming at our core with music, TV commercials, billboards and buscards. That changed everything," Alexander says. The station plays 10 songs in a row without commercial interruption and uses a record recall contest that pays for naming specific song titles after listening during a predesignated time.

"We're looking to become No. 1," Alexander says.

CKLW, the former AM top 40 powerhouse station broadcasting from nearby Windsor, Ontario, is a big success story in the fall arbitrons, coming up with a 5.4 share and No. 5 rank in the market. Dave Shafer says his station uses the Al Ham music syndication service "Music Of Your Life," strong personalities—many former top 40 talents—and format discipline.

"Our music runs through a 40-year cycle every 20 minutes," says Shafer. "CKLW has a music library dating back to the '30s, with mint condition copies of everything that the station has ever played. With the 30% Canadian content ruling, we can still play a wide variety of Canadian artists and no one ever knows the difference. We do not play Kenny Rogers or the Diamonds, but Barry Manilow may fit in."

When asked about outside promotion, Shafer laughs. "I'm a little embarrassed to tell you that we do no outside promotion or advertising. It all started with favorable publicity in the Detroit Free Press, Detroit News and Windsor Star. That was it."

P.M.

(Continued on next page)

BETTER RATINGS '86: A SPECIAL REPORT

Top 40/AOR Hybrid KSHE Takes Lion's Share in St. Louis

"WE'VE BEEN WINNING this way for over a year," according to John Beck, vice president and general manager of KSHE-FM in St. Louis.

Beck joined the album and top-40 hybrid station about two years ago, coming from KKCI Kansas City. The station moved from a 14.1 to a 12.4 share but is No. 1 in teens with a 30.1 share and No. 1 18-34 with a 25.4 share.

Beck says, "We're positioned as an album rock station versus top 40. We have all the elements of a good top 40 station—the slick production, the promotions, the marketing elements."

The station's fall rating campaign was based on a TV commercial that said, "You're never too old to rock'n'roll." KSHE bought both prime time and fringe slots on four TV stations to get the message across.

"We took out all the obscure music, took off the rough edge with the metal in daytime slots," Beck says. Much of the station's success, he claims, is centered around the morning show. J.C. Corcoran, the rebellious acid-tongued morning personality, has shaken the market with an off-the-wall style that hasn't been heard in St. Louis before. Corcoran came to the station from Taft's Buffalo FM station WGRQ.

Beck goes on to say that "WMMS and WBCN are the only two other stations that have the kind of heritage in the marketplace that we have here at KSHE. St. Louis loves the Arch, they love the Cardinals, and they love KSHE. All we've done recently is bring in modern programming and marketing thinking."

"It's commitment and dedication." That's the secret according to Bob Osborne, a 30-year veteran of the St. Louis market and programming chief of KMOX. The station moved from a 22.0 to 22.6-share 12-plus in this latest rating. KMOX is No. 1 25-54 and is No. 1 cuming with 854,900 persons weekly.

Osborne says, "We never promote for a book. Instead we are involved in community projects like food drives, taking blind kids to the circus and helping civic organizations." He stresses that there is a high degree of communication within the station with daily department head meetings between management, sports, news, public affairs, promotion and sales department heads.

"Many people think of us as being only a talk station. We do play music." Osborne mentioned that music was a big part of his 9-12 slot, where Michael Murphy just signed on from mornings at KMBZ Kansas City.

Craig Magee reports that his station, WIL-FM, was No. 3 rated 25-54 with a continuous country format. "Country had a good book in this

market," says Magee.

WIL-FM moved from a 5.0 to 6.3 and AM competitor KUSA moved from a 3.4 to a 4.5.

Magee agrees with major market management personnel that consistency is a key in winning. "We've only had one DJ leave in six years. Our program director, Mike Oakes, has been with us for two years. Our station is always in the top five in this market."

The station gave away money four times a day, six days a week. It uses TV with a medium budget buying prime time shows like the Country Music Awards, Cardinal baseball playoffs and good movies.

Beautiful music KEZK moved up 5.8 to 6.4. Most other stations remained the same or moved down in this market with 43 signals. P.M.

'Pure AC,' Promo Prize Blitz Bode Well For Dallas

THE DALLAS MARKET has seen the rating lead see-saw from KVIL to KKDA and back to KVIL, which is now up to a 10.6-share from a 7.5 rating in the summer ARB. Even while moving back to a No. 2 12-plus rank, KKDA rose from an 8.3 to an 8.7.

Ken Barnett, KVIL's program director, contends promotions helped his station regain the market lead. During the rating period KVIL mailed out Unidyne's prize catalog. The station gave away \$221,000 in cash and prizes—including nine cars valued at \$129,000 and a trip to Monte Carlo. As a result, the station scored No. 1 25-54 adults with a 16.2-share.

Barnett says, "Our music is pure adult contemporary. There are records that we play that may not be on other charts and we may not play a No. 1 record in Billboard. It's all based on our experience with what works in this market."

He explained KVIL's loss in the Summer ARB by saying, "We did not promote for that book. We won't ever again take a summer book for granted."

Michael Spears, the veteran program director, says KKDA shows well in Dallas because of hard work, daily excellence and a careful target of programming. His cume rose by 30,000 to a total of 485,000 to make the station No. 1 18-34 with an 11.3-share. Urban-formatted KKDA gave away a minimum of \$1,000 every day of the rating period with a "Say It and Win" promotion.

The station also benefitted from a bonanza of publicity generated by morning man Tom Joyner, who commutes by air—daily—doing his morning show on KKDA and afternoons on Chicago's WGCI.

KKDA has the highest time-spent listening of any major market station with 113 minutes.

The third place station is all-news, KRLD, with a 7.7 share up from 6.7

in the summer ARB. General manager Ed Wodka says he thinks that the Delta air disaster and a tornado—literally broadcast live on the station before the National Weather Service issued a warning—had a residual effect on the ARB upsurge. The station was No. 2 35-64 with a 10.6 share. P.M.

Boston AM Makes Big Move with Higher Profile

THE REAL STORY in Boston isn't just that AC-formatted WBZ-AM jumped to first place in 12-plus, but that four of the top six radio stations in the market are AMs.

WBZ PD Cary Pahigian attributes AM's success in Boston to "quality programming," not just on WBZ, but also on fellow AMers WHDH (AC), WRKO (talk) and all-news WEEL.

As for the fall sweep, Pahigian says, "We didn't do anything fancy." He says WBZ maintained its usual high-profile personality and community service.

Pahigian does credit WBZ's ongoing television campaign with creating a great deal of interest. The campaign features morning personality Don Maynard in different comical situations that show off station attributes such as news, traffic coverage or, in the case of this past fall, WBZ's sports coverage. In the TV spot, local gridiron legend Doug Flutie and WBZ sports director Gil Santos try to teach Maynard about football.

Pahigian admits that it is tough for an AC format to capture a 25-34 demo on AM, but says, "Thirty-five-year-olds and up are our strength." Besides dominating those upper demos, the station's 12-plus share jumped from 7.4 in the summer to an 8.6 in the fall.

On the FM side, the station in Boston that has no problem with 25-34 demos is the legendary WBCN. This album rock giant slipped in its 12-plus share from a 9.4 in the summer to a 7.4 in the fall. However, WBCN was No. 1 in men 18-plus as well as in men 18-49, 25-34, 25-49, and even 25-54. WBCN was also No. 1 in women 25-34 as well as adults 18-34, 18-49, 25-34 and 25-49. WBCN was No. 2 in adults 18-plus.

WBCN's PD Oedipus says the Boston fall book was "primarily an older demo book and was not a book for contemporary listeners."

Another FM station that prospered despite the AM onslaught was easy listening WJIB. The NBC outlet jumped from a 4.6 in the summer to a 6.2 12-plus in the fall. Operations manager Donald Nutting credits success to "attention to detail—keeping the station tight and bright—and research." He says it is an advantage to have the NBC research department in addition to research provided by Bonneville syndicators.

Nutting decided not to use TV in the fall book. Instead, he favored contests on the air that "demand continuous listening on the part of the audience to win. Longterm listeners are what we go for." An example was the station's "Winning Songs" contest. Five songs a day were designated as winning songs. The listener had to get at least three on an entry in order to be eligible to win. Weekly winners were given \$5,000 shopping sprees at local department stores.

Another successful WJIB contest gave tickets away for a Renoir art exhibit, exclusive to the Museum of Fine Arts in Boston. By purchasing 250 tickets early, the station was able to treat listeners long after ducats to the event had become unavailable.

Nutting is pleased that WJIB jumped to third place in adults 35-64 with an 8.6 share. In that category, it trails two AMs: WBZ, with a 11.6, and WHDH, with a 8.8. He calls the AM success in the market "a radio phenomenon." D.M.

Football Link Is A Big Winner at St. Paul's STP

"IT'S ALL DONE with trickery," says Chuck Knapp, joking about the latest Arbitron rating for KS-95 (KSTP-FM in St. Paul).

Knapp, a veteran programmer and air talent, says, "In many ways this is the best book in our station's history."

This year KS-95 became the first FM radio station to carry the flagship broadcast for a professional football team. Although the Vikings may have been a factor in the station's increase from a 9.9 (summer) to its current 10.4, Knapp stresses that the station has not fallen below at 9.5 since the October/November rating in 1979.

KS-95 is ranked No. 1 25-54, 18-44, 18-49, and 18-54 in this latest Arbitron. Using the multi-rank system, Knapp says that he found 168 places where the station is No. 1, compared to 57 slots where perennial market leader WCCO-AM is No. 1. WCCO won the 12-plus ratings with an 18.5—down from a 22.5 in the summer book.

Knapp says there are a number of secrets to the success of KS-95. "Our music is adult contemporary—truly mass appeal. We have a variety of personalities and promotions. The key is consistency. We have five people on our air staff that have been here more than seven years. In fact, Karl Plain, one of our sales people, is in his 58th year with Hubbard Broadcasting."

Promotionally, KS-95 used both outdoor and TV. The station debuted a TV commercial with air personalities and Viking Matt Blair, Oct. 15. A four month, painted billboard campaign promoting the station and Vikings football was placed on major highways and the interstate sys-

tem, beginning Aug. 1.

Album rock-formatted KQRS took a major move from a 7.1 to a 9.0 in this rating book. Dave Hamilton, former national program director of Doubleday Broadcasting which recently sold KDWB St. Paul, returned to the market from Boston this past summer. He guided KQRS to the best 18-plus male book in the station's history.

Hamilton, thought of in industry circles as a research and marketing genius, contends the almost two-point jump was based on his on-going perceptual studies of the market. He says, "We do daily qualitative analysis. We can spot even minor daily changes in the marketplace."

Another factor in his station's favor; according to Hamilton, is the station's long heritage playing album rock. He described the format as "gold intensive" but more current product than top 40 competitors. "We backed off the metal, zeroed in on 18-34's. We went down in teens, the cume grew and all gains were in 18-plus," Hamilton says. Promotions were tie-ins with rock'n'roll including trips to Sydney, Australia, and a chance to see Dire Straits concert in Paris.

Greg Swedberg, music director of WLOL-FM Minneapolis says his station was happy with their latest rating. WLOL fell from a 9.4 to an 8.6 and is the longterm leading top-40 station in the market. Swedberg says the station maintained in all key demographic areas and was actually one of its best fall ratings. "We cut the playlist down and bought lots of TV. We were on half the buses in the market, as well," says Swedberg.

Country-formatted KEYE-FM rose to a 6.1 share. All-talk KSTP-AM moved from 2.7 to 4.0. P.M.

WPLJ 'Machine' Sweeps Aside N.Y. Competition

IN THE NEW YORK market, where the Arbitron winners are determined by no more than tenths of shares, WPLJ kicked the usual champs—WRKS (Kiss) and WHTZ (Z-100)—out of the top slot this fall by pulling an even six share.

The development surprised few, particularly WPLJ program director Larry Berger. Even rival Scott Shannon, Z-100 PD, admits "I saw it coming."

According to Berger, the station's emergence was just part of the plan. Looking to dominate the adults, as opposed to the teens WPLJ wooed as a rocker, Berger took the Cap Cities outlet to a cautiously programmed top 40 and it has paid off. Outside of that, Berger credits the efficiency of the "WPLJ machine: personalities, music and promotion."

(Continued on page 23)

BETTER RATINGS '86: A SPECIAL REPORT

NEW YORK

(Continued from preceding page)

Not exactly a loser in the No. 2 slot with WRKS, Z-100's Shannon partially attributes the station's 5.9 to 5.4 share dip in the fall book to his unavoidable absences during the sweep.

"If this was a computerized station it wouldn't matter," says Shannon, "but our format is very reflective of me."

During the sweep, Ross Brittain left for WZGO Philadelphia, leaving Shannon with the task of finding a new Z-Morning Zoo partner. Shortly thereafter, Shannon left for a belated honeymoon and returned with a serious stomach ailment. All told, these incidents kept Shannon out of day-to-day station operations for roughly a month and a half, says Shannon.

"Arbitrons are like Superbowls. I've been here for 10 Superbowls and have won six of them. This isn't the last Superbowl." As for the future, Shannon says, "We're going to continue doing things in the same way, just do them better."

Shannon also says WPLJ spent much more on TV advertising than WHTZ did. "That was smart," he adds, "I called WPLJ program director Larry Berger for the first time and congratulated him."

Clearly, the most dramatic success story in New York was that of AC outlet WLTW (Lite-FM), which jumped from 3 to a 4.5 share. A well-executed image campaign is illustrated in the station's success. Lite-FM program director Phil Redo refers to the Club Med ad campaign ("the antidote for civilization") in explaining the perception WLTW is generating. "I like to think of WLTW as the antidote for the hectic pace of New York," he says.

Also making great Gotham gains was urban outlet, WBLS, which worked its way into the number four slot with a 4.7 share. On the rock front, 18-year-old WNEW-FM powered its way back to a 4.1 share from a 3.5 in the Summer book. K.F.

Porsche Promo Gives L.A.'s KLOS The Leading Edge

"WE PUT TOGETHER a game plan and then executed the plan." That's KLOS Los Angeles program director Tim Kelly's secret to success in the latest ARB in this market of 83 signals.

KLOS is ABC's FM outlet and plays album rock. It ranks No. 4 in the Los Angeles metro ratings with a 4.8 share and is No. 1 in 18-34 adults in the fall '85 ARB.

Kelly says, "At the beginning of this rating, Bruce Springsteen was doing his concerts here. Rock'n'roll was on the front page of all the newspapers. That publicity carried us into the month of 'Rocktober.' For seven weeks, we gave away

seven 944 Porsches—the last one had \$100,000 cash inside.

"When I got here the station had a very hard edge," says Kelly. "We backed off the metal and broadened the base. The station now operates with a very tight format. It's what you might call a 'male top 40' [with album artists] or 'top tracks'."

KLOS advertises primarily with transit—using buscards. The station's cume went up to 1.3 million weekly listeners, and Kelly says that time spent listening went up significantly.

Gerry DeFrancesco has a lot to be happy about with his latest ratings. KIIS-FM is No. 1 12-plus (with an 8.2 share), No. 1 25-54, 18-49, and 18-34.

DeFrancesco says, "It's a combination of management, air personalities, the music mix, promotions and marketing."

KIIS advertises primarily on buscards and billboards. "This is a very mobile market; television is too expensive." He went on to say, "We're the station that gives away the biggest cash and prizes. But, the product has to be good."

KIIS is a top 40 station that reportedly plays whatever is hot that's urban, album rock, adult contemporary and new wave. KIIS bases its music research on local sales, requests, and national charts and trends.

It's been a while since KRTH has shown up in the top 10 of the L.A. ratings. Bob Hamilton, station operations manager, says that the station went through a re-positioning. The station dropped all current product and concentrated only on oldies—1956 through 1980. The result was a No. 2 rating 25-49, No. 3 ratings middays and No. 4 ratings in afternoon drive. Hamilton stated his major ratings thrust was a give-away of trips to Hawaii with \$1,000 spending cash.

KROQ-FM, Los Angeles' one of a kind "new wave" station, moved from a 3.1 to 3.9 for sixth place in this latest rating. KABC was No. 2 with a 6.0. KJOL, with beautiful music placed third from a 3.8 to 4.9 P.M.

WLYF: Miami Image Stengthened by Format Loyalty

MIAMI'S FALL ARBITRON rating is a tale of fragmentation, heritage and even script potential for "Miami Vice." A total of 29 stations did a 1.0 12-plus or better in the fall with the Bonneville-syndicated "ultra mainstream" format at WLYF coming out on top.

PD Larry Travers is celebrating WLYF's third straight No. 1 book. He credits the station's established image in the market. "We have been programming easy listening for 17 years," says Travers. "Many stations have changed formats and call letters over the last few years, causing listener disloyalty. We have a tremendously loyal audience." He is

particularly proud of the station's strength with female listeners. WLYF is No. 1 in women 18-plus and 35-64.

Album rocker WSHE remained Miami's No. 2 music station. PD Michael Dalfonzo says, "we managed to hold our own while a little fragmentation worked to our advantage." He says that the two top-40s in town—WHYI and WINZ-FM—both "eroded badly." WHYI dropped from a 7.3 in the spring to a 5.1 in the fall 12-plus. WINZ-FM dipped from a 5.2 in the spring to a 3.5 in the fall 12-plus.

While WSHE also fell in the 12-plus—going from a 6.3 in the spring to a 5.6 in the fall—the station dominated men in the book, scoring well in target demos. WSHE was No. 1 in men 18-54. They were also No. 1 in adults 18-34, 18-49 and 25-49.

Like Larry Travers at WLYF, Dalfonzo credits "tremendous heritage" for his station's success. The station has been an album rocker for 15 years.

Probably the strangest radio situation in Miami this past fall had to be the resurgence of morning drive personality Greg Budell at AC WAXY. The station jumped from a 2.7 12-plus in the spring to a 4.3 in the fall.

PD Rick Shaw explains, "Greg spent nine weeks in the spring off the air in drug rehabilitation." Before going off air for the station-supported rehabilitation, Budell admitted to his listeners that he had a problem with cocaine and alcohol addiction, according to Shaw.

In the fall book, Shaw says listeners found the popular personality back on the air, "straight and sober." Shaw says the experience has allowed Budell to get involved in local community rehabilitation programs, helping others with problems.

Shaw says, "the morning show is the springboard that sets the listening trend for the entire day." He says Budell's "off-the-wall" morning show is now back on the track and that, more than anything else, explains the fall rating surge.

Shaw says a WAXY tie-in with local ABC television affiliate WPLG was a big success. For two and a half months in the book, station personalities did a live phone call-in contest around the TV show "Jeopardy." Trivia questions, asked on the radio in the morning, were answered by listeners live on the TV the same night. Winners received \$1,000 and a chance at other prizes.

Urban contemporary WEDR jumped from a 3.5 in the spring to a 4.2 12-plus in the fall. WEDR VP/GM Jerry Rushin says, "the audience that appreciates black music is now bigger than ever and we play more than anyone." Rushin says the station "gambled" with more rap and youth-oriented music in the fall.

He says "getting back to true basics" made WEDR "a good, tight ass-kicking radio station." He also says WEDR, "intensified strong community involvement which gives just as much good PR as giving away a car." Food and job banks head the station's list in that area.

D.M.

KTI's 'Teamwork' Chips Away at Milwaukee Mart

AN FM TOP 40 station now leads the Milwaukee market in 25-54 adults, according to the fall Arbitron.

WTMJ remains the 12-plus leader (9.7) but has turned the 25-54 and cume leadership over to FM-sister station, WTKI.

In a market that two years ago had as many as five stations vying for the same audience with essentially the same music, WTKI has now shown overall market dominance with its closest format competitor—WZUU—dropping from a 4.0 to a 2.4.

Tim Fox, WTKI programming manager, credits his station's victory with staff teamwork, promotions and programming consistency. "There are no surprises on this radio station. People know what to expect. We have the biggest and best contests. I've never worked with a staff that's closer. Everyone here from the morning show to the custodian wants to win."

WTKI's homegrown direct mail campaign, "The Fantasy Dreamstakes" seems to have affected the

station's cume increase by 35,000 people to 325,000 persons weekly. Since Fox has signed on duty one year ago, the station has moved from a 5.7 to 8.3 market share.

WQFM turned in a No. 2, 12-plus rating with an 8.4 share. Jerry Gavin, station program director, maintains his ratings are due to overall station consistency and music that's tailored and targeted toward Milwaukee. "All but one of our air personalities are from the city, the other one is from Appleton. They make between 15 and 25 appearances weekly. Our music is heavily day-parted and the playlist is strictly Milwaukee." Says Gavin, "a consultant from Atlanta would never be able to understand some of the records that we play."

Gavin has made several air staff changes since he was promoted to program director last summer. WQFM leads the market in teens and is No. 1 18-34.

Adult radio showed strong gains as well. Hearst's WLTQ, a consistent format-and-call-letter-changer, came up with a 4.0 in its first full rating book using Transtar's Format 41.

WOKY-AM had its strongest showing since the last days under a top 40 format with a 7.9-share. WOKY is a traditional MOR station that incorporates big band and other non-rock music.

P.M.

WATCH FOR BILLBOARD SPOTLIGHTS in February and March



EXERCISE VIDEO



COUNTRY RADIO



NARM



CASSETTE
DUPLICATION



STORE DESIGN

Carl Thom's Success Based on 'Cautious Expansion' At Harmony House, Slow but Sure Wins

BY KIP KIRBY

NASHVILLE Carl Thom founded Harmony House in 1947 with \$600 and a muffin tin for a cash register. Using a cautious expansion program based on "walking, not running," he has built the Detroit-based retail chain into a healthy profit-maker.

Thom says the chain's January sales are up 25% from the same period last year, and in the first six months of Harmony House's current fiscal year, sales have risen 15% and profits 20%.

With the opening of two new stores last month, Thom now has 19 locations. One of the new sites is in the Sterling Heights suburb; the other is a re-opened store in a recently enclosed shopping center.

"We're calling the Wonderland Mall store 'new' because when they decided to enclose the mall, we closed down for three months and completely redid the store," says Thom.

The Wonderland store was expanded to 4,000 square feet, which is the average size of a Harmony House site. Like its 18 sister sites, the store carries a full line of albums, tapes, CDs, accessories and even singles—but no video.

Thom says the chain dabbled with video for a year and a half or so when the format first exploded, but decided instead to concentrate on prerecorded music.

"We didn't feel it was worth it for us in terms of space, time and markup," he explains. "Video is primarily a rental business, and we were in it for sales."

Harmony House emphasizes deep catalog and full-line inventory, including all major labels, indies and imports. The chain also handles a

large selection of 45s and oldies still available from manufacturers. But CDs are what has Thom most optimistic.

CDs account for more than 15% of Harmony House's total volume, he estimates, with 8% done in singles and the remainder through albums, tapes and accessories. Like other retailers, Thom frets about manufacturers' poor fill rate on orders—he says his chain only receives about 30% of its average requisition—but he is excited by consumer demand and the prospect of future growth.

Compact Discs are displayed as self-serve purchases in browsing areas. Thom admits the chain has had a problem with shoplifting and estimates the loss rate to be "above minimal." He is experimenting with anti-theft devices in several test stores but hasn't yet made a decision to go chainwide with them. "Self-serve definitely helps our CD sales," he says, "and I'm reluctant to change."

Harmony House warehousing is handled from a central 20,000-square-foot distribution center, which also houses the chain's offices, bookkeeping and inventory systems. Stores are encouraged to operate autonomously by doing their own local banking and by placing orders for any specific titles managers expect to sell through.

Thom says there is no computerized inventory ordering or control system because he wants employees to get familiar with individual artists, titles and formats by handling shipments personally.

"We think this provides a good way to acquaint our staff with new product coming out," Thom says. "It gives them in-store education about different kinds of music."

Harmony House has approxi-

mately 160 employees, who participate in quarterly cash bonuses, medical and dental plans, paid holidays, and a profit-sharing program with 100% company contributions.

The chain boasts 24-hour turnaround on store orders, delivered via two trucks that pick up requested inventory and bring back unsold returns.

Thom's daughter Susan holds the title of advertising director, overseeing full-page newspaper ads promoting chainwide sales and occasional radio campaigns to support special events, such as the January grand opening sale for the two new Harmony House sites.

One of her most successful promotions has been a record company-sponsored CD coupon book tied in with local CD hardware retailers. Labels bought coupons in the book
(Continued on page 27)



Pizza Stop for Jane. Former Go-Go Jane Wiedlin makes an autograph stop in support of her IRS solo debut at Licorice Pizza's home office in Glendale, Calif. Bottom from left: Pizza staffers Dave Marcus, buyer, and Patty Waddell, marketing administrator; and Pat Surnegie, MCA salesman. Top from left: Ruth Sims, Licorice Pizza's senior vice president; Wiedlin; Randy Gerston, Pizza's marketing director; and Mark Cope, formerly with IRS.

ON TARGET

by Mike Shalett

What do you think? Is metal music about to go through another down period such as the one that occurred a year ago? What's happening when half of the audience at a Twisted Sister concert indicates that they spent more than 15 dollars for a concert ticket but didn't spend the seven or eight bucks it cost for the band's new LP?

The mix of males to females at the band's concert is typical of a metal crowd: 2-to-1. Two thirds of the audience is 20 years of age or younger. There are virtually no females over 20 while 25% of the males are over 20. The age ranges of respondents at the Twisted Sister concert were: Under 15, 6.3%; 15-17, 32.3%; 18-20, 34.8%; 21-23, 15.2%; 24-26, 7.0%; over 26, 4.4%.

Four stimuli were mentioned in response to the sample's query of how they heard about the show: radio, word-of-mouth, friends and MTV. Exactly half said they were informed through radio, while 36% said they were told by someone else. MTV tour updates had reached 7.6% of the audience. The MTV mentions were consistent across age groups through 26-years-old.

What format of radio did these concert-goers listen to? Strictly AOR! Only 2% of these concert-goers mentioned top 40 call letters to identify their favorite radio station. When asked their second favorite radio station, top 40 call letters were mentioned by 4% of the sample.

One of the questions we asked of Twisted Sister's concert sample was whether or not they had heard of the P.M.R.C. Sixty-three percent said they had. Of all the people who had, only one agreed with the idea of implementing a rating system on records. In a fu-

ture column, we will further discuss the P.M.R.C. question and the results it has gotten from different concert audiences.

Twisted Sister's fans said they bought records in a store located in a mall. The younger fans were more apt to shop at a record store located in a mall than our survey average. When asked, "Where do you shop for records?" the results were: Stores in malls, 62%; Stores not in malls, 18%; Department Stores, 10%; Discount Stores, 8%.

This particular sample group catches "quite a few acts in concert." More than 40% said they at-

answering "No."

We followed that question with, "Have you bought their most recent album?" Half of the sample said they had. Again a higher percentage of females said they had than males. Two-thirds of the females 17 or younger said they had bought "Come Out And Play." The overall highest percentages were once again with fans 17 or younger. The poorest significant score was with males 18-26. Nearly 52% said that they had bought the band's most recent release, and 48.1% answered "No."

"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 Connecticut-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.

Half the audience at a metal concert didn't buy the LP

tend more than nine concerts a year. Most active were males between the ages of 18 and 26. Least active by percentage were females 17 or younger.

If you were trying to find out this fan's late-night TV-watching habits, your best bet would be with MTV. "The Tonight Show" and "Saturday Night Live" reruns also stand out as places to possibly advertise. Letterman is mentioned exclusively by males.

We asked the question, "Have you ever bought an album by tonight's artist?" to the entire sample and more than 80% said they had. Interestingly, a slightly higher percentage of females said they had bought than males, but again the number of males was twice that of females. The highest percentages were with fans 17 or younger. Responses to the question were 81.6% "Yes," and 16.5%

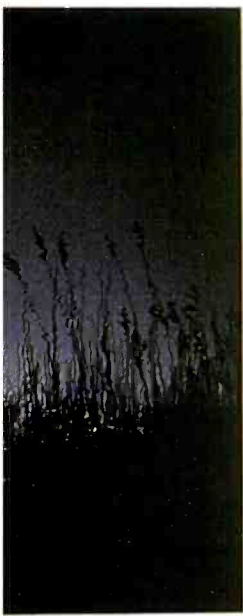
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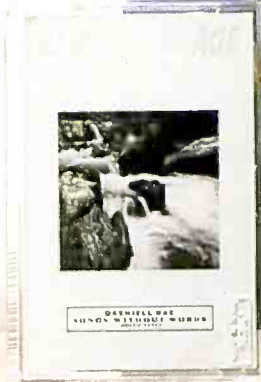
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	ALBUM	CASSETTE	COMPACT DISC
AVAILABLE THIS MONTH			
Atmospheric Conditions* <i>John Themis</i>	NAGE 1	NAGE C1	NAGE 1CD
Bayou Moon <i>Tom Newman</i>	NAGE 2	NAGE C2	NAGE 2CD
Classic Landscape <i>Tim Cross</i>	NAGE 3	NAGE C3	NAGE 3CD
Songs Without Words <i>DaShiell Rae</i> (Piano Solos)	NAGE 4	NAGE C4	NAGE 4CD
Standing Stones <i>A New Age Compilation</i>	NAGE 5	NAGE C5	NAGE 5CD
AVAILABLE NEXT MONTH			
Wine Dark Sea <i>Stephen Caudel</i>	NAGE 6	NAGE C6	NAGE 6CD
Aspects <i>Tom Newman</i>	NAGE 7	NAGE C7	NAGE 7CD
AVAILABLE FOLLOWING MONTH			
Voices <i>Claire Hamill</i>	NAGE 8	NAGE C8	NAGE 8CD
<i>Eddie Hardin</i> (Piano Solos)	NAGE 9	NAGE C9	NAGE 9CD
Country Airs <i>Rick Wakeman</i> (Piano Solos)	NAGE 10	NAGE C10	NAGE 10CD

*Contains tracks from Coda 3 and Coda 10

On the Beam

BY SAM SUTHERLAND

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

COMPACT DISC'S CATALYTIC role in rekindling home audio sales across the boards is underscored by Sony's latest additions to its ES line of analog audio components. With vendors and dealers alike saying that CD's leading-edge sonics help spur system upgrading by new

player purchasers, one of the digital disk's co-developers is specifically targeting seven new products to such consumers.

"New Compact Disc owners find shortcomings with their old equipment," says Sony Consumer Audio director **Martin Homlish**. "They may have heard a more spectacular performance for the medium on the showroom floor, where the dealer could use newer, better amps and speakers."

When those new CD owners re-

turn to perk up their own, often older and less powerful gear, Homlish wants to snare them with Sony's ES line. Already established as the company's high-end, high-ticket items, the ES components—including amplifiers, tuners, cassette decks and speakers—now have seven more competitively priced entries. Two new integrated amplifiers, two AM/FM stereo tuners, a cassette deck and two speaker systems are included, with the lowest priced units—notably the TA-F222ES amplifier and AMP-22ES speakers, sold in pairs. This enables dealers to offer a basic but high performance CD system for under

\$1,500.

That's without cassette deck or tuner, Homlish concedes, but, "for some of these new buyers, CD is being viewed as the primary source of product for listening."

The decision to slant ad copy and sales pitches to the line's use for CD playback is also related to Sony's market share in CD hardware. Homlish, citing last year's *Newsweek* CD market profile, says, "I think Sony is synonymous with CDs. We have over 20% of the home CD market, and I think we now have close to 40% of the total CD [hardware] market, including mobile and personal CD units."

In short, Sony sees the chance to convert its dominant role in this glamorous new technology into a higher profile for its other audio products.

Those other new ES components behind the push include the TA-F444ESII integrated amp; ST-S444EXII and ST-S222ES tuners; TC-K444ES II cassette deck, and APM-66ES speakers.

LIVING MUSIC, the music and video firm set up by saxophonist/composer **Paul Winter** to distribute his various album and home video projects, has now entered the CD mart.

(Continued on page 27)

FOR WEEK ENDING FEBRUARY 15, 1986

Billboard

TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	37	DIRE STRAITS WARNER BROS. 2-25264	22 weeks at No. One BROTHERS IN ARMS
2	2	2	8	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM
3	3	5	6	SADE PORTRAIT RK 40263/EPIC	PROMISE
4	7	10	22	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
5	6	4	38	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
6	4	3	38	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
7	5	6	13	SOUNDTRACK MCA 2-6150	MIAMI VICE
8	8	7	17	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
9	9	8	11	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
10	14	18	6	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL
11	11	11	29	STING A&M CD-3750	DREAM OF THE BLUE TURTLES
12	13	16	5	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
13	10	9	27	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
14	12	13	38	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
15	15	12	23	BILLY JOEL COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II
16	16	15	25	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
17	27	—	2	HEART CAPITOL 46157	HEART
18	17	14	38	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
19	19	19	6	SIMPLE MINDS A&M/VIRGIN CD 5092/A&M	ONCE UPON A TIME
20	NEW ▶			PETE TOWNSHEND ATCO 2-904736/ATLANTIC	WHITE CITY A NOVEL
21	24	21	4	BOB DYLAN COLUMBIA CK 3830	BIOGRAPH
22	18	17	15	STEVIE WONDER TAMLA 6134TD/MOTOWN	IN SQUARE CIRCLE
23	21	23	38	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
24	22	22	13	STARSHIP RCA PCD 1-5488	KNEE DEEP IN HOOPLA
25	29	30	3	SOUNDTRACK ATLANTIC 2-81273	WHITE NIGHTS
26	NEW ▶			STEVIE NICKS MODERN 2-90479/ATLANTIC	ROCK A LITTLE
27	23	27	38	BRYAN ADAMS A&M CD 5013	RECKLESS
28	25	25	3	JAMES TAYLOR COLUMBIA CK 40052	THAT'S WHY I'M HERE
29	26	24	14	STEELY DAN MCA CD 5570	THE BEST OF STEELY DAN
30	20	20	4	RUSH MERCURY 826098-2/POLYGRAM	POWER WINDOWS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	38	AMADEUS SOUNDTRACK FANTASY WAM-1791	13 weeks at No. One NEVILLE MARRINER
2	2	2	38	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	16	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
4	4	4	38	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
5	5	5	38	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
6	6	6	38	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
7	7	7	38	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
8	8	9	38	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
9	9	8	27	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
10	11	12	38	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
11	10	11	38	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
12	13	14	4	PASSIONE LONDON 417-117	LUCIANO PAVAROTTI
13	12	10	38	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
14	14	13	38	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
15	25	—	2	BACHBUSTERS TELARC 80123	DON DORSEY
16	15	15	38	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
17	17	17	9	BARTOK: MIRACULOUS MANDARIN LONDON 411-894	DETROIT SYMPHONY (DORATI)
18	18	19	38	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
19	19	18	38	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
20	21	22	38	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)
21	20	20	38	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
22	16	16	28	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)
23	23	23	17	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
24	24	28	3	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
25	22	21	25	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS
26	26	26	5	OUT OF THIS WORLD PHILIPS 411-185	BOSTON POPS (WILLIAMS)
27	27	27	18	VIVALDI: FOUR SEASONS ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)
28	NEW ▶			MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER
29	28	25	8	TCHAIKOVSKY: THE NUTCRACKER RCA RCD2-7005	SAINT LOUIS SYMPHONY (SLATKIN)
30	29	29	11	GERSHWIN: RHAPSODY IN BLUE PHILIPS 412-611	PITTSBURGH SYMPHONY (PREVIN)

Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories.

LISTEN UP! Koss (Milwaukee) has introduced four new stereophones, housed in high-impact packaging and available in black, chrome and blue. The SST/4 (suggested retail: \$29.95) weighs less than 2.5 ounces and features adjustable temporal pads to remove pressure from the listener's ears. It has a hear-through design to allow the listener to hear outside noises.

Featuring a closed design that screens outside noises, the SST/5 (\$39.95) produces full dynamic sound. It has a multi-pivoting earcup and soft vinyl cushions. The SST/6 (\$59.95) has hear-through design, adjustable temporal pads and a volume balance control on its 12-foot cord for easy level adjustment. The unit weighs under 4.5 ounces.

At the top of the Koss stereo-telephone line is the SST/7 (\$69.95). The less-than-five-ounce phones are closed designed, with multi-pivoting earcups, foam-filled vinyl cushions and volume balance control on a 12-foot cord.

Also from Koss comes the Sound Cells (KSC/50), a micro-speaker for use with pocket-sized audio products. The unit measures two-by-three-by-one-inches and has a standard 18-inch stereo jack. It is blister-packed and retails for a suggested \$9.99.

From Signet (Stow, Ohio) comes the SK314 automatic CD cleaning system. Occupying slightly more horizontal space than a CD, the system automatically rotates the disc while cleaning it with a chamis-topped pad. Two C-cell batteries are supplied with the unit. Included in the package is a bottle of detergent fluid and six optical-quality cleaning cloths. Signet does not suggest a retail price but says the SK314 "should sell for about the cost of only three or four CDs."

Hartzell Manufacturing (Grantsburg, Wis.) has added two new products to its Dynasound Organizer line: the C3048 attache case, de-

signed to carry 30 boxed or 48 unboxed audio cassette tapes; and the CD40 compact disc storage case, which can hold up to 40 CDs. The attache case retails for \$17.99, while the CD holder is tagged at \$19.99.

Alpha Enterprises (Canton, Ohio) is offering a compact disc organizer that will store 12 encased single compact discs or 10 singles and one double CD album. The organizers are individually cartoned with black plastic ribs so the units may be interlocked side to side or top to bottom. During the introductory period, each \$4.99 organizer carton will be shipped with a free CD replacement case jewel box—designated by a cartoon-mounted, high visibility sticker.

Intraclean Recorder Care Systems, a division of American Recorder Technologies (Simi Valley, Calif.), has debuted the K-151 Autosound Care Kit. The kit contains a C-911 cassette cleaner, a D-501 electronic cassette demagnetizer and a half-ounce bottle of S-711

head cleaning fluid. On auto reverse players, the C-911 will change directions without having to engage the player's reverse function switch. All elements of the K-151 are contained in a Pocket-Pak travel case. Suggested retail: \$36.

And, Audio Plus announces from Parfums America (New York), the Stereo-Scent Pak, a combination of scent cartridges and corresponding audio cassettes. The cartridges replace an ordinary car cigarette lighter to emit a fragrance when activated.

The \$12.50 packages include a cassette—"Sunny Sounds" featuring the music of Anne Murray and the Scentron aroma of "Fresh Citrus" or "Vanilla"; "Surf Sounds" by the Beach Boys, with the scents of "Sea Breeze" or "Floral Bouquet"; or the "Romantic Sounds" of Lionel Richie with the fragrances of "Rose Garden" or "Saturday Night Passion." Refills are available.

Stout Runs Haven for Rock Art Records, Tapes Provided Framework

BY JOHN SIPPEL

CLAREMONT, Calif. When John Stout entered the record business in 1977 working for Wherehouse founder Lee Hartstone, he was already thinking ahead to the launch of his own company.

By the time he left Wherehouse Entertainment as a store supervisor in 1983, he was ready for retail. He opened the 300-square-foot Stout Boy Records in this Southern California hamlet.

As long as five years before the launch of the Stout Boy store, he decided to buttress his record/tape retailing with another activity. Thus, six months before departing Wherehouse, he paid a picture framer \$50 for a crash course in the intricacies of that art.

Stout had saved all his rock album posters over the years in the belief that these lithographs would

someday become an art collection. They became his first for-sale art.

In his first year, Stout recalls, 90% of his volume came from used and new records—principally used product from his longtime album accumulation. Today, 90% of the store's profits come from his framed art.

Stout Boy Records took its name from the retailer's nickname coined by Sandra Gutcheon at Wherehouse. She is presently an executive with Enigma Records.

Now located in 900-square-foot quarters, the store has become a music art haven and used LP center for the five institutions of higher learning within a quarter mile. Students from Scripps, Pitzer, Harvey Mudd, Claremont McKenna and Pomona colleges count on Stout when they want to exchange or buy used or new albums.

ON THE BEAM

(Continued from page 26)

Winter, whose self-titled Consort recordings helped presage New Age instrumental shadings, has just landed stock on both his current "Canyon" album, recorded in part in the Grand Canyon, and its predecessor, "Sun Singer." The company has three different CD suppliers lined up, so plans call for a gradual addition of back titles from previous Winter releases, as well as a CE version of its upcoming solo album by Consort cellist Eugene Friesen. Those titles should ship around March.

AMERICAN GRAMAPHONE, the label founded by percussionist and composer Chip Davis, for his Mannheim Steamroller record-

ings, has added two more Compact Disc titles to its catalog of instrumental pop sets aimed at audiophile buyers. This time, the label has gone outside its successful "Fresh Aire" series by Steamroller to offer

HARMONY HOUSE EXPANSION

(Continued from page 24)

offering \$3 off the list price of CDs at Harmony House, and the books were given away with the purchase of a CD player. She is now working on a second discount coupon book program to begin later this month.

Susan also oversees the chain-wide "Motor City Tune-Up Sale," held in June just prior to the close of

CDs by pianist and Fresh Aire vet Jackson Berkey, whose "Ballade" offers classical pieces, and fusion artist Ric Swanson. Swanson's album is "Urban Surrender."

Harmony House's fiscal calendar year. The three-week sale slashes prices on all warehouse inventory, with frontline albums reduced as low as \$5.99.

Despite Carl Thom's cautious expansion philosophy, he foresees the addition of another three Harmony House sites by the end of 1986.

Lieberman Sets Sights On Expanded Video Sales

NEW YORK David Lieberman, chairman of Lieberman Enterprises, expects to be selling \$200 million worth of prerecorded video per year by 1990. The rack jobber and distributor made the remarkable prediction here at a recent investors' seminar on home video sponsored by Merrill Lynch.

Although the seminar focused on the emerging video market, Lieberman also used the occasion to discuss the present state of prerecorded music rack jobbing and to pitch the financial future of his firm, which is traded as an over-the-counter stock on the NASDAQ National Market System.

Noting that the \$200 million figure represents the equivalent of his firm's total 1985 sales for music, video and computer software, Lieberman said the company's style of doing business—which he described as "targeted at upscale mass merchandisers who want an identity for their [entertainment] section"—will allow it to grow quickly in the video sector.

"I think we're a little bit more tuned into the service aspects of video because of our background," he said. Lieberman called for more liberal return allowances and margins for mass merchandisers (Billboard, Feb. 8).

"Video manufacturers are going to have to offer a returns policy," he said. "They've been willing to extend limited policies, but you have to give us that bigger percentage for bigger promotions."

On the record side, Lieberman said rack jobbers now account for 35% of the total prerecorded music sales in the U.S.; he claimed that 85% of that figure is sold through Lieberman and the Clawson,

Mich.-based Handleman company.

Describing the music business as "very healthy," Lieberman says his firm has tallied record gross sales of \$50 million in the second quarter of its fiscal year and \$89.5 million for the year to date. He added, however, that music's percentage of Lieberman's overall business is dropping as home video comes on strong. For the year to date, video has generated \$26.3 million in gross sales, accounting for 20.5% of Lieberman's business.

Music sales should receive a helping hand from the Compact Disc, which has generated sales of \$5.2 million for Lieberman in the year to date. The company chairman said he expects the configuration to provide \$22 million in sales for the company during calendar '86.

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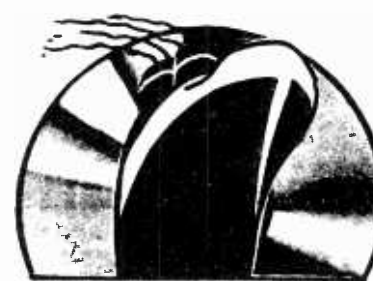
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New Releases

ALBUMS

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

POP/ROCK

CJSS
World Gone Mad
LP Leviathan LA861/\$8.98
CA LC861/\$8.98

THE COLOUR FIELD
Things Could Be Beautiful
LP Chrysalis B6V 41525/CBS/no list
CA B6T 41525/no list

COSTELLO, ELVIS, & THE ATTRACTIONS
King Of America
LP Columbia FC 40173/CBS/no list
CA FCT 40173/no list

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

THE FIRM
Mean Business
LP Atlantic 81628-1/WEA/\$9.98
CA 81628-4/\$9.98

FRAMPTON, PETER
Premonition
LP Atlantic 81290-1/WEA/\$8.98
CA 81290-4/\$8.98

MARTIN, MARILYN
LP Atlantic 81292-1/WEA/\$8.98
CA 81292-4/\$8.98

VIRGINIA WOLF
LP Atlantic 81274-1/WEA/\$8.98
CA 81274-4/\$8.98

BLACK

BELL, WILLIAM
Passion
LP Ichiban ICH 1002/\$8.98
CA ICH 1002/\$8.98

SLAVE
Unchained At Last
LP Wilbe WIL 3001/Ichiban/\$8.98
CA WIL 3001/\$8.98

JAZZ

ZAWINUL, JOE
Dialects
LP Columbia FC 40081/CBS/no list
CA FCT 40081/no list

SOUNDTRACK

VARIOUS ARTISTS
Quicksilver
Original Motion Picture Soundtrack
LP Atlantic 81631-1/WEA/\$9.98
CA 81631-4/\$9.98

COMPACT DISC

BACH
4 Sonatas For Flute And Hapsichord
Andras Adorjan, Hugette Dreyfus
CD Denon C37-7807/no list

FRANCK, CESAR
String Quartet in D Major
Prague Quartet
LP Denon C37-7806/no list

MOZART
Serenade No. 13; Divertimento No. 10
Edward Melkus, Capella Academica
CD Denon C37-7808/no list

NEPTUNE, JOHN "KAIZAN"

The Circle
CD Denon C37-7770/no list

SCHUBERT
Symphony No. 4; Music To "Rosamunde"
Staatskapelle Berlin, Otmar Suitner
CD Denon C37-7759/no list

THE FIRM
Mean Business
CD Atlantic 81628-2/WEA/\$15.98

FRAMPTON, PETER
Premonition
CD Atlantic 81290-2/WEA/\$15.98

VARIOUS ARTISTS
Quicksilver
Original Motion Picture Soundtrack
CD Atlantic 81631-2/WEA/\$15.98

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

ALMOST YOU
Brooke Adams, Griffin Dunne
♠♥ SBI Video 1472/\$79.98

CREEPERS
Jennifer Connelly, Donald Pleasence
♠♥ Media Home Entertainment M831/\$69.95

DYING ROOM ONLY
Cloris Leachman, Dabney Coleman, Ross Martin
♠♥ USA Home Video 214-844/IVE/\$49.95

AN EVENING WITH PAUL ANKA
♠♥ USA Home Video 213-452/IVE/\$39.95

FREEDOM ROAD
Muhammad Ali, Kris Kristofferson
♠♥ Worldvision Home Video 4006/\$69.95

HEARTBREAKER
Fernando Allende, Dawn Dunlap, Michael Roberts
♠♥ Media Home Entertainment M779/\$49.95

INTIMATE STRANGERS
Dennis Weaver, Sally Struthers, Melvyn Douglas
♠♥ Worldvision Home Video 4026/\$39.95

IT'S THE EASTER BEAGLE, CHARLIE BROWN
Animated
♠♥ Snoopy's Home Video Library M343/Media Home/\$14.95

KEY EXCHANGE
Ben Masters, Brooke Adams, Daniel Stern
♠♥ SBI Video 1480/\$79.98

L'ADDITION
Richard Berry, Richard Bohringer, Victoria Abril
♠♥ New World Video 8526/\$69.95

LOOK TO THE RAINBOW
Patti LaBelle
♠♥ USA Home Video 312-847/IVE/\$29.95

SHERRILL MILNES' HOMAGE TO VERDI
♠♥ Kultur 1117/\$39.95

THE NINTH CONFIGURATION
Stacy Keach, Scott Wilson, Jason Miller
♠♥ New World Video 8528/\$79.95

ONE SHOE MAKES IT MURDER
Robert Mitchum, Angie Dickinson, Mel Ferrer
♠♥ USA Home Video 214-843/IVE/\$49.95

THE PEOPLE VS. JEAN HARRIS
Ellen Burstyn, Martin Balsam, Richard Dysart
♠♥ USA Home Video 215-618/IVE/\$59.95

PLACIDO: A YEAR IN THE LIFE OF PLACIDO DOMINGO
♠♥ Kultur 1119/\$39.95

SINGLETON'S PLUCK
Ian Holm
♠♥ New World Video 8603/\$59.95

STAND ALONE
Charles Durning, Pam Grier, Stacy Keach
♠♥ New World Video 8529/\$69.95

MR. SYCAMORE
Jason Robards, Sandy Dennis, Jean Simmons
♠♥ Worldvision Home Video 4028/\$39.95

THE TRAGEDY OF OTHELLO
William Marshall, Ron Moody, Jenny Agutter
♠♥ Kultur 3855/\$99.95

THE TRIAL OF LEE HARVEY OSWALD
Ben Gazzara, Lorne Greene, John Pleshette
♠♥ Worldvision Home Video 4042/\$69.95

TUXEDO WARRIOR
John Wyman, Carol Royle, Holly Balance
♠♥ New World Video 9511/\$59.95

WAR CHRONICLES, VOLUME 3
♠♥ USA Home Video 212-845/IVE/\$29.95

WAR CHRONICLES, VOLUME 4
♠♥ USA Home Video 212-846/IVE/\$29.95

THE ZOO GANG
Ben Vereen, Jason Gedrick, Eric Gurry
♠♥ New World Video 8519/\$69.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING FEBRUARY 15, 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	3	15	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•					
	2	1	23	JET	Sublogic	Flight Simulation	•	•	•							
	3	5	50	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•						
	4	2	15	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•						
	5	4	48	KARATEKA	Broderbund	Action Arcade Game.	•	•	•							
	6	7	21	WINTER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•						
	7	13	5	KARATE CHAMP	Data East	Action Arcade Game	•		•							
	8	9	19	HACKER	Activision	Mystery Adventure Game	•	•	•	•						
	9	6	110	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	10	10	42	GATO	Spectrum HoloByte Inc.	Strategic Game	•		•	•						
	11	12	61	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•		
	12	15	64	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•	•						
	13	11	5	ALTERNATE REALITY	Datasoft	Adventure Game	•	•	•							
	14	NEW		KUNG FU MASTER	Data East	Action Arcade Game	•		•							
	15	8	118	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	16	18	13	HEART OF AFRICA	Electronic Arts	Graphic Adventure			•							
	17	17	3	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•							
	18	16	17	G.I. JOE	Epyx	Action Adventure Game	•		•							
	19	19	5	LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	•		•							
	20	14	13	SUPERBOWL SUNDAY	Avalon Hill	Action Strategy Game			•							

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- MANUFACTURING THE COMPACT DISC: A VIDEO
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Cine Club Video's Flagship Sinks in Midtown New York Library-Styled Outfit Cites Concept and Location As Major Flaws

BY JIM BESSMAN

NEW YORK Cine Club Video, the huge rental-only, library-styled video club which opened in midtown Manhattan last April with great pomp and ceremony, has closed down its flagship W. 54 St. location, transferring all operations to its newer E. 42 St. store.

Tentative plans to re-open the midtown outlet on a smaller scale via a shared lease agreement with another business have been shelved, though Cine Club still hopes to open another Manhattan store, as well as new ones in other cities.

As in the new outlet, Cine Club carried some 9,000 tapes, each individually racked upon wire wall and floor displays. The entire floor had an ultra-modern, high-tech appearance down to the computerized checkout counters, where the store clerks did business in stylish outfits matching the interior color scheme.

In hindsight, reasons for the dismal performance of the initial Cine

Club store—which only drew 700 members during its nine-month life-span—were readily apparent to the Paris-based outfit's New York controller Estela Vargas. Foremost among them is its location, situated in the heart of the Ave. of the Americas' vast corporate headquarters and hotel towers.

"It's mostly a tourist area surrounded by hotels and offices," says Vargas, who also recognizes that the outlet's facade offered little in the way of arousing customer curiosity. "It was a recessed, back-of-street location that didn't have a shining announcement of what it was, so people didn't see very much and didn't know. While here [in the 42d St. store] they're able to see enough in the windows to want to come in and find out about us, there they passed by quickly without any time to stop."

Vargas, who just recently transferred here from Paris, where the four-year-old company maintains two mammoth 80,000-tape outlets, also questions the New York store's

advertising campaign, which she maintains fell far short of getting across its unique rental program.

"The value of this kind of club is in time and money," she says of Cine Club's concept, which offers monthly memberships costing \$29.95, \$39.95 and \$49.95 for rentals of three, five and seven at a time, with no due dates or late charges. Electronic processing of membership cards and checkout product cuts down on transaction time, while daily cassette exchanges bring down the cost per tape to as

low as 49 cents, "if you have the time, of course."

But Cine Club's initial ad, in the form of a sophisticated, New Yorker-style cartoon, "didn't explain the concept," continues Vargas. She adds that a second campaign using more straightforward, informative ad copy was much better but not enough to turn things around.

But even though the midtown store failed to get the concept across, Vargas is confident of better results on E. 42 St. She says that in three months the store has al-

ready attracted 600 members, and is now over the 1,000 mark with the addition of membership transfers from the old store.

"We figured that half would cancel their memberships, but only 20%-25% have quit so far," reports Vargas, noting that the second location is a long trek for those midtowners accustomed to coming in during lunch hour.

Vargas also contends that the 42 St. location, right by Grand Central Station and blocks away from the

(Continued on page 33)

Musicland Head Cites Price In Sell-Through Successes

BY EARL PAIGE

MINNEAPOLIS Jack Eugster, president of Musicland—the nation's largest home entertainment software retail chain, with 458 stores—says his crusade for more sell-through-priced home video is finally paying off.

Musicland achieved an impressive 5%-6% of total volume in video during the recent November-December period. During the Christmas rush, the executive rolled up his sleeves and pulled stunts in stores to better his perspective of video sell-through.

"I found I could sell virtually anybody I approached who owned a VCR," says Eugster. "Not just a kid, but somebody with money in their pockets. The issue is price. At the right price, people will buy movies if only they are educated about it. With just a little effort, I found I was selling 75% [of qualified prospects]."

Actually, Eugster says his experience shows that people of all ages will purchase movies. "I did sell young people, once they realized

certain movies were for sale—'Footloose,' 'Raiders Of The Lost Ark,' 'King Kong,' those kinds of titles.

"It goes all the way up to a 50-plus woman you show a Gene Kelly movie. 'White Christmas' was a monster. You stick 'White Christmas' in their face at \$19.95 and you have a sale. In fact, we're still selling 'White Christmas' right along."

Musicland went out of its way this past Christmas to make sure people got the idea that movies were for sale. A special marquee display was erected prominently in the front of most stores. The chain operates in 47 states, comprising 60 Sam Goody, 22 Discount Records and 376 Musicland stores. Some 85% of the stores are in malls and 40 units, also mostly in malls, are involved in rental.

According to Bruce Jesse, vice president advertising and promotion, a key to the wall-mounted display was the sale-price signing. Along the left side of seven horizontal shelves, prices appeared rounded off in descending order: \$30, \$30, \$25, \$15, \$10, \$10 and \$10. The chain

(Continued on page 61)

FOR WEEK ENDING FEBRUARY 15, 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	20	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	15	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
3	3	20	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	6	16	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
5	4	20	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Company Vestron 5082	1985	24.95
6	9	11	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
7	5	20	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
8	7	20	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
9	10	17	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
10	20	9	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
11	8	5	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
12	11	16	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
13	12	20	LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985	29.95
14	19	20	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
15	13	20	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
16	16	19	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
17	18	16	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
18	17	5	THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985	14.95
19	NEW ▶		BE MY VALENTINE, CHARLIE BROWN	Snoopy's Home Video Library Media Home Entertainment M342	1985	14.95
20	14	6	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
21	21	20	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
22	15	12	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
23	23	4	THE SMURFS AND THE MAGIC FLUTE ♦	Children's Video Library Vestron 5027	1983	24.95
24	22	2	JAYCE AND THE WHEELED WARRIORS VOLUME I	Dic Enterprises Magic Window 6-20503	1985	24.95
25	25	3	CHALLENGE OF THE GO BOTS: VOLUME III	Children's Video Library Vestron 1517	1985	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.

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METRO VIDEO DIST., INC.

FOR WEEK ENDING FEBRUARY 15, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	5	3	PRIZZI'S HONOR	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
2	1	14	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
3	NEW		RAMBO: FIRST BLOOD PART II	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
4	9	3	MASK	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
5	2	10	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
6	3	6	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
7	4	15	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
8	7	8	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
9	6	11	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
10	8	8	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
11	11	19	THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
12	12	12	BREWSTER'S MILLIONS ▲ ◆	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
13	10	10	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
14	33	2	MAD MAX BEYOND THUNDERDOME	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
15	14	4	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG
16	13	19	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
17	15	4	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
18	NEW		ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
19	18	5	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
20	16	11	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
21	17	14	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
22	22	10	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
23	19	10	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
24	20	5	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
25	21	4	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
26	24	9	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
27	23	10	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
28	25	23	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
29	27	23	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
30	26	18	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
31	32	31	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
32	30	38	THE KARATE KID ▲ ◆	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
33	34	13	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
34	36	6	DEF-CON 4	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
35	NEW		MIAMI VICE	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR
36	29	15	GOTCHA! ● ◆	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
37	NEW		MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG
38	38	18	MISSING IN ACTION 2-THE BEGINNING ▲	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
39	40	14	SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
40	28	2	AMERICAN NINJA	Cannon Films Inc. MGM/UA Home Video 800705	Michael Dudikoff Steve James	1985	R

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VIDCLUB CLOSES DOORS

(Continued from page 30)

United Nations, has a better mix of potential office and apartment clientele. Noting that Cine Club, when used to its best advantage, can top the typical "\$2.50 per tape, \$5 the next day" rental and late return penalty charges, she nevertheless understands that the substantial monthly membership fees may be out of reach for many incomes, and is approaching corporations in the vicinity to see if employees would be interested in reduced group rates.

Additionally, Vargas hopes to exploit the area's international diplomatic and banking communities by offering a greater number of foreign film titles. She says that the head of the French cultural affairs office in New York has already inquired about the possibility of renting French films, and adds that Cine Club may soon rent VCRs capable of programming both VHS and European formats.

According to Vargas, Cine Club still plans to open another Manhattan outlet, though it will wait a year and a half or so in order to gauge reaction to its remaining location. She further reports interest in launching a Cine Club by an individual in Texas who had observed its Paris operation.

Steve Savage, who heads the three-store New Video chain in Manhattan and is also president of the Greater New York chapter of the Video Software Dealers Assn., expressed sadness for the demise of Cine Club's midtown store, but lauds the retailer's "courageous" attempt, as well as the "good aspects" of "not having to wait or rush back to the store" with due rental tapes. But he adds that the Cine Club was also "tragically flawed" in its concept.

"They gave no incentive or disincentive," says Savage, referring to the wide-open, never-a-late-charge policy. "That way the hottest films are never available. For example, 'Prizzi's Honor' goes out 25 times for us the first month. But for them, they might not get a return copy for six weeks, so what a customer gets is offbeat things that just happened to be in the store."

Savage also questions Cine Club's targeting "high volume users." This may work almost ideally for "heartily users of home video," he says, but "five tapes a day or every few days is pretty high consumption," neglecting the more occasional needs of the typical customer.

Savage further notes that Cine Club's operation was "very professional" and that physically, it was a "beautiful installation that was laid out intelligently. But there was no feeling of fun when you go in, no excitement or the hubbub of a video store. Instead, you had the sense of being in an airport, with everybody wearing uniforms. After all, this is showbiz—you have to make shopping for entertainment as enjoyable as watching it."

Describing the initial Cine Club's location in a heavy business section as "real radical" for home video, Savage says that maybe Cine Club felt that "what worked in Paris" would work equally successfully in the U.S.

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— JANET MASLIN, THE NEW YORK TIMES

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COMING SOON ON VIDEOCASSETTE, CED & LASER VIDEODISC

Shuttle Clips Soothe Hurt, But Firms Won't Capitalize on Disaster

BY TONY SEIDEMAN

NEW YORK The home video industry can make a significant contribution toward restoring public confidence in the space program, say manufacturing and retailing executives, as well as educators and child psychologists.

Retailers are planning to stock titles on the successful shuttle missions and offer them as discount and even free rentals. Manufacturers are deliberately refraining from doing any quick-release documentaries on the explosion, even though some had titles on the shuttle program and the Challenger mission itself in production at the time of the disaster.

There are many titles available on the space shuttle, most of them taken almost directly from the documentaries NASA releases at the end of each mission. The companies with Shuttle-oriented programming tend to be more in the educational than the consumer end of the business.

The three most important firms in the field are Video Vision Associates, MMI Space Science Corp., and Finley-Holiday Inc.

"We had intended to do a documentary on the teacher in space mission," says Bill Clarke, president of Video Vision. "It's sad that this thing has happened because a year of effort to package a very human transmission from space" has now been wasted.

Video Vision puts out product aimed at both the consumer and educational markets. The video portion of its "Teacher In Space" program was to be just one part of an entire educational package.

Also underway before the launch was "Rocket's Gleaming," a TV movie about Christa McAuliffe by Jen-Star Productions. The show will be

completed for broadcast airing, executives say. Home video release patterns are as yet undetermined.

There is little entertainment-oriented Shuttle material on the market. Despite the potent success of recent quick-release videocassettes, companies are not even considering releasing any fast-turnaround documentaries on the tragic destruction of the space shuttle Challenger.

"To capitalize on the misfortune of the shuttle would have been a difficult thing to do, emotionally as well as physically," says Jaffer Ali of Maljack Productions Inc., which recently scored more than 200,000 units in sales with the quick-release "Superbowl Shuffle."

Maljack already has one space-oriented tape out, "Space Shuttle: Mission To The Future," and, coincidentally, another program about the history of space exploration, "Conquest," scheduled for March release.

Su Bertan of the New Jersey-based Drucker's Entertainment Warehouse and a longtime space fan is looking at several ways to make video on the best moments of the Shuttle program available to her regular consumers and, especially, to the local schools that patronize her store.

"I have a few schools which are my customers come in and rent movies," she says of her approach to local educational institutions.

Educators agree that prerecorded video will be valuable in helping children, especially adolescents, work through the trauma of the shuttle's destruction. "I think it would be a fabulous idea," says Beverly Holman-Sheidy, assistant principal of New York City intermediary school I.S. 227.

Yehuda Nir, ex-head of child psy-

chiatry at the Memorial Sloan-Kettering Cancer Center, agrees that viewing videos of successful shuttle missions will help young people deal with what happened to the Challenger.

Kids in the third to eighth grades will be especially well served by screenings of the videos, he says: "They should be showing it, but one should make it possible for children to ventilate their concerns."

For consumers, Bertan will probably offer two cassettes for the price

of one rental, or even sharper discounts.

What Finley-Holiday and MMI have are primarily recut versions of the documentaries NASA releases after every shuttle flight, as well as the longer documentaries that are done after especially complex and successful missions.

All of Finley-Holiday's shows list for \$34.95. "These videotapes are NASA-supplied footage that anyone can get," says Finley, although for

his company "they're all edited to a certain extent."

List price of MMI's product is \$44.95. "Our prime target is college professors who are teaching astronomy," says MMI president Ralph Levy.

The Video Schoolhouse, a Monterey, Calif.-based mail-order concern, also has two Shuttle titles available: "The Space Shuttle" and "Space Shuttle Columbia/Flights 1, 2, 3 & 4."

Finley-Holiday's address is 12607 East Philadelphia St., Whittier, Calif. 90601, (213) 945-3325; MMI Space Science Corp.'s base is at 2950 Wyman Parkway, P.O. Box 19907, Baltimore, Md. 21211, (301) 366-1222; Video Vision is at 7 Waverly Pl., Madison, N.J. 07940, (201) 377-0302; and Video Schoolhouse is at 2611 Garden Rd., Monterey, Calif. 93940, (408) 374-4474.

Space Shuttle Selections

Titles available on the Space Shuttle on videocassette and laserdisc are the following:

From Video Vision Associates:

"Shuttle Mission Reports"

"Shuttle Downlink"

"Greetings From Earth"

From Finley-Holiday, Inc.:

"First Flight Of The Space Shuttle"

"The Incredible Space Shuttle:

Flights STS-1 Through STS-8"

"STS-6: First Mission Of The Challenger"

"Satellite Rescue In Space: Shuttle Flights 41C And 51A"

From MMI Space Science Corp.:

"Space Shuttle: Mission To The Future"

"Space Shuttle: A Remarkable Flying Machine"

FOR WEEK ENDING FEBRUARY 15, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	11		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
2	3	25		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	C	29.95
3	2	11		MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
4	15	5		LIVE AFTER DEATH	Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
5	7	13		THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
6	NEW			THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	SF	19.95
7	4	15		NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
8	6	41		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
9	19	3		SCENES FROM THE BIG CHAIR	Polygram Music Video Production MusicVision 6-20534	Tears For Fears	1985	LF	29.95
10	9	25		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	C	29.95
11	11	25		RATT THE VIDEO ●	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
12	16	3		THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello/The Attractions	1985	LF	24.98
13	12	37		ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
14	14	31		WE ARE THE WORLD THE VIDEO EVENT ▲◆	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
15	10	5		WHITE CITY	Atlantic Records Inc. Vestron Musicvideo 1025	Pete Townshend	1985	D	29.95
16	5	9		ARENA	Tritec Duran Video Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
17	13	5		HUEY LEWIS & THE NEWS VIDEO HITS	Hulex/Chrysalis CBS-Fox Video 6941	Huey Lewis & News	1985	LF	29.98
18	17	13		WINDHAM HILL'S WATER'S PATH	Windham Hill Prods. Inc. Paramount Home Video 2355	Various Artists	1985	LF	29.95
19	18	47		U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
20	8	47		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98

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Prism Hurries U.S. 'Collection' Launch Test Marketing Spurs Release

LOS ANGELES "Phenomenal" U.K. test results were the main reason Prism Entertainment decided to launch its "Video Collection" line at the 1986 Winter Consumer Electronics Show, six months ahead of the program's official timetable.

The copyrighted home video titles will be issued in VHS format only at a suggested list of under \$12 (Billboard, Jan. 18).

According to Prism's sister company, Prestwich Holdings PLC, some 700,000 units of the first 50 titles were sold since last October in 860 F.W. Woolworth and Woolco stores there. This was termed a significant feat, according to Prism president Barry Collier, since Britain is traditionally a predominantly rental market.

During the test period, the company commissioned a market research firm to examine the U.K. results (411 respondents were polled at 21 separate Woolworth and Woolco retail outlets).

Among the findings:

- 63% of the consumers polled had never purchased a prerecorded tape before;
- 30% had purchased another

tape within a three-week period;

- 25% claimed the low price was their primary purchase motivation;
- 26% had never rented or purchased a videotape before;
- 50% of the purchasers were male, 50% female;
- 66% of the consumers were aged 20-44;
- 84% were in the middle-to-low income group;
- 70% of the consumers went to Woolworth's specifically to buy tapes.

The Video Collection is broken down into five genres: Romance Theater, Sports, Children's Video Playground, Music, and Great Movies & Entertainment.

Dealer support will include 14- and 30-second television commercials, co-op ad slicks, a 144-piece introductory pre-pack assortment, a 48-piece schematic for wall sections and end caps, as well as a full trailer for in-store use.

Prism is scheduling bi-monthly releases, with the first 30 titles becoming available in late March. Second releases will dovetail with the American Booksellers Assn. convention in May in New Orleans.

Belushi's Boom Benefits From Book, Disk Ties

LOS ANGELES When it was released last November, few in the home video industry guessed that Warner Home Video's "The Best Of John Belushi" would slash a samurai sales swath of more than 170,000 units by now—and continue to generate 3,000-4,000 reorders per week.

"We did take the home video trade by surprise," comments Dave Mount, vice president of video sales for WEA. In its brief sales life, the tape landed among 1985's top 15 sellers, even outperforming Warner Music Video's Prince concert and Madonna offerings.

According to Barbara O'Sullivan, vice president of marketing, Warner Home Video has not been completely surprised. "With special concept projects," she notes, "like the Belushi tape, we do a significant amount of market research and testing to determine interest to buy. We determined that there would be a very strong sales potential. We weren't disappointed. And at \$24.98, it was priced just right."

Mount recalls that an ad spot run just prior to street date on "Saturday Night Live," the late comedian's former television home, drew some 40-50 customers to New York's Tower Records looking for the cassette.

The initial 100,000 shipment was backed by a carefully orchestrated advertising/merchandising campaign that offered TV and radio broadcast and print support and in-store stand-ups.

MTV ran a customized clip that included the Belushi/Dan Aykroyd Blues Brothers' "Soul Man" with other wrap-around footage identified as being from the Warner video. Moreover, MTV again added "Soul Man" to its rotation for three weeks, exposing the product substantially.

According to Mount, record stores have done the lion's share of sales for the tape, followed by video-specialty dealers and mass merchandisers who are more sell-through oriented.

Both Mount and O'Sullivan contend that record stores were ideal, hitting the crossover demographic of Belushi fans and "Blues Brothers" record fans. At bookstores, consumers interested in the "Wired" biography were also attracted. O'Sullivan speculates that today's VCR upscale owner would correspond to "Saturday Night Live" viewers from the late 70's.

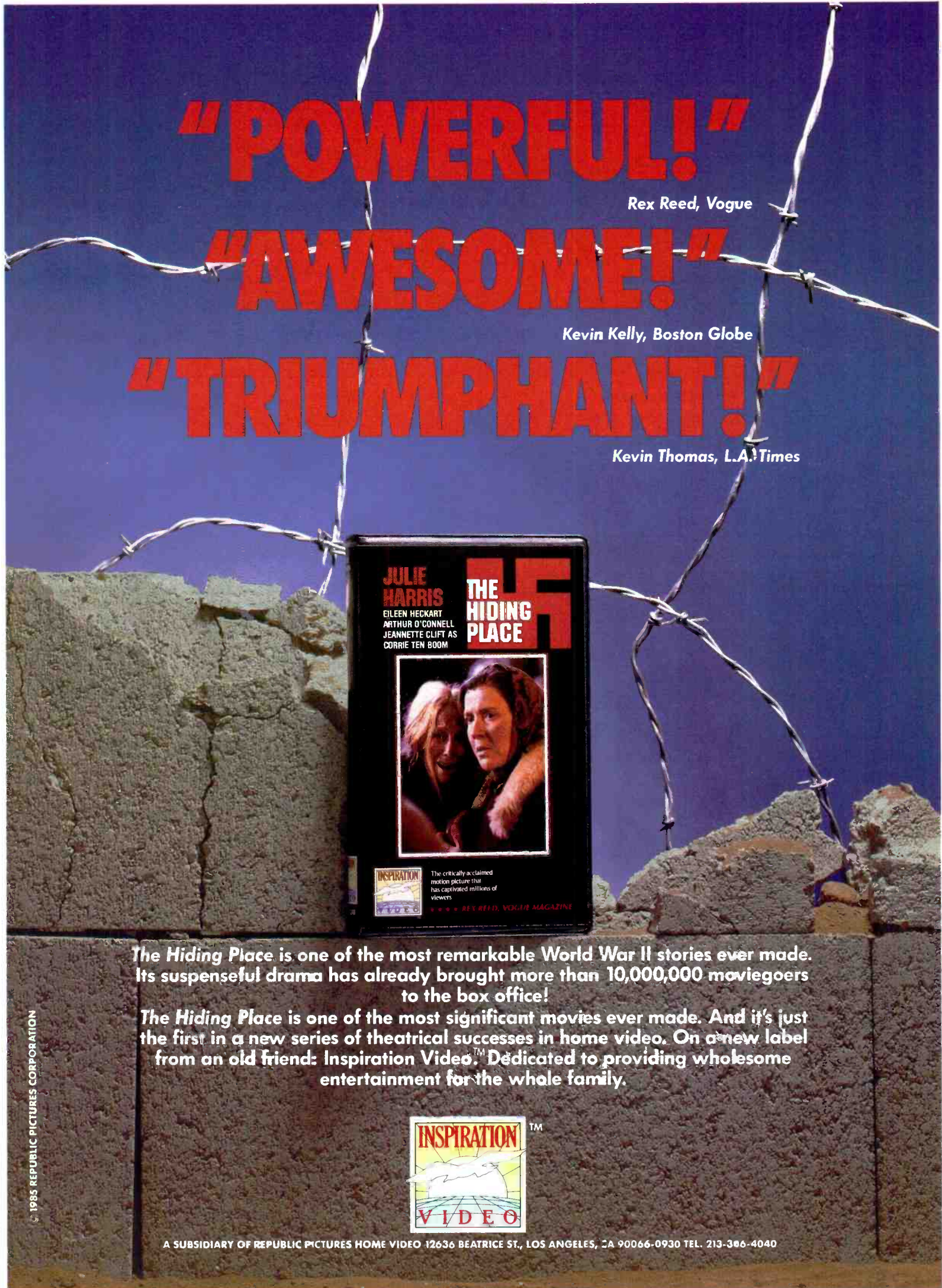
Based on the continuing surge of the tape, a second wave of merchandising and advertising is being launched.

For the moment, a second volume is being held on the "back burner" for possible pre-Christmas release.

JIM McCULLAUGH

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	14		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	2	15		JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	22	2		RAMBO: FIRST BLOOD PART II	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
4	3	11		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
5	6	196		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
6	5	28		PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
7	4	15		THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
8	8	48		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
9	10	3		PRIZZI'S HONOR	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95
10	9	15		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
11	17	3		MASK	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95
12	13	63		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
13	7	5		MIAMI VICE	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95
14	11	85		DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95
15	16	11		THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
16	15	14		MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
17	14	12		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	12	10		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
19	21	20		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
20	18	6		PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
21	19	8		PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
22	25	11		ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
23	NEW ▶			MAD MAX BEYOND THUNDERDOME	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13	79.95
24	24	11		KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
25	NEW ▶			ST. ELMO'S FIRE	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R	79.95
26	39	2		THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	NR	19.95
27	27	34		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
28	20	13		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
29	NEW ▶			MY SCIENCE PROJECT	Touchstone Films Touchstone Home Video 360	John Stockwell Danielle von Zerneck	1985	PG	79.95
30	23	98		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
31	35	2		BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13	79.98
32	RE-ENTRY			THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
33	33	9		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98
34	26	6		THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	Animated	1985	NR	9.95
35	NEW ▶			THE LEGEND OF BILLIE JEAN	Key Video 6925	Helen Slater	1985	PG-13	79.98
36	29	11		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
37	32	4		U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95
38	31	66		TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
39	30	16		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
40	28	50		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	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.

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VCA/T Wing Offers Help In Marketing

BY TONY SEIDEMAN

NEW YORK VCA/Technicolor, one of the top duplication firms in the U.S., has taken its business beyond reproduction—adding marketing and production assistance to its functions.

"We've split up the company into two different groups," says Tom DeMaeyer, senior vice president of VCA/Technicolor's Video Program Duplicating Division. His wing is "going after the non-theatrical, special interest video producer-type programming," helping to create marketing and assisting in preproduction and production tasks as well as doing the duplication work.

"We've got resources to offer them from production to postproduction—all the way from beginning to completion," comments DeMaeyer. The program began in 1985, targeting "non-theatrical, special interest video packages."

The goal, DeMaeyer says, is to allow independent home video producers to tap into the knowledge about home video VCA/Technicolor has accumulated in its years in the business. "We're getting involved in advising our clients," he says. "There are a lot of entrepreneurs coming up with programming, but they really don't know what to do with it. We want these people to stay around, and we'll help them as thoroughly as we possibly can."

Interest in producing programming for the home video market is increasing at a rapid rate, he notes. "We're certainly not short of programming. In that area, VCA/Technicolor's new approach is working pretty well so far," DeMaeyer concludes. "Last year, we probably had around 150 clients," and he conservatively sees that number jumping to somewhere around 200-300 in '86. Total business generated should come to "a good half-million pieces," he predicts.

Given the risk level of the field, VCA/Technicolor keeps a careful watch on accounts receivable. "It's c.o.d.—or at least partial c.o.d. The rest is shipping 15 days later or getting a letter of credit. We certainly have to be much more careful with credit. We're not dealing with Fortune 500 companies," DeMaeyer comments, "but no one's gone bust yet. We have gotten pretty nervous on a couple of them, but then they have come through."

VCA/T's assistance has ranged from consultation on scripts to helping place product with the most effective retail outlets for them. "We're involved with one company that has put out a bowling tape," DeMaeyer notes. "Another program is 'How To Train Your Cockatiel,' which we've helped push through pet retail shops."

Research is often the main ingredient of VCA/Technicolor's system for supporting product by creating a focused retail marketing campaign. "Finding the best way to distribute a tape," says the VCA/Tech-

(Continued on opposite page)

LYLE PALASKI KNOWS A GOOD



Lyle Palaski of Video West in Los Angeles, rents and sells a lot of EMBASSY HOME ENTERTAINMENT titles. Lyle understands what good business is all about...making money. And at EMBASSY quality product combined with low pricing means good business for Video West.

"I never have to worry about the quality of an EMBASSY title," he says, "The packaging is always eye-catching, the customer service is great and the pricing is excellent."

In the last several months EMBASSY has released twenty top titles like, THE LION IN WINTER, THE BLACK MARBLE, RITUALS, THE FOG, THE DAY OF THE DOLPHIN and TAKE THIS JOB & SHOVE IT—all at \$39.95*. For Lyle that means lower inventory costs on a wider selection of titles, a quicker return on investment and a good incentive for sales.

"The \$39.95* price means we can buy a lot more copies of a popular title. Top titles at lower prices means a bigger profit for us," states Lyle.

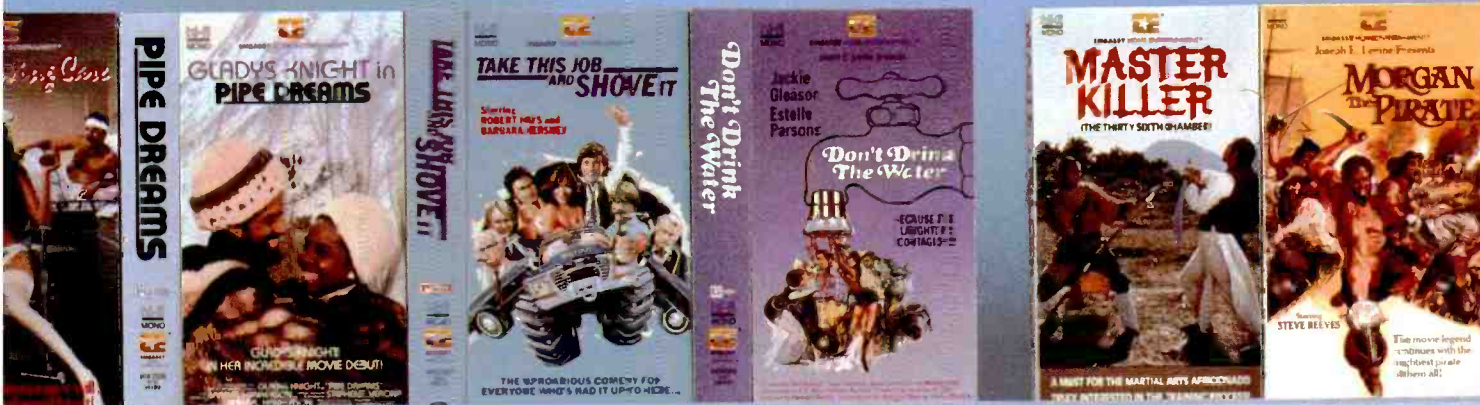
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VCA/TECHNICOLOR (Continued from opposite page)

"not difficult—it's time consuming and it's a matter of knowing who to go to and where to get this information."

Another ingredient in the VCA/Technicolor mix is "packaging—it's very important to have that exposure."

Providing such support is "really not expensive at all" for the manufacturer or VCA/Technicolor. The costs are "incorporated into our basic rate and the structure of what we're charging for duplication," with many of the fees done on a job-by-job basis.

He adds that it takes "no additional people. We are just spreading and developing a new product line with our existing staff." He estimates that about 10 or 15 people are currently involved; "that would be in marketing, sales and so forth."

Besides being one of the biggest duplicating firms in consumer video, VCA/Technicolor is also a major player in the industrial duplication field. Interest is high on this end of the business about possible exploitation of corporate product in other venues. "There's a lot of research going on with our top 100 accounts," says DeMaeyer. "Corporate users that we have as accounts are taking a look at the programming on their shelves."

Executives involved believe that costs would be minimal for conversion of much of their product to other applications. Taking a program, editing out some scenes and inserting others is all that's required in many instances. The programming involved, DeMaeyer believes, will be "mostly in the area of training," with subjects ranging from heavy machinery to computers.

"It will certainly have a marketplace outside of the company," he claims.

Although the informational side of home video is a "very, very active marketplace," unit sales of most targeted programs will probably be limited, DeMaeyer says. Those involved with the VCA/Technicolor program are "not clients who are going to put out 50,000 of an individual program. We're looking at clients who will put out anywhere from 1,000 up to 10,000 pieces."

Because of this, cost control is crucial, he says: "You've got to watch your break-even point." According to DeMaeyer, "We are now getting into the early stages of development on these projects, to catch them early so they don't sink 300,000-400,000 dollars into a product that's only going to sell 10,000 copies."

Frequently, businessmen who think "it's a great idea and it's going to sell 150,000 cassettes have to be almost forcibly reminded of the limitations of the business," DeMaeyer almost sighs.

As VCR penetration increases, more and more ideas will become potential product, predicts the VCA/Technicolor executive. Right now the risks are high, though the possibilities seem limitless. "It's too early in home video's development stage to really define what the market wants," he says. Food companies, toy companies, almost any consumable-oriented business are possible targets.

Thompson Net Lands MCA, WB Projects Other Activity Planned to Broaden Company Scope

BY STEVEN DUPLER

NEW YORK The three-week old Thompson Network, which claims to be the first firm to specialize in tracking and processing feedback regarding music video airplay in night clubs, is now working projects for MCA and Warner Bros. in 125 clubs in 25 markets.

According to founder Jim Thompson, the fledgling Chicago-based company is involving itself in other areas besides tracking club video play for labels, including:

- Creating and promoting video club events.
- Attempting to establish a connection between club video play and record sales.
- Working with CVC Video Report, the industry newsletter, to create a "club page," which is slated to debut with the publication's March 1 issue.

Says Thompson: "There's already one firm out there that concerns itself with the promotion and tracking of videos from the cable and broadcast side—VisAbility. I felt there was a need for a firm that would do very much the same thing from the club end."

Thompson says his two initial label projects involve bi-weekly tracking of the amount of club play and audience response to Warner acts Blancmange and Paul Jabara for their respective clips, "Lose Your Love" and "Ocho Rios", as well as clips for MCA's Space Monkeys and the Untouchables.

"We selected the clubs based on their profiles—the percentage of video they play, the type of audience they get," says Thompson. "About 20% of the clubs we track

are also Billboard reporters." The kind of information his label clients seek, he says, has to do not only with frequency of play and patron reaction, but also whether "the video is meeting the club's needs. I establish a dialog between the clubs and the labels that really didn't exist before," he says.

Thompson's firm is also trying to find a relationship between frequency of club video play and record sales activity. So far, he says, only the Chicago market has been examined, with eight-store Rose Records and single-outlet Gramophone Records acting as reporters. Rose, he says, feels there is "definitely a correlation between the two," and he adds that Gramophone is now "basing purchasing decisions as to whether a label has put a video out for a song," and whether the video is played heavily in area clubs.

As for club promotions and "video night" events, Thompson's firm has just this week kicked off a 100-club, 25-market campaign for Jabara's "Ocho Rios" 12-inch, which shipped at the end of last week, with the album due March 1.

The video, which Thompson describes as a "9-1/2 minute long-form created and developed specifically for club play," will be serviced early by Warner to both the participating clubs and local retail outlets for use while the promotion is ongoing, Monday (10) through Saturday (16). Video pools, Thompson says, will be serviced with the clip on Friday (15).

The "Ocho Rios" events involve a number of cross-promotions. On the label side, the participating clubs will be serviced with 10 Warner Bros. disks as giveaways, five

copies of Jabara's 12-inch and five "assorted" 12-inch singles from other label artists; 10 posters for Jabara's album "De La Noche"; and two videos, one in the club's format, and one to be used as a giveaway.

"We're also tying in with the Jamaican Tourist Board, and Myers Rum," says Thompson. "We have a sweepstakes with a grand prize of a trip to Ocho Rios in Jamaica, and the clubs will have Jamaica travel posters and table cards for Myers Rum, as well as merchandising giveaways."

Thompson is no stranger to both video promotion and club pools. He served as senior vice president of Video Pool Inc. in Chicago for two years. Prior to that he was midwest dance promoter for Warner Bros. supervising tracking, feedback, promotion and marketing in 22 states.

Participants in the "Ocho Rios" events include Spellbound, Atlanta; Take One and P.S. Chicago in Chicago; Backstreet in Detroit; three Crown Liquor locations in Florida; Park Avenue in Milwaukee; Private Eyes and Uncle Charlie's here; and Revolver in Los Angeles.

Another Thompson Network project is the creation of a club airplay chart in the CVC Video Report newsletter. "In the past, CVC has published only the playlist for Private Eyes, which is hardly representative of the country," Thompson says. "What we're looking to do, starting with the March 1 issue, is to run down the play lists of one or two clubs in each of 13 markets."

So far, he says, seven clubs have confirmed their participation in the project.



Bill Fishman (left) and David "Preacher" Ewing make up the directorial team of Fisher & Preachman, which is represented for music video work by Screen Link Inc. The marketing firm now handles the full MGMM roster in North America as well.

Roster is a 'Formidable Bank of Talent' Screen Link Reps MGMM Directors

NEW YORK Screen Link, the marketing firm based here, is now representing the MGMM directorial roster in North America.

The addition of the highly regarded MGMM team, which includes directors Brian Grant, Russell Mulcahy, David Mallet, Dee Trattmann, Nick Morris, Roger Lyons, Steve Hopkins, Matt Forest and Ralph Ziman to Screen Link's existing roster (including L.A.-based Split Screen's Jim Yukich and the team of Fisher & Preachman) gives the firm a for-

midable bank of talent upon which to draw, according to Gale Sparrow, vice president of marketing and project development for Screen Link.

Sparrow will handle representation of the new British roster, whose credits include Paul Young's "Everytime You Go Away," Mick Jagger & David Bowie's "Dancin' In The Street," Tina Turner's "Private Dancer" longform and Elton John's "Wrap Her Up."

Added Bonus Is a 'Window on the Future' of European Clips Telegenics Canada Hopes to Give Bootlegging the Boot

BY JIM BESSMAN

NEW YORK The Telegenics video pool here is now servicing Canadian video outlets via Telegenics Canada, a move the clip distributor expects will curtail bootlegging and illegal transportation of club video product across the border.

Based in Halifax, Nova Scotia, and headed by John Trivett of Concept Music Video Ltd., Telegenics Canada will function as an independently owned and operated affiliate, distributing regular U.S. music video offerings along with a library of ambient footage.

Telegenics chief Chris Russo says that all Canada product will carry a new Telegenics logo, with the "Canada" designation underneath. He notes that in the past, "people bootlegged the hell out of our product, ordering it to Buffalo and then bringing it to Toronto. Now, we have Canadian product, and we can put a stop to it."

Russo, who last month in Toronto, along with partner Tom DeLeso, produced the first volume of Telegenics Canada reels, says the mu-

sic offerings will "concentrate on breaking new Canadian acts, along with the introduction of new and innovative international acts."

Russo adds that three new hour-long compilation tapes will be supplied to Canadian accounts each month. They break down into "danceable/progressive rock, urban-oriented dance and top 40/ adult contemporary categories."

Telegenics Canada's formation required a year and a half of negotiations with Canadian authorities, says Russo. These talks were primarily with the Video Licensing Agency in Toronto, which acts as both a review board and license-fee collection agency for the various record labels.

The negotiations followed a period when Telegenics serviced Canadian accounts directly. This stopped "a year and a half ago, when the licensing agency and the labels started being able to service on their own," Russo says. "Before then, they turned their cheek, because product was mostly unavailable to the Canadian market. Video took longer to catch on there, but

now it's starting to grow tremendously."

Telegenics Canada head Trivett says that although his territory doesn't have a "huge" population base, it does contain some 500 clubs that use video, of which only 300 "appear" to use pools in securing product.

That leaves some 200 clubs that are "scamming product," Trivett says. "They haven't had enough confidence in the product being provided by Canada to the marketplace. We hope to provide better product and change that situation," adding that such product will "follow along the lines of Telegenics in the U.S., although we will try to maintain a high level of exposure for Canadian acts."

Specifically, Trivett says that "Flippin' To The A-Side" by Cats Can Fly, a new Toronto band recently signed to CBS Canada, is included in this month's Telegenics Canada product. Russo points out that Canadian reels will also include international product that hasn't yet been released in the U.S.

"We have to work directly with

the labels here and there and be very careful about just what product can be distributed where and at what time," says Russo. "The same promotional rules apply in Canada as in the U.S."

Trivett reports that there are four other pools plying the territory, but only one "major" company among them, Network Video Pool. "We have a North America-wide resource they don't have," he boasts of his Telegenics affiliation. "We feel we can penetrate beyond them."

Russo adds that although Telegenics Canada is "starting with zero clients," the firm's name, along with his previous dealings in Canada, should bring in "at least" 100 club accounts in the first six months of operation, with "25-30 in the first month, easily."

The new Canadian link serves a "dual purpose," Russo continues. "European imports often make a U-turn to Canada before coming to New York, so Telegenics Canada gives us a window on the future in terms of videos that are happening in the U.S.," he says.

Russo says he's also excited about the prospects for "broader-based" promotional opportunities in conjunction with labels.

Telegenics Canada product is edited at Toronto's Alndon Studios, with any audio "reworking" handled by Masterworks there. Russo says that the duplication mechanics in Canada differ from those in the U.S. in that, rather than obtaining one-inch masters directly from labels, only one master is supplied to be passed from pool to pool.

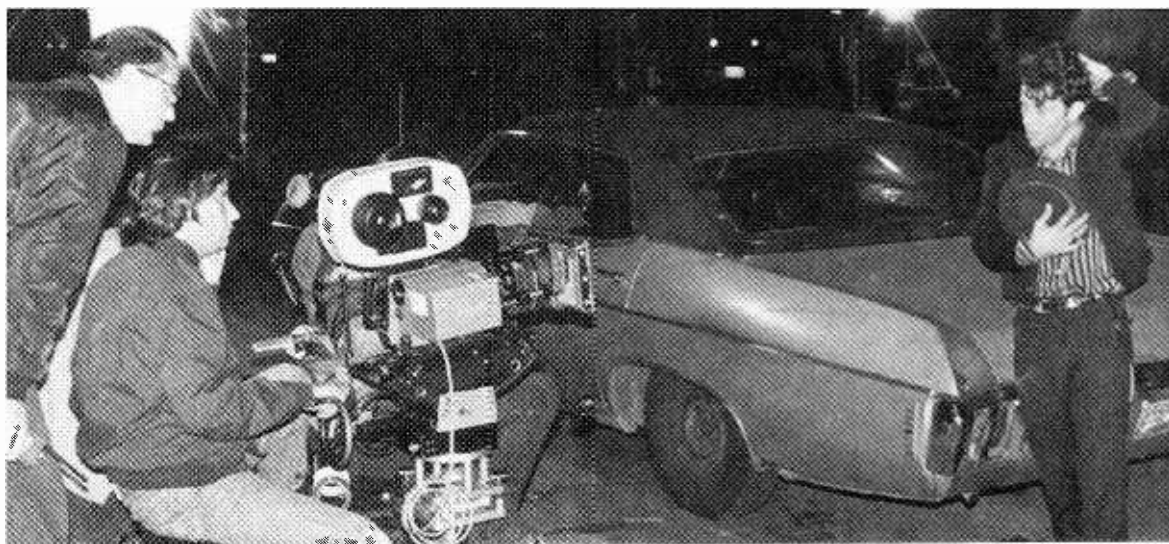
Telegenics Canada's per-reel charge of \$135 Canadian is roughly the same as the \$100 U.S. charged to American clients here, Russo says. He adds that license fees of about \$1 per clip per club serviced are also similar to charges here, although the issue is "confused" somewhat by Canada's quarterly license periods, as opposed to the annual contracts in the U.S.

Russo emphasizes that Telegenics Canada will consider any new music and ambient video product for promotion, alone or in conjunction with special promotional packages.

MTV PROGRAMMING		WEEKS ON PLAYLIST	
This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	ARCADIA GOODBYE IS FOREVER Capitol	POWER	
	CLANNAD IN A LIFETIME RCA	LIGHT	
	CLARENCE CLEMONS I WANNA BE YOUR HERO Columbia	MEDIUM	
	FABULOUS THUNDERBIRDS TUFF ENUFF Epic	LIGHT	
	FINE YOUNG CANNIBALS JOHNNY COME HOME IRS	NEW	
	HEART THESE DREAMS Capitol	POWER	
	JESUS & MARY CHAIN JUST LIKE HONEY Warner Bros.	NEW	
	JOHN COUGAR MELLENCAMP R.O.C.K. IN THE USA PolyGram	POWER	
	MENTAL AS ANYTHING LIVE IT UP Columbia	LIGHT	
	FRANKIE MILLER I'D LIE TO YOU FOR YOUR LOVE PolyGram	MEDIUM	
STEVIE NICKS I CAN'T WAIT Modern	POWER		
PAUL YOUNG TOMB OF MEMORIES Columbia	MEDIUM		
POWER ROTATION <i>Sneak Preview Videos</i>	PAT BENATAR LE BEL AGE Chrysalis	2	
	ROGER DALTRY QUICKSILVER LIGHTNING Atlantic	3	
	DIRE STRAITS BROTHERS IN ARMS Warner Bros.	4	
	ELO CALLING AMERICA CBS Associated	2	
	THE FIRM ALL THE KING'S HORSES Atlantic	3	
	LOVERBOY THIS COULD BE THE NIGHT Columbia	3	
	MR. MISTER KYRIE RCA	5	
	ROBERT PALMER ADDICTED TO LOVE Island	4	
	POINTER SISTERS TWIST MY ARM RCA	2	
	RUSH MYSTIC RHYTHMS Mercury	3	
	SIMPLE MINDS SANCTIFY YOURSELF A&M	4	
	THOMPSON TWINS KING FOR A DAY Arista	2	
	ZZ TOP STAGES Warner Bros.	2	
HEAVY ROTATION	*ASIA GO Geffen	8	
	JAMES BROWN LIVING IN AMERICA Scotti Brothers/CBS	6	
	PHIL COLLINS TAKE ME HOME Atlantic	9	
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	14	
	COREY HART EVERYTHING IN MY HEART EMI America	9	
	*HOOTERS DAY BY DAY Columbia	8	
	WHITNEY HOUSTON HOW WILL I KNOW Arista	5	
	INXS WHAT YOU NEED Atlantic	6	
	ELTON JOHN NIKITA Geffen	4	
	MIKE & THE MECHANICS SILENT RUNNING Atlantic	11	
	*NIGHT RANGER GOODBYE Camel/MCA	7	
	BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista	9	
	QUEEN ONE VISION Capitol	8	
STARSHIP SARA RCA	4		
STEVIE WONDER GO HOME Motown	3		
ACTIVE ROTATION	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros.	10	
	BANGLES MANIC MONDAY Columbia	12	
	DIVINYLS PLEASURE AND PAIN Chrysalis	3	
	*EURYTHMICS IT'S ALRIGHT RCA	5	
	MARILYN MARTIN NIGHT MOVES Atlantic	2	
	MIAMI SOUND MACHINE CONGA Epic	4	
	SADE THE SWEETEST TABOO Portrait	7	
	CHARLIE SEXTON BEAT'S SO LONELY MCA	16	
	*STING RUSSIANS A&M	6	
	MEDIUM ROTATION	ABC HOW TO BE A MILLIONAIRE Mercury	7
THE ALARM SPIRIT OF '76 IRS		3	
BON JOVI SILENT NIGHT Mercury		11	
DOCKEN THE HUNTER Elektra		7	
PETER FRAMPTON LYING Atlantic		3	
MOTLEY CRUE HOME SWEET HOME Elektra		12	
ROBERT TEPPER NO EASY WAY OUT Scotti Bros./CBS		2	
MICKEY THOMAS STAND IN FIRE RCA		4	
BREAKOUT ROTATION		COCK ROBIN PROMISE YOU MADE Columbia	4
		CRUZADOS HANGING OUT IN CALIFORNIA Arista	6
	THE CURE IN BETWEEN DAYS Elektra	21	
	LLOYD COLE & THE COMMOTIONS LOST WEEKEND Geffen	4	
	MOTELS ICY RED Capitol	2	
	ALDO NOVA RUMOURS OF YOU Epic	5	
	OMD IF YOU LEAVE A&M	2	
	RAY PARKER JR. & HELEN TERRY ONE SUNNY DAY/DUELING BICYCLES Columbia Pictures	2	
	QUARTERFLASH WALKING ON ICE Geffen	4	
	TALK TALK LIFE'S WHAT YOU MAKE IT EMI America	3	
LIGHT ROTATION	AUTOGRAPH THAT'S THE STUFF RCA	3	
	BLANCMANGE LOSE YOUR LOVE Warner Bros.	3	
	THE CULT RAIN Warner Bros.	4	
	EUROGLIDERS CAN'T WAIT TO SEE YOU Columbia	4	
	FALCO ROCK ME AMADEUS A&M	4	
	HEADPINS STAYIN' ALL NIGHT MCA	3	
	NONA HENDRYX I NEED LOVE RCA	3	
	HOODOO GURUS LIKE WOW-WIPEOUT Big Time	3	
	IAM SIAM SHE WENT POP Columbia	3	
	GRACE JONES SLAVE TO THE RHYTHM Island	3	
YOKO ONO HELL IN PARADISE PolyGram	3		
OPUS LIVE IS LIFE Mercury	3		
DAVID PACK PROVE ME WRONG Warner Bros.	2		
PHANTOM, ROCKER & SLICK MY MISTAKE EMI America	3		
R.O.A.R. WE GOTTA DO IT Epic	5		
FEARGAL SHARKEY A GOOD HEART A&M	4		
MIDGE URE IF I WAS Chrysalis	2		
NEW	ART OF NOISE LEGS Chrysalis	4	
	CUCUMBERS MY BOYFRIEND Fake Doom	4	
	THE FALL CRUISERS CREEK PVC/Jem	4	
	SAM HARRIS I'D DO IT ALL AGAIN Motown	3	
	KANE GANG RESPECT YOURSELF Mercury	3	
	JOHN MILES BAND BLINDED Atlantic	3	
	MOEV TOOK OUT THE LACE Profile	3	
	77'S MERCY MERCY A&M	3	
	BUNNY WAILER JUMP JUMP Shanachie	3	
	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.

video music



Downtown Shoot. Jean-Baptiste Mondino (left), the highly regarded French film and video director who took the directorial award at MTV's 1985 ceremonies, is shown on location with his cinematographer, Pascal Le Beque (center), during the lower Manhattan location shoot of Island Records artist Tom Waits' "Downtown Train." The clip was shot in black and white and features a cameo by boxing legend Jake LaMotta. Producer was Andrea Ambandos for Island Pictures.

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.

PAT BENATAR

Le Bel Age
Seven The Hard Way/Chrysalis
Paul Flattery/Split Screen
Jim Yukich

BLUE OYSTER CULT

Club Ninja
Dancin' In The Ruins/Columbia
The Wolfe Company
Frances Dilea

THE CHURCH

Tantalized
Heyday/Warner Bros.
Leslie Libman & Larry Williams/Double LL Ranch
Leslie Libman & Larry Williams

CLARENCE CLEMONS

I Wanna Be Your Hero
Hero/Columbia
Bob Jason & Gail Kromer/Left Bank Productions
Josh Aronson

THE COLOUR FIELD

Things Could Be Beautiful
The Mini Album/Chrysalis
Keith Hewitt/Good News Production Co.
Bill Butt

THE COSTELLO SHOW (FEATURING ELVIS COSTELLO)

Don't Let Me Be Misunderstood
King of America/Columbia
One West Productions
Derek Burbridge

THE DEL FUEGOS

I Still Want You
Boston, Mass./Slash/Warner Bros.
Peter Kagan & Paula Greif
Peter Kagan & Paula Greif

FABULOUS THUNDERBIRDS

Tuff Enuff
Tuff Enuff/Epic
Boardwalk Pictures Ltd.
Harry Lake

FASTWAY

The World Waits For You
Waiting For The Roar/Columbia
Media Lab
Stevie Price

NICK GILDER

Footsteps
Nick Gilder/RCA
Janet Flora/Flora Films
Jules Lichtman

GOLDEN PALOMINOS

Boy Go
Visions Of Excess/Celluloid
Melisse Lewis
Robert Longo

HONEYMOON SUITE

Feel It Again
The Big Prize/Warner Bros.
Tim Clauson/Limelight Productions
Danny Kleinman

KISS

Who Wants To Be Lonely?
Asylum/PolyGram
Jacqui Byford/MGMM
David Mallett

JOHN COUGAR MELLENCAMP

Rock In The USA
Scarecrow/PolyGram
Fay Cummins/N. Lee Lacey
John Melencamp

MENTAL AS ANYTHING

Live It Up
Fundamental/Columbia
Kimbell Rendall/Tower Television
Kimbell Rendall

FRANKIE MILLER

I'd Lie To You For Your Love
Dancin' In The Rain/PolyGram
Stuart Orme/AWGO
Stuart Orme

OZZY OSBOURNE

Shot In The Dark
The Ultimate Sin/Epic
Antony Payne/Gaspi Productions
Andy Morahan

THE OUTFIELD

Your Love
Play Deep/Columbia
Karen Dellone/Dell One Productions
John Jopson

THE POINTER SISTERS

Twist My Arm
Contact/RCA
Fiona Fitzherbert/F F Productions
Kenny Ortega

THE SHARKS

Only Time Will Tell
In A Black And White World/Elektra
Bill Fishman/Split Screen
Bill Fishman

THE VIOLENT FEMMES

Children Of The Revolution
The Blind Leading The Blind/Slash/Warner Bros.
Francie Moore/Design Art Productions
Mick Haggerty & Steve Samloff

PAUL YOUNG

Tomb Of Memories
Secret Of Association/Columbia
Fiona O'Mahoney/MGMM
Nick Morris

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- Drum Theatre "Living In The Past"
- Madness "The Sweetest Girl"
- Fra Lippo Lippi "Shouldn't Have to Be Like That"
- Lloyd Cole "Cut Me Down"
- Clannad & Bono "In A Lifetime"
- Pat Benatar "Sex Is A Weapon"
- A-Ha "The Sun Always Shines On TV"
- Inxs "What You Need"
- Level 42 "Leaving Me Now"
- Falco "Jeanny"
- ABC "Ocean Blue"
- Talking Heads "And She Was"
- Eurythmics "It's Alright (Baby's Coming Back)"
- Double "Captain Of Her Heart"
- Sandra "In The Heat Of The Night"
- Blue Murder "Talk Talk Talk"

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Japanese Success Opens Eyes to Other Markets

MTV Looks into International Programming

NEW YORK In light of what it considers a "highly successful" 18-month-old relationship with the Japanese Asahi Broadcasting Co., MTV is eagerly investigating a number of other possible international network tie-ins. Prospects include links with operations in Europe, South America and Australia.

While details of the cable channel's

ongoing negotiations are not yet available, MTV senior vice president Mayo Stuntz confirms that talks are in progress with at least two Brazilian networks and several European channels, including Music Box.

The latter channel claims about 4 million subscribers in the U.K. and Europe, and MTV is reportedly considering purchase of up to a 30%

share in the service.

"We've actually been actively involved in the international market for about 2-1/2 years," says Stuntz. "Business is quite different in Europe—it's a very dynamic environment."

MTV's experience with Asahi has been an educational and productive one, Stuntz says. The Japanese broadcaster programs four late-night hours of MTV per week, complete with logos, IDs, music news, some contests and some prime time specials.

There is also a good deal of cultural pollination between the two networks, if somewhat one-sided. Stuntz says that prizes for an MTV contest featuring Bruce Springsteen were awarded both in Japan and the U.S.—and that Japanese viewers were flown here for the channel's video awards show last September. While Asahi covers news of interest to Japanese viewers, it also picks up MTV's own U.S.-generated news reports.

On the domestic front, too, MTV is opening up to global programming. The channel says it will debut an "International Hour" hosted by VJ Alan Hunter this June, which will feature videos by artists from Japan, Brazil, Australia and Europe. Hosted by VJ Alan Hunter. **STEVE DUPLER**



In Better Times. John and Yoko as they appear in a still taken from the "John Lennon Live In New York City" one-hour long form. The film premieres on Showtime March 14.



A Little Help From His Friends. Paul McCartney gets some musical aid on his ersatz Emulator III from Chevy Chase (right) and director Paul Landis (left) during the shoot of the video for "Spies Like Us."

Disney Goes Punk With Clip for Movie

NEW YORK A six-year-old video clip by punk act Weirdos is the centerpiece of a unique licensing agreement between Walt Disney Pictures and Santa Monica, Calif.-based Hack Productions for use in the film "Down And Out In Beverly Hills."

Disney has licensed the 1980 clip for "Helium Bar," a one-time favorite on video club circuits both here and in Los Angeles, for use of both its audio and visual material in the new Touchstone release of Paul Mazursky's film.

The band dissolved shortly after

the clip was made; the licensing deal was struck with the clip's director, John Bodin, who, along with partner S. L. Gilpin, is Hack Productions.

Gilpin says that although he's pleased by the deal, Disney is "the last place we expected Weirdos to wind up. As no real market for independently produced videos developed, we had long since retired the clip with the band and gone on to, hopefully, less 'weird' business."

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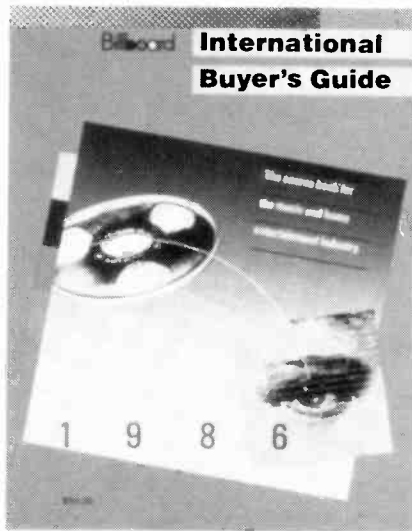
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Portland

AFTER THE BALL WAS OVER.

Rose City Started Rolling

By MICHAEL BURGESS

Billy Foodstamp, and his loose-knit, 20-piece, country/restroom rhythm & blues ensemble, Billy Foodstamp & the Welfare Ranch Rodeo, is the stuff of local legend. It has, not without reason, been called "the band that time forgot but the rest of us can't." If everything goes as planned, and Billy doesn't have to leave town suddenly, the Rodeo will play tonight.

The gig Billy is orchestrating, the one he and Buck Munger have been hammering together for months, the one announced in USA Today, involves 22 bands (or 150 musicians, whichever comes first). Six hours of non-stop music, all local, none quite the same, filling the arena and spilling out onto a half-mile of concourse and several large convention rooms. The Mayor's Ball (Bud's Ball to the faithful) will answer the question: "What would happen if we threw a party and invited everyone in Portland?" In the middle of the empty coliseum, Billy Hults takes off his baseball cap, scratches his head, looks around. "Why do I keep saying this will work?"

The citizens start arriving at six. By eleven, Bud's Ball has become God's own block party. 15,000 undefinable fans, a sort of socioethnic Noah's ark, cheek to elbow, dancing their socks off and generally whooping it up. Portland meets its grassroots socially, is pleasantly startled.

The finale is a stroke of genius, takes Portland music from its rock'n'roll roots to within inches of the level of myth. It was Buck Munger's idea. A massed-band rendering of "Louie, Louie," in which maybe a 100 musicians vile and various kick the stuffing out of the Kingsmen's rock-ditty anthem. The version that was banned from the airwaves for unintelligibly filthy lyrics and went on to sell more singles than any tune in the history of the business. The one that was taped with a single mike a quarter of a century ago in a basement maybe a seven-buck cab fare from the stage. At some point in the third chorus, Portland's music community hit critical mass.

If the campaign and election had accomplished nothing more than Bud's Ball, it would have been enough. For most Portlanders, this was the first glimpse they'd had at the all but alarming diversity of the scene. Many musicians shared their surprise. For the first time, local players, bands by the score, used to slugging it out with each other over choice weekend gigs, pulled together. That the goal was to put an honest man with a lot of heart and a great laugh in city hall was nearly incidental. Once the boys and girls in the bands saw that collaboration could lead to more than bruised egos and professional bloodshed, the Portland Music Assn. was inevitable.

(Continued on page P-6)

Mayor's Ball • Memorial Coliseum • February 9, 1986

Produced by Portland Music Association and Mayor Bud Clark. In Benefit for Interagency Food Bank and Oregon Food Share.

Portland, 1985. Four in the afternoon on a grey and overcast January day. Inside the Glass Palace, quiet. Except for unhurried crews plugging in mounds of speakers on the two main stages, the Memorial Coliseum is empty as a drum.

Down on the arena floor, just about dead center, this improbable impresario, Billy Hults, nattily set out in counter-culture mufti: faded levis with a lived-in look, a scuffed leather flight jacket that's been through a great deal, black tai-chi slippers and a baseball cap. It is a Chicago Cubs baseball cap.

Depending on your point of view, Billy is the guiding spirit of, or the twisted mind behind, the Mayor's Ball. The ball, which starts in two hours, will cele-

brate the election of Bud Clark, a clear-eyed, no-nonsense leprechaun of a non-politician who, from a tavern plopped down at the foot of the west hills, launched a grassroots, groundswell mayoral campaign that no one who was anyone took seriously until it booted out a two-term incumbent whose name was a household word. The campaign buttons read: "Bud Clark Is Serious!" His campaign slogan was: "Life is more meaningful when you're having fun." At the victory party, Billy summed things up: "What more can a man ask than that his bartender be elected mayor?"

In real life, Billy Hults is a washboard player. About as good a washboard player, if the truth were known, as anyone has a right to be. In that life, his name is

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The broad expanse of West Coast territory that extends from San Francisco to Seattle 700 miles to the north was always perceived (if at all) as an unknown quantity by the rest of the nation. Vague notions of Cascadian majesty, Pacific splendor, and fruitful valleys seemed to surround the area. In May of 1980, the image of Oregon—the unpronounceable state—changed. Mt. Saint Helens, located in Washington, erupted violently. Portland, Ore. 40 miles to the south—was suddenly thrust into the national spotlight. The rest of the country discovered that a thriving metropolis of over a million was worried that it just might go the way of Pompeii. The concern was unfounded, the mountain promptly went back to sleep. But, at the same time, an eruption of another kind took place in Portland, the reverberations of which are still being felt today.

There were signs of a musical eruption many years ago. In 1953, local boy Johnny Ray stole the hearts of all Americans with "Walking In The Rain" and "The Little White Cloud That Cried." Then, in the early '60s, a severe harmonic tremor rocked Portland. Shortly thereafter the world took notice. Five gents known as

Hot Rock Erupts In Portland Under Volcanic Fallout Of Mt. St. Helens

with (ubiquitously enough) bread slices molded out of sand. It was at about the same time that a long standing Oregon law prohibiting music in taverns and bars was lifted. Suddenly, Portland had bands of all kinds sprouting from its collective ears. In the late '70s a funk band named Pleasure found national success with seven albums and a long string of singles released through Fantasy and RCA. Many members of both bands remain in the spotlight.

Several other popular acts of the day spawned integral elements of the current scene, the most noteworthy of which was certainly Seafood Mama. Fronted by a Rindy Ross, diminutive songstress who blew a mean sax, and backed on guitar by her songwriter husband Marv, Seafood Mama attained wide regional acceptance on the club circuit that was developing between Portland and Seattle, 170 miles to the North.

As the '80s dawned, Portland hooked up to cable. The advent of

MTV had a pronounced effect on the rock community. Other aspects changed as well. In 1980 Seafood Mama gained nationwide recognition with their regional hit "Harden My Heart." At the same time Johnny & the Distractions and Shock released regionally suc-

terflash' earned the band TV appearances, and afforded them the opportunity of collaborating with Burt Bacharach on the theme song for the movie "Night Shift."

Johnny Koonce and his Distractions signed with A&M records and gained exposure through their album "Let It Rock." Sales of 250,000 units and a feature story in Rolling Stone added to the acclaim. Meanwhile, Pleasure was still cranking out the funk hits.

In reaction to popular taste, and in order to fill the void created by the departure of three major forces from local club action, new bands with original material sprang upon the Portland scene. Billy Rancher & the Unreal Gods provided an echo of "Louie, Louie" with their fabulous brand of reggae/pop. Nu Shooz broke out with a horn laden, blue-eyed soul act. Oregon State

Inspired By The Kingsmen's "Louie Louie" And The Breakthrough Of QuarterFlash, Rose City Rock Tries On NuShooz And Shoots Crazy 8's In '86

the Kingsmen gathered around a single microphone in a dilapidated downtown studio and captured an epic version of Richard Berry's "Louie, Louie." The resultant piece of plastic, besides selling millions of copies, has served as the seminal inspiration for at least three generations of rockers the world over. The party attitude of "Louie, Louie" set the tone for the dynamic Portland rock scene that evolved. The molten spirit of fun, dance and abandon still flows freely.

Volcanic activity escalated in the '70s. In 1973 a band called Sand created a few intercontinental shock waves with their MGM release "Sand." While the music was very good, this record is still remembered for its award winning cover: a fine looking ham sandwich

By S.P. CLARKE



Above: Quarterflash members Marv and Rindy Ross in the studio. Behind them are Rich Gooch (bass) and Brian Willis (drummer). Photo: J. Isaac

Jack Charles of Mien Street, formerly of Quarterflash and Sand. Photo: Cosmo



Crazy 8's

cessful albums. Within a year all three were signed to major labels. Shock struck first on the national market when in 1981 Fantasy released the single "Let's Get Crackin'" which dented the Dance/Disco charts and sold over 100,000 units.

Seafood Mama signed with David Geffen's fledgling label and immediately underwent a personnel change. The Ross team added two founding members of Sand—Jack Charles, a guitarist and singer/songwriter, and bassist Rich Gooch. Rounding out the transformation with the addition of a drummer and a keyboardist, Seafood Mama became Quarterflash. Quarterflash's debut album went platinum for Geffen Records. The subsequent four singles the album generated all reached the Pop Top 40 "Harden My Heart" garnered them top 10 status. The success of "Quar-

S.P. Clarke is the music critic for Two Louies, Oregon's pop music trade magazine.



Rindy Ross. Photo: Guido Harari

John Smith and Valerie Day of Nu Shooz on Atlantic.

From left: Z-100's Dan Clark; Johnny & the Distractions' Jon Koonce; Z-100 reps.



Portland

Univ. frat raves the Crazy 8's migrated north from Corvallis and set the city to dancing to their ska party exhortations. Thin Man made the MTV Basement Tapes with understated new wave stylings, heartland wisdom and all-American good looks. The Rats and the Wipers were receiving international accolades for their independently distributed punk albums. Sequel, perhaps the most popular of all, with their power pop repertoire dominated the clubs. Black & Blue slipped off quietly to sign on as Geffen Records' second catch. The Portland music landscape exploded. Entertainment oriented publications such as Willamette Week, the Downtowner and Two Louies burgeoned, promotional agencies flourished.

(Continued on page P-7)

Radio Thrives On Daily Diet Of Local Acts

By RICK WARITZ

There's a very unusual development currently underway in Portland radio.

On first listen, a trip up and down the city's radio dial seems much like that of any other like-sized market. One finds a couple of CHRs, an AOR or two, a

Mick Doherty, Lawrence Huntley and Mark French of Whammadiddle Dingbats delight downtown shoppers. Photo: Peter C. Little



smattering of ACs, and maybe a country and talk station to round out the stew. Each format seems to be playing essentially what other stations across the country of the same format are playing, with one major exception.

Portland radio programmers are playing local music and successfully making it part of their daily programming.

The opportunities at this time for a local band to receive commercial airplay in Portland, Ore. are perhaps unmatched elsewhere in the country. In the past year, the market's top CHR, KKRZ, has taken one local band to No. 1 on their playlist for two solid weeks. The same record (Nu Shooz "I Can't Wait") crossed over to top five at KGW, for years an AC power in Portland. Just before Christmas

Rick Waritz is manager of Atlantic Records act Nu Shooz and president of Sosumi Productions.

Jeff Lorber, signed by Clive Davis at Arista. Davis also signed Billy Rancher.



Pausa Records' Tom Grant.

two area radio stations (KKRZ and KINK) released full albums of local music to aid various hunger projects. Initial fears of competing charity records were dashed when both albums charted top three at area retail.

The opportunities at this time for a local band to receive commercial airplay in Portland are perhaps unmatched elsewhere in the country.

(Rounding out the top three was an album by Crazy 8's, another local band).

Indeed, there seems to be an across the dial attempt to expose Portland radio audiences to their home grown music. KGON is playing Johnny & the Distractions and Jack Charles, KMJK is playing Nu Shooz and Michael Lotz, KINK is playing Calvin Walker, Tom Grant, Craig Carothers & Cal Scott, and KKRZ is averaging about one local record per hour.

Of all these stations, KINK probably has the longest (Continued on page P-8)

Portland Symphony at Schnitzer Hall. (Photo: Charles R. Stoaks)



Robert Cray with Jerry Lee Lewis and Joe Dreiling, Billy Rancher's manager, right, backstage at the Key Largo. Photo: Inez



Portland

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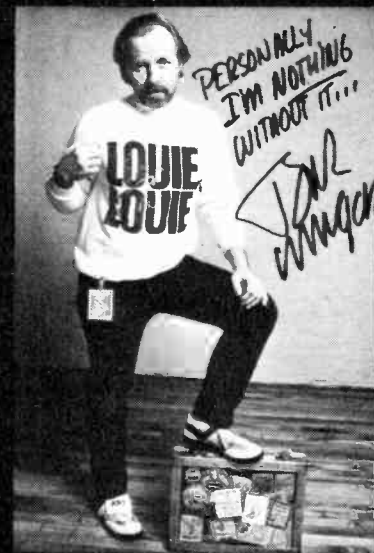
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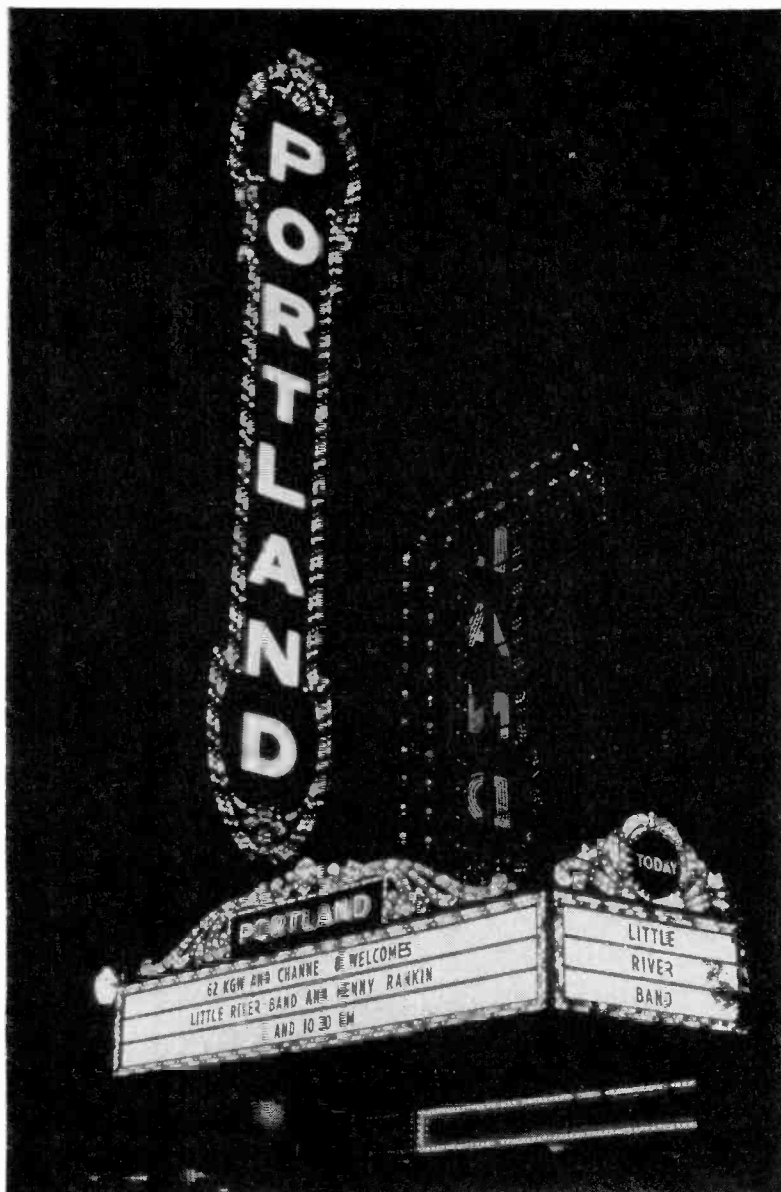
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PORTLAND - NEW MUSIC CITY, U.S.A.

After The Ball Was Over... Rose City Started Rolling

(Continued from page P-1)

It happened because of Billy and Buck. Billy you've met. Buck Munger publishes Two Louies (Louie, Louie, get it?), Portland's music trade monthly. He's been around the block. Played the bars, worked the studios, produced in L.A., introduced the product-endorsement contract to the industry by signing new-kid Jimi Hendrix to Sunn amps (the little audio wonders are made, by the way, just over the hill in Tualatin), was West Coast ad manager for Record World and Billboard's man in Nashville for a while. Buck's slowed down a bit, but he still parties with ZZ Top now and then, and when John Entwistle comes to town, he stays at the Two Louies mansion.

So Buck pulls out his Rolodex and calls Marv Mattis, West Coast director for BMI. Marv flies up and meets the local heavies. Tony Demicoli, the "Maltese Falcon,"

of whom it's been said you could drop him off without a dime in the middle of a vacant lot and the city's hottest club would form itself around him. David Leiken, whose Double-T Productions has kept the faith and booked the best for 25 years. Larry Hurwitz, the New York new kid on the block whose 1,000 seat Starry Night Club has been billing national acts week in and week out long enough to prove a person can make money doing that sort of thing in the provinces. So for three solid days, Buck and the boys drag Marv to every saloon in town, showing him the sort of music podunk Portland audiences take for granted. When he got back to his office, Marv wrote to Buck: 'My God, it's like Camelot up there.'

We stopped laughing at Buck. Marv said that, odd as it may seem, Portland has one of the most vital and varied music scenes in the country. Imagine our surprise. The only thing holding us back, Marv said, was a lack of organization. Enter the Portland Music Assn.

In the past year, the PMA has melded every element of the music community. Players and writers, bookers and club owners, sound men and studio people, the curious, the hopeful and the wary. Rock bands, jug bands, blues bands, jazz bands, big bands, klezmer bands, bluegrass bands, the Oregon Symphony.

The town that saw Quarterflash for a buck when it

Michael Burgess is general interest columnist for This Week magazine.

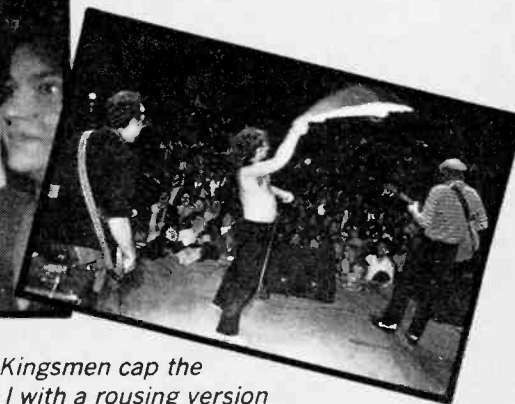
was till Seafood Mama has been cooking since then. Rolling Stone calls Crazy 8's a band to watch. Newsweek gives the raves to Robert Cray's blues. Nu Shooz gets airplay in New York, signs with Atlantic. Terry Robb, longtime local blues mainstay, produces and plays back-up on yet another John Fahey album. Radio Z-100 produces "Pride Of Portland," a tape of the town's 10 hottest bands that's selling like hotcakes and raising thousands for the hungry in Oregon and Africa. Z-100 and KMJK lead the way in giving home-grown product airplay.

We ask Billy Hults how Bud's Ball II is coming. He takes off his Chicago Cubs cap, scratches his head, lights a cigarette. "It was going a little smoothly for a while there, but it's all better now." Hults looks up, Billy Foodstamp smiles. "Utter chaos. What more could a person hope for?"

Mayor Bud Clark at Bud's Ball I. (Photo: Buko)



The original Kingsmen cap the Mayor's Ball I with a rousing version of "Louie Louie." (Photo: D. Wilds)



BMI v.p. Marv Mattis and music business lawyer Allen Lenard hold seminar for the Portland Music Assn. Photo: D. Wilds



Stevie Ray Vaughan plays the Oregon State Prison on Labor Day '85. (Photo: David Wilds)

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Buck Munger Editor / Publisher
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Hot Rock

(Continued from page P-3)

David Leiken, president of Double Tee Productions, Oregon's largest concert promoters, was one of the first to act upon the area's change in musical tastes. New trends had overridden a penchant for country swing. Leiken and Double Tee set the Oregon record for largest one-day gross pulling in \$640,000 at Oregon Jam '82. Set in Eugene's Autzen Stadium, a capacity crowd went crazy over headliners Foreigner and Loverboy. Besides annually booking as many as a 100 major concerts for the vicinity, Leiken points out, "We're involved in local management as well, we're involved with Marlon McLain and Pleasure, Roger Sause and his venues, Shock and Hypertension, and Sequel. We have an agreement with Taxi. There's a lot more going on here than Portland gets credit for. The talent hasn't gotten its just due. We have a strong nucleus of talent in a vibrant situation here."

Quarterflash mastermind Marv Ross marks a sense of indebtedness. "The clubs we played were always very supportive of original music, specifically Michael Mott at Last Hurrah, who encouraged it." Mott and the Hurrah recently celebrated their 10th anniversary with a weeklong reunion of their most popular attractions. As Mott points out, "Every band signed out of Portland has its roots in the Hurrah. We like to have bands play at least 25% original material, most play much more." Every Portland rock band aspires to play the Last Hurrah. It is the spot where the crowds flock to dance to the city's finest.

Larry Hurwitz' Starry Nightclub has been a Portland fixture for four years. With a seating capacity of 1,400, Starry Night has been the showcase for such diverse acts as Culture Club, Tina Turner, Til Tuesday, Twisted Sister, Dio, Motley Crue, Gallagher, the Motels and the Temptations/Four Tops Revue, among countless others. Hurwitz, who worked with Bill Graham at the Fillmore West and Bill Pepper and Stanley Stinowski at the Bottom Line takes great pride in his club. "For half a century Starry Night was an Apostolic Faith Church. The great stage, huge dance floor and seating layout are quite popular with touring acts. They often mention ours as a favorite along with the Palace in Hollywood, and the 1st Avenue in Minneapolis. Starry Night fills a venue gap that just isn't available anywhere else in town. We sold out over 30 shows in 1985. Portland is a town that likes to go out. Our club has been able to bring acts to the city that otherwise would have passed."

When Clive Davis stole into town to have a personal view of Billy Rancher & the Unreal Gods in September of 1983, it was becoming apparent to the community at large that Portland was no longer a volcanic island in a sea of forests and anonymity. When the band signed with Arista shortly thereafter, it was obvious. In 1986 the musical eruption, which began decades earlier, may reach its peak.

Nu Shooz, who packed the clubs with their disco-tinged dance music, released a single, "I Can't Wait," last summer. With the help of Gary Bryan, program director at KKRZ-FM (Z-100). Nu Shooz broke "I Can't Wait" and the tune quickly became a regional smash. Shooz manager Rick Waritz takes the story from there. "Well, through independent distribution, 'I Can't Wait' became a European disco hit. The cut started getting heavy airplay in the New York dance club Paradise Garage, and demand for the record became strong in the stores Vinyl Mania and Rock and Soul. We released a 12-inch single that had the American mix on one side and the Dutch mix on the other. It became a New York dance hit. We signed a contract with Atlantic, and "I Can't Wait" has been released in the 7- and 12-inch formats for distribution in the U.S., Canada, England and Australia. And the band is presently in New York City making personal appearances."

On the heels of an appearance on "Star Search," rating in Rolling Stone as one of the top nine alternative bands to watch in the U.S., and respectable sales of over 12,000 for their independent album "Law And

Order" (produced by Marlon McLain), Crazy 8's released an eagerly anticipated second album last December. Distributed by Freckle Records in Seattle, Rough Trade in San Francisco, and Important and Dutch East in New York, "Nervous In Suburbia" sold a quick 6,300 units debuting at number one its first week in the stores. "Touchy Situation" (on Red Rum Records), the first single off the album, is receiving heavy airplay on Portland's Z-100, Seattle's KJET and KCMU, and a host of college stations throughout the country. The Seattle Rocket, an entertainment monthly, named Crazy 8's Band of the Year in the Northwest. In all probability, 1986 will be the year the 8's are signed to a major label.

After two albums on A&M, Johnny & the Distractions recently made a debut on their own Tuff Boot label with "Totally Distracted." Heavy West Coast airplay of the single "She's My Girl" and several other album tracks prove the band's staying power in the CHR and AOR marketplace.

Although a prolonged illness has sidelined him somewhat, Billy Rancher has come forth with a new band, Flesh and Blood, a new and sophisticated format, and a self produced EP "Thinkin' Zebra." Future plans await his return to good health.

And now, yet a third wave of top quality rock and soul bands are flooding the hot Portland club scene. Synth/pop bands like Mien Street, and the Dan Reed Network, the propulsive funk unit Cool'r, the mainstream ThinMan are all in the process of negotiating with a number of labels. Quarterflash has recently released their third Geffen album "Back Into Blue," Pleasure has regrouped Nate Phillips and Bruce Carter with guitarist Marlon McLain (currently of the chart topping Dazz Band) for their first album in four years, on the New Jersey based Panoramic label. Roger Sause is taking occasional time off from his band Hypertension, to create new product with Shock, also for Panoramic. Black & Blue recently released their second outing on the Geffen label, "Without Love."

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—*Rindy Ross, Quarterflash*—

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Radio Thrives

(Continued from page P-4)

history of playing local music. In the late '70s, the soft AOR helped break local artist Jeff Lorber, and for a time was even playing demo tapes from Gary Ogan. According to program director Carl Widing, “We've been fortunate in that we've had local talent that was worth playing, and we've been able to do it for the long term.”

But as strong as the local talent may be, the key element seems to be a PD's willingness to give the music a chance. Geffen recording artists Quarterflash learned quickly what local radio support can mean. When Portland radio originally picked up the platinum group's regionally released single “Harden My Heart” in 1980 they were just another bar band. Ten thousand units and regional No. 1 smash later, the group was on their way. “I think the difference here,” states QF manager J. Isaac, “is that music directors and program directors have actually listened to the product they were brought and not simply rejected it out of hand because it wasn't being brought to them by a major label. They've listened to see if the music was actually competitive with national product, and in those cases where it was, they've put it on and given it a chance by letting their listeners and the record buying public decide if the material deserved a place on their playlist.”

KGW music director John Williams takes the formula a step further when he states, “The main thing is that we're here to get ratings. When a local artist comes in with something that fits our format and I decide to give it a shot I have to immediately forget that that record is by a local artist. If it can't find its place next to the national records we're playing then I simply can't support it. Luckily we are blessed here with artists that test out extremely well.”

Across town at CHR KMJK, music director Steve Na-

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ganuma points out that if a local record meets their criteria for consideration, i.e., a good tune that's available at retail and is format compatible, then there is no reason not to give it the same consideration as national product. "I think that if there is at least one station in the market exposing good local music on a regular basis then the other stations in the market have to sit up and take notice. The thing can really snowball."

KKRZ has probably done more to expose local music in the past year than might seem possible for a tightly formatted CHR. Not only did the station take Nu Shooz to No. 1, but they also have been playing (and reporting) records by Johnny & the Distractions, Jack Charles' Mien Street & Crazy 8's.

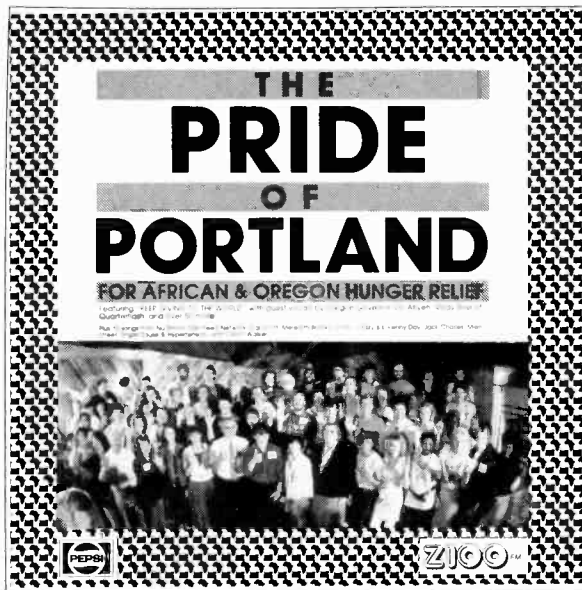
All this activity culminated with the November release of "The Pride Of Portland" a project co-sponsored by KKRZ and Pepsi. The album is a compilation of all original music by Portland area artists, the centerpiece of which is a "We Are The World" type treatment of a tune written by Kenny Day entitled "Keep Given' To The World." The song features an all star chorus of 40 plus area luminaries including Oregon Gov. Vic Atiyeh, and Portland City Commissioner Mildred Schwab. Proceeds from sales of "The Pride Of Portland" go to Northwest Medical Teams efforts in the Sudan and to Oregon Food Share.

A side benefit of "The Pride Of Portland" has been that KKRZ has had a pool of local music from the album to play, thereby exposing more local bands to the station's large listening audience. According to KKRZ PD Gary Bryan, "Portland just happens to have a lot of great local musicians. Our playing local music to the extent that we have over the last year is really more a case of our reflecting the market than anything else. We're not creating something out of thin air."

According to Warner Bros.' local promo manager Greg Lee, "What we've seen here in the last year, especially with bands like the Crazy 8's and Nu Shooz, is that local artists have proven that their music can survive right along with national releases. Portland itself has finally developed to the point where local music is being promoted and marketed on the same level as national product. Also, production values are up. All these factors make the whole thing much more professional and thereby makes it much easier for radio to deal with. In the final analysis, though it's the sales picture that will make a record go at radio, whether it's a local record or a record on Warners, CBS or whatever. And in the past year we have seen that local artists can sell records."

Perhaps the party of the year in Portland takes place on the third Sunday of every July as the 62 KGW Neighborfair takes over Tom McCall Waterfront Park. Now in its eleventh year, this huge event, co-sponsored by KGW and Thriftway Stores, draws an average of 150,000 to 200,000 Portlandites down to the Willamette River seawall to celebrate the basic vibe of living in Portland. Throughout the summer, KGW also sponsors the Fort Vancouver 4th of July Celebration, as well as Beaverton Good Neighbor Days, both of which showcase local bands to SRO crowds. Up until 1985, live entertainment at the Rose Festival was less than stellar. However, beginning last year the festival committee approached Coca-Cola with the idea of having a stage for local artists set up at the Festival Fun Center. This year's stage will be co-sponsored by KEX radio and Coca-Cola, and will be booked by Andy Gilbert of Pacific Talent. Karl Gardner, KEX PD says, "We've found that we can really draw crowds to radio station events by using local talent. It works for us. Another instance is the Bite of Portland. Here we have a three day festival with a different local act on stage every 90 minutes, and it's packed the entire time. The bottom line is that there is support in the community for local artists, and we try to reflect that in our promotions."

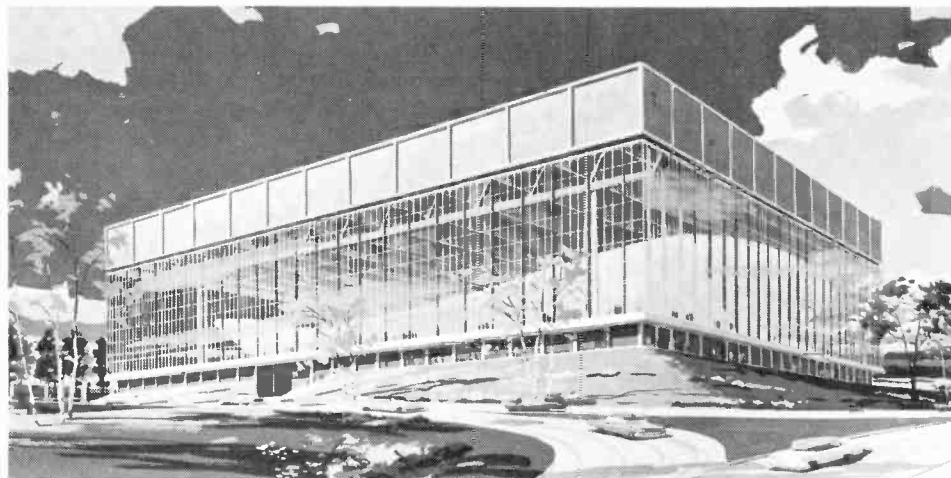
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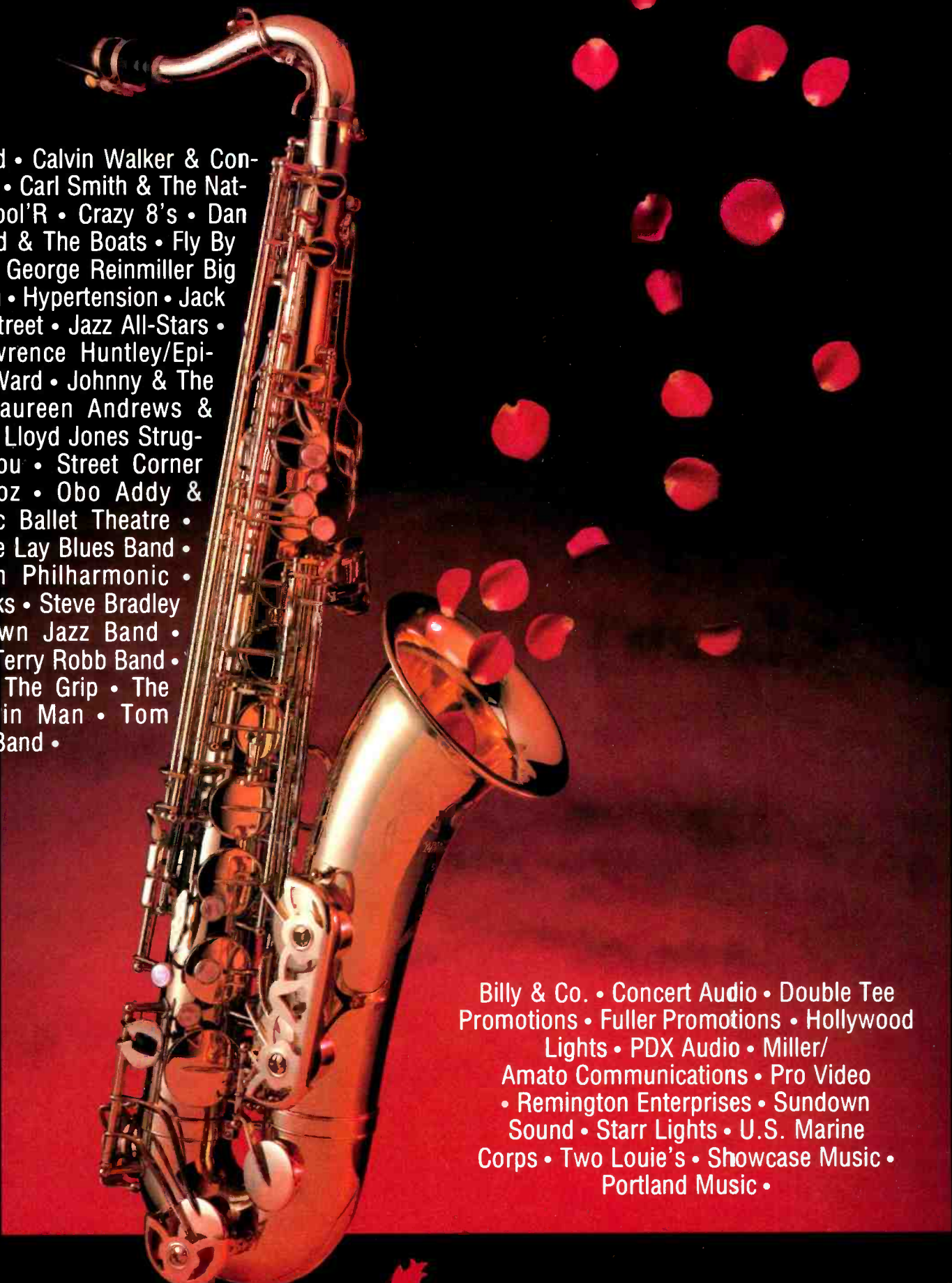
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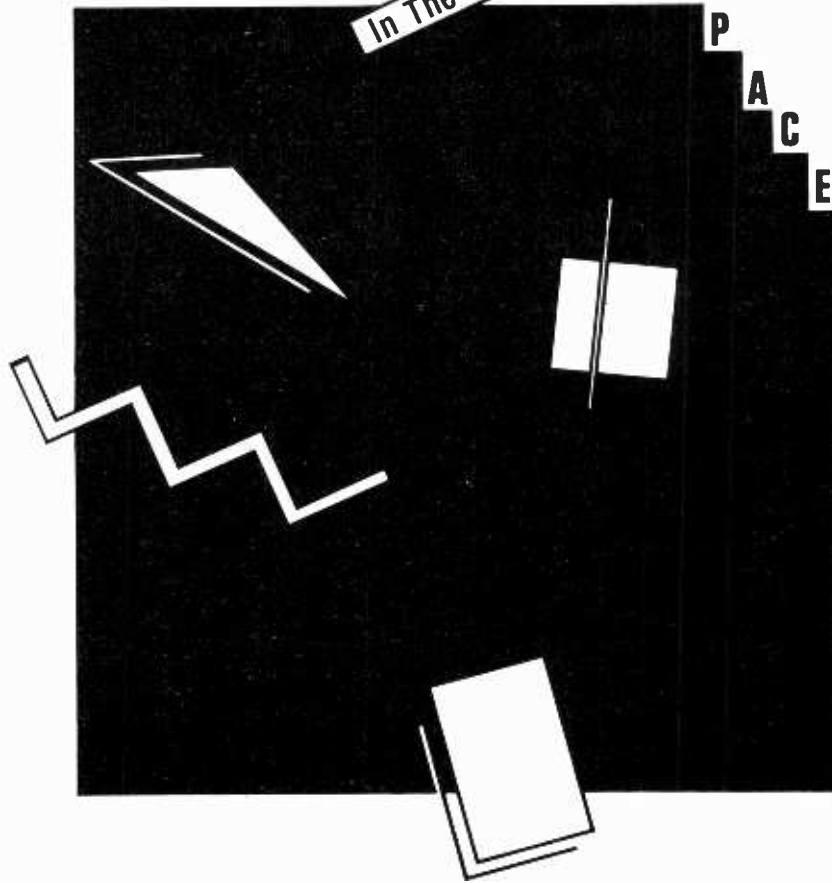
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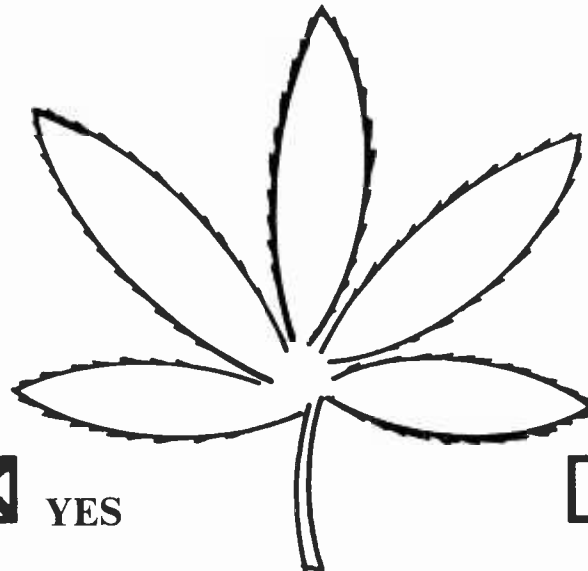


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NEW YORK Joe Jackson's "Big World" album, is one of the first pop/rock projects to be recorded direct to two-track digital in a live concert setting.

Although this type of session is nothing new in the worlds of jazz and classical, rock and pop artists have tended to shy away from such naked honesty in recording.

Why then did Joe Jackson and longtime producer David Kershenbaum choose to record Jackson's upcoming A&M album, "Big World," without the safety net of a mixdown? Both artist and producer claim that capturing a more natural balance and "proving we could do it" were two major goals.

"We decided to record this album live, not necessarily to record a live album," says Kershenbaum, whose credits include albums with Supertramp, Duran Duran, Graham Parker, Cat Stevens and others. "Joe wanted to prove he could go direct to two-track, bypass the mixdown stage, and catch all that spontaneity on an album. The audience was there to provide something for Joe to bounce off."

The venue for this unique recording session was the Roundabout Theatre here, a 400-seat house. Kershenbaum and engineer Michael Frondelli directed the recording from Le Mobile's unit parked outside—the truck's owner Guy Charbonneau and digital technician Eddie Cellitti were on hand as well. For one performance, a video crew was present on stage.

The material for "Big World" was recorded during five shows Jackson played here Jan. 22-24 with his three-piece band. Kershenbaum and associates relied on Sony's new

PCM-1630 to capture the performances, with a PCM-F1 set up near the house console for "backup purposes." The F1 recordings, however, will not be needed, as "everything came off perfectly," according to Kershenbaum.

"What made this especially tough," Kershenbaum says, "is that, in the truck, we had to be on when Joe was on. There was an awful lot of talking back and forth, what with Joe checking to make sure we had gotten what he considered was a great take. The result is that the takes all have a vibrancy and freshness that's really impossible to get in the studio."

One tactic the production/engineering team used in preparing for the recording dates was to mix the band through a Massenburg parametric EQ. By using this technique, and storing EQ positions during the warm-up shows Jackson and his band played around the metropolitan area prior to the actual sessions, Kershenbaum says, "We actually were able to master and mix the record before we recorded it." He also notes that mastering engineer Bob Ludwig "helped us set up a curve to correct EQ deficiencies during the last couple of dates." Ludwig's mastering of the Jackson album, is set for release this spring, slated to be the first project done on Masterdisk's newly installed Direct Metal Mastering equipment.

A crucial element in recording sessions of this type, says Kershenbaum, is to make sure the truck is ready to record when the artist is. "Before some of the trickier songs," he says, "we used a multi-track off-air to set up, and then we'd go back to him on the 1630. Our balances had to be perfect—a hairline's difference would show up."

Jackson eschewed the use of synthesizers on "Big World," using only a grand piano—and, on "Fifty Dollar Love Affair," an accordion.

Achieving the right piano sound was in itself a major chore for the production team. If the top of the grand were opened, Kershenbaum says, too much stage noise would leak through, but the closed position didn't leave enough room for the microphones. The solution: "We built a partition and opened the piano, then wrapped it and foamed it to let us keep the lid open and still keep out leakage," Kershenbaum says. The lid's extension allowed Kershenbaum and Frondelli to use a variety of microphones inside the piano, including a Helpinstill pickup and Crown PZMs.

About working in a room never intended for use as a music hall, (Continued on page 44)



David Kershenbaum (left) and Joe Jackson admire the Direct Metal Mastering (DMM) cutting gear at Masterdisk, New York, on which Jackson's upcoming A&M direct to two-track digital album, "Big World" will be cut.

Album Shows Another Way to Record

In order to get the artist's perspective on his unusual "Big World" project, Billboard spoke with Joe Jackson shortly after the recording was completed.

What did you hope to accomplish from recording the album the way you did?

First of all, it's very important to point out that this is not so much a live album, which is normally a recording of a concert, as, say, a situation where we just invited people to a recording session. No one else is doing it, and I feel there should always be alternatives—there should be more than one way of

making a record. What happens is there's generally a sort of current way of doing something, and everyone does it that way because that's the way of doing it. Everyone seems to be making records where they start off with a Linn-Drum machine, and they gradually sort of piece it together like a jigsaw, and it takes months and it costs lots of money."

That method seems to work well for a lot of people.

It just doesn't seem right to me that that be the only way to do it. I think if a record is done that way, and it turns out to be a brilliant rec-

ord, well, great!

But I think there's another way to do it that is not really being explored very much: using the most sophisticated technology around—but using it to capture reality more faithfully and more excitingly than we've able to do before.

Did you feel you were presenting some sort of statement about what making a live album is all about?

I guess I'm making a statement about the use of technology itself. I don't think that music should be a showplace for the technology—I (Continued on page 44)

Audio-for-Video is Focus Of AES, SPARS Seminar

NEW YORK Varying aspects of audio-for-video are the focal points of two technical seminars this week, here and in Los Angeles.

First, on Tuesday (11), the New York Section of the Audio Engineering Society (AES) presents a panel titled "The New Sound of TV, Or Is 25 Inches Really Sufficient For Stereo Spread?" at 7 p.m. in the New York Times WQXR Auditorium at 229 West 43rd St.

Then, on Thursday (13), the Society of Professional Recording Studios' (SPARS) will discuss audio-for-video post production techniques at its Los Angeles regional seminar at the Sheraton Premiere Hotel, Salons 3 and 4 at 7 p.m.

Panelists set for the AES meet are Paul Johnson, senior audio engineer at NBC; Andrew Setos, senior vice president of engineering and operations for MTV Networks; Terry Skelton, audio training specialist for BNC; Eric Small, vice president of Engineering Modulation Sciences Inc.; and Joel Spector, senior audio engineer for

NBC. The panel will be chaired by mastering engineer Bob Ludwig and Studer Revox America Inc.'s Nancy Byers.

Panel members will discuss their firm's involvement with MTS broadcasting and cablecasting, with slide presentations and discussion of real life encounters with producing both live and taped stereo programs.

At the SPARS gathering, Bob Schott, sound mixer at Editel here, will appear as guest speaker. On hand will be a CMX CASS 1 computer-aided sound sweetening system, as well as an audio console and multitrack audio tape recorders, which Schott will use to illustrate audio-for-video post-production techniques. Following Schott's presentation, time will be set aside for a question and answer period and hands-on participation.

For more information, contact SPARS at (213) 466-1244, and the New York section of the AES at (212) 661-2355.

LOS ANGELES

ROD STEWART WAS recently in at **One On One Studios** in North Hollywood, tracking and overdubbing with producer **Bob Ezrin**, engineer **Paul Lani** and assistant **Jeff Bennett**. Ezrin has also been working on a new **Karla DeVito** album, with the same engineering team. And, producer **Chuck Plotkin** has been tracking RCA act **Idle Tears**, with **Ed Cherney** at the board assisted by **Toby Wright**.

At **Sound City** in Van Nuys, Arista's **Air Supply** was working with producer **Bernard Edwards**. **Josh Abby** was behind the desk, assisted by **Bruce Barris**. And, Geffen act **Lone Justice** was tracking its second album there with producer **Jimmy Iovine**. **Don Smith** and **Shelly Yakus** co-engineered, with **Rick Palakow** assisting.

Joe Cocker used **Criterion Music's Remote Studios** in Hollywood to record music for his new album for Capitol/EMI. The session was produced by **Albert Hammond** and **Diane Warren**. **Guy Roche** engi-

neered.

Total Experience Records artist **Dorian**, has been tracking in the label's studio for his upcoming debut album. Producing are **Jimmy Hamilton**, **Oliver Scott** and **Jonah Ellis**.

RCA act **Five Star** has been tracking at **Golden Rake Studio** in Sherman Oaks. Producing are writer/producer **Michael Jay** and the group's father and manager **Buster Pearson**. **Jay Graydon** is at the board.

At **A&M Studios**, "Solid Gold" musical director **Michael Miller** produced and arranged tracks for **Dionne Warwick**, **Michael McDonald**, **Anne Murray**, **Gladys Knight** and **Stevie Wonder** for their upcoming appearances on the show. **Howard Wolen** engineered, **Clyde Kaplan** assisted. Miller is also busy producing and arranging a new version of his tune "Just A Dream Away," with vocals by **Dionne Warwick**. Sessions are at **Sunset Sound**, with **George Doering** and **Clyde Kaplan** engineering.

At **Rumbo Recorders** in Canoga Park, **Huey Lewis** has been pro-

ducing an album project for **Bruce Hornsby & the Range**. **Don Smith** engineering, **Julian Stoll** assisting.

NEW YORK

ATLANTIC ACT U.S.E. has been cutting tracks at **RPM Studios** with engineer **John Mathias**.

At **Quadrasonic**, the **Low Boys** mixed a new 12-inch, "Be Still." Razor blades were wielded by the **Latin Rascals** (**Tony Moran** and **Albert Cabrera**). The band produced with engineer **Bruce Miller**. Also there, Island artist **Mickey Dee** mixed his new 12-inch, "Run Away," with **Jeff Levine** at the board and **Bernard Simmons** producing. And, Atlantic/Cotillion act **Take III** recently finished recording and is now mixing its new 12-inch titled "Champagne." **Joe Webb** and **Frank Fair** produced. **Bruce Miller** engineered.

At **Sound Heights**, **UTFO** and the **Full Force** production team have been laying tracks for a new **Select Records** project. **Questar** (Continued on page 45)

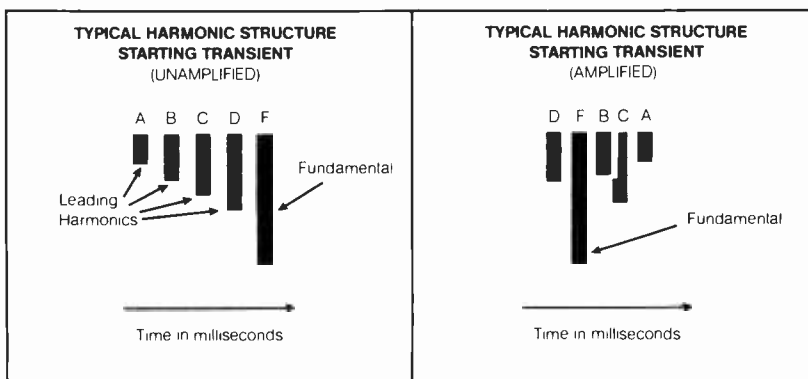
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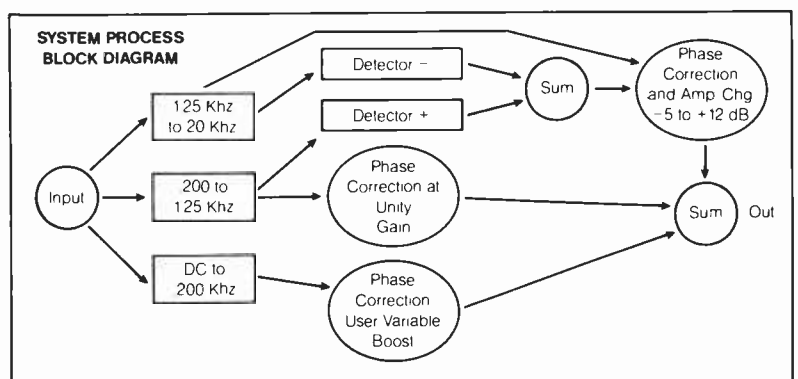
Steve Levine's got an ear for hits. He can pick a winning song out of a hundred rough demos, take it into the studio and polish it till it's Triple Platinum. That's why he's topped the charts time after time with trendsetters like the Culture Club. That's why he was named 1984 British Phonographic Institute Producer of the Year. And

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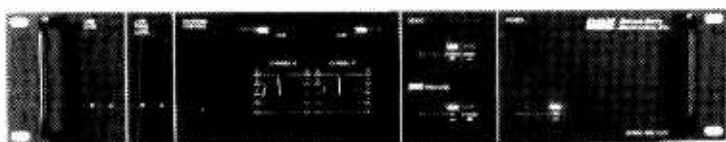
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NEW YORK

THE PALLADIUM IS the setting for unsigned rock group **Kitty's** debut video, "No, No You," directed by **Norval Johnson**. The clip makes use of the club's "video matrix" system.

LOS ANGELES

COMEDIAN TURNED SINGER **Eddie Murphy** just completed the video for "How Could It Be," the

followup to his hit Columbia single "Party All The Time." Filmed on location in Los Angeles, the clip is said to tell the story of a love gone wrong. It was directed by **David Hogan** and produced by **Stephen Buck** and **Beth Broday** for **N. Lee Lacy Associate's Greenbriar Division**. The same production company was also responsible for **Loverboy's** latest clip, "This Could Be The Night," lensed in Vancouver, British Columbia. **Dominic Sena** directed; **David Warfield** and **Beth Broday** produced.

RCA recording group the **Pointer Sisters'** video, "Twist My Arm," was directed and choreographed by **Kenny Ortega**. Employing the cell animation technique, the clip combines live performance with cartoon figures. It was shot on 35mm film at Los Angeles' **SIR Studios**, and produced by **Fiona Fitzherbert** and **Sue McGonigle** for **FF Productions**. Animation was done by **Karen Barbour**. Other projects for the label include **Clannad's** video for "In A Lifetime," the debut single from the Ireland-based band's "Macalla" album. It was directed by **Meiert**

Avis, and features a cameo appearance by **U2's Bono**.

As some of you may have seen, NBC's "Friday Night Videos" recently premiered "Stop The Madness," the first anti-drug music video which stars first lady **Nancy Reagan** and a host of celebrities. It

was created by **Entertainment Industries Council** for a **Drug-Free Society** in an attempt to get America's children to say "no" to drugs. **John Langley** directed; **Malcolm Barbour** produced. The forthcoming single will be released by **MCA Records**.

Gasp! Productions recently wrapped up **Ozzy Osbourne's** video, "A Shot In The Dark," at Los
(Continued on page 45)

Composer's Corner Goes Tapeless Universal Opens Synclavier Room

CHICAGO The newest studio room about to go on-line at the **Universal Recording Corp.** complex here stands out in a big way from its 18 neighbors—it doesn't use tape.

Murray Allen, **Universal's** president, recently spent \$400,000 to create what he claims is the "most advanced Synclavier recording studio" in the country. The \$250,000 digital sampling keyboard system features 32 outputs with 64 polyphonic voices and 320 megabytes memory, as well as **SMPTE** lockup for

videotape recorders. **Allen** says an "integral" function of the room will be audio for video use.

The 20- by 30-foot studio, built for \$150,000 and dubbed **Composer's Corner**, also boasts a **Harrison 32-input console**, as well as a variety of digital delay, echo, and other signal processing units. **Allen** says he has two engineers training to operate and maintain the room's gear.

Universal has been at its present location since 1956, although it now occupies three adjacent buildings as well.

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JOE JACKSON ALBUM

(Continued from page 42A)

Kershenbaum says there were problems, but nothing too great to overcome. "We looked at 20 places at first, but we liked the feel of the Roundabout," he says. "To combat the stage, which acted like a parabolic reflector, we used carpet and drapes to deaden it, and relied on room mikes to pick up the ambience. We liked the idea of a small hall—the idea was never to make it sound like we were recording in a stadium.

We wanted to keep the sound tight, and add just a little bit of ambience."

The audience obviously played an important part in the success of the project. Each concertgoer was given a handout signed by **Jackson**, explaining what was being done that evening and asking for the audience member's cooperation in keeping silent during performances and waiting until each song was "definitely

over" before applauding.

Except for the "one jerk in every crowd," says **Kershenbaum**, the audience played its role perfectly. In fact, the only real trouble came when **Jackson** had to interrupt a song to tell the video crew, in no uncertain terms, to "shut up or leave the stage."

ANOTHER WAY TO RECORD

(Continued from page 42A)

think it should be the other way around. I'm not an artist who's trying to sell the way I look the way I dance—I mean, I don't do videos. I feel that music is so much now just a part of the package—a look, a style, a statement that's being made about attitude. And the music is just a small part of it. But with me, the music is 100% of what I do, and this is the most honest way to get that across.

I mean, without naming names, there are a lot of big stars right now who can't sing, all right? And whose vocals are electronically altered in the studio because they can't sing in tune. There are bands where the drummer can't play in time. So they sample the drum sounds and trigger with the drum machine. I'm not against that technology being available, because I think that everything's there to be used as a tool. But, it's been used to a large part to cover up a lack of talent. The average person obviously doesn't understand all the intricate ins and outs of recording, but the average person does know by now that you can do all sorts of tricks in the studio. If I was not involved in the music business, I wouldn't know who had talent, and who didn't—who could

really sing and play, and who couldn't. It's not fair.

Are you going to record other albums in this manner now?

Sure. It's definitely a direction I'm interested in. It's using technology to present a performance rather than using the music as a backdrop to show off how clever you can be in a recording studio. The real stars today are engineers and producers, people that are getting far too much money. Guys that program drum machines are suddenly like gods. It's ridiculous. These are the stars of the moment.

You used a pretty spare band for these shows—just three pieces and yourself, and you stayed away from synthesizers completely. What were you looking for?

I thought I'd kind of strip it down to the basics again. I don't know if it's spare, really. I think it's a big sound—simple and bold. I think the last two albums were more kind of multi-colored, and this is sort of back to three colors again, but real bold. You know, "Look Sharp" was black and white—real stark. This one is bigger and richer, and there's more range and depth to it.

Do you think of music in terms of—color and shading?

No, I just thought it sounded good. It actually is an easy way to describe it.

What's being done with the video footage shot at the Roundabout?

I don't know yet, really. There was the idea of doing a documentary about the making of the album, but **A&M** don't seem to be very interested in that.

How come?

Their problem is they don't want to do it unless they can pull tracks off it to be used as promo videos, and that's where we are at loggerheads. There're certain outlets I don't have to name which I really don't want to be connected with. We really did the video, because we just figured if we didn't have something down on video, we might regret it later. It might become part of something else later on down the line, like a concert video. **STEVEN DUPLER**

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VIDEO TRACK

(Continued from page 44)

Angeles' Laird International Studios. Frank Zappa's son Dweezil and a L.A. Rams cheerleader appear in the clip—as well as 600 extras. It was directed by Andy Morahan and produced by Antony Payne. Steve Purcell edited at the Post Group.

This month's edition of I.R.S. Records' music variety show, "The Cutting Edge," will feature videos by the Golden Palominos, Jesus & Mary Chain, Stan Ridgway, the Damned and the Waterboys. The program will air Sunday (23) on MTV.

Director Glenn Goodwin, best known for his video work with Madonna, Van Halen and Rod Stewart, has formed his own film and video production company, Glenn Goodwin & Associates. The firm will offer an array of production services including music video clips and long-form music programs.

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.

AUDIO TRACK

(Continued from page 42A)

Welsh is engineering, assisted by Wayne Koehler and Joe Miglino.

Butch E. Ford and Dilemma are back in Big Apple Studios recording a second album for Dalmation Records. George Kazane is behind the board.

Producer Patrick Adams was in working with Warner artist Lorelei McBroom. Stopping by was your basic New York session band—Nile Rodgers, Hiram Bullock, Steve Ferrone, Anthony Jackson and Adams. Julian Herzfeld engineered the all-star project, assisted by Matt Buccheri and Mike Kruzynski.

NASHVILLE

BARBARA MANDRELL HAS been tracking at Eleven Eleven Sound Studio with producer Tom Collins. At the console are Harold Lee and Billy Sherrill.

OTHER CITIES

ELEKTRA ACT **GUADALCANAL DIARY** is recording its debut album for the label at Studio One, Atlanta, Ga., with producer Rodney Mills.

At B&C Sound Studio in Belleville, Ont., Canada, the Haggertys and Ramona are putting finishing touches on their respective albums. John Collins and Eric Baragar are producing both acts with Bruno Biasini assisting.

Allen Toussaint's new solo album is in the mixing stage at Sea-Saint Recording in New Orleans, La., with some cuts mixed by Memphis-based engineer Danny Jones.

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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SCHEDULE OF EVENTS

Wednesday, March 12	7:00 P.M.	WELCOMING COCKTAIL RECEPTION AND DINNER
Thursday, March 13	6:45 - 7:45 A.M. 8 A.M. - 1 P.M. 1:00 - 2:00 P.M.	BREAKFAST SEMINAR SESSIONS LUNCH
Friday, March 14	6:45 - 7:45 A.M. 8 A.M. - 1 P.M. 1:00 - 2:00 P.M.	BREAKFAST SEMINAR SESSIONS LUNCH
Saturday, March 15	6:45 - 7:45 A.M. 8:00 - 11:00 A.M. 11:00 A.M. NOON 7:00 P.M.	CONTINENTAL BREAKFAST SEMINAR SESSIONS BRUNCH GOLF AND TENNIS TOURNAMENTS RECEPTION, DINNER AND SHOW, STARRING HELEN REDDY
Sunday, March 16		DEPARTURE

Anne Murray Going Pop Again After Six Years New Producers Bring Much to 'Talk About'

BY PAUL GREIN

LOS ANGELES Anne Murray says she's known for five years that she's needed to ease out of the country/adult contemporary groove she was in and aim more squarely at the pop market. And that's just what she's done on her new album, "Something To Talk About."

The album was produced by David Foster, Jack White and Keith Diamond, who pick up the reins from Jim Ed Norman, supervisor of the singer's nine previous studio albums.

"I had to do this," says Murray. "It's as simple as that. It's the right thing to do at this point in my career and I know it."

The problem, Murray notes, is that she hasn't had a top 30 single in six years. "They're not biting at all," she says, "so I had to make a move to get played."

"Kids don't know who the hell I am. What would they have listened to of mine? The last thing any kids would have heard of mine—unless their parents listened—would have been 'Daydream Believer.'"

Murray notes that she has been building up to this move for a long time. "This album has been in me for five years. I've been wanting to go in this direction and Jim Ed was heading that way, getting a little more progressive with each one—but it just wasn't happening quickly enough. I want to do it now."

It's not that Murray's career has been in a slump. Her last two al-

bums, "A Little Good News" and "Heart Over Mind," both went gold and brought her numerous awards.

"Awards are one thing," says Murray. "Platinum records are another."

Murray says she's grateful to her loyal country following. "My country base has been a springboard for me all along," she notes. "I thought maybe they might not play the new single, but they're right there. They're playing a pop record for me. It shows faith and loyalty—and that's great."

The singer refutes the idea that, by cutting a pop record, she's being disloyal to country music at a time when it's in a slump. "I'm giving them a hit," she says. "It's not only going to be a country hit, it's going to be a pop hit. That can do nothing but good for country radio."

Murray agrees that her country base has been one of the keys to her 16-year longevity. "I've had success all along," she says. "It doesn't matter where you find that success. It's just important that you have it."

"I've always been there—no big deal, but *there*, just hanging around, lurking in the background. I haven't had any big, huge splashes except for 'You Needed Me' and that album, but none of it was hype. It just happened very quietly."

Murray notes that her challenge now is to get pop radio to listen to her single, "Now And Forever (You And Me)."

"It's just a matter of convincing top 40 radio stations that an Anne

Murray record is saleable to that audience, and I really think this one is," she says. "It's very repetitive, and kids like that."

"It takes a lot to get out there and make an album successful," Murray notes. "You don't just sit home and rest on your laurels. It's the whole package: the way I look, my hair, my clothes."

"It used to be we hired somebody to design the clothes I wore on-stage. Now he designs those clothes, and he also designs the clothes I wear doing interviews on TV, for album jackets, everything—so there's some continuity. It's such a visual medium now with videos. That's very important."

"I realize that it's all hype," Murray acknowledges, "but to back it up, I think I've got the record. The main thing is not to take it too seriously. I want a hit record, but I'm having fun."

In addition to her strongholds in the U.S. and Canada, Murray has traditionally been a big seller in Australia, New Zealand and the Philippines. But she's never made significant inroads into the European market—a situation she hopes will change with the new album.

"I think we'll be able to crack that market with some of the Jack White stuff, because some of it sounds very European," she says. Plans are being made, she says, for a European promotional tour.

Martin Is 'On Her Own Feet' Album Won't Include Phil Collins

BY LINDA MOLESKI

NEW YORK When a relative newcomer teams with a superstar for a duet, the result can be a mixed blessing. Even if the record becomes a hit, skeptics will say that the neophyte just rode along on the superstar's coattails.

Pop history provides numerous examples of this phenomenon. "Don't Go Breaking My Heart" probably did more good for Elton John's career than for Kiki Dee's. In the same way, "Heaven Knows" is remembered more as a Donna Summer smash than as a showcase for Brooklyn Dreams.

The latest rookie propelled to stardom with a well-known partner is Marilyn Martin, whose collaboration with Phil Collins, "Separate Lives," reached No. 1 in November.

Martin is the first to admit that Collins helped her get recognized, and says she doesn't blame people for thinking she rode in on his superstar status. "But I have to stand on my own two feet now," she says, "and if I make it, it won't be because of Phil. You can't do it on someone else's success."

Despite the pop sound of "Separate Lives," Martin hopes to cultivate a rock image and fears the song may have created a misconception about her. "After coming off the ballad it's hard to think of me as a rock artist," she says, "but hopefully my album will change that."

Although "Separate Lives" was successful, neither the song nor Collins appears on her album. "I guess [Atlantic] wanted the song

on the soundtrack alone," she says. "I didn't ask Phil to help out because he's recording with Genesis."

Martin, who was signed to Atlantic by president Doug Morris a year ago, was discovered while recording back-up vocals for Stevie Nicks' latest album, "Rock A Little."

"I was originally signed to do a mini-album," she says. "Two to three months later, Doug heard 'Separate Lives' and thought it would make a great duet," she says, noting that Collins and producer Arif Mardin soon agreed to it.

The resultant album was recorded over a three-month period in New York and London with seven producers: Mardin, Phil Ramone, John Astley, Phil Chapman, John Parr, Gary Stevenson and Simon Climie.

Martin says Atlantic works closely with her manager Tony Smith in making career decisions. Smith and partner Patrick Spinks handle a number of Atlantic artists out of New York and London—including Phil Collins.

Whether Martin will go out on the road to support her album depends on its success. "I hope to tour," she says. "There's nothing like going on stage and doing it live." Martin has toured as a back-up vocalist for Stevie Nicks, Joe Walsh and Tom Petty.

A video for the album's first single, "Night Moves," was directed by Jim Yukich and produced by Paul Flattery, the same team that created the clip for "Separate Lives."

Sound Machine Has U.S. Hit Group an 'Overnight' Success

BY LUIS VEGA

LOS ANGELES With its surprise top 10 pop hit, "Conga," Miami Sound Machine has blacks, Anglos and Hispanics dancing to the same beat. Not since the days of Desi Arnaz and Xavier Cugat has Latin music achieved such mass exposure.

An overnight success in the U.S. after 10 years in Latin America, Europe and Japan, the Miami-based quartet has broken through with a vibrant mix of pop, rock and salsa.

"'Conga' has a peculiar sound of our own," says Emilio Estefan, the group's percussionist and manager. "'Conga' is an Afro-Caribbean sound that we Americanized and commercialized with funk."

Miami Sound Machine's origins date back to 1974, when Estefan, bassist Marcos Avila and drummer Enrique Garcia formed a group called the Miami Latin Boys while attending Miami High School. A year later lead singer Gloria Sajardo joined the group, and the Latin Boys became the "sound machine." Emilio and Gloria were married about seven years ago.

"The Latin market is still very

important to us," says Estefan. "Since we started we've been singing in both languages. Latinos buy American music too, and we have grown with them. We put out two records, one with English versions, another with Spanish. Latinos can take their pick."

Miami Sound Machine's first album, released in 1976 by Audio Latino in Miami, featured English and Spanish sides. The first hit, a romantic Spanish ballad called "Renacer," launched the group's successful Latin career. Still, every record included some English music.

But it wasn't until 1979 that the band scored its first English hit with its first CBS release, "Dr. Beat." The song climbed the dance charts in Latin America, Japan, Australia, the U.K. and the U.S.

And then came "Conga."

"While in Holland performing," remembers Estefan, "the reaction was great, but we didn't have a long set because most of our music was in Spanish. So we decided to play some typical Latin music, and they loved it. On the plane to England I told Enrique to write a conga in English to include in our show. Enrique wrote 'Conga' and created our biggest hit."

Twin City Group Gets to Be Seen and Heard

Ta Mara, Johnson Link Produces Debut LP

BY MOIRA MCCORMICK

CHICAGO Ta Mara & the Seen, whose first single "Everybody Dance" cracked the top 30 in January and whose followup "Affection" is climbing the black charts, is another graduate of the fertile Minneapolis music scene.

Under the guidance of fellow Twin City labelmate Jesse Johnson, who produced Ta Mara's self-titled A&M debut album (and co-wrote all but one of its songs), the band has made an undeniably strong showing its first time out.

Yet Ta Mara is no overnight success story. Under her given name of Margaret Cox, she paid her dues on the local Minneapolis club circuit since the late '70s. Cox sang lead in a number of bands, did backup vocals for a time in local hero Doug Maynard's group, and with singer Melanie Rosales fronted the equally renowned T.C. Jammers.

It was while she was singing in a band called Ruperts that Cox hooked up with Johnson, who'd recently left the Time to go solo.

"Jesse used to come out and see

me with Doug Maynard," she recalls. "We exchanged numbers, and kept in touch, and finally last September he called me up and said, 'We're gonna do it.' He'd gotten his solo career off the ground and was able to do another project, and that was me."

Johnson and she decided to rechristen herself Ta Mara—though, as she points out, "That was what my father wanted to name me when I was born, but my mother won out."

The reason for the name change was simple. "Margaret Cox was a local singer, and I didn't want to be a local singer any more," Ta Mara explains.

She and Johnson began collaborating on songs. "We're both into urban pop, or funk rock, and we're both influenced by the same people," Ta Mara says. "And when we got together to write songs, it just flowed out real naturally."

Johnson's primary input on the production end, according to Ta Mara, was getting her to "tame down my vocals. I used to sing full force—just scream—when I sang in bands around here."

"But when I recorded, Jesse had me sing with a little more feeling, making it sound a little more sensual."

Ta Mara & the Seen, who in addition to the singer include bassist Keith Woodson, guitarist Oliver Leiber, keyboardist Gina Felicetta and drummer John Morgan, will be touring in May, opening for the Jesse Johnson Revue.

Ta Mara considers herself and the Seen, as well as Johnson, not quite a part of the Minneapolis scene. "It's a great town," she says, "but it doesn't really matter to us that we're from there."

Nor, she says, does she fear being labeled another graduate from the Prince school. According to Ta Mara, "We'll prove ourselves on our own terms."



King's Day. Lionel Richie, center, Harry Belafonte and Ashford & Simpson rehearse at New York's Radio City Music Hall for a concert celebrating the birthday of the late Dr. Martin Luther King Jr. (Photo: Chuck Pulin.)

Brooks Arthur Gets the Filmmakers' Song & Dance Soundtrack Decision Is Dream Come True

BY SAM SUTHERLAND

LOS ANGELES When veteran producer Brooks Arthur got the call to oversee the soundtrack to the long-awaited big screen version of "A Chorus Line," he saw more than a plum project that could consolidate his credentials as a soundtrack producer. For the transplanted New Yorker, the assignment was the payoff to a decade-old dream.

"I'd told Marvin [Hamlisch, the musical's composer] 10 years ago that when this baby became a movie, I wanted to do the soundtrack," says Arthur, who subsequently produced the cast album for another Hamlisch musical, "They're Playing Our Song," written with lyricist Carole Bayer Sager.

But "A Chorus Line: The Movie" continually frustrated early filming efforts, making the project difficult to keep abreast of. As it happened, Arthur learned of the belated production launch only after PolyGram became involved as both a co-financier of the film and the label with rights to its soundtrack.

PolyGram's west coast a&r chief, Russ Regan, approached Arthur and "put me on a gigantic hold. He

and "All That Jazz."

In bringing "A Chorus Line" to film, it was decided to add two new songs to the now familiar Hamlisch-Edward Kleban score. While Arthur admits that commercial factors weighed in the decision (including hopes for an Oscar nomination, for which the old material could not qualify), he defends the creative validity of both songs: "Surprise, Surprise" and "Let Me Dance For You."

Says Arthur, "Heresy would have been adding a rock'n' roll track, just to sell tickets—that would have been bastardizing it."

To perform Burns' arrangements, Arthur assembled a crack ensemble dotted with top New York musicians, including the Brecker Brothers, Jon Faddis, Lou Marini, Steve Gadd and dozens more.

As for the use of digital recording, Arthur says, "I wanted this to be the best sounding album in the world." Engineers Elliot Scheiner and Bill Schnee were enlisted to handle control room duties, and Arthur himself has since remained involved in checking quality control on finished LPs, cassettes and Compact Discs.

Arthur has just wrapped the soundtrack for the sequel to "The Karate Kid," and appears eager to continue fielding cinematic music projects. Apart from recent screen packages, including "All The Right Moves," Arthur notes his involvement with a neglected late '60s gem, "You're A Big Boy Now," which used music by the Lovin' Spoonful.

He subsequently "strayed from soundtracks to go for my own thing—my singer/songwriter quest—but when I got out here, I realized I still wanted to be part of the soundtrack world."

'I turned down major projects to be available'

warned me that it would be a tough call, because the filmmakers were lining up every major producer they could find—everyone from A to 'Q,' if you will."

If competition for the producer's chair on the soundtrack to a Broadway legend was stiff, Arthur says he was determined to land the job: "I had such a naive belief that this would happen that I actually turned down a few major projects just to be sure I was available."

This gamble coincided with the producer's recent soundtrack success with the sleeper box-office hit, "The Karate Kid."

"Even when Sir Richard [Attenborough, the film's director] had committed, it was still enough of a white elephant that no one knew at what point the music coordinators would be pulled in," says Arthur.

Veteran arranger Ralph Burns was meanwhile signed on as arranger, a decision credited by Arthur to theatrical producer Cy Feuer, who had been impressed by Burns' work for the screen version of "Cabaret"

Tyler uttered begins "mother."

The highlight of the evening was a solo by drummer Kramer—not because he plays his instrument well, but because he plays the drums with his face.

Opening the program of raunch'n'roll was Chrysalis' Divinyls, a choice that seemed inappropriate until front woman Christina Amphlett went into her act. The Aussie singer grabs her crotch as often as Steven Tyler grabs his. The Divinyls' sound is wedged between buzz-saw metal and Blackhearts pop, with the pop tunes—particularly "Pleasure & Pain" and "Don't You Go Walking"—coming across best.

ETHLIE ANN VARE

KID CREOLE & THE COCONUTS

The Palace, Los Angeles

Tickets: \$15

WITH ALL the splash of a well-conceived Broadway production, Kid Creole & the Coconuts rocked a sold-out crowd for two and a half hours on Jan. 31, conjuring up a glitzy musical potion composed of r&b, funk, salsa, calypso and big band sounds. This New York-based band's spicy musical hybrid may go largely unappreciated by the masses, but this did not quell its zeal for live performance.

Looking and acting like a cross between James Brown and Cab Calloway, Kid Creole—a.k.a. August Darnell—danced, sang and swaggered around the stage playing the dapper ladies' man to the Coconuts, a comely singing and dancing female trio who act like the Andrews Sisters gone New Wave. Running like a well-oiled machine, the band also featured a three-piece horn section, percolating rhythm section, two percussionists and the unforgettable Coati Mundi, a cartoonish, conga-playing sidekick to Kid Creole.

The band's fast-paced set was comprehensive, ranging from early material to songs found on the group's last album, "In Praise Of Older Women And Other Crimes." This evening all of the songs were

(Continued on page 48)

Talent in Action

**AEROSMITH
DIVINYLS**

Sports Arena, Los Angeles
Tickets: \$16.50, \$15

THE AEROSMITH concert of Jan. 31 made a fascinating study in advanced genetics. Here's a band that attempted, in its mid-'70s heyday, to cross the Rolling Stones with Led Zeppelin. Then Aerosmith stepped aside to watch its own clones—Mötley Crüe, Ratt and the like—hold sway. Now the bad boys from Boston are back, aping their own descendants with a hybrid result as attractive as Frankenstein's monster.

The Sports Arena wasn't full for the Geffen act's 105-minute set, but that may have been due as much to a week of big local shows as to the band's poor showing with the "Done With Mirrors" album. The audience that Steve Tyler, Joe Perry, Tom Hamilton, Brad Whitford and Joey Kramer did draw was unusually enthusiastic. Its members were also unusually ill-mannered, ill-tempered and—thanks to obvious substance abuse—just plain ill.

Aerosmith's rabid fans didn't seem to mind that their heroes played every song out of tune. This is spontaneity, say the followers; Aerosmith is an example of rockers who refuse to offer letter-perfect renditions of their records in concert. That may be, but certain elements of a record—the right notes, for instance—belong in a live set.

The band mixed its classic material with cuts from the new release, and recent derivative pieces like "My Fist Your Face" were received as warmly as the earlier, more memorable "Walk This Way" and "Sweet Emotion." Somewhere along the way, Aerosmith has lost the blues base that made its music worthwhile. Elaborate staging was eschewed in favor of antic behavior and liberal use of obscenities; the only special effects were motorized lighting trusses and risers, and the one word of more than four letters

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TALENT IN ACTION

(Continued from page 47)

fueled by strong musical and vocal performances. Highlights included the calypso-laced tale of adultery, "Annie I'm Not Your Daddy"; a playfully funky, tongue-in-cheek song called "I'm A Wonderful Thing"; and "My Male Curiosity," a jazzy, big band tune from the "Against All Odds" soundtrack. By contrast, "No Fish Today" was a soft, lovely ballad with a tropical flavor.

This revue was not without its problems. The theater's notoriously erratic sound system occasionally created an uneven mix, and Kid Creole's theatrical concept sometimes obscured the strength of his abilities as a composer and arranger. Nevertheless, this sublime musical experience, coupled with the band's limited airplay, proved once again that Kid Creole & the Coconuts continues to be one of pop music's best-kept secrets.

KEVIN HENRY



Still Going Strong. Bo Diddley performs at New York's Lone Star Cafe in a recent show that marked his 57th birthday. Diddley's backing band included Gary Tallent, bassist with the E Street Band. (Photo: Chuck Pulin)

STEPPENWOLF GUESS WHO

Bacchanal, San Diego
Tickets: \$14.50

DON'T EXPECT Steppenwolf ever to fade away, at least not as long as John Kay has anything to say about it. The 41-year-old founder, singer and guitarist of hard rock's original black-leather bad boys has kept the Steppenwolf name alive, with the help of a constantly revolving stable of sidemen, for more than five years since reviving the band in 1980. And from the sounds of the group's Jan. 27 performance here, Kay and crew can teach a thing or two to the new breed of heavy metal bands rising in Steppenwolf's shadow.

From the start of the nearly two-hour show, Kay—as always, dressed head to toe in black leather and wearing his trademark dark glasses—was in complete control. Even in the original group's early days in the late 1960s, Steppenwolf was nothing more than a vehicle for Kay's tough, gritty vocals, his whining guitar lines, and his looming, authoritarian stage presence. That's still the way things are today.

In fact, the Steppenwolf that played the Bacchanal is in many ways superior to the original band. Not only are its members better musicians—especially guitarist "Rocket" Ritchotte—but they're content to sit back and do what Kay tells them, letting their leader bask in the limelight.

And bask he did, repeatedly bringing the capacity crowd of nearly 600 to its feet while steering the band through forceful, hard-hitting renditions of past hits like "Sookie Sookie," "Rock Me," "Hey Lady Mama," and "Monster," a psychedelic/heavy metal beast of a song that may well have been the concert's high point. Surprisingly, newer songs were equally well-received, with the audience happy to see that its hero hasn't lost any of his ferocious charm.

Understandably, however, the crowd was wildest when a flashy keyboard solo led into an inspired performance of "Magic Carpet Ride," one of the group's biggest hits. And when that song was followed by the group's anthem, "Born To Be Wild," the whole room was singing and clapping and dancing.

Not as fortunate was the Guess Who, which opened the show. As is the case with Steppenwolf, a num-

(Continued on page 49)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Freedom Hall Louisville, Ky.	Jan. 30	\$540,955 \$500-\$15	18,624 11,753	Tibor Rudas Organization
RUSH STEVE MORSE BAND	The Summit Houston	Jan. 15-16	\$272,569 \$15	17,998 21,116	Stone City Attractions
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Tacoma (Wash.) Dome	Jan. 23	\$263,376 \$16.50/\$13.50	16,431 20,261	North American Tours
PAT BENATAR JOE LYNN TURNER	The Forum Inglewood, Calif.	Feb. 3	\$245,158 \$16.50/\$15	15,577 sellout	Avalon Attractions
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	McNichols Sports Arena Denver	Jan. 17	\$223,482 \$16.50/\$13.50	15,808 sellout	North American Tours
RUSH STEVE MORSE BAND	Alameda County Coliseum Arena Oakland, Calif.	Jan. 31	\$219,376 \$16	13,711 sellout	Bill Graham Presents
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	The Omni Atlanta	Feb. 1	\$208,210 \$15/\$12.50	14,333 sellout	New Era Prods./Concert Promotions
RUSH STEVE MORSE BAND	Frank Erwin Center, Univ. of Texas at Austin	Jan. 18	\$199,154 \$15/\$14/\$13	14,055 sellout	Stone City Attractions
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Memorial Coliseum Portland, Ore.	Jan. 22	\$198,232 \$16.50/\$13.50	12,504 sellout	North American Tours
PAT BENATAR JOE LYNN TURNER	Alameda County Coliseum Arena Oakland, Calif.	Feb. 2	\$191,910 \$15	12,794 sellout	Bill Graham Presents
AEROSMITH DIVINYLS	Sports Arena Los Angeles, Calif.	Jan. 31	\$181,162 \$16.50/\$15	12,102 sellout	Avalon Attractions
ALABAMA CHARLIE DANIELS BAND	Univ. of Dayton (Ohio) Arena	Feb. 2	\$173,477 \$17.50	9,913 13,200	Keith Fowler Promotions
LOVERBOY THE HOOTERS	Jefferson Civic Center Birmingham, Ala.	Jan. 31	\$170,831 \$13.50	12,240 sellout	Beaver Prods.
LOVERBOY THE HOOTERS	The Omni Atlanta	Jan. 30	\$168,562 \$13.50	11,625 sellout	Beaver Prods.
RUSH STEVE MORSE	Cow Palace San Francisco	Jan. 30	\$165,510 \$15	11,034 sellout	Bill Graham Presents
COREY HART BODY ELECTRIC	Olympic Saddledome Calgary, Alberta	Jan. 29	\$155,023 (\$193,779 Canadian) \$16.50	12,530 13,245	Perryscope Prods.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Alameda County Coliseum Arena Oakland, Calif.	Jan. 29	\$153,381 \$16.50/\$13.50	9,714 12,891	North American Tours
ZZ TOP JIMMY BARNES	Barton Coliseum Little Rock, Ark.	Jan. 31	\$150,000 \$15	10,000 sellout	Mid-South Concerts
RUSH STEVE MORSE BAND	San Antonio (Texas) Convention Center	Jan. 19	\$135,486 \$14.50/\$14	9,331 10,500	Stone City Attractions
ALABAMA CHARLIE DANIELS BAND	Wheeling (W.Va.) Civic Center	Feb. 1	\$128,397 \$17.50	7,337 sellout	Keith Fowler Promotions
LOVERBOY THE HOOTERS	Mid-South Coliseum Memphis, Tenn.	Jan. 28	\$128,296 \$14	9,064 12,000	Mid-South Concerts
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Casper (Wyo.) Events Center	Jan. 16	\$125,545 \$16.75/\$13.75	8,064 9,383	North American Tours
ZZ TOP JIMMY BARNES	Lake Charles (La.) Civic Center	Jan. 30	\$124,635 \$15	8,309 sellout	Beaver Prods.
ALABAMA CHARLIE DANIELS BAND	Saginaw (Mich.) Civic Center	Jan. 31	\$117,057 \$17.50	6,689 sellout	Keith Fowler Promotions
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Sun Dome Univ. of South Fla. Tampa, Fla.	Jan. 24	\$95,805 \$15.50	6,181 7,457	Maxima Prods.
TWISTED SISTER DOKKEN	The Centrum Worcester, Mass.	Jan. 21	\$92,672 \$13.50/\$12.50	7,190 9,538	Don Law Co.
STEVEN WRIGHT LEON REDBONE	Beacon Theater New York City	Feb. 1	\$88,600 \$17.50/\$15	5,422 two sellouts	Monarch Entertainment Bureau
LOVERBOY THE HOOTERS	Albany (Ga.) Civic Center	Feb. 2	\$87,974 \$14.50/\$13.50	6,175 7,000	New Era Prods./Concert Promotions
PAT BENATAR JOE LYNN TURNER	Lawlor Events Center Univ. of Nev. Reno	Jan. 31	\$85,869 \$14.50	5,922 7,000	Bill Graham Presents
PAT BENATAR JOE LYNN TURNER	Recreation Hall Univ. of Calif. Davis	Jan. 30	\$84,113 \$14.50/\$13.50	5,877 6,500	Bill Graham Presents
JERRY GARCIA JOHN KAHN	Orpheum Theater Boston, Mass.	Feb. 1-2	\$77,731 \$14.50/\$13.50	5,526 two sellouts	Monarch Entertainment Bureau
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Savannah (Ga.) Civic Center	Jan. 31	\$69,525 \$12.50	5,562 6,999	Kaleidoscope Prods./Maxima Prods.
THE BLUES SUMMIT: KING, VAUGHAN, FABULOUS THUNDERBIRDS	Grand Ole Opry House Nashville	Jan. 28	\$60,445 \$15/\$12.50	4,425 sellout	Sound Seventy Prods.
TWISTED SISTER DOKKEN TARZEN	Met Center Minneapolis	Feb. 3	\$57,218 \$14	4,386 7,500	Schon Prods.
KISS W.A.S.P.	McKale Center Univ. of Ariz. Tucson	Feb. 2	\$56,126 \$12.50	4,493 8,352	Evening Star Prods.
JERRY GARCIA JOHN KAHN	The Ritz New York City	Jan. 27-28	\$54,495 \$17.50/\$15	3,000 two sellouts	John Scher Presents
JERRY GARCIA JOHN KAHN	Capitol Theater Passaic, N.J.	Jan. 31	\$47,747 \$14.50/\$13.50	3,397 sellout	Monarch Entertainment Bureau
GEORGE CARLIN TRAVIS & SHOOK	The Palace Stamford, Conn.	Jan. 31	\$46,525 \$15.50/\$13.50	3,249 two sellouts	Live Prods.
GEORGE CARLIN TRAVIS & SHOOK	Bushnell Memorial Hall Hartford, Conn.	Feb. 2	\$39,855 \$15.50/\$13.50	2,819 sellout	Live Prods.
JERRY GARCIA JOHN KAHN	Bushnell Memorial Hall Hartford, Conn.	Jan. 30	\$39,513 \$14.50/\$13.50	2,806 sellout	Monarch Entertainment Bureau

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Jennifer Becomes the Newest 'Gold' Rush Euro Triumphs 'Power' Singer's Return

BY JIM SAMPSON

MUNICH A young singer born and raised in Manhattan picked up a batch of platinum and gold disks in Frankfurt late last year from the U.K. and West Germany, marking the end of her sold-out Central European tour.

Now, the U.S. is getting to hear what all the fuss is about. CBS has finally released Jennifer Rush's single "The Power Of Love," and her album is due momentarily.

That recording (no relation to tunes of the same name by Huey Lewis & the News and Frankie Goes To Hollywood) has become the biggest hit to date by a female vocalist in Britain, with well over a million copies sold. It subsequently reached the top of the Australian charts and has hit No. 1 in much of Europe. Rush's new album dominates the German sales charts and her debut album has taken up residence in the top 10—60 weeks after its release.

But she says she'd give "an arm, a leg—you name it" to break big in the U.S.

This is not Rush's first attempt to reach her native market. In 1979, shortly after finishing high school, she sent demo tapes to 10 labels. All told her to come back next year.

In the meantime, her father, a tenor now based at the German Opera on the Rhine in Duesseldorf, sent demos to several German la-

bels. Polydor and CBS expressed interest, so Rush left New York to join her parents and launch a pop music career abroad.

An a&r man at CBS in Frankfurt, Michael Stark, was "blown away by the voice." When he was offered the top spot at CBS Songs, he switched from the label to the publisher, signed Rush there and quickly took her into the studio.

Their first single, "Tonight," was an artistic and commercial flop. But it did attract the attention of another expatriate American who was recording in Munich at the time with Jennifer's brother, session man Bobby Stern. When Marvin Gaye heard the single, he expressed great interest in the singer and predicted a bright future for her.

The next few singles proved him right. With music and production by Candy de Rouge and Gunther Mende, and lyrics mostly by the singer herself, the singles "25 Lovers," "Ring Of Ice" and "Power Of Love" took off in Germany.

Although classically trained, she never aspired to a career in serious music. "I love Aretha Franklin, Stevie Wonder and Teddy Pendergrass," she says, "and I'm trying to get my version of 'Great Balls Of Fire' out as a single."

But she remained a "domestic" phenomenon until Paul Russell heard her in late 1984 at the CBS convention in Hawaii. As CBS Records' London chief, Russell is credit-

ed by Rush and Stark with being the first person outside Central Europe to recognize her potential and follow through on the hunch.

The unprecedented sales figures in the U.K. led to high chartings virtually around the world, except in the U.S., where CBS found the records "too European." Rush says she was particularly hurt when her "Power Of Love" was covered by Air Supply, but gratified when the rival recording failed to crack the U.S. top 40.

Former CBS Frankfurt honcho and new CRI Europe head Jorgen Larsen helped gain stateside release of the single. In April, Hermjo Klein of Lippmann & Rau wants Rush to tour Europe.



Jennifer Rush receives a U.K. platinum album and singles award from Paul Russell, chief of CBS Records in the U.K., for her self-titled album and single, "The Power Of Love."

TALENT IN ACTION

(Continued from page 48)

ber of Guess Whos have been touring heavily for the last few years, each led by one or more original members. Some work, some don't—and this one, unfortunately, fell into the latter category.

Led by original Guess Who bassist Jim Kale, the band managed to reproduce its more rocking hits, like "American Woman" and "No Sugar Tonight," faithfully. But on the band's slower numbers, lead singer Bruce Fuhr proved a sorry substitute for Burton Cummings.

Fuhr consistently missed the soaring high notes so vital to such early Guess Who hits as "These Eyes" and "Laughing." And the group's rendition of "Undun" was a downright embarrassment, despite Fuhr's enticements to the crowd to help him along. THOMAS K. ARNOLD

DRAMATICS

Bacchanal, San Diego
Tickets: \$12.50

FIVE YEARS after initially disbanding, the Dramatics returned to the studio last year to record an album of all-new material for Fantasy Records. And from the sounds of their performance here on Jan. 19, the group has lost none of the charm, sweetness and sweat-inducing energy that kept them alive during soul music's lean years in the '70s.

The hour-long show began with lead singer L.J. Reynolds performing five of his best known solo recordings, including the gospel-like

"Key To My Heart" and the ballad "Ain't No Woman Like My Woman," which brought him marginal success in the years since the group's demise in 1980.

Each song was dominated by Reynolds' impassioned vocals, which seemed to melt the hearts of the mostly black capacity crowd. Even more than such contemporary singers as Billy Ocean and Lionel Richie, Reynolds sings with true conviction and passion; he contemplatively rolls around the words in his mouth before releasing them in stark syllables of pain, sorrow, joy and exaltation.

After his last solo number, Reynolds was joined by original Dramatics Ron Banks, Weegee Howard and Willie Ford. And after a standing ovation, the quartet sang a medley of their greatest hits, including the top 10 pop singles "Whatcha See Is Whatcha Get" and "In The Rain."

Throughout the show, the Dramatics brought back memories of the halcyon days of '60s soul music, even though their appearance on the recording scene came several years later. Their voices blended together in forceful, soaring harmonies; their animated stage antics helped the audience to visualize the words.

With the three-piece horn section as well as keyboardists Andre Moore and veteran songwriter Viasel "D.J." Benford, they brought back all the energy, excitement and enthusiasm of their first run of hits 15 years ago. THOMAS K. ARNOLD

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	47	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (CD)	33 weeks at No. One MAGIC TOUCH
2	2	33	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
3	3	27	THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
4	4	17	WYNTON MARSALIS	COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
5	7	5	SADE ▲	PORTRAIT FR 40263/EPIC	PROMISE
6	5	41	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
7	6	31	SPYRO GYRA	MCA 5606 (CD)	ALTERNATING CURRENTS
8	8	35	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
9	15	11	HIROSHIMA	EPIC BFE 39938	ANOTHER PLACE
10	9	166	GEORGE WINSTON ▲	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
11	11	11	VARIOUS ARTISTS	WINDHAM HILL WH-1045/A&M	A WINTER'S SOLSTICE
12	12	17	JEAN-LUC PONTY	ATLANTIC 82176	FABLES
13	14	5	DAVID GRISMAN	ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
14	10	21	JOE SAMPLE	MCA 5481	OASIS
15	13	49	ANDREAS VOLLENWEIDER	CBS MASTERWORKS FM 39963 (CD)	WHITE WINDS
16	22	5	PAUL WINTER	LIVING MUSIC LMR 6 (CD)	CANYON
17	16	21	BILLY COBHAM	GRP A-1020	WARNING
18	18	21	AL JARREAU	WARNER BROS. 25331	IN LONDON
19	20	25	AHMAD JAMAL	ATLANTIC 81258-1-G	DIGITAL WORKS
20	38	3	VARIOUS ARTISTS	GRP A-1023	GRP LIVE IN SESSION
21	21	76	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
22	17	53	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
23	24	19	ANDY NARELL	HIP POCKET HP-105/A&M	SLOW MOTION
24	25	11	VARIOUS ARTISTS	WINDHAM HILL WH-1040/A&M	PIANO SAMPLER
25	26	11	MIKE MARSHALL/DAROL ANGER	WINDHAM HILL WH-1043/A&M	CHIARUSCURO
26	28	47	SADE ▲	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
27	27	9	DIANE SCHUUR	GRP A-1022 (CD)	SCHUUR THING
28	29	19	AL DIMEOLA	MANHATTAN ST-53011/CAPITOL	SOARING THROUGH A DREAM
29	19	39	MILES DAVIS	COLUMBIA FC40023 (CD)	YOU'RE UNDER ARREST
30	30	37	SKYWALK	ZEBRA ZEB 5680/MCA	SILENT WITNESS
31	34	9	ROY AYERS	COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
32	31	41	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
33	32	70	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
34	23	13	B.B.KING	MCA 5616	SIX SILVER STRINGS
35	39	70	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
36	36	9	BILLY ECKSTINE	VERVE 819442-1/POLYGRAM	EVERTHING I HAVE IS YOURS-THE M.G.M. YEARS
37	37	3	JOHN BLAKE	GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
38	RE-ENTRY		SHADOWFAX	WINDHAM HILL WH-1038/A&M (CD)	DREAMS OF CHILDREN
39	NEW		PATTI AUSTIN	QWEST 25276/WARNER BROS.	GETTIN' AWAY WITH MURDER
40	40	3	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.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THERE WON'T BE a Women's Jazz Festival in Kansas City this year, and the festival organization is taking steps to dissolve itself.

The demise of the ground-breaking festival, which first saw the light of day in 1978, can, if one stretches things a little, be interpreted as a victory for the cause of women's equality in the jazz community. After all, it might be seen as a sign that there's no more need for a separate women's festival because women have made sufficient inroads into the jazz mainstream.

The Women's Festival pulls the plug on itself

The press release announcing the cancellation of the festival offers as one reason for the decision the fact that "the organization's mission—to create a market and performance platform of national stature for female jazz performers, and to promote jazz in general—has been accomplished through seven festivals." Then, however, it turns around and adds, "but the need is still very much there."

According to acting festival president Mary Hodges, money was the main problem: There were no funds to pay a full-time staff person, and revenues from the festival were insufficient to continue the free concerts.

"If we could restructure, we'd keep going," Hodges says. "But without someone to take care of festival business from 9 to 5, we can't do it. A number of us have been involved with the festival for several years,

in our spare time, and we're just worn out.

"We feel there is still a need to have a special performance platform for women in jazz. In fact, it's starting to be done elsewhere: The National Assn. of Jazz Educators, for example, is doing a lot to help female musicians. And there's been an annual women's jazz festival in New York for a few years. But we just don't have the resources to continue in Kansas City."

ALSO NOTED: Sonny Rollins is writing a concerto for saxophone and symphony orchestra, which he will be performing with the Yomiuri Symphony in Tokyo in May. After this historic effort, Rollins and his band will do a string of more conventional concerts throughout Japan... New York's Sweet Basil is once again presenting "Music Is An Open Sky," a two-week showcase of "today music" organized by the indefatigable Horst Liepolt. The event, which runs through Sunday (16), includes performances by Cecil Taylor, Paul Bley, David Murray, Roscoe Mitchell, Jimmy Giuffre, Jane Ira Bloom and others.

GOSPEL LECTERN

by Bob Darden



(This is part two of a two-part interview with veteran contemporary Christian rock band, *Servant*)

"SWIMMING IN A HUMAN OCEAN" is the second consecutive strong release by *Servant* for *Word's Myrrh* label. Following a wrap party for the LP, guitarist Owen Brock, vocalist Sandi Brock and keyboardist Matt Spransy talked about the unusual circumstances surrounding the recording of "Ocean."

WHILE THE BAND was considering a change of direction and the possibility of leaving Oregon, the time came to record a followup to "Light Maneuvers." Execs at Myrrh Records put the band in touch with producer Dave Perkins.

"We were happy with 'Light Maneuvers,' but for this album we really wanted a more pronounced Euro-

'Human Ocean' project was a leap of faith

pean flavor," Owen says. "One of the things we liked was that Perkins was not well known in Christian music circles."

Sandi explains, "He said he liked 'Light Maneuvers,' but he wanted us to go one further—to add a sense of emotional urgency, or drama to our music." Sandi says, "We showed our progression as a band in 'Light Maneuvers,' but Dave wanted us to grow, to find that fresh sound. He had the musical ability to say, 'This is what you are doing right'—and the insight to say, 'This is what you need.' I think it worked."

"Human Ocean" is different in a number of ways. There is, for instance, more emphasis on the 12-string

guitar adding single line hooks and a drum machine that gives a more modern, percussive sound. But Owen said the differences go much deeper than that.

"Another difference is that we flew to New York and lived the rehearsals there," he says. "It was there that the album title/concept: 'Swimming In A Human Ocean' came about. All we had to do was step outside the studio off Times Square to reinforce that concept."

"This entire project was a leap of faith. We'd just left our longtime home community and suddenly we found ourselves crawling in the den of human suffering. We didn't have a place to stay, no address, no home. We were at a complete loss. And, I think, that feeling gave us the courage to stretch and grow in this album. Our message to the other homeless people is, 'We identify with you, we care, but we have a Hope.'"

Spransy says that those final days in the studio were as intense as any he's ever experienced.

"Here we were finishing up this album in New York," Spransy says, "and Hurricane Gloria is on the way toward us as the album is building to a critical point. That morning, they told us we had to move, but we had nowhere to move to, no place to go, no home."

"At that time we realized that this whole thing is and was out of our hands. As a band, we had to just absolutely put everything in God's hands. Today, we have more faith that it will have a happy ending."

CONTINENTAL MINISTRIES, the parent organization of the Continental Singers, Jeremiah People and Wings of Light, has moved into the organization's new international headquarters at 2000 Camino Dos Rios in Newbury Park, Calif. In 20 years of musical evangelism, more than 7,000 "Continental" have made more than 70 tours to all 50 states and 76 countries.



Four-ester Sisters. ABC's Joan Lunden, center poses with the Forester Sisters, from left, Kathy, June, Kim and Christy after interviewing them on "Good Morning America."

Mandrell to Launch a Two-Month Tour

Concert with Parton Marks Return to Stage

NASHVILLE Barbara Mandrell will launch a two-month, 46-show tour Feb. 28 with a Marlboro-sponsored concert at Universal Amphitheatre in Los Angeles. The show, which will feature Dolly Parton, was sold out an hour after the tickets went on sale, according to promoters.

Mandrell was critically injured in a car wreck in September, 1984, a few weeks before she was to headline a fall Marlboro tour. She has not performed since.

Her "Get To The Heart Tour" carries the title of her current album and will include bookings with

Gary Morris, Exile, the Maines Brothers and Minnie Pearl.

Speaking at a press conference to announce the Marlboro concert, Mandrell denied there was any friction between herself and MCA Records, her longtime label. Barbara Mandrell Productions has sued MCA in Federal Court in New York, alleging the label owes Mandrell approximately \$1.2 million in royalties (Billboard, Jan. 25).

Mandrell said the suit was simply a business concern and added that she is in the middle of recording her next album for MCA album.

She said that Parton is involved in the L.A. concert because Marlboro gave her the option of choosing a guest star. Details of whether the two artists will actually sing together during the show have not been worked out, Mandrell said.

er during the show have not been worked out, Mandrell said.

Her original band, sidelined during her recovery, has been reassembled for the tour.

Because her physical recovery has not been complete, Mandrell said, her stage set makes greater use of ramps—and less of stairs—than formerly.

She said she plans to start on her delayed television movie, "A Question Of Guilt," in June.

EDWARD MORRIS

NASHVILLE SCENE

by Kip Kirby



JOHNNY LEE found himself in unusual company when he taped this week's edition of "The A-Team." On the show with Lee were Mr. T, of course, and Boy George.

Lee played a redneck hillbilly who thinks he's booking an act called "Cowboy George and Country Club" into his favorite nightclub, the Florim. But what he's actually booked is Boy George and Culture Club, who think they're playing the Forum! A true case of mistaken identities, to say the least. . . Lee also did an episode of "Riptide" earlier this season, plus a segment of the short-lived "E.R."

WHO SAYS YOU CAN'T GO HOME AGAIN? Not Earl Thomas Conley, who made a journey back to his hometown of Portsmouth, Ohio, last month for Earl Thomas Conley Day. By the time night fell, Conley had received 12 different plaques and certificates, including an honorary associate arts degree and an Ambassador of Goodwill commission. In addition to leaving his hand- and footprints embedded in concrete along a walkway, Conley saw the Portsmouth City

Johnny Lee tangles with Boy George on 'A-Team'

Council rename its Riverside Park the Earl Thomas Conley Riverside Park.

They say a man's home is his castle. Apparently Alabama guitarist Jeff Cook took that to heart, because that's exactly what he's built: a 32-room castle complete with turrets, towers, courtyards and jacuzzis. Cook's two-story, 13,480-square-foot stone-and-oak structure is situated on 62 acres near Lookout Mountain, overlooking Fort Payne, Ala. He will live there with his wife and daughter. So massive was the undertaking that Cook decided to create his own construction company as a spin-off.

Country video fans have several new long-form packages available to them. Ricky Skaggs' "Live In London" video, a 45-minute tape of his U.K. concert last year, has just been released. Also on the market: Hank Williams Jr.'s hour-long "A Star Spangled Party," from his U.S.S. Constellation concert; Jimmy Buffett's "Live By The Bay" 90-minute video concert; and Ronnie Milsap's "Golden Video Hits," which is country music's first clip compilation.

By the way, Video Magazine's February issue contains a comprehensive look at the current state of the art of country videos written by Billboard correspondent Andrew Roblin. It's the first such overview published in any national video consumer magazine, and it features quotes from a variety of noted directors.

DOLLY PARTON HAS ENTERED into an exclusive contract with the Golden Nugget to play the hotel/casino's Las Vegas and Atlantic City sites throughout 1986. Parton's first engagement begins on Valentine's Day at the Vegas Golden Nugget for three nights. Subsequent Dolly dates during the year include April 11-13 in Atlantic City; May 15-17 in Las Vegas; Sept. 18-20 in Vegas; Oct. 17-19 in Atlantic City; a Dec. 4-7 return in Atlantic City; and a Dec. 11-13 Las Vegas close-out.

Parton remains busy as always, working on the upcoming "Trio" album (now cutting in L.A.) with Emmylou Harris and Linda Ronstadt and getting ready to open her own "Dollywood" amusement theme park in Tennessee this May.

A new Nashville group is getting good reaction to a song it has recorded called "Mexico, Missouri." The song was written by Dave Gibson and Richard Carpenter, leaders of the Trux, after they saw a bumper sticker on the back of a truck on the interstate.

The Trux have already sold more than 6,000 singles through the Handelman and Lieberman racks, as well as through the Mexico, Mo., Chamber of Commerce. (Yes, there really IS a Mexico, Missouri!) Pepsi Cola has stepped in to sponsor several dates for the group in Missouri, and Trux is set to do an interview with the Satellite Music Network in Chicago, which reaches 218 affiliates.

The Trux is shopping a label deal for its just-completed album, "Rainbow Road," done at Creative Workshop, and is holding an industry showcase Feb. 11 at the Music Row Club at 7 p.m. Lead vocalist Dave Gibson, who writes for the Oak Ridge Boys' Silverline/Goldline Music, has authored such hits as Steve Wariner's "Heart Trouble" and "Midnight Fire," and last year opened an NMA-sponsored concert with Poco and Pure Prairie League.

Music Row is a term that's come to be synonymous with the Nashville recording industry. But to tourists who come looking for the fabled Row, the term can be ambiguous. That's why a newly formed Music Row Area Business Assn. wants to publicize the two-mile stretch more actively.

Initial plans by the 14 member businesses include signs to identify the area, interstate signs directing incoming traffic to the proper exit, and co-op advertising for special events. Says Steve Childress, manager of Barbara Mandrell Country Museum and president of the association, "We're working with the commissioner's office so people won't have to drive up and down the interstate wondering where Music Row is."

Adds Helen Walker, owner/operator of Stardust Tours and a six-year veteran of the Row, "They get right here and don't realize they are already on Music Row, so we want to identify the Row to people from out of town."

NEA's Theme is 'Funding Your Idea'

Banking Conference Set

NASHVILLE The Nashville Entertainment Assn. will hold its second annual entertainment banking conference this week (18) at the Vanderbilt Plaza Hotel here. "Funding Your Idea" is the conference theme.

Louis Horwitz will be the keynote speaker for the day-long event. A former officer of the Beverly Hills National Bank, Horwitz now heads his own company that specializes in entertainment lending.

The conference will also feature these consecutively scheduled workshops:

- "Cash Flow In The Music Industry" with attorney Mike Milom and CPA Kerry O'Neil as speakers.

- "MCA—How A Record Label Works" with Bruce Hinton, senior vice president and general manager of MCA Records/Nash-

ville, and department heads from the label.

- "Development Of The Film Community In Nashville" with Mary M. Matthews of Studio Productions and others.

- "Feature Film (For Fun And Profit)" with David Fisher of Spectrum Entertainment and others.

- "The Story Of Ernest & Vern" will be presented at the end of the conference and will detail the development and marketing of an advertising character and format nationwide.

Registration will be from 8 to 9 a.m. Horwitz will speak at lunch, and the event will be capped by cocktails from 4:45 to 5:30 p.m.

Tickets for the banking conference are \$100 each. They can be purchased at the NEA's office at 1815 Division St.

EDWARD MORRIS

FOR WEEK ENDING FEBRUARY 15, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

128 REPORTERS				NEW	TOTAL
				ADDS	ON
THE JUDDS	GRANDPA	RCA/CURB		69	70
WAYLON JENNINGS	WORKING WITHOUT A NET	MCA		55	55
TANYA TUCKER	ONE LOVE	AJ A TIME CAPITOL		40	40
THE BELLAMY BROTHERS	FEELIN' THE FEELIN'	MCA/CURB		32	102
ROSANNE CASH	HOLD ON	COLUMBIA		26	26

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

54 REPORTERS				NUMBER
				REPORTING
RICKY SKAGGS	CAJUN MOON	EPIC		21
RANDY TRAVIS	1982	WARNER BROS		16
T.G. SHEPPARD	IN OVER MY HEART	COLUMBIA		16
LEE WILLIAMS	WE'VE GOT A GOOD FIRE GOIN'	CAPITOL		13
DON GREENWOOD	DON'T UNDERESTIMATE MY LOVE ...	MCA		12

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'Bop' Becomes Top Pop Crossover in More Than a Year

BY ANDREW ROBLIN

NASHVILLE For the first time in over a year, a country single has climbed above the 70s on Billboard's Hot 100 Singles chart. "Bop" entered the pop chart on Jan. 25 after hitting No. 1 on the Hot Country Singles chart the week before.

"Bop," by pop-turned-country singer Dan Seals, has already improved on the best pop showing by a country single during 1985. Kenny Rogers' "Morning Desire," the highest charting country entry on the pop charts last year reached

only No. 79.

"The last time something crossed over like this for us was when Kenny Rogers had 'Lady,'" says Dick Williams, vice president of promotion for EMI America, Seals' label. "Lady" went No. 1 on the pop chart in late 1980.

Surprisingly, "Bop" first crossed over to pop radio without pop promotion. "I heard it on a country station and thought it could be a smash hit," says John Lander, program director of the Houston top 40 KKBQ. "I had to go out and buy a copy," he adds.

"We debuted it at No. 11. It

jumped into the top five the next week." The record is now at No. 3 on KKBQ's playlist, and Lander says it could go higher.

Williams credits Lander—and Paul Lovelace, EMI's national country promotion director—with setting the stage for "Bop's" crossover success. "They gave us the necessary momentum to get 'Bop' on playlists in Buffalo, Philadelphia and Atlanta," says Williams. Now, the record is on the playlists of 75 non-country stations, he says, and about 25 new stations are adding the single each week. Although most of the adds

have been at top 40 and adult-hit stations, at least one AOR station, WMMS/Cleveland, has also picked up "Bop."

Williams is enthusiastic about the sales "Bop" is ringing up, particularly in light of the generally soft market for country product. He claims both "Bop" and Seals' album, "Won't Be Blue Anymore," are "approaching gold."

Like the single, the video of "Bop" has broken into pop territory. According to Jeff Walker of Aristo Associates, who is promoting the video, "Bop" has been played on VH-1, where it is in me-

dium rotation, on WTBS's "Night Tracks" and on local clip shows from coast to coast. In addition, country video outlets such as The Nashville Network, Country Music Television, "Country Express," "Music City USA" and "This Week In Country Music" have scheduled the clip.

FOR WEEK ENDING FEBRUARY 15, 1986

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	3	13	HANK WILLIAMS, JR.	WARNER/CURB 25328/WARNER BROS. (8.98) 2 weeks at No. One	GREATEST HITS-VOLUME II
2	3	4	18	LEE GREENWOOD	MCA 5622 (8.98)	STREAMLINE
3	2	2	22	EXILE	EPIC FE40000	HANG ON TO YOUR HEART
4	5	5	13	THE JUDDS	RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
5	9	10	20	DAN SEALS	EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
6	10	12	18	RAY STEVENS	MCA 5635 (8.98)	I HAVE RETURNED
7	4	1	15	KENNY ROGERS	RCA A JLI-7023 (8.98) (CD)	THE HEART OF THE MATTER
8	8	9	16	EARL THOMAS CONLEY	RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
9	7	7	18	SAWYER BROWN	CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
10	11	13	13	RICKY SKAGGS	EPIC FE-40103	LIVE IN LONDON
11	6	6	15	SOUNDTRACK	MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
12	13	14	18	WILLIE NELSON	COLUMBIA FC 39990	HALF NELSON
13	12	8	20	GEORGE STRAIT	MCA 5605 (8.98)	SOMETHING SPECIAL
14	15	15	12	JUICE NEWTON	RCA 5493 (8.98) (CD)	OLD FLAME
15	16	16	23	GEORGE JONES	EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
16	14	11	22	THE FORESTER SISTERS	WARNER BROS. 25314	THE FORESTER SISTERS
17	20	21	27	GARY MORRIS	WARNER BROS. 25279 (8.98)	ANYTHING GOES
18	17	17	40	RONNIE MILSAP	RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
19	19	20	38	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
20	22	23	33	ROSANNE CASH	COLUMBIA FC 39463	RHYTHM AND ROMANCE
21	21	19	52	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
22	18	18	47	GEORGE STRAIT	MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
23	23	22	39	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
24	24	24	40	LEE GREENWOOD	MCA 5582 (8.98) (CD)	GREATEST HITS
25	31	31	24	MARIE OSMOND	CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
26	25	25	12	MERLE HAGGARD	EPIC 40224	AMBER WAVES OF GRAIN
27	27	30	11	JIMMY BUFFETT	MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
28	26	26	18	MEL MCDANIEL	CAPITOL ST-12437 (8.98)	STAND UP
29	29	32	30	NITTY GRITTY DIRT BAND	WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
30	33	34	19	BARBARA MANDRELL	MCA 5619 (8.98)	GET TO THE HEART
31	30	27	30	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA	HOWARD & DAVID
32	58	—	2	JOHN SCHNEIDER	MCA 5668 (8.98)	A MEMORY LIKE YOU
33	34	33	14	JOHN CONLEE	MCA 5642 (8.98)	GREATEST HITS-VOL. 2
34	28	28	65	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
35	35	47	8	THE BELLAMY BROTHERS	MCA/CURB 1462 (8.98)	GREATEST HITS
36	45	49	5	GLEN CAMPBELL	ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
37	36	37	12	THE CHARLIE DANIELS BAND	EPIC 39878	ME & THE BOYS
38	46	48	10	LARRY GATLIN AND THE GATLIN BROTHERS	COLUMBIA FC 40195	SMILE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
39	38	36	31	JANIE FRICKE	COLUMBIA 39975	SOMEBODY ELSE'S FIRE
40	39	42	9	STEVE WARINER	MCA 5672 (8.98)	LIFE'S HIGHWAY
41	40	38	26	GENE WATSON	EPIC FE-40076	MEMORIES TO BURN
42	43	44	37	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE
43	44	45	16	JANIE FRICKE	COLUMBIA FC 40165	THE VERY BEST OF JANIE
44	37	35	96	ALABAMA	RCA AHL1-4939 (8.98) (CD)	ROLL ON
45	32	29	15	CONWAY TWITTY	WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
46	41	41	205	ALABAMA	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
47	47	52	44	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
48	55	57	11	CHARLY MCCLAIN	EPIC FE 40186	BIGGEST HITS
49	56	59	31	JIMMY BUFFETT	MCA 5600 (8.98)	THE LAST MANGO IN PARIS
50	48	46	22	NEIL YOUNG	GEFFEN GHS 24068/WARNER BROS.	OLD WAYS
51	49	50	152	ALABAMA	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
52	57	53	230	WILLIE NELSON	COLUMBIA KC 237542 (CD)	GREATEST HITS
53	42	40	5	VARIOUS ARTISTS	WARNER BROS. 25325 (8.98)	DALLAS-THE MUSIC STORY
54	50	39	9	ORIGINAL BROADWAY CAST	MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
55	54	54	5	TOM JONES	MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
56	51	43	39	RESTLESS HEART	RCA CPL1-5369 (5.98)	RESTLESS HEART
57	61	62	28	WAYLON JENNINGS	RCA AHL1-5428 (8.98)	TURN THE PAGE
58	59	56	92	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
59	53	55	66	THE OAK RIDGE BOYS	MCA 5496 (8.98) (CD)	GREATEST HITS 2
60	52	51	38	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
61	62	—	24	REBA MCENTIRE	MCA 5585 (8.98)	HAVE I GOT A DEAL FOR YOU
62	66	67	44	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
63	65	—	34	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
64	63	65	3	THE KENDALLS	MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO... AND ALL THE HITS
65	RE-ENTRY	—	—	EDDY RAVEN	RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
66	64	66	29	JOHN ANDERSON	WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
67	71	63	17	MICKEY GILLEY	EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
68	74	68	406	WILLIE NELSON	COLUMBIA FC 35305 (CD)	STARDUST
69	75	72	204	WILLIE NELSON	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
70	69	71	14	VARIOUS ARTISTS	EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL. 2
71	67	70	25	JIM GLASER	MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
72	70	60	4	DON WILLIAMS	MCA 5671 (8.98)	GREATEST HITS VOL. IV
73	60	58	4	PATSY CLINE	MCA 12 (8.98)	GREATEST HITS
74	68	69	68	GEORGE STRAIT	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
75	72	64	56	LEE GREENWOOD	MCA 1573 (8.98)	SOMEBODY'S GONNA LOVE YOU

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.

**A FRIEND
YOU CAN
DEPEND ON**

MERLE HAGGARD

has established a very impressive track record by recording hit after hit. With his new album "A Friend In California" Merle is adding to his string of successes. Songs such as "I Had A Beautiful Time", which is currently climbing the charts, and the title track, "A Friend In California", are continuing the legacy of Merle Haggard hits. Merle has cooked up a surefire blend of rollicking, swinging songs with just the right balance to create an album that is pure fun. Merle has just launched a major tour which will carry him all across the country. Watch for his show in your area and you are guaranteed a hot time.

**"A FRIEND IN CALIFORNIA" A HOT NEW ALBUM WITH
HIT SINGLES FROM MERLE HAGGARD. DEPEND ON IT!
IN STORE MARCH 10**



FE 40286

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HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	MAKIN' UP FOR LOST TIME J.E. NORMAN (G. MORRIS, D. LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
2	3	4	15	THERE'S NO STOPPING YOUR HEART P. WORLEY (M. BROOK, C. KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
3	4	6	13	COME ON IN (YOU DID THE BEST YOU COULD) R. CHANCEY (R. GILES, G. GREEN)	THE OAK RIDGE BOYS MCA 52722
4	5	8	14	YOU CAN DREAM OF ME T. BROWN, J. BOWEN (S. WARINER, J. HALL)	STEVE WARINER MCA 52721
5	6	9	13	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B. SHERILL (G. GENTRY)	GEORGE JONES EPIC 34-05698
6	8	12	12	THINK ABOUT LOVE D. MALLOY (R. BRANNON, T. CAMPBELL)	DOLLY PARTON RCA 14218
7	9	11	14	IT'S JUST A MATTER OF TIME H. SHEDD (C. OTIS, B. BENTON, B. HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
8	11	15	11	I COULD GET USED TO YOU B. KILLEN (S. LEAHER, J. PENNINGTON)	EXILE EPIC 34-05723
9	10	14	14	I LOVE YOU BY HEART B. MAHER (J. GILLESPIE, S. WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
10	12	16	14	YOU ARE MY MUSIC, YOU ARE MY SONG N. WILSON (D. FRWIN, J. CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
11	13	17	11	FAST LANES & COUNTRY ROADS T. COLLINS (R. MURRAH, S. DEAN)	HANKY MAN MANDRELL MCA 52737
12	14	18	14	DOWN IN TENNESSEE J. ANDERSON, L. BRADLEY, J. E. NORMAN (W. HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
13	15	20	13	PLEASE BE LOVE S. BUCKINGHAM, M. GRAY (J. D. MARTIN, J. PHOTOGLD)	MARK GRAY COLUMBIA 38-05695
14	16	21	13	OKLAHOMA BORDERLINE E. GORDY, JR. (V. GILL, R. CROWELL, G. CLARK)	VINCE GILL RCA 14216
15	17	25	10	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J. BOWEN, J. SCHNEIDER (C. QUILLIN, J. JARRARD)	JOHN SCHNEIDER MCA 52723
16	19	24	11	YOU SHOULD HAVE BEEN GONE BY NOW P. WORLEY, E. RAVEN (E. RAVEN, F. MYERS, P. FRIMMER)	EDDY RAVEN RCA 14250
17	1	2	15	HURT R. LANDIS (J. CRANE, A. JACOBS)	JUICE NEWTON RCA 14199
18	22	27	10	DREAMLAND EXPRESS R. NICHOLS (J. DENVER)	JOHN DENVER RCA 14227
19	24	29	8	DON'T UNDERESTIMATE MY LOVE FOR YOU J. CRUTCHFIELD (S. DIAMOND, S. DORFF, D. LOGGINS)	LEE GREENWOOD MCA 52741
20	27	31	9	YOUR MEMORY AIN'T WHAT IT USED TO BE N. WILSON (K. MORRISON, M. FIELDER, D. BETTS)	MICKY GILLEY EPIC 34-05744
★★★HOT MOVER/SALES★★★					
21	28	37	6	100% CHANCE OF RAIN J.E. NORMAN (C. BLACK, A. ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
22	29	35	8	IN OVER MY HEART R. HALL (W. ALDRIDGE, T. BRASFIELD, J. RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
23	31	38	6	CAJUN MOON R. SKAGGS (J. RUSHING)	RICKY SKAGGS EPIC 34-05748
24	30	34	10	SOME GIRLS HAVE ALL THE LUCK R. C. BANNON (J. FORTANG)	LOUISE MANDRELL RCA 14251
25	32	39	5	WE'VE GOT A GOOD FIRE GOIN' D. WILLIAMS, G. FUNDIS (D. LOGGINS)	DON WILLIAMS CAPITOL 5526
★★★HOT MOVER/AIRPLAY★★★					
26	33	41	4	SHE AND I H. SHEDD, ALABAMA (D. LOGGINS)	ALABAMA RCA 14281
27	34	40	5	YOU'RE SOMETHING SPECIAL TO ME J. BOWEN, G. STRAIT (D. ANTHONY)	GEORGE STRAIT MCA 52764
28	18	19	14	PERFECT STRANGER J.E. NORMAN, SOUTHERN PACIFIC, B. HARTMAN (T. GOODMAN, J. MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
29	20	7	18	I TELL IT LIKE IT USED TO BE B. LOGAN (H. LELLARD, GARVIN, JONES)	T. GRAHAM BROWN CAPITOL 5524
30	37	42	8	1982 K. LEHNING (J. BLACKMON, C. VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
31	38	45	6	SWEETER AND SWEETER J. KENNEDY (D. REID, H. REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM
32	39	48	4	NOW AND FOREVER (YOU & ME) D. FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
33	7	1	16	JUST IN CASE J.L. WALLACE, T. SKINNER (J.P. PENNINGTON, S. LEAHER)	THE FORESTER SISTERS WARNER BROS. 7-28875
34	23	10	17	BURNED LIKE A ROCKET N. LARKIN (G. BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
35	26	28	11	EVERYDAY J. TAYLOR, P. ASHER, F. FILIPETTI (N. PETTY, C. HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
36	41	47	8	ARLENE C. ALLEN (C. ALLEN)	MARTY STUART COLUMBIA 38-05724
37	43	52	5	NOTHING BUT YOUR LOVE MATTERS C. MOMAN (L. GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
38	44	55	4	I HAD A BEAUTIFUL TIME M. HAGGARD (M. HAGGARD)	MERLE HAGGARD EPIC 34-05782
39	45	57	3	ONCE IN A BLUE MOON N. LARKIN, E. T. CONLEY (T. BRASFIELD, R. BYRNE)	EARL THOMAS CONLEY RCA 14282
40	21	5	17	OLD SCHOOL B. LOGAN (D. SCHLITZ, R. SMITH)	JOHN CONLEE MCA 52695
41	46	54	5	EVERY NIGHT M. WRIGHT (L. MARTINE, JR.)	PAKE MCENTIRE RCA 14220
42	50	64	3	HEART DON'T FALL NOW R. SCRUGGS (B. LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL
43	55	—	2	FEELIN' THE FEELIN' E. GORDY, JR., J. BOWEN (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
44	49	59	4	SHOE STRING J. KENNEDY (S. HOGIN, D. GILLON)	MEL MCDANIEL CAPITOL 5544
45	25	13	14	THE DEVIL'S ON THE LOOSE J. BRIDGES, G. SCRUGGS (L. WILLOUGHBY)	WAYLON JENNINGS RCA 14215
46	35	22	17	BOP K. LEHNING (J. KIMBALL, P. DAVIS)	DAN SEALS EMI-AMERICA 8289
47	48	58	5	GOODBYE MARIE L. BUTLER (D. LINDE, M. MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
48	53	69	3	EASY TO PLEASE B. MONTGOMERY (K. M. ROBBINS, R. FLEMING)	JANIE FRICKE COLUMBIA 38-05781
49	36	33	11	STILL HURTIN' ME J. BOYLAN (B. CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
50	54	62	4	THE BALLAD OF THE BLUE CYCLONE R. STEVENS (G. SUTTON, L. CHESHER)	RAY STEVENS MCA 52771

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	56	61	5	DON'T FALL IN LOVE WITH ME M. MORGAN, P. WORLEY (L. DALTON, M. MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
52	NEW ▶			★★★HOT SHOT DEBUT★★★ GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B. MAHER (J. O'HARA)	THE JUDDS RCA/CURB 14290/RCA
53	40	26	18	MEMORIES TO BURN G. WATSON, L. BOOTH (W. ROBB, D. KIRBY)	GENE WATSON EPIC 34-05633
54	59	66	3	SEXY YOUNG GIRL J. BOWEN (M. DAVIS, B. WYRICK)	MAC DAVIS MCA 52765
55	65	—	2	TONIGHT WE RIDE J.E. NORMAN (M. MURPHEY, J.E. NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28797
56	60	65	4	THE LONELINESS IN LUCY'S EYES B. BECKETT (D.A. COE)	JOHNNY LEE WARNER BROS. 7-28839
57	62	67	4	THOSE MEMORIES OF YOU B. BECKETT (A. BRYANT)	PAM TILLIS WARNER BROS. 7-28806
58	68	—	2	MIAMI, MY AMY B. MEVIS (D. DILLON, H. COCHRAN, R. PORTER)	KEITH WHITLEY RCA 14285
59	67	79	3	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T. WEST (S. LORBER, T. DUBOIS, J. SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
60	NEW ▶			WORKING WITHOUT A NET J. BOWEN, W. JENNINGS (D. COOK, C. NICHOLSON, J. JARVIS)	WAYLON JENNINGS MCA 52776
61	66	74	4	MISSISSIPPI BREAK DOWN L. MORTON (C. WADLEY, C. R. KING)	TONI PRICE LUV 114/NSD
62	52	51	8	SHE DON'T CRY LIKE SHE USED TO J. KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
63	42	23	20	NEVER BE YOU R. CROWELL, D. THOENER (T. PETTY, B. TENCH)	ROSANNE CASH COLUMBIA 38-05621
64	51	30	19	HOME AGAIN IN MY HEART M. MORGAN, P. WORLEY (J. LEO, W. WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
65	78	—	2	PLEASE BYPASS THIS HEART J. BOWEN, M. UTLEY, T. BROWN (J. BUFFETT, W. JENNINGS, M. UTLEY)	JIMMY BUFFETT MCA 52752
66	NEW ▶			ONE LOVE AT A TIME J. CRUTCHFIELD (P. DAVIS, P. OVERSTREET)	TANYA TUCKER CAPITOL 5533
67	77	—	2	AIN'T NO TELLIN' N. PUTNAM (L. STOREY)	LEWIS STOREY EPIC 34-05786
68	58	46	20	ONLY IN MY MIND J. BOWEN, R. MCENTIRE (R. MCENTIRE)	REBA MCENTIRE MCA 52691
69	47	43	19	MORNING DESIRE G. MARTIN (D. LOGGINS)	KENNY ROGERS RCA 14194
70	57	44	14	I SURE NEED YOUR LOVIN' T. WEST (B. AERTS, J. RODMAN)	JUDY RODMAN MTM 72061/CAPITOL
71	81	—	2	IN LOVE WITH HER B. HAYNES (A. BAKER)	ADAM BAKER AVISTA 8610/
72	74	84	3	WHEN YOU WERE BLUE AND I WAS GREEN J. KENNEDY (E. T. CONLEY)	JOE STAMPLEY EPIC 34-05758
73	63	50	9	WHY YOU BEEN GONE SO LONG E. GORDY, JR., D. HUNGATE (M. NEWBURY)	BRENDA LEE MCA 52720
74	NEW ▶			HOLD ON R. CROWELL, D. THOENER (R. CASH)	ROSANNE CASH COLUMBIA 38-05794
75	64	32	17	(BACK TO THE) HEARTBREAK KID T. DUBOIS, S. HENDRICKS (T. DUBOIS, V. STEPHENSON)	RESTLESS HEART RCA 14190
76	70	53	8	IF I DON'T LOVE YOU D. TOLLE (F. KNIFE)	JIM GLASER MCA/NOBLE VISION 52748/MCA
77	69	71	4	NOW I'VE GOT A HEART OF GOLD J. STROUD (S. CURTIS)	SONNY CURTIS STEEM 110185
78	71	68	12	WHAT AM I GONNA DO ABOUT YOU N. WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
79	75	70	10	BABY WHEN YOUR HEART BREAKS DOWN T. CHOATE, D. WILSON, M. OSMOND (K. BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
80	72	49	20	HAVE MERCY B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
81	85	—	2	JUST A WOMAN J. BOWEN (S. HARRIS, C. MCKEE)	LORETTA LYNN MCA 52766
82	NEW ▶			I JUST CAN'T TAKE THE LEAVING ANYMORE B. STULL (B. MCGUIRE, E. MOORE)	SUSAN RAYE WESTTEXAS AMERICA 1
83	76	73	6	GOT MY HEART SET ON YOU R. DIXON, D. SCHAFER (D. GRAY, B. RENEAU)	MASON DIXON TEXAS 5510
84	61	36	13	IT'S FOUR IN THE MORNING G. MILLS (J. CHESNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
85	79	77	19	IT'S TIME FOR LOVE D. WILLIAMS, G. FUNDIS (B. MCDILL, H. MOORE)	DON WILLIAMS MCA 52692
86	84	82	6	WHAT WE GONNA DO M. WRIGHT (R. FELDMAN, P. ROBINSON)	GUS HARDIN RCA 14255
87	82	76	8	TRY ME R. PODOLOR (B. BURNETTE, S. CRDPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
88	73	56	9	WHILE THE MOON'S IN TOWN F. FOSTER (P. MCMANUS, B. DIPIERO)	THE SHOPPE MTM 72063/CAPITOL
89	87	85	4	YOU ARE THE ROCK (AND I'M THE ROLLING STONE) M. MORGAN, C. JACKSON (J. KELLEY)	CARL JACKSON COLUMBIA 38-05645
90	86	83	17	THE LEGEND AND THE MAN C. TWITTY, D. HENRY, R. TREAT (C. PUTNAM, R. HELLARD, B. JONES)	CONWAY TWITTY WARNER BROS. 7-28866
91	80	80	3	ONCE UPON A TIME R. NITE (G. TANNER)	BOBBY BLUE NITE 108
92	89	88	23	YOU MAKE ME FEEL LIKE A MAN R. SKAGGS (P. ROWAN)	RICKY SKAGGS EPIC 34-05585
93	90	81	5	THE BEST THERE IS N. WILSON (W. HOLYFIELD, R. GOODRUM)	CHARLEY PRIDE RCA 14265
94	92	86	5	BREATHLESS IN THE NIGHT D. DARNELL (C. PYLE)	CHUCK PYLE URBAN SOUND 782
95	93	91	22	SOMEbody ELSE'S FIRE B. MONTGOMERY (M. A. KENNEDY, P. ROSE, P. BUNCH)	JANIE FRICKE COLUMBIA 38-05617
96	83	72	22	THE CHAIR J. BOWEN (H. COCHRAN, D. DILLON)	GEORGE STRAIT MCA 52667
97	96	—	2	YOU'RE A HEARTACHE TO FOLLOW T. OVERSTREET (J. CYMBAL, A. ROBERTS, B. PETERS)	KEN FOWLER DEJA VU 111
98	97	96	22	BREAK AWAY G. DAVIS, L. SKLAR (G. NICHOLSON, W. HOLYFIELD)	GAIL DAVIS RCA 14184
99	99	97	10	AMERICAN WALTZ M. HAGGARD, B. MONTGOMERY (T. SEALS, J. GREENBAUM, E. SETSER)	MERLE HAGGARD EPIC 34-05734
100	100	89	20	BETTY'S BEIN' BAD R. L. SCRUGGS (M. CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL

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	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	1		
2	3	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	2		
3	4	COME ON IN	THE OAK RIDGE BOYS	3		
4	6	THE ONE I LOVED BACK THEN	GEORGE JONES	5		
5	5	YOU CAN DREAM OF ME	STEVE WARINER	4		
6	8	THINK ABOUT LOVE	DOLLY PARTON	6		
7	9	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	7		
8	11	I COULD GET USED TO YOU	EXILE	8		
9	12	YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.ASSEY	10		
10	13	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	11		
11	14	DOWN IN TENNESSEE	JOHN ANDERSON	12		
12	10	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	9		
13	17	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	15		
14	16	OKLAHOMA BORDERLINE	VINCE GILL	14		
15	15	PLEASE BE LOVE	MARK GRAY	13		
16	19	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	16		
17	1	HURT	JUICE NEWTON	17		
18	27	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKY GILLEY	20		
19	7	JUST IN CASE	THE FORESTER SISTERS	33		
20	23	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	29		
21	20	BOP	DAN SEALS	46		
22	22	BURNED LIKE A ROCKET	BILLY JOE ROYAL	34		
23	28	100% CHANCE OF RAIN	GARY MORRIS	21		
24	30	SOME GIRLS HAVE ALL THE LUCK	LOUISE MANDRELL	24		
25	29	DREAMLAND EXPRESS	JOHN DENVER	18		
26	—	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	19		
27	—	CAJUN MOON	RICKY SKAGGS	23		
28	—	SWEETER AND SWEETER	THE STATLER BROTHERS	31		
29	—	IN OVER MY HEART	T.G. SHEPPARD	22		
30	—	1982	RANDY TRAVIS	30		

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	1		
2	3	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	2		
3	4	COME ON IN	THE OAK RIDGE BOYS	3		
4	5	YOU CAN DREAM OF ME	STEVE WARINER	4		
5	6	THE ONE I LOVED BACK THEN	GEORGE JONES	5		
6	8	THINK ABOUT LOVE	DOLLY PARTON	6		
7	7	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	7		
8	10	I COULD GET USED TO YOU	EXILE	8		
9	9	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	9		
10	11	YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	10		
11	12	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	11		
12	13	PLEASE BE LOVE	MARK GRAY	13		
13	15	OKLAHOMA BORDERLINE	VINCE GILL	14		
14	18	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	16		
15	19	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	15		
16	14	DOWN IN TENNESSEE	JOHN ANDERSON	12		
17	1	HURT	JUICE NEWTON	17		
18	21	DREAMLAND EXPRESS	JOHN DENVER	18		
19	22	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	19		
20	26	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKY GILLEY	20		
21	28	100% CHANCE OF RAIN	GARY MORRIS	21		
22	29	IN OVER MY HEART	T.G. SHEPPARD	22		
23	—	CAJUN MOON	RICKY SKAGGS	23		
24	—	WE'VE GOT A GOOD FIRE GOIN'	DON WILLIAMS	25		
25	30	SOME GIRLS HAVE ALL THE LUCK	LOUISE MANDRELL	24		
26	—	SHE AND I	ALABAMA	26		
27	—	YOU'RE SOMETHING SPECIAL TO ME	GEORGE STRAIT	27		
28	20	PERFECT STRANGER	SOUTHERN PACIFIC	28		
29	—	1982	RANDY TRAVIS	30		
30	—	NOW AND FOREVER (YOU & ME)	ANNE MURRAY	32		

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)	19
MCA/Curb (2)	
MCA/Noble Vision (1)	
RCA (17)	19
RCA/Curb (2)	
CAPITOL (6)	13
Capitol/Curb (3)	
MTM (3)	
Liberty (1)	
EPIC	13
COLUMBIA	11
WARNER BROS.	11
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
POLYGRAM	2
Mercury (2)	
'STEEM	1
AVISTA	1
DEJA VU	1
NSD	1
LUV (1)	
NITE	1
TEXAS	1
URBAN SOUND	1
WESTEXAS AMERICA	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
21	100% CHANCE OF RAIN	(Chappell Music/Chriswald, ASCAP/Hopi, ASCAP/MCA Music)
30	1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)
67	AIN'T NO TELLIN'	(Love 7, ASCAP/Campesino, ASCAP)
99	AMERICAN WALTZ	(WB, ASCAP/Two Songs, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)
36	ARLENE	(Fruit, BMI)
79	BABY WHEN YOUR HEART BREAKS DOWN	(Golden Bridge, ASCAP) CPP
75	(BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)
50	THE BALLAD OF THE BLUE CYCLONE	(Flagship, BMI)
93	THE BEST THERE IS	(Bibo, ASCAP/Random Notes, ASCAP)
100	BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI) CPP
46	BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)
98	BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP) CPP/ABP
94	BREATHLESS IN THE NIGHT	(Bee N Flower, BMI/Variena, BMI)
34	BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CPP
23	CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Welk Music, BMI)
96	THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI) CPP/ABP
3	COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)
45	THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)
51	DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP
19	DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)
12	DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP
18	DREAMLAND EXPRESS	(Cherry Mountain, ASCAP) CPP/CLM
48	EASY TO PLEASE	(Irving, BMI/Englewood, BMI)
41	EVERY NIGHT	(Ray Stevens, BMI)
35	EVERYDAY	(Peer International, BMI) CPP
11	FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP
43	FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)
47	GOODBYE MARIE	(Combine, BMI/Music City, ASCAP)
83	GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)
52	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)
80	HAVE MERCY	(Irving, BMI) CPP/ALM
42	HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)
74	HOLD ON	(Chelcat, BMI/Atlantic, BMI)
64	HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)
17	HURT	(CBS, ASCAP) CPP/B-3
8	I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP
38	I HAD A BEAUTIFUL TIME	(Inorbit, BMI)
82	I JUST CAN'T TAKE THE LEAVING ANYMORE	(Rick Hall, ASCAP)
9	I LOVE YOU BY HEART	(Somebody's, SESAC)
70	I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)
29	I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)
76	IF I DON'T LOVE YOU	(Southwest, BMI)
71	IN LOVE WITH HER	(Adam Baker, BMI)
22	IN OVER MY HEART	(Rick Hall, ASCAP)
84	IT'S FOUR IN THE MORNING	(Tree, BMI)
7	IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)
85	IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffe, BMI)
81	JUST A WOMAN	(Blackwood, BMI/Dancing Water, ASCAP)
33	JUST IN CASE	(Pacific Island, BMI/Tree, BMI) CPP
90	THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)
56	THE LONELINESS IN LUCY'S EYES	(Window, BMI/Captive, BMI)
59	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)
1	MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)
53	MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)
58	MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)
61	MISSISSIPPI BREAK DOWN	(Little Ambor, BMI)
69	MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)
63	NEVER BE YOU	(Gone Gator, ASCAP)
37	NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)
32	NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyso Toonz, BMI/California Phase, ASCAP)
77	NOW I'VE GOT A HEART OF GOLD	(Tree, BMI)
14	OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP)
40	OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)
39	ONCE IN A BLUE MOON	(Rick Hall, ASCAP)
91	ONCE UPON A TIME	(Todman, BMI)
5	THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP
66	ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI)
68	ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)
28	PERFECT STRANGER	(That's What She Said, BMI/Long Tooth, BMI)
13	PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)
65	PLEASE BYPASS THIS HEART	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)
54	SEXY YOUNG GIRL	(Songpainter, BMI/Cross Keys, ASCAP)
26	SHE AND I	(MCA, ASCAP/Patchworks, ASCAP)
62	SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)
44	SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP)
24	SOME GIRLS HAVE ALL THE LUCK	(Kirshner, ASCAP/April, ASCAP) CPP/ABP
95	SOMEBODY ELSE'S FIRE	(ASCAP/Patchworks, ASCAP)
49	STILL HURTIN' ME	(Fairydust, BMI)
31	SWEETER AND SWEETER	(Statler Brothers, BMI)
2	THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)
6	THINK ABOUT LOVE	(Malven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP) CPP
57	THOSE MEMORIES OF YOU	(Bill Monroe, BMI)
55	TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)
87	TRY ME	(Billy Beau, ASCAP/Tapadero, BMI) CPP
25	WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)
78	WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisons, BMI) CPP
86	WHAT WE GONNA DO	(Warner Bros., ASCAP/Refuge, ASCAP/Orcas, ASCAP/Warner-Elektra-Asylum, BMI/Watchpocket, BMI/Warner-Tamerlane, BMI)
15	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)
72	WHEN YOU WERE BLUE AND I WAS GREEN	(Blue Moon, ASCAP/Easy Listening, BMI)
88	WHILE THE MOON'S IN TOWN	(Music City, ASCAP/Combine, BMI)
73	WHY YOU BEEN GONE SO LONG	(Acuff-Rose, BMI)
60	WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)
10	YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP) CPP
89	YOU ARE THE ROCK (AND I'M THE ROLLING STONE)	(Jack & Gordon, ASCAP)
4	YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren Songs, BMI)
92	YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)
16	YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP
20	YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP
97	YOU'RE A HEARTACHE TO FOLLOW	(Long Johns II, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/MCA, ASCAP/Ben Peters, BMI)
27	YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai 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.



Tall Order. Los Angeles Laker star Kareem Abdul-Jabbar celebrates the signing of his MCA/Cranberry deal with MCA president Irving Azoff and vice president Jheryl Busby at a party in Los Angeles. Jabbar's Cranberry label will specialize in jazz and pop.

Jets Remain Unique While Covering Trends *Minneapolis Family Group 'Not a Prince Clone'*

BY STEVE IVORY

LOS ANGELES The Jets have several of pop music's most important trends covered.

Like DeBarge and the Jacksons, the Jets, whose eight members range in age from 11 to 19, are siblings. The family, the Wolfgramms, has its roots in the South Sea Islands but more recently hails from Minneapolis, that Prince-led musical mecca. And the band's debut album is on MCA, the home of other successful youth-oriented acts, like New Edition and Ready For The World.

However—thanks to "Curiosity," the group's first single, which made the black top 10, and the initial reception accorded the followup, "Crush On You"—the Jets are carving a niche of their very own. For instance, the group members are proud of the fact that, although they are based in Minneapolis, they are not Prince clones. The only con-

nection is that their album was co-produced by former Prince engineer David Rifkin.

"People are bound to compare us to other family or kid acts," concedes Jets guitarist Leroy Wolfgramm. "As long as they compare us to successful bands, it's fine with us. A year ago we were nobody." According to Leroy, the Jets "were just a bar band" when first seen by manager and current co-producer Don Powell. Powell recalls, "They were calling themselves Quazar. After running out of excuses for why I couldn't catch their set, I saw them perform and was impressed—mostly by their showmanship. The potential was there."

Powell, a Minneapolis resident, worked for Motown from 1965 to 1970 in the label's international talent management wing, with such artists as Stevie Wonder, Gladys Knight & the Pips and the Jackson 5. In the mid-'70s Powell was involved in the management of David Bowie and his buddy Iggy Pop during Bowie's glitter-rock phase.

Powell put Quazar in the studio with Rifkin to make a four-track

demo. One of the songs, "No Strings," was co-written by Boy George and may appear on the Jets' second album. This demo led to the group's seven-year pact with MCA and its name change. MCA's black music vice-president Jheryl Busby, who had previously signed New Edition and Ready For The World, engineered the signing.

Because of their unusual look and family ties, Powell views the Jets as a longterm "marketing dream." "I see these kids being on Saturday morning television one day soon. Universal is right here with MCA, so anything is possible." McDonald's has expressed interest in using the Wolfgramms in a print and television campaign.

So far the Jets have opened some dates for Morris Day and have been the featured act at a charity event, "Smoke-Free Generation," in St. Paul's Metrodome; the happening attracted 25,000 people. A full-scale tour in support of the MCA album is slated for the summer.

THE RHYTHM & BLUES

by Nelson George

WHEN PRINCE CAME to the Bottom Line for his first New York appearance back in 1981, it wasn't just his bikini underwear that caused the club's patrons to gasp. His interracial, co-ed band was the wildest aggregation this side of George Clinton's P-Funk army, though its look and dress seemed more reminiscent of Sly & the Family Stone than any other previous band.

Aside from Prince, the most visually striking member was Dez Dickerson, the brown-skinned, red-haired lead guitarist who never smiled. When last seen, Dickerson was leading his band through a song in "Purple Rain."

Dickerson recently read in Billboard about the founding of the Black Rock Coalition and the comments of black a&r men about black music 1986, which led the black rock guitarist to send this columnist a most interesting letter. After reading the two articles, Dickerson writes, he wondered, "Could the label people quoted in the second article possibly be talking

Some angry words from Prince's ex-guitarist

about the same record industry the BRC knows (the one that I know as well)?

"If American blacks were told tomorrow that they will only be allowed to eat in certain restaurants or wear certain clothing, the uproar would be immediate and undeniable. But year in and year out, blacks in the music business are told 'Play r&b, build your base and then we'll cross you over.' Those of us with black skin and rock & roll hearts are denied the opportunity to make the kinds of records we want to make or, in most cases, denied the opportunity to make records at all."

Dickerson continues, "As a five-year member of Prince's pre-Revolution band, I saw many changes; but the one thing I believed all along (and times have proven me correct) was that, given the exposure to black people playing what is generally not accepted as black music, the white record buying public and concert going public would accept artists on their own merits, because music has no color."



But when Dickerson tried to follow up his convictions, he writes, he ran into a stone wall. "In 1981, after returning from a European Prince tour, I went into the studio and recorded demos in order to land a solo deal. I was initially met with some enthusiasm by the labels until they found out I was playing rock & roll. Some were blunt: they came right out and said, in effect, blacks shouldn't play rock & roll because people won't accept it, it's too great of a marketing problem, etc. Others just tried to act like I wasn't there."

In 1983 and 1984, after leaving Prince, Dickerson played clubs and colleges with his own band. At one point he opened several shows for Billy Idol. He recalls, "You couldn't find an audience that is whiter and more rock oriented than Idol's, yet despite that a&r lament that 'people won't accept it,' night after night we were accepted." A reflection of this self-fulfilling prophecy about black rockers is that only two such acts, Jon Butcher Axis and Fishbone, are currently on major label rosters.

It is Dickerson's self-serving, yet obviously heartfelt, conclusion that "this 'Black Music Boom' trumpeted in your pages will mean nothing until all black music and musicians are heard."

The article on the Black Rock Coalition has generated a lot of feedback, though not all of it as articulate as Dickerson's. Those interested in contacting this young organization can write P.O. Box 1054, Cooper Station, New York, N.Y., 10276.

SHORT STUFF: According to our esteemed dance music columnist, it happened over a year ago. Maybe longer. But for some of us it is recent news: Disco is back. This is not to say that spandex pants are making a comeback, but when you listen to successful dance chart records by black artists, such as Phyllis Nelson's "I Like You," Colonel Abrams' "Trapped" and "I'm Not Gonna Let," and the black-charted "Baby Talk" by the Madonna-influenced Alisha, you're hearing vocals, harmonies, melodies and rhythm arrangements that all echo the nights of 1979. You know disco is back when you find that Cerrone, of "Supernature" fame, co-produced some of the Abrams album. These records and others like them don't have the thump-thump we remember so fondly, but have supplanted

(Continued on page 54)

Cotillion Presenting a New Image *'A Home for Street & Rap Music'*

NEW YORK Atlantic Records' Cotillion label is "becoming a home for rap and street records," according to Atlantic black music vice president Hank Cauldwell.

"In getting into the essence of what street music is we felt we needed to establish an identity among customers and the industry," he said. "A few years ago people wondered whether it would last. But street music has

proved itself—and we have to be a part of it." So far Cotillion has signed three acts "but until the ink is dry we don't want to announce them." A logo is being prepared reflecting Cotillion's new street persona.

No additions are being made to the promotional staff to work Cotillion's street product.

FOR WEEK ENDING FEBRUARY 15, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

		NEW ADDS	TOTAL ON
92 REPORTERS			
NEW EDITION	A LITTLE BIT OF LOVE MCA	40	78
JERMAINE JACKSON	I THINK IT'S LOVE ARISTA	38	38
TEDDY PENDERGRASS	LOVE 4/2 ASYLUM	31	43
CASH FLOW	PARTY FREAK MERCURY	17	21
KING DREAM CHORUS/HOLIDAY CREW	KING HOLIDAY MERCURY	16	60

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
138 REPORTERS		
EUGENE WILDE	DIANA PHILLY WORLD	27
KASHIF	DANCING IN THE DARK (HEART TO HEART) ARISTA	26
WHISTLE	NOTHING SERIOUS JUST BUGGIN' SELECT	20
JANET JACKSON	WHAT HAVE YOU DONE FOR ME LATELY A&M	18
ARETHA FRANKLIN	ANOTHER NIGHT ARISTA	14

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	6	LET ME BE THE ONE	FIVE STAR	2
2	4	DO ME BABY	MELI'SA MORGAN	1
3	1	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	5
4	8	GUILTY	YARBROUGH & PEOPLES	4
5	3	SECRET LOVERS	ATLANTIC STARR	7
6	2	GO HOME	STEVIE WONDER	11
7	5	THE SWEETEST TABOO	SADE	3
8	12	WHEN THE GOING GETS TOUGH	BILLY OCEAN	6
9	11	I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	17
10	10	YOUR SMILE	RENE & ANGELA	10
11	17	HOW WILL I KNOW	WHITNEY HOUSTON	8
12	13	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	9
13	19	LIVING IN AMERICA	JAMES BROWN	13
14	18	TENDER LOVE	FORCE M.D.'S	12
15	21	STAND BACK	STEPHANIE MILLS	15
16	9	DIGITAL DISPLAY	READY FOR THE WORLD	21
17	14	CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	19
18	22	COMPUTER LOVE	ZAPP	14
19	7	SAY YOU, SAY ME	LIONEL RICHIE	23
20	16	WHAT YOU BEEN MISSIN'	STARPOINT	22
21	25	NIGHTMARES	DANA DANE	28
22	15	IF I RULED THE WORLD	KURTIS BLOW	27
23	—	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	18
24	29	THE COLOR OF SUCCESS	MORRIS DAY	16
25	20	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	32
26	30	AFFECTION	TA MARA & THE SEEN	20
27	—	FAIRYTALE LOVER	UTFO	36
28	26	SLAVE TO THE RHYTHM	GRACE JONES	39
29	23	YOUR PERSONAL TOUCH	EVELYN 'CHAMPAGNE' KING	35
30	28	A LOVE BIZARRE	SHEILA E.	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	DO ME BABY	MELI'SA MORGAN	1
2	1	THE SWEETEST TABOO	SADE	3
3	6	WHEN THE GOING GETS TOUGH	BILLY OCEAN	6
4	9	HOW WILL I KNOW	WHITNEY HOUSTON	8
5	10	GUILTY	YARBROUGH & PEOPLES	4
6	11	TENDER LOVE	FORCE M.D.'S	12
7	5	LET ME BE THE ONE	FIVE STAR	2
8	8	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	9
9	13	YOUR SMILE	RENE & ANGELA	10
10	12	THE COLOR OF SUCCESS	MORRIS DAY	16
11	3	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	5
12	4	GO HOME	STEVIE WONDER	11
13	14	COMPUTER LOVE	ZAPP	14
14	15	LIVING IN AMERICA	JAMES BROWN	13
15	19	SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	18
16	7	SECRET LOVERS	ATLANTIC STARR	7
17	18	AFFECTION	TA MARA & THE SEEN	20
18	16	STAND BACK	STEPHANIE MILLS	15
19	23	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	24
20	20	HIGH FASHION	THE FAMILY	34
21	24	INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	25
22	28	HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	26
23	27	NO FRILLS LOVE	JENNIFER HOLLIDAY	29
24	—	ANOTHER NIGHT	ARETHA FRANKLIN	30
25	30	CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	19
26	—	HOT	ROY AYERS	33
27	—	GOING IN CIRCLES	THE GAP BAND	38
28	—	NIGHTMARES	DANA DANE	28
29	17	WHAT YOU BEEN MISSIN'	STARPOINT	22
30	29	I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	17

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 (2)	10
CBS Associated (2)	
Carrere (1)	
P.I.R. (1)	
Portrait (1)	
Private (1)	
Scotti Bros. (1)	
Tabu (1)	
RCA (5)	9
Total Experience (4)	
WARNER BROS. (5)	9
Geffen (1)	
Paisley Park (1)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
ARISTA (7)	8
Jive (1)	
COLUMBIA (7)	8
Def Jam (1)	
MCA	8
MOTOWN (1)	7
Gordy (3)	
Tamla (2)	
Motown/Conceited (1)	
CAPITOL (4)	6
Manhattan Island (1)	
Red Label (1)	
A&M	4
ATLANTIC (1)	4
Philly World (2)	
Island (1)	
ELEKTRA (3)	4
Asylum (1)	
POLYGRAM	4
Mercury (3)	
Atlanta Artists (1)	
PROFILE	3
EMI-AMERICA (1)	2
Manhattan (1)	
NEXT PLATEAU	2
CHRYSLIS	1
China/Chrysalis (1)	
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
First String/Fantasy (1)	
ISLAND	1
4th & B'Way (1)	
MALACO	1
MUSIC SPECIALISTS	1
REFLECTIONS ON RECORDS	1
ROULETTE	1
Domino (1)	
SELECT	1
SUNNYVIEW	1
SUTRA	1
Fever (1)	
VANGUARD	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
20 AFFECTION	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
52 AFTER THE LOVE HAS GONE	(Terrace, ASCAP)	
48 AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, M/Choma, BMI/Thriller Miller, ASCAP)	
81 AFCE, I WANT YOU JUST FOR ME	(Reful, BMI/Willesden, BMI)	
30 A FOTHER NIGHT	(Screen Gems-EMI, ASCAP/Screen Gems-EMI, BMI)	
98 BA Y TALK	(Hi -ASCAP/MCA, ASCAP)	
85 BES FRIENDS	(Blue Bear Drop, BMI/Temp Co., BMI)	
59 BREA MY HEART	(Rosu -BMI/Our Parents, BMI)	
80 BUST US RHYME	(Fools - yer, BMI/Salski, BMI/Plum Place, BMI/Da -ond in The Sky, BMI)	
70 CAN YOU FEEL THE BEAT	(Mokojun - BMI/Personal, ASCAP/Arista, ASCAP/W -sden, BMI) CPP	
19 CAN YOU A CK IT LIKE THIS	(Protoons, A -CAP/Rush Groove, ASCAP/Zomba, ASCAP)	
67 CARAVAN OF ME	(WB, ASCAP/I -ASCAP) CPP	
51 COLDER ARE MY NIGHTS	(Michelle, ASCAP/ ohny Yuma, BMI)	
16 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
14 COMPUTER LOVE	(Troutman's/Saja, BMI)	
62 CONGA	(Foreign Imported, BMI) CPP	
68 COUNT ME OUT	(New Generation, ASCAP)	
89 CURIOSITY	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM	
53 DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)	
99 DESIRE	(Temp Co., BMI)	
44 DIANA	(Philly World, BMI)	
21 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	
1 DO ME BABY	(Controversy, ASCAP)	
37 DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	
32 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) CPP/ABP	
47 DON'T SAY NO TONIGHT	(Philly World, BMI)	
83 DON'T STOP THE ROCK	(Music Specialists, BMI)	
36 FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
58 FREEDOM	(Golden Torch, ASCAP) CPP	
42 FUNKY LITTLE BEAT	(Happy Stepchild, BMI)	
11 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
38 GOING IN CIRCLES	(Por Pete, BMI)	
90 A GOOD-BYE	(All Seeing Eye, ASCAP/Larry Junior, BMI)	
4 GUILTY	(Tempco, BMI)	
45 THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
9 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)	
34 HIGH FASHION	(Parisongs, ASCAP)	
26 HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Black Bull, ASCAP/Bertam, ASCAP)	
33 HOT	(Mitume, ASCAP)	
84 HOW COULD IT BE	(Rustomatic, ASCAP/Eddie Murphy, ASCAP/Sun Bliss, ASCAP)	
8 HOW WILL I KNOW	(Irving, BMI) CPP/ALM	
17 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
87 I CAN'T WAIT	(Poolside, BMI)	
97 I LIKE THE WAY YOU DANCE	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
77 I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)	
74 I NEED LOVE	(Eat Your Heart Out, BMI/Hot Boy, ASCAP)	
41 I NEED YOU	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	
76 I THINK IT'S LOVE	(Black Stallion, BMI/Jobete, ASCAP/See This House, ASCAP/Black Bull, ASCAP)	
41 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
27 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
61 IF ONLY FOR ONE NIGHT	(Almo, ASCAP/Rutland, ASCAP)	
79 IF YOU DON'T KNOW ME	(Assorted, BMI)	
73 IF YOU SHOULD EVER BE LONELY	(Stone City, ASCAP/National League, ASCAP)	
64 I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
55 IN THE MORNING TIME	(Almo, ASCAP/Ipm, ASCAP)	
25 INSATIABLE WOMAN	(Warner-Tamerlane, BMI/IJI, ASCAP) CPP/ABP	
56 INSPECTOR GADGET	(Saban, ASCAP)	
40 KING HOLIDAY	(King Dream, ASCAP)	
72 LEARN FROM THE BURN	(Hot Desert/High Power, BMI)	
65 LEGS	(Buffalo, BMI/Perfect, BMI)	
2 LET ME BE THE ONE	(Brampton, ASCAP)	
95 LET MY PEOPLE GO	(Skeco, BMI/Carjundee, BMI/Barjoshia, BMI)	
43 A LITTLE BIT OF LOVE (IS ALL IT TAKES)	(House Of Champions, ASCAP)	
13 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
93 LOCK AND KEY	(Spectrum VII, ASCAP) CPP	
63 LOVE 4/2	(Ted-On, BMI/J.Carr, BMI)	
82 LOVE ALWAYS FINDS A WAY	(Snow Songs, BMI/Dyad, BMI)	
50 A LOVE BIZARRE	(Sister Fate, ASCAP)	
92 LOVE PATROL	(Milestone, BMI/Ro-Hut, BMI)	
54 LOVE'S GONNA GET YOU	(House Of Fun, BMI)	
88 MEMBERS ONLY	(Malaco, BMI)	
28 NIGHTMARES	(Protoons, ASCAP/Sam Jacobs, ASCAP)	
29 NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	
78 NO MORE	(Troutman's, BMI/Saja, BMI)	
69 NO SHOW	(Keejue, BMI/Danica, BMI)	
60 THE ONE YOU LOVE	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)	
66 OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI) CPP/CLM	
46 PAIN	(Miami Spice, ASCAP)	
94 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP	
18 SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
96 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP) CPP	
23 SAY YOU, SAY ME	(Brockman, ASCAP) CPP/CLM	
7 SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	
57 SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP)	
39 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI) CPP/ABP	
15 STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)	
49 SUGAR FREE	(Tricky-Trac, BMI)	
75 THE SUPERBOWL SHUFFLE	(Red Label, BMI)	
3 THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
12 TENDER LOVE	(Flyte Tyme, ASCAP)	
5 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
91 THE TRUTH	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	

SHEET MUSIC AGENTS

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

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

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	2	5	8	COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS
2	1	2	11	NO FRILLS LOVE (REMIX) GEFLEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
3	5	6	7	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
4	7	27	3	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
5	11	19	4	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
6	10	13	8	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE
7	6	9	7	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
8	3	4	10	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
9	12	22	4	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
10	9	10	8	JOHNNY COME HOME/BLUE I.R.S. 23578/MCA	◆ FINE YOUNG CANNIBALS
11	19	24	4	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA
12	23	28	3	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
13	18	25	4	SKIPS A BEAT MOTOWN 4555MG	WARP 9
14	14	16	8	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
15	16	21	5	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
16	4	1	13	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
17	17	17	9	CITIES IN DUST GEFLEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
18	21	23	7	REFLECTIONS/SORRY WRONG NUMBER RECORD SHACK/MEGA RSD-6955	EVELYN THOMAS
19	22	26	8	I'VE GOT MY EYE ON YOU PANORAMIC PRI1207	BLACK IVORY
20	25	39	3	HOT (REMIX) COLUMBIA 44-05330	ROY AYERS
21	42	—	2	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
22	28	32	3	IN THE MORNING TIME A&M SP-12166	TRAMAINE
23	24	38	4	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
24	32	—	2	COME TO MY AID ELEKTRA 0-66867	◆ SIMPLY RED
25	8	7	8	STAND BACK MCA 23598	◆ STEPHANIE MILLS
26	31	35	4	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL V-15213	◆ FREDDIE JACKSON
27	29	37	4	WHAT YOU NEED ATLANTIC 0-86832	◆ INXS
28	15	12	11	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
29	26	29	5	ALL OR NOTHIN' MCA 23601	JIMI TUNNELL
30	35	40	4	LEGS CHRYSALIS 4V9-42934	◆ ART OF NOISE
31	40	44	3	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JDI-9431/ARISTA	◆ BILLY OCEAN
32	13	3	13	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
33	43	—	2	CLOUD NINE METROPOLIS MET-350/EMERGENCY	MYSTERY ASSIGNMENT
34	NEW	—	—	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
35	39	45	3	CLOSE TO ME ELEKTRA PROMO	◆ THE CURE
36	33	33	4	THE BOTTOM LINE/BAD COLUMBIA 44-05324	◆ BIG AUDIO DYNAMITE
37	NEW	—	—	WHAT HAVE YOU DONE FOR ME LATELY A&M SP-12167	JANET JACKSON
38	44	48	4	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
39	46	—	2	BABY DON'T STOP ME SEA BRIGHT PAL-7094/PROFILE	QUEST FOR LIFE
40	NEW	—	—	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
41	41	46	3	DON'T GIVE IT AWAY SELECT FMS62262	ALEXIS
42	NEW	—	—	SOMETHING ABOUT YOU/COUP D'ETAT POLYDOR 883 362-1/POLYGRAM	◆ LEVEL 42
43	36	36	5	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT
44	20	15	11	LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY
45	NEW	—	—	GET RIGHT NEXT TO YOU EMERGENCY EMD5 6559	SHADY
46	NEW	—	—	THE RIVER/SUNSHINE LONDON 886 032-1/POLYGRAM	TOTAL CONTRAST
47	47	50	3	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
48	48	—	2	AFTER THE LOVE HAS GONE NEXT PLATEAU NP-50037	PRINCESS
49	NEW	—	—	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE
50	27	14	13	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE

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

1. WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) JERMAINE STEWART ARISTA
2. (NOTHING SERIOUS) JUST BUGGIN' WHISTLE SELECT
3. A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION MCA
4. GOTTA FIND A WAY RUSS BROWN JUMP STREET
5. MIND GAMES QUEST SOUND PAK

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 LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	1	3	7	LIVING IN AMERICA SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN
2	2	4	9	GO HOME (REMIX) TAMLA 45531G/MOTOWN	◆ STEVIE WONDER
3	3	1	12	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	JOCELYN BROWN
4	4	2	17	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
5	5	5	10	NO FRILLS LOVE (REMIX) GEFLEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
6	6	6	9	DIGITAL DISPLAY (REMIX) MCA 23602	READY FOR THE WORLD
7	8	21	4	HOW WILL I KNOW (REMIX) ARISTA AD1-9449	◆ WHITNEY HOUSTON
8	12	11	8	THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
9	10	10	13	MY HEART GOES BANG EPIC 49-05722	DEAD OR ALIVE
10	11	13	5	AFTER THE LOVE HAS GONE NEXT PLATEAU NP 50037	PRINCESS
11	20	—	2	SATURDAY LOVE (REMIX) TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL
12	7	7	12	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
13	17	14	9	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
14	26	—	2	IF YOU SHOULD EVER BE LONELY (REMIX) GORDY 4557GG/MOTOWN	VAL YOUNG
15	9	8	17	BABY TALK VANGUARD SPV-89	◆ ALISHA
16	33	—	2	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
17	41	—	2	NEW TOY CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS
18	18	18	8	ROCK ME AMADEUS/VIENNA CALLING A&M SP-12170	◆ FALCO
19	37	42	6	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
20	15	12	23	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
21	32	47	3	YOUR SMILE MERCURY 884 271-1/POLYGRAM	RENE & ANGELA
22	19	25	10	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR
23	46	38	4	HE'S NUMBER ONE SPRING SPR 12-418	FANTASY
24	27	28	5	DO ME BABY CAPITOL V-15211	◆ MELI'SA MORGAÑ
25	14	9	12	FEEL THE SPIN GEFLEN 0-20391/WARNER BROS.	DEBBIE HARRY
26	24	35	4	CHAIN REACTION (REMIX) RCA PD-14267	◆ DIANA ROSS
27	23	22	9	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
28	28	26	4	HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON MERCURY 884 382-1/POLYGRAM	◆ ABC
29	43	39	3	PRECIOUS LITTLE DIAMOND EPIC 49-05325	FOX THE FOX
30	22	19	5	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE JDI-9431/ARISTA	◆ BILLY OCEAN
31	38	45	3	P-MACHINERY ZTT/ISLAND 0-96835	PROPAGANDA
32	30	24	8	CITIES IN DUST GEFLEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
33	16	15	14	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
34	49	—	2	MOMENTS IN LOVE ZTT/ISLAND 0-96839	◆ ART OF NOISE
35	39	32	3	STAND BACK MCA 23598	◆ STEPHANIE MILLS
36	50	36	4	LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE
37	NEW	—	—	DON'T YOU WANT MY LOVE PORTRAIT 4R9-05331/EPIC	NICOLE
38	13	17	14	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
39	NEW	—	—	JOHNNY COME HOME/BLUE I.R.S. 23578/MCA	◆ FINE YOUNG CANNIBALS
40	25	34	3	STRANGER/RUNNING AROUND IN CIRCLES TSR TSR844	PAMALA STANLEY & PAUL PARKER
41	NEW	—	—	SUPERBOWL SHUFFLE RED LABEL V-73060/CAPITOL	◆ CHICAGO BEARS SHUFFLIN' CREW
42	42	—	2	BASS ROCK EXPRESS 4 SIGHT 3-85-FS-9	MC-ADE
43	NEW	—	—	STIMULATION TWIN TOWER TT1002	STIMULATION
44	NEW	—	—	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
45	45	—	2	HIT THAT PERFECT BEAT IMPORT (FORBIDDEN FRUIT.UK)	BRONSKI BEAT
46	34	31	7	I CAN GIVE YOU MORE/ I CAN'T LIVE WITHOUT MY RADIO DEF JAM 44-05291/COLUMBIA	LL. COOL J
47	47	—	2	SHE SELLS SANCTUARY SIRE 0-20407/WARNER BROS.	◆ THE CULT
48	21	23	11	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
49	NEW	—	—	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
50	NEW	—	—	WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION SIRE 0-20404/WARNER BROS.	ERASURE

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

1. SANCTIFY YOURSELF SIMPLE MINDS A&M
2. HOT (REMIX) ROY AYERS COLUMBIA
3. HOUSE ROCKER LOVEBUG STARSKI EPIC
4. A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION MCA
5. WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
6. WHAT YOU NEED INXS ATLANTIC

MUSICLAND SELL-THROUGH

(Continued from page 30)

has scored well with public domain product featured in Christmas inserts at \$7.99, including titles like "Charade," "W.C. Fields Festival," and dozens of others, often varying store by store.

Actually, the marquee displays remain up after Christmas, says Eugster. Most stores stock 200-250 pieces. Higher-ticket items are displayed in empties with their live stock counterpart maintained at the cash-wrap counter.

Eugster traces the success of Musicland's sell-through to Paramount's first "25 for \$25" promotion, launched in November, 1984, in a 100-store experiment. "This past year we had 'Star Trek' and then RCA/Columbia's 'Big Six' in June, and it started busting loose." In mid-August, at the chain's first convention since 1980, Eugster predicted "sales of thousands of movies at Christmas." Eugster mentions "Beverly Hills Cop" [\$24.99] and "The Best Of John Belushi" [\$19.95] among seasonal leaders.

"MGM's musicals did better than their classics," says Eugster, pointing to "Singing In The Rain," "Sev-

en Brides" and "Molly Brown." Disney product such as "Pinocchio," "Dumbo" and "Robin Hood"; and the Vestron VideoGift titles all sold well, the chain-topper adds.

He is also far from satisfied that the sell-through market has fully arrived. He laments the fact that few "A-quality titles" have become available, citing "Beverly Hills Cop" and the Belushi package as two prominent examples of titles with powerful sales impact.

Where Eugster becomes euphoric about video is in extolling the potential of the upcoming 28th NARM convention in Los Angeles March 7. In addition to feature movies, which make up the bulk of Musicland's business, he likes the crossover from video to soundtracks. He mentions "Amadeus," "Miami Vice" and movies with "hooks for the record business, like 'The Big Chill,'" as convention issues where music and video combine significantly.

On music video itself, Eugster is somewhat cautious. "We are doing better than I expected, 14%. Now that's 14% of the 5% [total video volume]," he cautions.

In all, the Musicland Group enjoyed "record sales and record earnings" in 1985, as just reported by parent company American Can. This exceeds—though Eugster prefers not to identify by how much—the \$300 million total grossed in 1984.



by Brian Chin

AS THE MAJOR LABELS continue to work 1985 singles and albums on the club and radio level, the primary source of new releases since January has been the independents. This week's highlights:

Tammy Lucas' "Hey Boy" (Supertronics) is a New York soul record produced and written by **Timmy Regisford** and **Boyd Jarvis**, highlighted by snakey canned rhythm and good keyboard work, both electronic and acoustic. A more percussive dub is on the flip, as well as a short vocal version composed of Lucas' ad libs... **TKA**, a young New York quintet discovered at a sweet 16 party, debut on Tommy Boy with "One Way Love," a polished club/radio record with teenaged singing and Shannon-style tracks. That sound appears to be undergoing a revival of sorts, with the singles by **Trinere**, **Joyce Sims** and **Solitaire** all active. The **Latin Rascals** co-produced and mixed.

Vinyl Mania, one of New York's foremost DJ hangouts, is going into the record-label business with **Man Friday's** "Jump." The track, produced by **Peech Boys** keyboardist **Brody Williams** and mixed by **Larry Levan**, has a youthful, trance-like production, its elemental snare-drum beat magnified into a heavy-duty pound in the "Garage" version. A second **Man Friday** record will be released by **Vinyl Mania** in two weeks... **Patti Brooks'** "Lifeline Dancing" (Easy Street) is a fairly routine song, but crucially overlaid with additional production by **Paul Simpson**, which powers the track rhythmically; synthesized and sampling overdubs and dub mix are by **Mario Sprouse**, **Merlin Bobb** and **Dave Shaw**... Attention, fans of song: **Lamar Thomas & Judy Taylor's** "You Can't Blame Love" (Thom/Tay Music, through New York's **Encore Distribution**, (718) 706-6300) is excellent radio material and potentially a club cut. This lovely, swaying ballad with a beat (and a forlorn harmonica hook) was produced by the duo with **Patrick Adams**.

REMIXES: It doesn't happen of-

ten, but this decade's incarnation of the cover-version war—dueling remixes—is shaping up around **Colonel Abrams'** upcoming single, "I'm Not Gonna Let," pulled by popular demand from his first MCA album. A British import remix appeared and vanished from the DJ shops in the course of an afternoon recently, that version entirely different (more taken-apart, primarily) from the New York remix previewed here on radio. Our first impression is that we prefer the as-yet-unreleased U.S. mix, which features three new vocal tracks from the Colonel and badgering, doubled-back backup singing—but some contrary opinion finds the rhythm better elaborated on the import. In any case, we're looking at one of the major dance crossover hits for this year.

Falco's "Rock Me Amadeus" (A&M) is being reissued just in time for its pop chart ascent in a joltingly dubby "Rockbox"-ish mix; also included is the newer hit cut, "Vienna Calling," with a sax-led short instrumental... Also freely remixed on A&M: **Simple Minds'** "Sanctify Yourself," which as a Baker-style extended version and instrumental is even dancier than "Don't You (Forget About Me)"... **Sheena Easton's** "Jimmy Mack" (EMI-America) is good fun as remixed by **Rusty Garner**; it comes from a sadly underrated album.

IMPORTS: **Double's** "Captain Of Her Heart" (Polydor/U.K.) leans toward the balladic side of the mid-tempo Eurobeat dance hits by **Alphaville**, **Gazebo** and **Baltimore**, and will doubtless hit A/C radio eventually. Import mavens may remember the Swiss quartet's down but more dancelike "Woman Of The World" from last year... **O'Chi Brown's** "Whenever You Need Somebody" (Magnet/U.K.) strongly recalls **Gwen Guthrie** in vocal and melodic approach, which should be praise enough for anyone. And, in what now seems standard operating procedure for production team **Stock/Aitken/Waterman**, the original version's uptempo pop-soul arrangement has been supplemented with another bizarro/recombinant "remix" based on the driving "Set It

Off" cymbal rhythm (more below on this)... **Angel Chorus'** "Devil On My Shoulder" (10/U.K.) is a great rock/Hi-NRG bauble, though the vocals aren't so hot; the zippy electro-rock rhythm is the attraction. The act is reputedly a variant of **Savage Progress**... **Fine Young Cannibals'** new U.K. single is their loving cover of "Suspicious Minds" (London/U.K.), which is newly remixed by **Mark Kamins** and very energetic.

NOTES: Here we go again: Just as **Next Plateau** is inserting the "DJ Bad" mix of "After The Love Has Gone" onto domestic copies, there's yet another import remix on **Supreme**, this one grafting **Princess'** song onto the rhythm track of **Full Force's** "Alice." Truthfully, this time it doesn't quite work, but it's certainly the most extreme case we've ever observed of making sure your record mixes into the hottest hit around ("Alice" was huge—a top 10 pop hit—in England). What's next? Looking at the British club charts, we'd guess it would have to be "After The Saturday Love Has Gone."

THIS WEEK IN DANCE: 1981: It is the absolute low point of disco's top 40 "death." Although **Kool & the Gang's** "Celebration" is the No. 1 pop single and **Queen's** **Chic** homage, "Another One Bites The Dust," is clocking six months in the top 40, "pop" radio resistance to black uptempo records has frozen all but three other black artists out of the top 40.

Still, important signs of life remain: The top two black singles are **Gap Band's** "Burn Rubber" and **Yarborough and Peoples'** "Don't Stop The Music," both phenomenal-selling, trend-setting records, though neither will land in the pop top 10. **Blondie's** "Rapture" hits the pop top 40 and enters the black singles chart, foreshadowing eventual reacceptance of black and dance music—thanks, in significant part, to the successes of a progressive vanguard of rock artists unafraid to work with black styles. We salute them for being in the right place at the right time.

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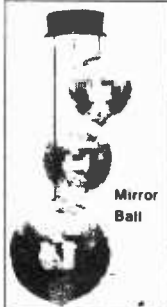
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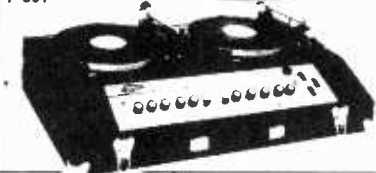
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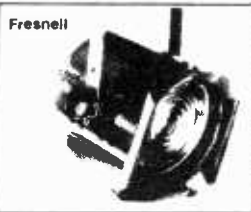


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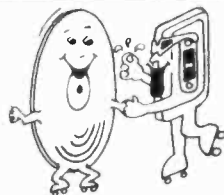
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Reforms Urged in Areas Of French-Language Music

BY KIRK LaPOINTE

HULL Serious problems exist at just about all levels of the French-language music industry in Canada, says a special advisory committee comprised of radio and recording industry executives, which notes that radical measures are needed to avert a crisis situation.

In its report to the federal broadcast regulator, the team identified several areas of deep concern—declining production, increased English-language competition, industry inexperience, inadequate promotion, insufficient investment capital, widespread illegal duplication and what the committee believes is an inbred bias against French product by many retailers.

The executive group calls on the Canadian Radio-television and Telecommunications Commission, federal and Quebec provincial governments and others to heed their far-reaching recommendations. They warn that more trouble lies ahead for the French-language industry sector if action isn't taken soon.

Among the suggestions:

- A substantial tax on blank tape and subsequent reinvestment in the recording industry.
- A surcharge on foreign product for bars, discotheques and record retailers.
- A requirement for all foreign-

owned record firms to reinvest a percentage of their revenues in Canadian talent.

- The withdrawal of federal taxes on the manufacture of Canadian recordings.

- Requirement by the CRTC that French-language radio stations broadcast spoken word content in their own language.

But, on the key issue of whether the CRTC should change the rule that forces French-language stations to play at least 65% of their vocal music content in French, the committee could not reach a consensus. Co-chairmen Denys Bergron and Jean-Pierre Coallier suggested that the CRTC should re-examine the rule in 1988.

The committee finding that the business generally lacks experienced entrepreneurs and managers, suggests that there be specific federal training programs.

The blank tape and video levy would be in the range of 15%-20%.

On the issue of French-language music programming, the committee urges incentives for those who exceed the 65% guideline. Government advertising or license rights are two forms mentioned.

The committee wants the public-owned Canadian Broadcasting Corp. to play a leading role in the promotion and broadcasting of French-language music and video.

Maple Briefs

The Canadian Recording Industry Assn. (CRIA) is claiming a major victory following the first-ever jail sentence for counterfeiting. Antonio Crispo was sentenced to one day in jail Jan. 24 and \$7,500 in fines. CRIA anti-piracy chief Patrick Fox says the sentence is an important first step.

The Canadian Radio-television and Telecommunications Commission is expected to rule any day now on whether MuchMusic Network can proceed with its French-language service in Quebec. Complicating matters considerably is a related competing proposal from broadcaster Gilles Chartrand which may prolong the decision process for months.

Some fairly sloppy working in the Canadian spotlight seems to suggest that A&M Canada president Gerry Lacoursiere advocated the shipping

of product into the U.S. when copyrights exist there. Of course, we all know that isn't the case. What the story should have clarified is that Lacoursiere believes the manufacturing sector in Canada can be competitive if duties, tariffs and copyright laws were to be eliminated. A&M, to make it clear, is not a manufacturer in Canada. Apologies to him are in order.

A two-year examination of the broadcast media indicated that women are still portrayed as queens of the kitchen in advertising and are heavily under-represented on the air. The CRTC report follows a stern task force message two years ago. Hearings are to be held now to further look at the issue.

CORRECTION NOTICE

Due to an error in the 1986 International Buyers Guide the telex number for

PRICERITE ENTERTAINMENT CORP.

was inadvertently left out of their advertisement.

The Telex number is 425855 Pri Ent

U.K. Recording and Publishing Operations Underway Heap, Levinson Head Legend Music Group

CANNES The Legend Music Group has announced that it has begun operations in the U.K. The firm is headed by

former WEA U.K. managing director Mike Heap with board chairman Paul Levinson, of Prestwich Holdings, whose interests include the U.S. video independent Prism.

According to Heap, Legend is particularly anxious to do business in the U.S., possibly through a joint venture involving an American label. "We're looking for someone solid and substantial in the U.S. record market. Someone who perhaps feels his product is not adequately exposed in the U.K.," he says.

Legend intends to operate in all areas of the music business, but primarily as a record label and music publishing company. It aims to combine the best features of both major and independent operations, with the financial resources to compete with the majors though, Heap stresses: "We're not in the game of

paying crazy advances."

Alongside its solid financial base will be the capacity to give its acts the individual attention associated with the indies.

Heap says it will keep overhead to a minimum by employing independent promotion and press services but that the company will "spend freely" on marketing when needed. "I've seen so many releases fail through the lack of a few thousand dollars," he adds.

First product is planned for late spring, and by the end of the year Heap hopes to have signed four or five artists, either British or overseas newcomers, he says. The company is also interested in finding a major established act, he says.

Worldwide license and distribution arrangements will be finalized on a territory-by-territory basis.

Levinson says: "Moving into a recorded music/publishing company is a natural extension of our very successful film and video interests.

The music industry operates on an international level and will so give us worldwide business opportunities. We want to be involved in all areas of entertainment."

Legend is particularly interested in discussing acquisition of finished masters from continental Europe, in the possible purchase of or joint venture deals with recording and publishing companies, direct signing of artists with any likely music video or theatrical possibilities.

Says Heap: "We believe 1986 will be a vital year for the music industry, and particularly important from the artist development point of view. The business can't move forward without a constant input of new and talented artists handled with proper planning. And that planning is equally vital to ensure established artists have maximum career longevity."

Legend is a subsidiary of Braveworld Ltd., a wholly owned Prestwich Holdings company.

Cannes Clippings

CANNES Mike Hollingsworth, director of programs and production for Music Box, announced here at Midem that the channel will be beaming its programming to Europe 24 hours a day starting in April . . . Attending his first Midem as president and chief executive of RCA/Ariola International, Elliot Goldman said he planned to place heavy emphasis on building up the group's international music publishing activity. He also spoke of the importance of building artists' careers on a worldwide basis.

ASCAP president Hal David appealed to all American publishers to oppose the bill on source licensing, which would enable television stations to negotiate directly with copyright owners for music use. David said: "If the bill goes through, it will spread like a contagious disease and will have international repercussions."

The U.K.'s Sky Channel scored an impressive coup by arranging a live satellite relay of the Super Bowl to a primarily American audience . . . FIDOF, the International Federation of Festival Organizations, which links 300 festivals and music events around the world, launched an appeal to governments to recognize the role of international music festivals in promoting harmony among nations. The message, signed by FIDOF president Jim Halsey, was sent to the ministers of culture in all major countries.

Stash Records chief Bernard Brightman announced the discovery of a tape featuring Charlie Parker recorded in a hotel with sidemen

from the 1943 Earl Hines band.

Winners of the 1986 Midem Videoclip Awards: best scenario—English-speaking countries, "Money For Nothing" by Dire Straits, best scenario—other countries, "Desire" by Yello; best direction, "Road To Nowhere" by Talking Heads and "Marcia Baila" by Rita Mitsuoko; best female performance, "Material Girl" by Madonna and "Marcia

Baila" by Rita Mitsuoko; best artistic performance, "I'm On Fire" by Bruce Springsteen and "Take On Me" by A-Ha.

According to Bernard Chevry's office, 1,507 companies from 53 countries were represented at Midem 1986. The MIP Radio segment of Midem attracted 149 companies, compared with 92 in 1985.

Dates for Midem 1987: Jan. 26-30.

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Billboard		HOT 100		SINGLES	
THIS WEEK	LAST WEEK	TITLE PRODUCER (SONGWRITER)	LABEL & NUMBER / DISTRIBUTING LABEL		ARTIST
3	2	BURNING HEART F.SULLIVAN, J.PETERIK (F.SULLIVAN, J.PETERIK)	SCOTTI BROS. 4-05663/EPIC		◆ SURVIVOR
(7)	9	LIVING IN AMERICA D.HARTMAN (D.HARTMAN, C.MIDNIGHT)	SCOTTI BROS. 4-05682/EPIC		◆ JAMES BROWN
(8)	12	THE SWEETEST TABOO R.MILLER (ADU, DITCHAM)	PORTRAIT 37-05713/EPIC		◆ SADE
(10)	10	CONGA E.ESTEFAN (E.E.GARCIA)	EPIC 34-05457		◆ MIAMI SOUND MACHINE
(47)	56	NO EASY WAY OUT J.CHICCARELLI (R.TEPPER)	SCOTTI BROS. 4-05750/EPIC		◆ ROBERT TEPPER
(55)	69	CALLING AMERICA J.LYNNE (J.LYNNE)	CES ASSOCIATED 4-05766/EPIC		◆ ELECTRIC LIGHT ORCHESTRA
58	53	CARAVAN OF LOVE C.JASPER, E.ISLEY, M.ISLEY (E.ISLEY, C.JASPER, M.ISLEY)	CBS ASSOCIATED 4-05611/EPIC		◆ ISLEY/JASPER/ISLEY
(74)	84	I LIKE YOU Y.DESSCA (P.NELSON)	CARRERE 4-05719/EPIC		◆ PHYLLIS NELSON
(84)	91	THE POWER OF LOVE G.MENDE, C.DEROUGE (S.DEROUSE, G.MENDE, J.RUSH, M.APPLEGATE)	EPIC 34-05754		JENNIFER RUSH
(95)	—	SATURDAY LOVE J.JAM, T.LEWIS (J.HARRIS,III, T.LEWIS)	TABU 4-05767/EPIC		CHERRELLE WITH ALEXANDER O'NEAL

E/P/A - Four in the Top Ten - WE DELIVER!



Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	2	1	2			
1	2			BURNING HEART	SURVIVOR	3
2	4			WHEN THE GOING GETS TOUGH	BILLY OCEAN	2
3	3			I'M YOUR MAN	WHAM!	6
4	5			HOW WILL I KNOW	WHITNEY HOUSTON	1
5	1			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	5
6	8			KYRIE	MR. MISTER	4
7	7			CONGA	MIAMI SOUND MACHINE	10
8	10			LIVING IN AMERICA	JAMES BROWN	7
9	11			THE SWEETEST TABOO	SADE	8
10	16			SARA	STARSHIP	9
11	18			LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	11
12	20			SILENT RUNNING	MIKE & THE MECHANICS	12
13	6			SPIES LIKE US	PAUL MCCARTNEY	14
14	13			GO HOME	STEVIE WONDER	16
15	19			A LOVE BIZARRE	SHEILA E.	13
16	21			DIGITAL DISPLAY	READY FOR THE WORLD	23
17	24			TARZAN BOY	BALTIMORA	17
18	22			SECRET LOVERS	ATLANTIC STARR	15
19	9			TALK TO ME	STEVIE NICKS	18
20	12			SAY YOU, SAY ME	LIONEL RICHIE	20
21	14			WALK OF LIFE	DIRE STRAITS	25
22	—			THESE DREAMS	HEART	19
23	15			SIDEWALK TALK	JELLYBEAN	29
24	27			THE SUN ALWAYS SHINES ON T.V.	A-HA	21
25	—			KING FOR A DAY	THOMPSON TWINS	22
26	30			BEAT'S SO LONELY	CHARLIE SEXTON	34
27	23			I MISS YOU	KLYMAXX	31
28	—			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	27
29	—			RUSSIANS	STING	26
30	17			MY HOMETOWN	BRUCE SPRINGSTEEN	24

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	2	1	2			
1	5			HOW WILL I KNOW	WHITNEY HOUSTON	1
2	3			WHEN THE GOING GETS TOUGH	BILLY OCEAN	2
3	6			KYRIE	MR. MISTER	4
4	2			BURNING HEART	SURVIVOR	3
5	1			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	5
6	9			LIVING IN AMERICA	JAMES BROWN	7
7	14			SARA	STARSHIP	9
8	12			LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	11
9	4			I'M YOUR MAN	WHAM!	6
10	13			THE SWEETEST TABOO	SADE	8
11	17			SILENT RUNNING	MIKE & THE MECHANICS	12
12	16			CONGA	MIAMI SOUND MACHINE	10
13	18			A LOVE BIZARRE	SHEILA E.	13
14	23			SECRET LOVERS	ATLANTIC STARR	15
15	22			THESE DREAMS	HEART	19
16	21			KING FOR A DAY	THOMPSON TWINS	22
17	20			THE SUN ALWAYS SHINES ON T.V.	A-HA	21
18	7			MY HOMETOWN	BRUCE SPRINGSTEEN	24
19	8			SPIES LIKE US	PAUL MCCARTNEY	14
20	10			TALK TO ME	STEVIE NICKS	18
21	11			GO HOME	STEVIE WONDER	16
22	24			TARZAN BOY	BALTIMORA	17
23	26			RUSSIANS	STING	26
24	15			SAY YOU, SAY ME	LIONEL RICHIE	20
25	29			STAGES	ZZ TOP	32
26	—			NIKITA	ELTON JOHN	30
27	—			R.O.C.K. IN THE U.S.A.	JOHN COUGAR MELLENCAMP	37
28	—			DAY BY DAY	THE HOOTERS	28
29	28			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	27
30	19			WALK OF LIFE	DIRE STRAITS	25

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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. (6)	11
Geffen (3)	
Paisley Park (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (7)	10
Atco (1)	
Island (1)	
Modern (1)	
COLUMBIA	10
EPIC (2)	10
Scotti Bros. (3)	
CBS Associated (2)	
Carrere (1)	
Portrait (1)	
Tabu (1)	
MCA (5)	9
Camel/MCA (1)	
Constellation/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
A&M (5)	8
A&M/Virgin (3)	
CAPITOL (7)	8
Red Label (1)	
ARISTA (5)	6
Jive (1)	
EMI-AMERICA (5)	6
Manhattan (1)	
RCA (4)	6
Grunt (2)	
ELEKTRA	4
POLYGRAM	4
Riva (2)	
Mercury (1)	
Polydor (2)	
CHRYSALIS	3
MOTOWN (2)	3
Tamla (1)	
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

68	ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP) WBM	27	HE'LL NEVER LOVE YOU (LIKE I DO) (Willesden, BMI/Zomba, ASCAP) HL	9	SARA (Kikiko, BMI/Petwol, ASCAP) CHA/HL	19	THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL
45	ALIVE AND KICKING (Colgems-EMI, ASCAP) WBM	39	(HOW TO BE A) MILLIONAIRE (Neutron, BMI/10, BMI/Nymph, BMI) CPP	95	SATURDAY LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	20	THIS COULD BE THE NIGHT (Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Mel-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP
92	ALL THE KINGS HORSES (Sundown Kingston, ASCAP)	1	HOW WILL I KNOW (Irving, BMI) CPP/ALM	98	THE MEN ALL PAUSE (Spectrum VII, ASCAP)	35	WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwol, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CPP/CHA/HL
38	ANOTHER NIGHT (Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	74	I LIKE YOU (Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)	24	MY HOMETOWN (Bruce Springsteen, ASCAP) CPP	70	WHAT YOU NEED (MCA, ASCAP) HL/MCA
72	BABY TALK (Hub, ASCAP/MCA, ASCAP)	31	I MISS YOU (Spectrum VII, ASCAP) CPP	54	NEEDLES AND PINS (CBS Unart, BMI) CPP/B-3	15	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP) HL
34	BEAT'S SO LONELY (Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	66	I'D DO IT ALL AGAIN (Delfern, BMI)	82	NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	65	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) (Jouissance, PRS/WB, ASCAP) WBM
52	BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	57	I'M NOT THE ONE (Lido, ASCAP)	42	NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	77	YOUR LOVE (Warning Tracks, ASCAP)
76	BROKEN WINGS (Warner-Tamerlane, BMI/Entente, BMI)	6	I'M YOUR MAN (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	30	NIKITA (Intersong, ASCAP) CHA/HL	29	YOU'RE A FRIEND OF MINE (Gratitude Sky, ASCAP/Polo Grounds, BMI)
3	BURNING HEART (Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM	99	IN BETWEEN DAYS (A.P.B., PRS)	47	NO EASY WAY OUT (Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	12	
55	CALLING AMERICA (April, ASCAP) CPP/ABP	89	IT'S ALL RIGHT (BABY'S COMING BACK) (RCA, ASCAP/Blue Network, ASCAP)	87	NO FRILLS LOVE (Unique, BMI/Shakin' Baker, BMI/Tina B. Writin', BMI)	14	
79	CAN YOU FEEL THE BEAT (Mokojumbi, BMI) CPP	71	IT'S ONLY LOVE (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	69	OBJECT OF MY DESIRE (Adekavode, BMI/Phileto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	32	
58	CARAVAN OF LOVE (WB, ASCAP/1/1, ASCAP) CPP/ABP	83	JIMMY MACK (Jobete, ASCAP) CPP	96	ONE SUNNY DAY/DUELING BIKES FROM QUICKSILVER (Wolf Tunes, ASCAP/Pitchford, BMI)	88	
10	CONGA (Foreign Imported, BMI) CPP	86	JUST ANOTHER DAY (Little Maestro, BMI)	93	OWN THE NIGHT (Rightson, BMI/Franne Golde, BMI/Welbeck, ASCAP) CPP/CHA/CLM/HL	14	
28	DAY BY DAY (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	22	KING FOR A DAY (Zomba, ASCAP) CPP	44	PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP	50	
23	DIGITAL DISPLAY (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA	4	KYRIE (Warner-Tamerlane, BMI/Entente, BMI) WBM	75	PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	18	
63	DO ME BABY (Controversy, ASCAP)	73	LE BEL AGE (THE BEST YEARS) (Tutt & Babe, ASCAP/Flowering Stone, ASCAP/Heavy Breather, ASCAP)	80	PLEASURE AND PAIN (Makiki, ASCAP/Arista, ASCAP) CPP	32	
64	EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	81	LET ME BE THE ONE (Brampton, ASCAP)	84	THE POWER OF LOVE (April, ASCAP) CPP/ABP	53	
51	EVERYTHING IN MY HEART (Liesse, ASCAP)	40	LET'S GO ALL THE WAY (Lifo, BMI)	37	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)	5	
60	FACE THE FACE (Eel Pie, BMI)	11	LIFE IN A NORTHERN TOWN (Cleverite, BMI/Farrowise, BMI)	56	ROCK ME AMADEUS (Colgems-EMI, ASCAP) WBM		
97	GO (WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM	90	LIFE'S WHAT YOU MAKE IT (Island, BMI/Zomba, ASCAP)	26	RUSSIANS (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL		
16	GO HOME (Jobete, ASCAP/Black Bull, ASCAP) CPP	67	LIVE IS LIFE (April, ASCAP/Mainhattan) CPP/ABP	33	SANCTIFY YOURSELF (Colgems-EMI, ASCAP) WBM		
43	GOODBYE (Kid Bird, BMI/Rough Play/BMI) HL	7	LIVING IN AMERICA (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP				
46	GOODBYE IS FOREVER (Tritec, BMI) HL	13	A LOVE BIZARRE (Sister Fate, ASCAP)				

SHEET MUSIC AGENTS

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

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

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THERE WAS A REAL scramble at the top of the chart this week. Whitney Houston's "How Will I Know" (Arista) was the victor, nudging out labelmate Billy Ocean's "When the Going Gets Tough" (Jive/Arista) by a slim margin. Houston was slightly ahead in radio airplay points, while Ocean was No. 2 in airplay and sales points. Survivor's "Burning Heart" (Scotti Bros.) was No. 1 in sales points, but slipped slightly in radio, losing its chance to hit the top this week. Next week, "Kyrie" by Mr. Mister (RCA) will be a contender. It has the distinction of being the only record on the chart with airplay reported on every station on the Hot 100 panel.

THE ONSLAUGHT of new product continues with 10 debuts, led by our Hot Shot Debut, Pat Benatar's "Le Bel Age" (Chrysalis) at No. 73. This makes 49 new entries on the chart in just 6 weeks, and many heavyweight releases are coming out in the next several weeks, including a new one by Prince. In the meantime, Prince fans may be satisfied by listening to "Manic Monday," the song he wrote as "Christopher" for the Bangles (Columbia). It's one of the biggest airplay gainers this week at No. 48 bullet.

LAST WEEK'S Hot Shot Debut becomes this week's Hot Mover/Airplay as "Rock Me Amadeus" by Falco (A&M) picks up 89 adds—more than 40% of our panel, to shoot up from 79 to 56. The early response to this unusual bilingual record is extremely positive. At WBZZ (B-94) in Pittsburgh the record leaped from 26 to 5, and at WBEN-FM (Rock 102) in Buffalo it went from 37 to 15.

THE CARS WENT from No. 62 to No. 57 after a strong week at radio with "I'm Not the One" (Elektra). The record gained 32 stations, but only moved up five chart positions because of tight competition in its area of the Hot 100. Another strong showing at radio should yield a better jump next week.

IF THE RECORD at No. 40 this week sounds equally at home on black or pop radio, maybe it's because Sly Fox is one of the few interracial outfits on the chart, brought together by producer Ted Currier. The song, "Let's Go All the Way" (Capitol), was recorded in 1984. In its first release last year it didn't quite go all the way; in fact, it didn't chart at all. John Gorman, PD of WMMS in Cleveland, says it is "one of the world's longest sleepers. It fell by the wayside the first time, but we found it a very interesting sounding record and it stayed in our minds. When we started seeing reaction to the record on 93Q in Houston in the fall we immediately put it on." The label then re-released the single and, says Gorman, "it immediately went top 5 phones. There's an unusual number of calls from those 30 and older. It has an R&B base, but it's close to the new psychedelia such as Dream Academy. It took a huge leap this week, going 13 to 4. Sales are matching requests."

FOR WEEK ENDING FEBRUARY 15, 1986

Billboard
HOT 100 SINGLES ACTION

RADIO MOST ADDED
 216 REPORTERS

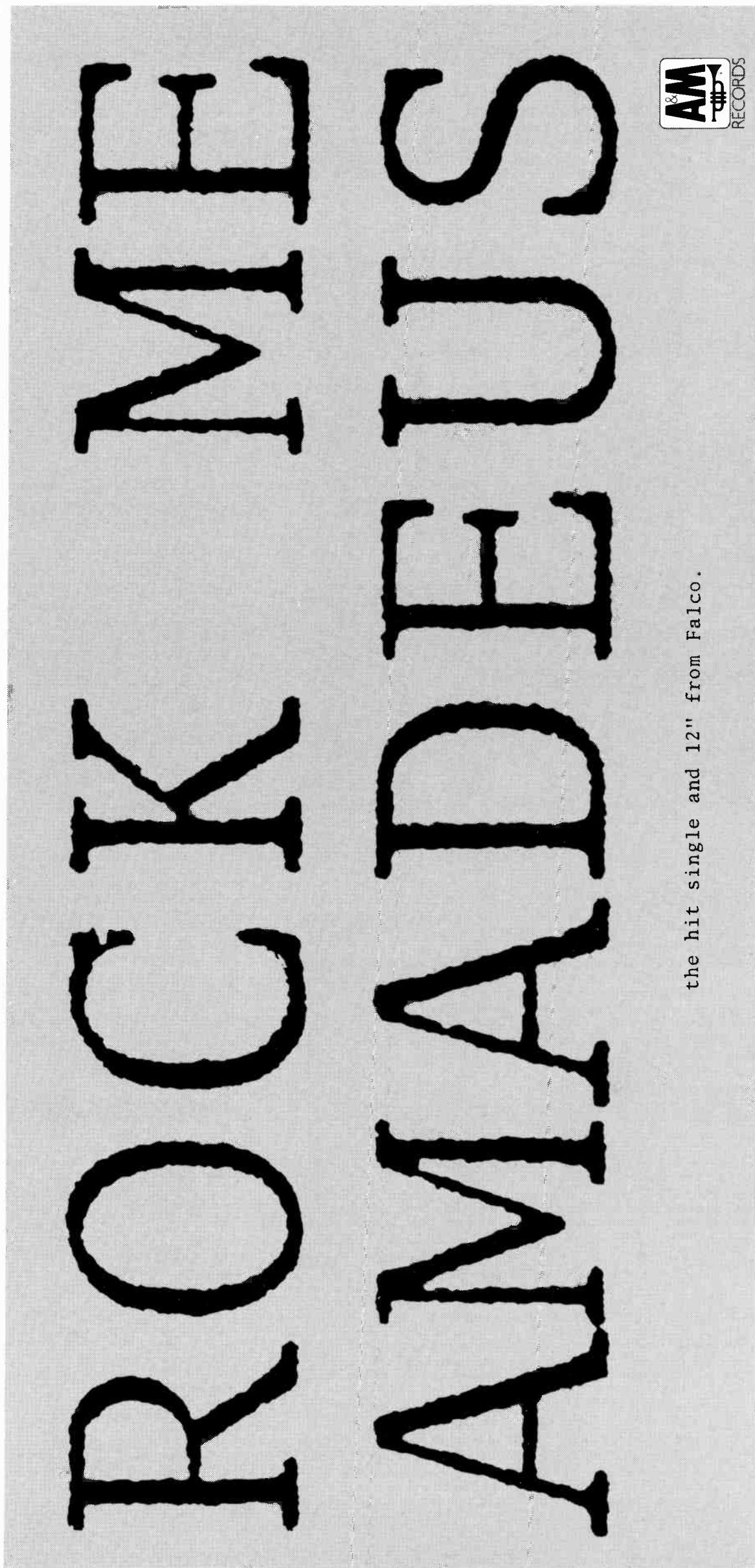
	NEW ADDS	TOTAL ON
FALCO ROCK ME AMADEUS A&M	89	114
ELECTRIC LIGHT ORCHESTRA CALLING AMERICA CBS ASSOCIATED	50	133
BANGLES MANIC MONDAY COLUMBIA	50	114
ROBERT PALMER ADDICTED TO LOVE ISLAND	40	79
SLY FOX LET'S GO ALL THE WAY CAPITOL	37	132

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
 189 REPORTERS

	NUMBER REPORTING
TOM PETTY & THE HEARTBREAKERS NEEDLES AND PINS MCA	62
MARILYN MARTIN NIGHT MOVES ATLANTIC	38
BANGLES MANIC MONDAY COLUMBIA	30
SIMPLE MINDS SANCTIFY YOURSELF A&M/VIRGIN	23
ROBERT TEPPER NO EASY WAY OUT SCOTTI BROS.	21

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the hit single and 12" from Falco.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's* Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, *Billboard*
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210

or Fred Goodman, *Billboard*
1515 Broadway
New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, *Billboard*
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

Pretty In Pink
PRODUCERS: Various
A&M SP 5113

Executive producer John ("The Breakfast Club") Hughes once again underlines the pop and rock backdrop for his latest teen melodrama, which boasts his most varied musical auxiliary yet. Strong songs from *Orchestral Manoeuvres in the Dark* ("If You Leave"), *INXS* ("Do You Want to Dance"), the *Psychadelic Furs* (the title track, revived here to good effect) and *Suzanne Vega* ("Left of Center") are backed up by some shrewd choices from *Echo & the Bunnymen* and the *Smiths*. Barring box office disaster, this package should fare well indeed.

THE EVERLY BROTHERS

Born Yesterday
PRODUCER: Dave Edmunds
Mercury 826 142

The seminal rock'n'roll duo's rekindled career prompts this second collaboration with producer Edmunds, which repeats the spare but classy format of their Mercury debut: a tight, sympathetic backing band and a well-chosen array of songs that bloom through their signature harmonies. Highlights include Rank & File's "Amanda Ruth," Iain Sutherland's "Arms Of Mary," a delicate reading of Mark Knopfler's "Why Worry" and Don Everly's aching "Born Yesterday."

BLACK

PICKS

MELI'SA MORGAN

Do Me Baby
PRODUCER: Paul Laurence
Capitol ST-12334

The power of Prince's song and Laurence's production is too potent to deny, even for a new artist. Along with singer Morgan's slow burn on the top 5 ballad "Do Me Baby," this first impression adds up to a hit with a long fuse—and with it a chance to crack top 40. "Do You Still Love Me" and "Now Or Never" also build momentum, but "Do Me Baby" just happens to be one of those musical events where singer, songwriter and producer put it all together and hit that mark.

FORCE M.D.'S

Chillin'
PRODUCERS: Various
Tommy Boy TBLP 1010

Quintet's first album via Tommy Boy's new Warner deal should meet with little resistance at urban and pop radio, thanks to its shrewd balance of sturdy soul vocal accents and '80s techno-funk textures. Material and performance are ripe for crossover, especially on "One Plus One" and "Uh Oh!"

JANET JACKSON

Control
PRODUCERS: Jimmy Jam, Terry Lewis
A&M SP-5106

Jackson already has a building single chart contender in "What Have You Done For Me Lately," which shows the stamp of producers Jam and Lewis in its spare rhythm track, reinforcing the feisty choral hook. That track's mix of electronic textures, taut soul and punctuating raps is flexed elsewhere, notably on the title track, suggesting solid club action as well as the unexpected urban play.

COUNTRY

PICKS

MOE BANDY

Keepin' It Country
PRODUCER: Norro Wilson
Columbia FC 40140

The title fits. Bandy resurrects and roots through venerable country music themes, ranging from unbridled lust ("Can't Leave That Woman Alone") to jealous suspicion ("I Wonder Who Taught Her That Honky Tonk Song"). Bandy's take-no-prisoners vocal approach is solidly country, too.

MARK GRAY

That Feeling Inside
PRODUCERS: Steve Buckingham, Mark Gray
Columbia FC 40126

Gray croons and growls his stories with utter conviction and appropriate intensity. Even a self-serving bit of fluff like "Born To Be A Music Man" is rendered so well that the sharp images overpower the tired theme. The most attention-getting effort here, though, is Gray's boogie-woogie version of "Walkin' After Midnight."

SPOTLIGHT

ALABAMA

Alabama Greatest Hits
PRODUCERS: Harold Shedd, Alabama, Larry McBride
RCA AHLI-1770

With 18 No. 1 singles to choose from, RCA obviously didn't have to scrape the corners to find nominees for Alabama's first greatest hits package. The group's two signature hits, "My Home's In Alabama" and "Tennessee River," were re-recorded at last year's June Jam and included here. And there are two new songs, the current chart-climber "She And I" and an autobiographical tribute to "The Fans." The other hits: "Feels So Right," "Old Flame," "Mountain Music," "Love In The First Degree," "40 Hour Week (For A Livin')" and "Why Lady Why."

CLASSICAL

PICKS

HOROWITZ [PLAYS] BACH-BUSONI/MOZART/CHOPIN/SCHUBERT/LISZT

Vladimir Horowitz
Deutsche Grammophon 419 045

Each time the pianist emerges from apparent retirement he startles listeners anew with his remarkable communicative power. Here, despite a somewhat constricted sound—the living room recording venue is at fault—he's heard in the varied program that makes up the track of his recent film. Packaging is lavish and a mammoth marketing drive is slated by DG. The Mozart Sonata, K.303, is a first-time Horowitz recording.

BEETHOVEN: SYMPHONIES, NOS. 1 & 2

Academy of Ancient Music, Hogwood
L'Oiseau-Lyre 414 338

Eagerly awaited, this extension of period performance practices to the orchestral works of Beethoven will not disappoint collectors who turned with enthusiasm to Hogwood's best-selling Mozart series. Bright sound, brisk tempos and balances that give proper prominence to winds provide a new perspective for appreciation of this basic literature. Upcoming U.S. tour by orchestra and conductor can only spur further interest.

POP

RECOMMENDED

FALCO

3
PRODUCERS: Rob & Ferdi Bolland, Falco
A&M SP-5105

Austrian techno-rocker's third stateside set leads with his continental hit, "Rock Me Amadeus," but that groove is rivaled by his offbeat covers—notably "Munich Girls," adapted from the Cars' Rick Ocasek, and Dylan's "It's All Over Now, Baby Blue." Guten golly, Fraulein Molly...

THE EPIDEMICS

Shankar/Caroline
PRODUCERS: Shankar/Caroline
ECM 25039

Label's first foray into "pop" is an adventurous, if not always compelling, band project featuring Indian fusion violinist Shankar and British vocalist Caroline, as well as former Brand X bassist Percy Jones. Look for college and alternative rock formats to be first converts.

FEARGAL SHARKEY

PRODUCER: David A. Stewart
A&M SP-6-5108

Irish pop/rocker gets blue chip launch with backings from top British and U.S. players, yielding a set aimed at AOR as well as alternative markets. Sharkey's soaring delivery and rapid vibrato are distinctive, although material hews to familiar romantic topics.

THE CHURCH

Heyday
PRODUCER: Peter Walsh
Warner Bros. 25370

Aussie quartet moves to a new label, grafting updated electronic textures onto its still recognizable folk-rock base. Byrdsian jangle is still much in evidence, as is the characteristic moody writing. College and alternative radio will break first.

JEFF PARIS

Race To Paradise
PRODUCER: Dave Thoener
Mercury 826 648

Mainstream pop/rock with a tough edge is balanced by Paris' hearty vocals and his evident skill at writing pop hooks. Right down AOR alley, with possible top 40 options on "Mystery Girl" and "My Girl."

VARIOUS ARTISTS

Epic Presents The Unsigned
PRODUCERS: Robert K. Haber,
Joanne Abbot Green
Epic BFE 40258

Collection features 10 unsigned bands ferreted out by CMJ magazine. Most notable are Toledo's Rothchilds, New Orleans' Radiators and Minneapolis' Sussman Lawrence Band.

BLACK

RECOMMENDED

DAMON RENTIE

Designated Hitter
PRODUCER: George Shaw
TBA TB-212 (Palo Alto)

Label behind George Howard launches another funk/fusion crossover contender. Rentie's sax, flute and vocals suggest an '80s answer to Jr. Walker, lighter on grit but just as dance floor driven. Urban formats will be first converts.

SLAVE

Unchained At Last
PRODUCERS: The Stellar 4
Ichiban 1002

Dayton outfit that spawned funk hits and solo artist Steve Arrington continues in its familiar groove, although now on an indie label. Best tracks: "Don't You Be Afraid" and "Jazzy Lady."

COUNTRY

RECOMMENDED

WAYLON JENNINGS

Sweet Mother Texas
PRODUCERS: Waylon Jennings, Gary Scruggs, Richie Albright, Jerry Bridges
RCA AHL 17184

Eight cuts from the RCA catalog, all previously unreleased except for Paul Kennerley's "Looking For Suzanne." Selections include Springsteen's "I'm On Fire," Kristofferson's "Living Legend" and "I Take My Comfort In You" by Guy Clark and Wayland Holyfield.

VARIOUS ARTISTS

The Stars Are Out In Texas
PRODUCERS: Various
RCA CPL 17165

Seven artists are represented on this package honoring the Texas Sesquicentennial, and—as might be expected—all cuts focus on the Lone Star State. Cuts include "Luckenbach, Texas" by Waylon Jennings, "Waltz Across Texas" by Willie Nelson and "If You're Gonna Play In Texas" by Alabama.

JAZZ/FUSION

RECOMMENDED

CLUSTER & BRIAN ENO

Old Land
PRODUCERS: Eno, Moebius, Roedelius and Plank
Relativity EMC 8057

Before there was New Age, there was Eno—and chances are he'll be there when current fads fade away. This one is a compilation of Eno's previous outings with this high-tech German duo—treated vocals, emotional keyboards and extensive use of various intelligent silicon chips.

JANNE SCHAFFER

Traffic
PRODUCERS: Janne Schaffer, Leif Allanson
Breakthru' BR57
Contact: (212) 362-1689

Swedish guitarist and one-time Abba session man makes heavy use of guitar synthesizer on this highly charged record. Pretty melodies and impressive chops make this worthwhile.

DAVID BENOIT

This Side Up
PRODUCER: Jeffrey Weber
Spindletop STP-104 (Rounder)

Fusion keyboard stylist moves to this new Texas label with a lushly produced set of lyrical crossover fare. In addition to various L.A. session stalwarts, ensemble adds strings on three tracks.

VARIOUS ARTISTS

A House Full Of Love: Music From The Bill Cosby Show
PRODUCERS: Stu Gardner, Grover Washington Jr.
Columbia FC 40270

You've seen the show, you've heard the theme, now buy the record. Well, it just might work. Still, the line-up here reads like a who's who of hot N.Y. session players and sounds like it, too. Slick, glassy and seamless—much like a TV screen.

GOSPEL

RECOMMENDED

MORRIS CHAPMAN WITH THE MARANATHA SINGERS

Voice Of Praise
PRODUCERS: Helen Rogers, Tom Coomes
Maranatha! SPCN 7-100-13382-3

Chapman adds a touch of black gospel soul to this collection from the leaders in praise and worship music. Serving as a soloist, Chapman adds a beat to these selections and makes a delightful listening experience for those who like their gospel to move a bit.

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

STEVIE WONDER

Overjoyed (3:42)
PRODUCER: Stevie Wonder
WRITER: Stevie Wonder
PUBLISHERS: Jobete/Black Bull, ASCAP
Tamla 1832 TF

New ballad from "In Square Circle" dresses Wonder's usual wordplay in unusual audio effects; are those really splashing waves keeping the beat?

FALCO

Rock Me Amadeus (3:10)
PRODUCERS: Rob and Ferdi Bolland
WRITERS: R. & F. Bolland, Falco
PUBLISHERS: Colgems, ASCAP/Copyright Control
A&M AM-2821 (12-inch version reviewed
Dec. 28, 1985)

STEVIE NICKS

I Can't Wait (4:01)
PRODUCERS: Rick Nowels, Jimmy Iovine
WRITERS: S. Nicks, R. Nowels, E. Pressly
PUBLISHERS: Welsh Witch/Future Furniture, ASCAP
Modern 7-99565 (c/o Atlantic)

Crowded production allies the artist's theatrical style with hot pumping bass and an almost-orchestra; ends up absolutely disco.

ORCHESTRAL MANOEUVRES IN THE DARK

If You Leave (4:24)
PRODUCERS: Orchestral Manoeuvres In The Dark, Tom Lord-Alge
WRITER: OMD
PUBLISHERS: Virgin/Famous, ASCAP
A&M AM-2811

From "Pretty In Pink," the new movie by "Breakfast Club" producer John Hughes; not unlike the Simple Minds hit from the preceding film.

JERMAINE JACKSON

I Think It's Love (3:44)
PRODUCER: Michael Omartian
WRITERS: Jermaine Jackson, Michael Omartian, Stevie Wonder
PUBLISHERS: Black Stallion/See This House/Black Bull/Jobete, ASCAP
Arista AS1-9444

Upbeat, danceable melody gets a quasi-big-band treatment; a clear Wonder signature in the rhythms and progressions.

BLACK

PICKS

TEMPTATIONS

Touch Me (3:53)
PRODUCER: Temptations
WRITERS: Otis Williams, Ali-Ollie Woodson
PUBLISHERS: Jobete/Tail Temptations, ASCAP
Gordy 1934 GF

R&B ballad gives Ollie Jackson room for quite a stylistic workout, aided by backing vocals in the classic Tempts tradition.

COUNTRY

PICKS

CONWAY TWITTY

You'll Never Know How Much I Needed You Today (3:13)
PRODUCERS: Conway Twitty, Dee Henry, Ron Treat
WRITERS: Jan Carlton Vinson, Patricia E. Linthicum, Jim Benton
PUBLISHERS: Brother Bill's/Music Grinder, ASCAP
Warner Bros. 7-28772

Talk about a weeper! Twitty never sounded more honest or more hurt than in this majestically forlorn offering; moves straight to the heart.

NITTY GRITTY DIRT BAND

Partners, Brothers And Friends (4:00)
PRODUCERS: Paul Worley, Marshall Morgan
WRITERS: Jimmy Ibbotson, Jeff Hanna
PUBLISHERS: Unami/Le-Bone-Aire, ASCAP
Warner Bros. 7-28780

An autobiographical on-the-road song that's hopeful, warm and funny.

WAYLON JENNINGS

Sweet Mother Texas (2:50)
PRODUCERS: Richie Albright, Waylon Jennings
WRITERS: Sanger D. Shafter, Eddy Raven
PUBLISHERS: Acuff-Rose, BMI/Milene, ASCAP
RCA PB-14291

RCA digs into its vaults for this simple, spare and effective performance; instrumentally subtle production highlights the vocal.

GENE WATSON

Carmen (3:20)
PRODUCERS: Gene Watson, Larry Booth
WRITER: S. Spurgin
PUBLISHERS: Hall-Clement/Booth & Watson, BMI
Epic 34-05817

An intoxicating combination of south-of-the-border hallmarks; sinuous guitar, a dash of tequila and an exceptional vocal, even by Watson's high standards.

KEITH STEGALL

I Think I'm In Love (2:57)
PRODUCER: Kyle Leasing
WRITERS: K. Stegall, C. Craig
PUBLISHERS: Blackwood/Screen Gems-EMI, BMI
Epic 34-05815

Stegall encounters another beauty in the "Pretty Lady" mold; ideal music for lusty honky-tonk cruisers.

DANCE

PICKS

SHANNON

Stop The Noise (5:04)
PRODUCERS: Mark Liggett, Chris Barbosa
WRITERS: Selva Millheiser, Sunni Robbins
PUBLISHERS: Emergency/Shapiro Bernstein/Green Star, ASCAP
Mirage 0-96831 (c/o Atlantic) (12-inch single)

Singer narrates nightmares with calm gentility, while producers slice the mood with treacherous effects; miles from what's called the "Shannon Sound."

ANIMATION

I Engineer (5:53)
PRODUCER: Richie Zito
WRITERS: B. Taupin, H. Knight, M. Chapman
PUBLISHERS: Little Mole/Intersong/Makiki, ASCAP
Casablanca 884 433-1 (c/o PolyGram)
(12-inch single; 7-inch reviewed Feb. 1)

NEW AND NOTEWORTHY

STOP THE MADNESS

Stop The Madness (4:51)
PRODUCER: Michael Stokes
WRITERS: T. Reid, M. Stokes, S. Barnes, L. Armour
PUBLISHER: Stop The Madness, BMI
MCA 23614 (12-inch single)

Another cast-of-thousands public service disk (New Edition, Whitney Houston, Herb Alpert, et.al., plus Nancy Reagan in the video); dramatically produced dance track drives home an anti-drug message.

BRIAN SETZER

The Knife Feels Like Justice (4:03)
PRODUCER: Don Gehman
WRITER: Brian Setzer
PUBLISHER: Rockin' Bones, BMI
EMI America B-8301

Ex-Stray Cat's solo debut abandons the rockabilly roots, hints at a Smiths influence in offbeat phrasing and jangly guitars; still enough rock'n'roll chops for pop accessibility.

DWIGHT YOAKAM

Honky Tonk Man (2:45)
PRODUCER: Pete Anderson
WRITERS: Howard Hauser, Tillman Franks, Johnny Horton
PUBLISHER: Cedarwood, BMI
Reprise 7-28793 (c/o Warner Bros.)

Kentucky-turned-California stylist revives the classic Bakersfield sound with this Johnny Horton remake; Yoakam is the first Nashville artist on the resurrected Reprise label.

POP

RECOMMENDED

CLARENCE CLEMONS

I Wanna Be Your Hero (4:20)
PRODUCER: Narada Michael Walden
WRITERS: N.M. Walden, P. Glass, J. Cohen, N.C. Clemmons
PUBLISHERS: Gratitude Sky, ASCAP/Bellboy/
Polo Grounds/Clarence Clemmons, BMI
Columbia 38-05795

Motown meets the E Street band, as in his debut hit with Jackson Browne; singer is strong on personality, if less so on technique.

FACE TO FACE

Tell Me Why (3:59)
PRODUCERS: Arthur Baker, Ed Stasium
WRITER: Angelo
PUBLISHERS: April/Inner Man, ASCAP
Epic 34-05768

Big-noise DOR; group had some club hits in '84 (notably "10-9-8").

VIRGINIA WOLF

Waiting For Your Love (3:51)
PRODUCERS: Roger Taylor, David Richards
WRITER: Bold
PUBLISHER: Pun, ASCAP
Atlantic 7-89459

Arena-rock sound and pop melody; new British group includes Jason Bonham, late of Airrace.

SIMPLY RED

Holding Back The Years (4:04)
PRODUCER: Stewart Levine
WRITERS: Hucknall, Moss
PUBLISHER: April, ASCAP
Elektra 7-59564

Splasy vocal performance on a 7-inch semi-soul ballad; group's concurrent Dance hit is a different song.

EUROGLIDERS

Can't Wait To See You (4:11)
PRODUCERS: Bernie Lynch, Bill Scheniman
WRITER: B. Lynch
PUBLISHER: Nostata
Columbia 38-05797

Australian band's approach to rock is odd and inventive, like a sober Oingo Boingo.

NIGHT BROTHERS

Cry Of The City (3:34)
PRODUCER: John Lombardo
WRITERS: L. Malacuso, G. Sklerov
PUBLISHERS: Finger/Sabrina, BMI
Private 1254-05807 (c/o CBS)

Parr/Waite/Survivor/Cafferty.

KING COBRA

Iron Eagle (Never Say Die) (3:29)
PRODUCERS: Jake Hooker, Duane Hitchings
WRITERS: J. Hooker, D. Hitchings
PUBLISHERS: TSP/Hitchings/Triple Star/Lorjake, ASCAP/BMI
Capitol B-5559

Hard rock anthem from the "Iron Eagle" soundtrack.

RAVEN

Gimme Some Lovin' (3:02)
PRODUCER: Eddie Kramer
WRITERS: Steve Winwood, Muff Winwood, Spencer Davis
PUBLISHER: Island, BMI
Atlantic 7-89453

Spencer Davis Group oldie gets the HM treatment.

BLACK

RECOMMENDED

GLENN JONES

Talk Me Into It (3:54)
PRODUCER: Hawk Wolinski
WRITER: Diane Warren
PUBLISHER: Editions Sunset, ASCAP
RCA PB-14274

R&B/DOR with a wavish flavor; from the "Youngblood" soundtrack.

TKA

One Way Love (timing not listed)
PRODUCERS: Marco Olivo, Jeff Mann
WRITERS: M. Olivo, J. Mann
PUBLISHER: T-Boy, ASCAP
Tommy Boy TB 866 (12-inch single)

Hip hop teenpop; a new addition to the Jets/Force M.D.'s contingent. Contact: (212) 722-2211.

TAKANAKA

Teaser (4:52)
PRODUCER: Masayoshi Takanaka
WRITERS: M. Takanaka, J. Brown
PUBLISHER: Harlem, BMI
Amherst AM-306

Midtempo r&b; Japanese guitarist's liquid style closely resembles Carlos Santana. Contact: (716) 883-9520.

ROSHELLE FLEMING

Love Itch (7:46)
PRODUCER: Greg Carmichael
WRITERS: L. Lee, L. Carmichael
PUBLISHERS: Phylmar/Larry-Sceir, ASCAP
Prelude PRL D700 (12-inch single)

Prolonged jazz-scat intro leads into poppy dance tune. Label based in New York.

B.B. & Q. BAND

On The Shelf (5:15)
PRODUCER: Kae Williams, Jr.
WRITER: Kae Williams, Jr.
PUBLISHERS: Pizzaz, ASCAP/Guadeloupe, BMI
In Your Face IYF-1775 (12-inch single)

Onetime top 10 act ("On The Beat," 1981) proffers artfully understated funk. Contact: Pretty Pearl Records, New York.

ORIGINAL CONCEPT

Can You Feel It (3:52)
PRODUCERS: Concept, Rick Rubin
WRITERS: A.A. Brown, T.J. Kelsie
PUBLISHER: not listed
Def Jam 44-05342 (c/o CBS) (12-inch single)

Jumpy scratch collage superimposed with live-in-the-stadium sound effects.

GUINN FAMILY

Dreamin' (3:32)
PRODUCERS: Donald R. Robinson, Michael Forte
WRITERS: L. Horton, G. Broomfield
PUBLISHERS: Stone Diamond/Moped, BMI
Motown 1835 MF

Smooth soul ballad.

JAKKY BOY & THE BAD BUNCH

Eye To Eye (3:57)
PRODUCER: Jakky Boy
WRITERS: K. Rutledge, D. Roberts
PUBLISHER: Zye, BMI
Atlantic 7-89441

R&B-dance music of the Minneapolis persuasion.

TULULAH MOON

If You Want Love (6:17)
PRODUCER: Duke Bootee
WRITERS: D. Mitchell, S. Sargent, E. Fletcher
PUBLISHERS: Duke Bootee/UNO/Sweet Ray/
S. Sargent

Hard electro-track supports teen chanteuse. Contact: (201) 353-8294.

THOMAS & TAYLOR

You Can't Blame Love (4:43)
PRODUCERS: Lamar Thomas, Patrick Adams, Judy Taylor
WRITERS: Lamar, R. Thomas, Judy A. Taylor
PUBLISHER: Thom/Tay, BMI
Thom/Tay T/T 1027 (12-inch single)

Danceable AC in a guy/girl duet; first-rate voices. Contact: (718) 706-6300.

D.J. DIVINE, Featuring FATHER THYHEAM

Excuses (3:31)
PRODUCER: Spyder D
WRITERS: D. Hughes, P. Adams, D. Kelly, D. Broadnax, F. Thyheam
PUBLISHERS: STM/Spdyo, BMI
Next Plateau KF 303

Reproachful rap with a musical lilt. Label based in New York.

VITU

Two Of Heart's (3:35)
PRODUCER: J.D. Mitchell
WRITER: J.D. Mitchell
PUBLISHER: Four Buddies, ASCAP
HSR HSR 1008 (12-inch version also available, HSR HSR 1008)

A bouncy, young, girl-group sound; more charm than polish. Contact: (213) 627-0557.

COUNTRY

RECOMMENDED

MAINES BROTHERS BAND

Danger Zone (3:47)
PRODUCERS: Jerry Kennedy, Rick Peoples, Maines Brothers Band
WRITERS: J.L. Wallace, Terry Skinner
PUBLISHER: Hall-Clement, BMI
Mercury 884 483-7

Lovers trip on a no-strings romance; Southern-rock feel.

DON KING

All We Had Was One Another (3:40)
PRODUCER: Don King
WRITERS: Don King, Mark Sameth
PUBLISHERS: King's X/Multimuse/Loose Ends, ASCAP
BenchMark KXM-8601

Mellow-voiced King returns with a wistful, impeccably country song, showing he's lost nothing since his Epic and Con Brio days. Contact: P.O. Box 110911, Nashville, Tenn. 37222.

J.T. JACKSON

Easy Climb (3:18)
PRODUCER: Terry Choate
WRITERS: R. Murrain, C. Whitsett
PUBLISHER: Tom Collins, BMI
Capitol B-5550

AC sound highlighted by appropriately rising chords.

BOB BISHOP

Good Groove (3:06)
PRODUCER: Mark Nesler
WRITERS: Kent Blazy, Bobbie Myer, Toni Dae
PUBLISHERS: Hoosier/Grand Alliance, ASCAP/
New Albany/Grand Coalition, BMI
Perman 82014

Title says it all, and Bishop keeps the groove humming. Contact: (214) 522-8900.

GLENN SUTTON

The Super Bowl Trip (4:19)
PRODUCERS: Glenn Sutton, Carl Jackson
WRITER: Glenn Sutton
PUBLISHER: LisaGlenn, BMI
Mercury 884 563-7 (c/o PolyGram)

Talking blues about the Big Game; similar to his 1979 "Football Card."

DANCE

RECOMMENDED

FEARGAL SHARKEY

A Good Heart (4:39)
PRODUCER: David A. Stewart
WRITER: Maria McKee
PUBLISHER: Little Diva, BMI
A&M SP-12165 (12-inch single; 7-inch reviewed Feb. 8)

ALYSON WILLIAMS

Yes We Can Can (7:25)
PRODUCER: Russell Simmons
WRITER: A. Toussaint
PUBLISHER: Marseant, BMI
Profile PRO-7090 (12-inch single)

Hot and spicy remake of the Allen Toussaint song that gave the Pointers their first hit. Contact: (212) 582-3555.

TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	9	SADE ▲ PORTRAIT FR 40263/EPIC (CD) 1 week at No. One	PROMISE
2	1	1	13	BARBRA STREISAND ▲2 COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
3	7	8	25	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
4	3	4	32	HEART ▲2 CAPITOL ST-12410 (8.98) (CD)	HEART
5	8	9	47	WHITNEY HOUSTON ▲2 ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
6	4	5	23	JOHN COUGAR MELLENCAMP ▲2 RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
7	6	6	37	DIRE STRAITS ▲4 WARNER BROS 25264 (8.98) (CD)	BROTHERS IN ARMS
8	10	10	20	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
9	5	3	19	SOUNDTRACK ▲3 MCA 6150 (9.98) (CD)	MIAMI VICE
10	9	7	14	ZZ TOP ▲2 WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
11	11	16	14	SOUNDTRACK ● SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
12	13	14	15	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
13	12	13	10	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
14	16	18	9	DIONNE WARWICK ● ARISTA AL8-8398 (8.98)	FRIENDS
15	15	11	87	BRUCE SPRINGSTEEN ▲10 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
16	14	12	18	STEVIE WONDER ▲2 TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
17	18	15	47	TEARS FOR FEARS ▲4 MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
18	19	19	32	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
19	21	23	55	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
20	17	17	16	SOUNDTRACK ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
21	20	20	13	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
22	22	21	65	BRYAN ADAMS ▲4 A&M SP5013 (8.98) (CD)	RECKLESS
23	23	24	18	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
24	24	22	50	PHIL COLLINS ▲4 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
25	37	43	15	THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
26	26	27	12	PETE TOWNSHEND ● ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
27	27	26	39	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
28	29	30	35	READY FOR THE WORLD ▲ MCA 5594 (8.98)	READY FOR THE WORLD
29	25	28	30	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
30	30	31	10	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
31	36	36	31	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
32	38	38	9	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
33	40	47	13	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
34	39	40	39	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
35	32	34	37	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
36	28	25	9	ARCADIA ▲ CAPITOL ST-12428 (8.98)	SO RED THE ROSE
37	47	50	12	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
38	33	33	11	NEW EDITION ● MCA 5679 (8.98)	ALL FOR LOVE
39	42	46	15	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
40	35	35	10	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
41	45	45	16	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
42	51	62	13	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
43	44	44	23	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
44	31	32	19	EDDIE MURPHY ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
45	46	67	40	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
46	34	29	15	RUSH ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
47	43	39	13	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
48	50	66	20	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
49	65	88	3	THE ALAN PARSONS PROJECT ARISTA AL9-8384 (9.98)	STEREOTOMY
50	NEW			OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC	THE ULTIMATE SIN
51	41	41	20	KISS ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
52	49	37	62	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
53	48	42	14	IRON MAIDEN ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
54	54	54	16	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
55	56	58	22	SHEILA E. ● PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	55	51	33	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
57	52	48	67	WHAM! ▲4 COLUMBIA FC39595 (CD)	MAKE IT BIG
58	83	143	3	SOUNDTRACK MCA 6158 (9.98)	OUT OF AFRICA
59	74	85	6	L.L. COOL J COLUMBIA BFC 42039	RADIO
60	60	60	20	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
61	68	70	8	SOUNDTRACK JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
62	59	57	17	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
63	53	53	9	TWISTED SISTER ● ATLANTIC 81275 (9.98)	COME OUT AND PLAY
64	67	64	12	AEROSMITH GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
65	70	74	52	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
66	58	49	11	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
67	63	55	12	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
68	107	185	3	BANGLES COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
69	62	61	31	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
70	95	103	5	BALTIMORA MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
71	73	77	13	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
72	87	89	22	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
73	64	68	32	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
74	72	75	40	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
75	71	65	64	MADONNA ▲6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
76	66	63	20	SCRITTI POLITTI WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
77	77	79	8	SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
78	69	59	18	KENNY ROGERS ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
79	57	56	13	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
80	86	80	12	ELTON JOHN GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
81	76	72	11	ASIA GEFEN GHS 24072/WARNER BROS. (8.98) (CD)	ASTRA
82	82	84	15	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
83	61	52	31	BILLY JOEL ▲2 COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
84	84	91	13	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
85	79	81	18	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
86	81	78	20	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
87	94	124	33	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
88	88	90	16	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
89	92	102	14	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
90	80	73	30	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
91	78	69	13	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
92	96	112	8	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
93	93	97	6	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA RCA XRL1-7067 (7.98)	A CLASSIC CASE
94	85	86	17	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
95	91	87	12	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
96	89	76	13	JONI MITCHELL GEFEN GHS 24074/WARNER BROS. (8.98) (CD)	DOG EAT DOG
97	100	115	12	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
98	131	182	11	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
99	114	123	11	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
100	97	93	13	SHEENA EASTON ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
101	75	71	19	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
102	90	82	19	ROGER DALTRY ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
103	105	108	13	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
104	103	107	119	LIONEL RICHIE ▲10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
105	98	83	32	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
106	104	100	121	PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
107	NEW			BLACK SABBATH FEATURING TONY IOMMI WARNER BROS 25337 (8.98)	SEVENTH STAR
108	108	111	34	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
109	101	92	17	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
110	NEW			SAM HARRIS MOTOWN 6165ML (8.98)	SAM-I-AM

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.

...newslines...

NARM SCHOLARSHIPS: There are now 13 scholarships via the National Assn. of Recording Merchandisers, thanks to three new awards from Tower Records, Lieberman Enterprises and PolyGram. Student recipients will be announced Saturday, March 8, at the annual Scholarship Foundation Dinner to be held during the NARM convention at the Century Plaza Hotel in Los Angeles. Since its inception in 1966, the NARM Scholarship Foundation has provided more than \$1 million in financial assistance.

VITAL'S ALTERNATIVES: Vital Body Marketing, a Manhasset, N.Y.-based distributor of "new age" music releases to non-record outlets, has picked up the recordings of Gramavision's Steven Halpern, according to Jeff Charno, president of the wholesaler. Vital Body Marketing also offers a series of 64 cassettes under the banner of "The Art Of Relaxation."

MESSAGE TO KHADAFY: Gary Revel of Top's Records in Hollywood has added Libya's strongman Col. Khadafy to those receiving his recent release, "Treat America Like A Lady" by Czar Tuck. In an accompanying letter, Revel says he hopes Col. Khadafy, whom many believe to be involved in terrorist activities, will "enjoy listening [to the record] and maybe it will give you new insight into this land the world calls America."

SINGING VOLUMES: Vol. 9 of "Popular Music: Annotated Guide To American Popular Songs" (Gale Research, \$55) is due in March, covering the period 1980-84. An Important Performances Index tells at a glance what albums, musical films, TV shows and other media featured songs of the period.

Lifelines

BIRTHS

Boy, Angus Alexander, to **Bill and Jane Reid**, Dec. 22 in Virginia Beach, Va. He is vice president of Cellar Door Concerts there.

Boy, Taylor Ross, to **Patti and Marc Naperstek**, Dec. 28 in Denver. She is local sales representative for Big State Distributors there.

Boy, Otto Blihovde, to **Marv and Sharon Dennis**, Jan 24 in Nashville. He is president of Marv Dennis & Associates, a booking agency, and manages the Wright Brothers.

Girl, Francesca Martine, to **Talitha Embry and Pat Martine**, Feb. 4 in Los Angeles. She is an assistant in the marketing and promotion department at MCA Records. He is president of Pat Martine & Associates, an independent promotion and management representation firm.

MARRIAGES

Brendan O'Neill to Maggie O'Malley, Jan. 25 in London. He is drummer for the Rory Gallagher Band. She is a travel agent.

DEATHS

George N. Terry, 79, Jan. 24 in Bridgeport, Conn. Terry, an ASCAP member and a piano arranger, was associated with Famous Music for many years and later arranged for Alec Wilder, Burt Bacharach, Rod McKuen and others. He is survived by his wife, son and daughters.

Bobby Hattrick, 33, in St. Louis. The leading radio consultant was found murdered in his apartment on Jan. 30. (Separate story, page 16.)

Ticker Freeman, 74, of cancer Jan.

30 in Los Angeles. Freeman, an established musician and composer, began his career as a pianist before going on to work in the music publishing industry. Beginning in the late '30s, he served as Dinah Shore's musical arranger and conductor, during which time he arranged and conducted her concert dates and her television series "The Dinah Shore Show." He wrote special musical material for that program in addition to composing such pop standards as "So Dear To My Heart" and "You'll Always Be The One I Love." Freeman is survived by his wife, Esther, four sons and two grandchildren. Family members have asked that memorials be sent to AMC-Cancer Research Center, 1600 Pierce St., Lakewood, Colo. 80214.

Dick James, 65, of a heart attack Feb. 1, at his home in London. A leading British music publisher, he was best known for his associations with the Beatles' John Lennon and Paul McCartney and with the songwriting team of Elton John and Bernie Taupin. (Separate story, page 4).

Doug Dowdle, 34, of cancer in Captain Cook, Hawaii, Feb. 4. As a video director and editor, Dowdle was a pioneer in the use of music videos to promote feature films, working with director Jeff Abelson on the clips for "Ghostbusters" and "Against All Odds," among others. His directorial credits include four videos with Rick Springfield and two with Irene Cara. Dowdle worked as an editor for 17 years, most recently with The Post Group in Los Angeles. He is survived by his wife, son and three stepchildren.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 10-19, **The 83rd Annual Americ in International Toy Fair**, New York City. Contact Donna Datre (12) 675-1141.

Feb. 1, **International Radio & Televis on Society "Second Tuesday" Seminar**, Viacom Conference Center New York. (212) 867-6650.

Feb. 20, **Platinum Factory Seminar Series VI: The Role of the A&R Executive in the Making of a Hit**, Billie Holiday Theatre, Brooklyn, N.Y. (718) 636-1401.

Feb. 19-21, **Winter Music Conference**, Marriott Hotel, Ft. Lauderdale, Fla. (305) 563-3888.

Feb. 21-22, **Gavin Seminar for Media Professionals**, Fairmont Hotel, San Francisco. (415) 392-7750.

Feb. 25, **National Academy of Recording Arts & Sciences' Grammy Awards Show**, Shrine Auditorium, Los Angeles. (213) 849-1313.

MARCH

March 2, **New Jersey Record Collectors Show/Convention**, Holiday Inn, Kenilworth, N.J. (201) 968-5405.

March 3, **Songwriters' Hall of Fame Dinner**, Plaza Hotel, New York. (212) 319-1444.

March 5, **International Radio & Television Society Anniversary Dinner**, Waldorf-Astoria, New York. (212) 867-6650.

March 6-8, **Country Radio Seminar**, Opryland Hotel, Nashville. (615) 327-4488.

March 7-11, **NARM Convention**, 11 Century Plaza, Los Angeles. (609) 424-7404.

March 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.

March 12-15, **The International Tape/Disc Assn.'s 16th Annual Seminar**, Americana Canyon Hotel, Palm Springs, Calif. (212) 956-7110.

Mar. 15, **Ninth Annual Bay Area Music Awards**, San Francisco Civic Auditorium. (415) 864-2333.

March 25-27, **International Trade Shows & Conferences for the Telemarketing Industry, Telemarketing/Midwest**, Hyatt Regency, Chicago. (800) 368-2066.

Mar. 29, **New York Music Awards**, Beacon Theatre, New York. (212) 265-2238.

APRIL

April 6-9, **Gospel Music Assn. "GMA '86"**, Nashville, Tenn. (615) 242-0303.

April 9-13, **44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society**, Sheraton Park Central Towers, Dallas. (804) 623-8460.

Oscar Music Nominations

Here's the complete list of Oscar music nominees. (Story on page 6.)

Best Original Song

"**Miss Celie's Blues (Sister)**" from "The Color Purple." Music: Quincy Jones, Rod Temperton. Lyrics: Jones, Temperton, Lionel Richie.

"**Power Of Love**" from "Back To The Future." Music: Chris Hayes, Johnny Colla. Lyrics: Huey Lewis.

"**Say You, Say Me**" from "White Nights." Music and lyrics: Lionel Richie.

"**Separate Lives**" from "White Nights." Music and lyrics: Stephen Bishop.

"**Surprise, Surprise**" from "A Chorus Line." Music: Marvin Hamlisch. Lyrics: Edward Kleban.

Best Original Score

"**Agnès Of God**," George Delerue.

"**The Color Purple**," Quincy Jones, Jeremy Lubbock, Rod Temperton, Caiphus Semenya, Andrae Crouch, Chris Boardman, Jorge Calandrelli, Joel Rosenbaum, Fred Steiner, Jack Hayes, Jerry Hey, Randy Kerber.

Grass Route

BY KIM FREEMAN

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

BALLOTS FOR THE 1985 NAIRD Indie Awards arrived last week, and the voting procedure has been nicely enhanced this time around. To begin with, four new categories have been added. The new categories, classical, new age, soundtracks and women's music, bring the number of awards to 18.

In addition, all album entries that make it to the third round of voting will be available through NAIRD for \$2, enabling all members to give their best qualified votes. Votes will be compiled at the annual NAIRD meet, to be held this spring in Chicago.

As in the past, only NAIRD members may submit entries and votes.

Eligibility rules require that albums be released during the one-year period prior to the convention. For more information on the Indie Awards and/or the convention, contact **Sunny Richman** at **Richman Brothers**, (609) 665-8085.

SEEDS & SPROUTS: The Chicago Bears hoopla continues with the release of "Together," a positive attitude rap by Bears **Walter Payton** and **William "The Refrigerator" Perry**. The 12-inch was released recently by **Chicago Record & Filmworks Inc.**, through **Rising Sun Enterprises**. The song, written by four local teenagers, pushes the power of teamwork.

Fans of metal act **the Rods** should not overlook the recent **Passport/Jem** release "Hollywood" by **Canedy, Feinstein, Bordonaro & Caudle**. The foursome actually includes three band members.

EXECUTIVE TURNTABLE

(Continued from page 4)

broadcast rights. He was vice president of programming for Discovery Music Network.

Embassy Home Entertainment names **Constance Mantle** manager of video post-production and **Alison Ayers** manager of contract administration in Los Angeles. Mantle was general manager of Rave Productions. Ayers was contract administrator for Media Home Entertainment.

Alan Letz is appointed director of home video services at Harmony Gold in Los Angeles. He was director of distribution services.

PRO AUDIO/VIDEO. Agfa-Gevaert makes the following promotions in Teterboro, N.J.: **Maria A. Curry** to vice president and general manager of the Magnetic Tape Division; **Hans G. Kuhlmann**, vice president and general manager, Consumer & Professional Division; **Robin H. Wendell**, vice president of human resources; and **Joseph C. Verbraeken**, senior vice president of finance and administration. Curry was director of marketing. Kuhlmann was general manager. Wendell was director of industrial relations. Verbraeken was vice president and treasurer.

Charles P. Ginsburg, creator of the first practical videotape recorder, retires as vice president of advanced technology and planning for Ampex Corp. in Redwood, Calif. He was with the company for 34 years.

The Newton, Mass.-based dbx/ADC company elevates **Richard Frank** to director of marketing and **David Moran** to communications manager. Frank was dbx consumer sales director. Moran was editor for company communications.

National Video Center/Recording Studios appoints **Lynda Yaroch** account executive in New York. She has an extensive background in film and tape production.

PUBLISHING. **Lorain Levy** is promoted from senior vice president to president of Cherry Lane Music Co. in New York. She succeeds **Lauren Keiser**, who recently left the company.

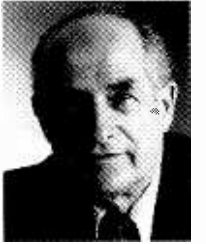
Marylou Eales is elevated to professional manager for Mismanagement Inc.'s songwriting division, Redhead Music, in Burbank. She was an assistant.

TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	18	BLUE SKIES	LONDON 414-666 (CD)	12 weeks at No. One KIRI TE KANAWA (RIDDLE)
2	2	10	PASSIONE	LONDON 417-117 (CD)	LUCIANO PAVAROTTI
3	3	42	BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
4	4	66	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
5	5	34	GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
6	6	50	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
7	7	20	THE DESERT MUSIC	NONESUCH 79101 (CD)	STEVE REICH
8	14	6	VIVALDI: THE FOUR SEASONS	ANGEL DS-38123 (CD)	ITZHAK PERLMAN
9	8	28	SAVE YOUR NIGHTS FOR ME	CBS FM-39866 (CD)	PLACIDO DOMINGO
10	9	34	MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
11	10	28	GLASS: SATYAGRAHA	CBS I3M-39672	PHILIP GLASS
12	12	20	MISHIMA SOUNDTRACK	NONESUCH 79113 (CD)	PHILIP GLASS
13	11	24	MORE MUSIC FROM AMADEUS	FANTASY WAM-1205 (CD)	NEVILLE MARRINER
14	16	10	VERDI: DON CARLOS	DG 415-316 (CD)	PLACIDO DOMINGO (ABBADO)
15	13	132	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	18	14	BLANCHARD: NEW EARTH SONATA	CBS M-39858	HUBERT LAWS, QUINCY JONES, CHICK COREA
17	17	322	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
18	28	4	PUCCINI: TOSCA	ANGEL AVB-34047 (CD)	MARIA CALLAS
19	22	12	BRAHMS: SONATAS FOR CELLO AND PIANO	RCA ARC1-7022	YO-YO MA, EMANUEL AX
20	19	14	ADAMS: HARMONIELEHRE	NONESUCH 79115 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
21	21	70	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
22	34	4	OFFENBACH: LA BELLE HELENE	ANGEL DSB-3981	JESSYE NORMAN
23	23	12	VERDI: MASKED BALL	LONDON 410-210 (CD)	LUCIANO PAVAROTTI (SOLTI)
24	15	10	TCHAIKOVSKY: THE NUTCRACKER	RCA ARC2-7005 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
25	20	70	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
26	26	18	WELCOME TO VIENNA	ANGEL AV-34037	BEVERLY SILLS
27	27	16	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611 (CD)	PITTSBURGH SYMPHONY (PREVIN)
28	25	50	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
29	29	6	STAR TRACKS	TELARC 10094 (CD)	CINCINNATI POPS (KUNZEL)
30	NEW		SPIRITUALS	PHILIPS 412-631 (CD)	SIMON ESTES
31	31	6	IN LOVE	RCA ARL1-7034	JULIA MIGENES-JOHNSON
32	30	40	AVE MARIA	PHILIPS 412-629 (CD)	KIRI TE KANAWA
33	33	6	HANDEL: SOLOMON	PHILIPS 412 612 (CD)	ENGLISH BAROQUE SOLOISTS (GARDINER)
34	32	512	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	CBS M-33233 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
35	35	28	A BACH CELEBRATION	ANGEL DS-37343	CHRISTOPHER PARKENING
36	39	32	BACH ON WOOD	CBS M-39704	BRIAN SLAWSON
37	37	12	VAUGHAN WILLIAMS: SINFONIA ANTARTICA	ANGEL DS 38251	LONDON PHILHARMONIC (HAITINK)
38	38	70	GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
39	36	10	HANDEL: MESSIAH	PHILIPS 412-538 (CD)	M. PRICE, ESTES (DAVIS)
40	40	26	MOZART: REQUIEM	ANGEL DS-38216	PARIS ORCHESTRA (BARENBOIM)

(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.

CLASSICAL KEEPING SCORE
by Is Horowitz



NEW HORIZONS: John Harper, with London Records since the 1960s and PolyGram Classics, as vice president of sales and marketing, since the label was merged into the larger entity, will soon be stepping down from that post to take on the role of consultant. But anyone who thinks the classical-industry veteran will be less visible in the marketplace is probably in for a surprise.

"It will free me from the details of administering a department," he says, "to concentrate on projects that interest me." These can be expected to involve the development and exploitation of new product lines, long a Harper specialty, as well as a continuing concern with artist relations.

In the latter role, of course, he will maintain his close relationship with Luciano Pavarotti, a personal

John Harper is stepping down, but not out

and professional association that dates back to the earliest days of the superstar tenor's career on disk.

Compact Disc will also loom large in his activities. Harper, along with Emiel Petrone, was a key executive component of the PolyGram team that helped nurture acceptance of the technology during its first years on the market.

Joe Parker, head of the PolyGram New York branch, will take over the Harper sales/marketing role. The transfer is expected to become fully effective by the end of March.

CROSSOVER CURRENTS: Close to 100 area music

persons turned out last Monday (3) to hear a discussion on classical crossover and new age recordings at the regular monthly meeting of New York's Music & Performing Arts Lodge of B'nai B'rith.

Enlightenment came from a select panel of industry executives who see the industry devoting increasing attention to the crossover phenomenon generally, and more lately to the still fuzzily defined area of new age.

Roger Holdredge, vice president of marketing for CBS Masterworks, told of his division's success with Andreas Vollenweider, while Lynn Hoffman, PolyGram Classics marketing exec, singled out the Kiri Te Kanawa "Blue Skies" album as a current case in point. Both stressed the effectiveness of promotional techniques long the province of pop practitioners.

Ira Moss, of Moss Music, and David Rothfeld, now of Vanguard Records but one of the LP era's most powerful retailers as chief of the Korvettes chain's record departments, stressed the value of exposure, whatever the sub-category of classical music.

All agreed that the heavier sales of crossover recordings enable classical record divisions to devote resources to artistically valid projects that are unlikely to recoup production and marketing costs. This scribe was panel moderator.

MISCELLANEA: A taped discussion between Max Roach and Simon Estes, devoted largely to the origins and practice of black music in the U.S., is being distributed to radio stations by Philips Records to help promote the new Estes "Spirituals" album... London Records is readying its promotional guns in support of the U.S. tour next month by the Montreal Symphony and its musical director, Charles Dutoit.

LATIN NOTAS
by Enrique Fernandez



A TROUBLING NOTE has resulted from the Jan. 20 superstar tribute to Dr. Martin Luther King Jr. A Latino advocacy group claims that Latin artists in the celebration were treated in a manner quite contrary to the spirit of Dr. King's achievements.

In a letter from the New York-based Institute for Puerto Rican Policy to Pasetta Productions, the Institute's president, Angelo Falcón, expressed his concern over the exclusion of Tito Puente and Rubén Blades from the NBC televised version. This exclusion, the letter argues, "gives America the message our community did not join in the celebrating of his [Dr. King's] memory."

Furthermore, the letter continues, excluding artists of Puente's and Blades' caliber continues the "practice by the television industry and other media to treat Latinos as second-class citizens.

"This is particularly troubling," Falcón concludes, "in that we would expect this to especially not be the case in a program honoring the legacy of Dr. King."

AS IN AN EPISODE FROM "Miami Vice," the Florida city's ultramodern skyline unfolded before the eyes of passengers on the Show Queen Boat during RCA/Ariola's floating celebration of José José's "Promesas" LP. The Mexican artist's album, composed and produced by one of his major collaborators, Rafael Pérez Botija, is already topping the Latin pop charts.

The celebration came on the eve of José José's double-barrelled chance at a Grammy. He has been nominated for his LP "Reflexiones" and for the duo with José Feliciano on the song "Por Ella."

"I KNOW RAUL AND I are hot right now," ac-

knowledges singer Hansel, from the group Hansel y Raul, "but this isn't easy. Success is like pushing a handcart. As soon as you stop pushing, it stops."

The singing duo and their salsa-flavored dance band will push their handcart into Puerto Rico next month to reinforce the success of their first RCA LP, "La Magia De Hansel y Raul."

"Even though the roots of salsa are in Cuban music, salsa is Puerto Rican," explains Raul. "For Cubans like us it's a real honor to make in in Puerto Rico."

A FLORIDA-BORN eighth-grade student, Sergio González, has been selected to join Menudo, replac-

Network exclusion mistreats Latinos

ing Roy Rosello, who retired prematurely for health reasons. González, who lives in Puerto Rico, has already joined the group's ongoing tour... The title cut from Braulio's "En La Cárcel De Tu Piel" has been used in a Colombian telenovela, and there are plans to do likewise in a Peruvian show... Singer/songwriter Luis Angel, whose songs have been recorded by Vikki Carr, Manoella Torres and Dulce, has been signed by A&M Discos. His first LP for the major is titled "Amar A Muerte"... Discos CBS is releasing a Valentine's Day compilation titled "Para Ti Mi Amor," with cuts by Raphael, Roberto Carlos, Lisette, Vicente Fernández, Braulio, Yolandita Monge, Paloma San Basilio, Vikki Carr, Daniela Romo and José Luis Perales.

Billboard® TOP POP ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
121	146	11		ARMORED SAINT CHRYSLIS BFV 41516 (8.98)	DELIRIOUS NOMAD
122	137	142	13	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
113	113	118	46	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
114	115	117	74	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
115	102	94	118	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
116	111	105	16	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
117	112	110	28	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
118	99	99	25	THE FAT BOYS ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
119	119	125	52	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
120	125	129	26	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
121	128	132	13	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
122	123	119	32	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
123	126	104	39	EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
124	145	151	39	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
125	164	190	3	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
126	174	—	2	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
127	110	106	70	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
128	130	120	34	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
129	133	136	611	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
130	190	—	2	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
131	135	141	25	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
132	189	—	2	THE EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
133	NEW			SOUNDTRACK CAPITOL ST-12499 (9.98)	IRON EAGLE
134	180	—	2	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
135	138	138	78	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
136	118	96	14	SOUNDTRACK MCA 6149 (9.98) (CD)	SWEET DREAMS
137	132	137	148	ZZ TOP ▲ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
138	141	150	5	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
139	124	114	11	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
140	109	95	88	TINA TURNER ▲ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
141	127	126	129	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
142	156	175	4	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
143	143	162	30	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
144	144	147	9	KASHIF ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART
145	146	149	124	HUEY LEWIS & THE NEWS ▲ CHRYSLIS FV 41412 (CD)	SPORTS
146	149	155	4	THE TEMPTATIONS GORDY 6164GL/MOTOWN (8.98)	TOUCH ME
147	122	113	11	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
148	136	140	11	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
149	140	139	58	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
150	150	133	105	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
151	134	127	122	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
152	147	144	109	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
153	129	130	65	SOUNDTRACK FANTASY 3AM-1791 (2LP) (19.98) (CD)	AMADEUS
154	120	101	24	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
155	155	161	21	STRYPHER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	106	98	16	TRIUMPH MCA 2-8020 (10.98)	STAGES
157	NEW			SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98)	SMOKE SIGNALS
158	152	128	25	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
159	159	163	6	ECHO AND THE BUNNYMEN SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
160	142	131	12	ELVIS COSTELLO/THE ATTRACTIONS BEST OF ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	
161	165	170	5	GRACE JONES ISLAND 90491/ATLANTIC (8.98)	ISLAND LIFE
162	117	109	36	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
163	139	145	14	ONGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
164	151	134	115	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
165	148	122	39	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
166	158	135	16	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
167	167	173	9	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
168	154	148	48	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
169	162	160	14	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
170	160	156	137	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
171	173	166	28	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
172	172	152	62	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
173	168	168	59	ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (16.98) (CD)	CATS
174	157	121	11	THE CLASH EPIC FE 40017	CUT THE CRAP
175	NEW			ANNE MURRAY CAPITOL ST-12466 (8.98)	SOMETHING TO TALK ABOUT
176	116	116	8	THE WHO MCA 5641 (8.98)	WHO'S MISSING
177	188	195	3	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
178	153	153	5	FRANK ZAPPA BARKING PUMPKIN 74203/CAPITOL (8.98)	F.Z. MEETS THE M.O.P.
179	177	184	66	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
180	179	165	16	OLIVIA NEWTON-JOHN ● MCA 6151 (9.98) (CD)	SOUL KISS
181	181	186	4	VARIOUS ARTISTS RED SEAL HBC2-7128/RCA (19.98) (CD)	FOLLIES IN CONCERT
182	176	180	108	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
183	184	192	3	THE REPLACEMENTS SIRE 25330/WARNER BROS. (8.98)	TIM
184	185	179	19	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
185	161	157	30	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
186	187	191	17	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
187	191	196	44	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
188	NEW			FULL FORCE COLUMBIA BFC 40117	FULL FORCE
189	175	181	71	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
190	NEW			ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
191	163	159	28	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
192	194	197	43	BRUCE SPRINGSTEEN ● COLUMBIA PC 31903 (CD)	GREETINGS FROM ASBURY PARK, N.J.
193	RE-ENTRY			JOHN COUGAR MELLENCAMP ▲ RIVA 814 993-1/POLYGRAM (8.98)	AMERICAN FOOL
194	196	—	143	STEVIE NICKS ▲ MODERN 38139/ATLANTIC (6.98)	BELLA DONNA
195	NEW			VIOLENT FEMMES WARNER BROS. 25340 (8.98)	VIOLENT FEMMES
196	166	154	14	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
197	169	164	9	ANTHRAX ISLAND 90460/ATLANTIC (8.98)	SPREADING THE DISEASE
198	183	189	6	HANK WILLIAMS, JR. WARNER BROS. 25328 (8.98)	GREATEST HITS, VOL. II
199	171	167	42	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
200	178	158	11	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 31	Albert Collins, Robert Cray, Johnny Copeland 190	Aretha Franklin 29	Patti LaBelle 171	Ozzy Osbourne 50	SOUNDTRACKS	Triumph 156
ABC 48	L.L. Cool J 59	Full Force 188	Huey Lewis & The News 145	The Outfield 98	Amadeus 153	Jethro Tull & The London Symphony Orchestra 93
Bryan Adams 22	Elvis Costello/The Attractions 160	The Gap Band 177	Lisa Lisa/Cult Jam With Full Force 131	Robert Palmer 121	Back To The Future 185	Tina Turner 140
Aerosmith 64	Cruzados 116	Amy Grant 162	Loverboy 43	The Alan Parsons Project 49	Beverly Hills Cop 149	Twisted Sister 63
The Alarm 39	The Cult 92	Sam Harris 110	Madonna 75, 141	Tom Petty And The Heartbreakers 30	The Big Chill 151	U2 164, 127, 170
Anthrax 197	The Cure 86	Corey Hart 69	Yngwie Malmsteen 154, 199	Phantom, Rocker & Slick 94	A Chorus Line: The Movie 77	Iron Eagle 133
Arcadia 36	Dire Straits 7	Heart 4	The Manhattan Transfer 191	Pink Floyd 129	Jewel Of The Nile 61	Jewel Of The Nile 61
Armored Saint 111	Morris Day 85	Don Henley 172	Barry Manilow 67	The Pointer Sisters 117	Krush Groove 109	Luther Vandross 113
Artists United Against Apartheid 79	Del Arge 168	Hiroshima 97	John Cougar Mellencamp 193, 6	R.E.M. 128	Miami Vice 9	VARIOUS ARTISTS
Asia 81	The Del Fuegos 186	The Hooters 34	Miami Sound Machine 42	Ratt 108	Out Of Africa 58	Follies In Concert 181
Atlantic Starr 45	Depeche Mode 147	Whitney Houston 5	Mike & The Mechanics 33	Ready For The World 28	Rocky IV 11	Piano Sampler 167
Autograph 169	Dio 158	INXS 41	Joni Mitchell 96	Rene & Angela 87	St. Elmo's Fire 122	Television's Greatest Hits 82
Black Sabbath Featuring Tony Iommi 107	Dire Straits 7	Iron Maiden 53	Melissa Morgan 130	The Replacements 183	Sweet Dreams 136	A Winter's Solstice 139
Bad Company 138	Divinyls 99	Isley/Jasper/Isley 88	Motley Crue 73	Lionel Richie 104	White Nights 20	Stevie Ray Vaughan 101
Baltimore 70	Dokken 189, 32	The Isley Brothers 200	Mr. Mister 3	Kiri With Nelson Riddle And His Orchestra 148	Bruce Springsteen 15, 150, 192, 182	Violent Femmes 195
Bangles 68	The Dream Academy 25	Freddie Jackson 27	Eddie Murphy 44	Smokey Robinson 157	Starpoint 60	W.A.S.P. 71
Pat Benatar 40	Bob Dylan 66	Billy Joel 83	Anne Murray 175	Kenny Rogers 78	Starship 8	Wang Chung 166
Big Audio Dynamite 103	Sheila E. 55	Elton John 80	New Edition 38	Diana Ross 184	Sting 18	Dionne Warwick 14
Bon Jovi 74	Sheena Easton 100	Howard Jones 187	Olivia Newton-John 180	Run-D.M.C. 119	Wham! 57	The Who 176
Jimmy Buffett 196	Echo And The Bunnymen 159	Grace Jones 161, 84	Stevie Nicks 194, 13	Rush 46	Barbra Streisand 2	Hank Williams, Jr. 198
Kate Bush 61	Eurythmics 123	Stanley Jordan 124	Night Ranger 35	Sade 65, 1	Stryper 155	George Winston 143, 115
The Cars 21	The Everly Brothers 132	The Judds 89	Billy Ocean 135	Scorpions 105	Ta Mara & The Seen 54	Stevie Wonder 16
Cherrelle 125	The Fat Boys 118	Kashif 144	Oingo Boingo 163	Scrritti Politti 76	Talking Heads 56, 114	The Wrestlers 95
The Clash 174	Fine Young Cannibals 142	Kiss 51	Orchestral Manoeuvres In The Dark 90	Dan Seals 126	Tears For Fears 179, 17	ZZ Top 10, 137
Clarence Clemons 91	Five Star 72	Klymaxx 19	ORIGINAL BROADWAY CAST	Charlie Sexton 37	The Temptations 146	Zapp 112
Phil Collins 106, 152, 24	Peter Frampton 134	Kool & The Gang 52	Cats 173	Simple Minds 12	Thompson Twins 23	Frank Zappa 178

RIAA JANUARY CERTIFICATIONS

(Continued from page 3)

"White Nights" on Atlantic.

And there were two gold singles in January, the greatest monthly total in six months. Both were pop/black/adult contemporary crossover smashes: Dionne & Friends' "That's What Friends Are For" and Lionel Richie's "Say You, Say Me."

Multi-Platinum Albums

Bryan Adams' "Reckless," A&M. Four million.

Dire Straits' "Brothers In Arms," Warner Bros. Four million.

Tears for Fears' "Songs From The Big Chair," Mercury/PolyGram. Four million.

Phil Collins' "Face Value," Atlantic. Two million.

Billy Joel's "Greatest Hits, Vol. 1 and 2," Columbia. Two million.

Barbra Streisand's "The Broadway Album," Columbia. Two million.

ZZ Top's "Afterburner," Warner Bros. Two million.

Platinum Albums

Barbra Streisand's "The Broadway Album," Columbia. Her 10th.

Rush's "Power Windows," Mercury/PolyGram. Their seventh.

Cars' "Greatest Hits," Elektra. Their sixth.

Aerosmith's "Greatest Hits," Columbia. Their fourth.

Stevie Nicks' "Rock A Little," Modern/Atlantic. Her third.

ZZ Top's "Afterburner," Warner Bros. Their third.

Sade's "Promise," Portrait/Epic. Their sound.

Arcadia's "So Red The Rose," Capitol. Their first.

Mr. Mister's "Welcome To The Real World," RCA. Their first.

Ready for the World's "Ready For The World," MCA. Their first.

Gold Albums

Barbra Streisand's "The Broadway Album," Columbia. Her 29th.

Oregon Couple Accused of At-Home Piracy

NEW YORK A Portland, Ore., couple has been charged with making pirate cassettes in their home.

Robert Glen Hodges and his wife, Margaret Erickson Hodges, were cited for violation of Oregon state law on unlawful sound recordings Jan. 29 after the Multnomah County Sheriff's Office allegedly discovered that the couple was manufacturing pirate tapes. During a raid of their home, hundreds of completed cassettes were seized, along with thousands of units in various stages of production.

Mr. and Mrs. Hodges are said to have specialized in compilations of rock'n'roll artists from the '50s and '60s.

The couple was said to have operated a company called Replays 90, and offered the cassettes for sale via 28-page mail-order catalog and at flea markets, swap meets and hot rod shows in the Northwest.

Parker Bros. Wins 1st Platinum Video

NEW YORK For the first time, a toy company has entered the ranks of Recording Industry Assn. of America (RIAA) gold and platinum certifications.

Parker Brothers took home non-theatrical gold and platinum in January for two titles. That was the big video certification news for the month; otherwise, no one company dominated the RIAA certifications.

A total of eight titles received theatrical platinum, and five won gold. Seven titles were certified non-theatrical gold and three non-theatrical platinum, while "Cheech & Chong: Get Out Of My Room" became 1986's first music video

gold winner.

Doing best among the non-theatrical platinums was Warner Home Video, which won with "Pale Rider," and "Mad Max Beyond Thunderdome." Other winners were Vestron Video, with "Prizzi's Honor," MCA Home Video, with "Mask," and New World Video, with "Godzilla 1985."

New World put up the strongest performance in the gold category, winning with "Godzilla 1985," "Girls Just Want To Have Fun" and "Def-Con 4." Coming in second was Vestron, with "Lifeforce" and "Prizzi's Honor," tying with Warner, which scored with "Pale Rider" and "Mad Max Beyond

Thunderdome." MCA Home Video's "Mask" was also certified gold.

Parker Brothers' two platinum titles were "Clue VCR Mystery Game" and "Rich Little's Charades Game," both of which were also certified gold. The other platinum winner was Karl/Lorimar Home Video, which saw "Playboy Video Centerfold" certified both gold and platinum.

Winners in the gold category besides Parker Brothers were Coliseum Video with "Hulkamania" and "Wrestlemania," MCA Home Video with "Miami Vice," and Warner with "Porky Pig's Screwball Comedies."

ZZ Top's "Afterburner," Warner Bros. Their eighth.

Cars' "Greatest Hits," Elektra. Their sixth.

Dionne Warwick's "Friends," Arista. Her sixth.

Hank Williams Jr.'s "Strong Stuff," Warner/Curb. His sixth.

Stevie Nicks' "Rock A Little," Modern/Atlantic. Her third.

Fat Boys' "The Fat Boys Are Back," Sutra. Their second.

New Edition's "All For Love," MCA. Their second.

Sade's "Promise," Portrait/Epic.

Their second.

Sheila E.'s "Romance 1600," Warner Bros. Her second.

Pete Townshend's "White City/A Novel," Atco. His second.

Twisted Sister's "Come Out And Play," Atlantic. Their second.

"Weird" Al Yankovic's "Dare To Be Stupid," Scotti Bros./Epic. His second.

Arcadia's "So Red The Rose," Capitol. Their first.

Glenn Miller's "Memorial 1944-1969," RCA. His first.

Diana Ross & the Supremes'

'85 CANADIAN CERTIFICATIONS

(Continued from page 3)

observers say. What were those successes in the last year?

"Brothers In Arms" can boast eight times platinum, and Tina Turner's "Private Dancer" cruised past seven times platinum in Canada in September. Only Cyndi Lauper's "She's So Unusual," at eight times platinum and up, has sold more for a female artist in Canadian history.

Tears For Fears' "Songs From The Big Chair" soared out the box

early in 1985 for PolyGram, slightly before it connected in the U.S. Now it's six times platinum and still selling.

Did anyone believe it when "Stay Hungry" by Twisted Sister went quintuple platinum? How about Billy Idol's "Rebel Yell" checking in at quadruple platinum?

There were some relatively obscure Canadian successes in the year. U2 went double platinum

"Anthology," Motown. Their first.

Simple Minds' "Once Upon A Time," A&M. Their first.

"Rocky IV" soundtrack, Scotti Bros./Epic.

"White Nights" soundtrack, Atlantic.

Gold Singles

Lionel Richie's "Say You, Say Me," Motown. His fifth.

Dionne & Friends' "That's What Friends Are For," Arista. Dionne Warwick's fourth; Stevie Wonder's third; Gladys Knight's fifth; Elton John's 13th.

HOUSE HEARING

(Continued from page 6)

has been scheduled on the House version, H.R. 3163, introduced last August by Rep. Howard Berman (D-Calif.)

Also awaiting Hill action is the audio-only Home Taping Act, introduced in the Senate in October by Sen. Charles McC. Mathias (R-Md.) and in the House back in July by Rep. Bruce Morrison (D-Conn.).

Although the Senate copyright subcommittee held a hearing on S. 1739 on Nov. 30 under Sen. Mathias' chairmanship, no further scheduling action has been planned. The Morrison bill, H.R. 2911, is not expected to be scheduled for a House subcommittee hearing unless the Senate version gathers more support, according to staffers.

Both versions exempt non-commercial audio home taping from infringement, but would place a royalty fee on tape recorders and blank tape used to copy protected music. The suggested royalty fee for blank tape would be one cent per minute of playing time; for recorders, from 5% of wholesale price (S. 1739) to

10% of wholesale price for single-well recorders and 25% for dual-well recorders (H.R. 2911).

Opponents of the bills, a manufacturer/retailer lobby forged by the Electronic Industries Assn.'s Consumer Electronics Group, have vowed to spend millions over the next decade to defeat such legislation.

In the last few months, however, the music industry coalition favoring the bills have proposed to the lawmakers a possible alternative—an anti-home-taping chip to be placed in prerecorded records and tapes and tape decks. The Recording Industry Assn. of America (RIAA) says the technology could alleviate the loopholes in the present bills and would give record companies the option to release both encoded and unencoded copies of their recordings—the unencoded copies carrying a higher price tag.

Sources indicate that the alternative plan has sparked interest on the Hill, but opponents say they are against the plan and add that the en-

coding mechanism could probably be easily defeated by audio expert "techies."

According to sources, the source licensing and derivative works bills are expected to see action faster than the audio-only home taping bills.

Even those who feel that copyright owners deserve some sort of compensation for home taping losses say that the bills, as written, are still in a preliminary state. There are not yet clear-cut distinctions between those machines and tapes which should face a royalty fee and those which do not, and between those consumers who should be forced to pay a higher price for copying and those who, for example, are just taping their own records in the selection order they choose.

Until those questions and confusions are cleared up, as one source put it, "you can expect them to stay in the dock at anchor."

CHEVROLET SPONSORSHIP

(Continued from page 1)

will give away by sweepstakes drawing a Chevrolet Cavalier or an S-10 Maxi Pickup at the start of each concert. The sweepstakes and concert will be promoted in each market via an "official" radio station, as well as via print and television commercials, according to Dennis Johnson of the Campbell-Ewald agency, which designed the tour.

Participating stations will be selected at least 90 days before the local concerts occur. Campbell-Ewald commissioned Westwood One to produce 90-minute radio specials on both Alabama and the Pointers, which will air in the markets 30 days before the concerts.

A representative of Entertainment Marketing Corp., the San Rafael, Calif., firm hired to set up the sweepstakes, says that people can enter the drawing by writing a postcard to the participating radio station, filling out an entry form at a dealership, or registering at the concert site.

Before the concert starts, a local air personality and a representative from the participating dealership will draw the winning entry.

"Chevy Super Tour '86" signage will be used as a stage backdrop, Johnson says, and a model of the vehicle to be given away will be on display at each venue. In addition, the tour buses will carry the tour logo.

Radio station representatives will pass out artist/tour posters as people leave the concerts. Each poster will have a bounce-back coupon, good for \$1 to \$2 off the price of any of the acts' albums at participating local record stores. The posters will be distributed outside the venue to keep from interfering with the acts' on-site record selling.

In an allied cross-promotion, participating Chevrolet dealers will give a free Sony D-14 Compact Disc player to anyone who buys a Chevrolet car or truck during the tour.

The Westwood One specials will spotlight new releases and past hits, as well as interviews with the artists, according to publicist Stephen Peeples. Each program will have two one-minute spots for Chevrolet, seven one-minute spots touting the concert and sweepstakes, and six one-minute spots to be sold locally.

While the full schedule has not been worked out, Alabama is set to appear in these cities: Atlanta; Dallas; Greenville, S.C.; Baton Rouge; Birmingham; Biloxi, Miss.; St. Louis; Wichita, Kan.; Fort Hayes, Kan.; Pensacola, Fla.; Orlando, Fla.; Jacksonville, Fla.; Murfreesboro, Tenn.; Tulsa; Norman, Okla.; Sacramento; Salt Lake City; Denver; Worcester, Mass.; Portland, Me.; New Haven; Buffalo; Landover, Md.; Cleveland; Chicago; Detroit; Kansas City, Kan.; Milwaukee; Indianapolis; Green Bay, Wis.; New Orleans; Monroe, La.; Austin; Phoenix; Tampa; Philadelphia; and in Orange County, Calif.

The Pointer Sisters' dates are in South Bend; Detroit; Dayton; Cleveland; Buffalo; Rochester, N.Y.; Saratoga Springs, Fla.; Washington; East Rutherford, N.J.; Providence; Boston; East Lansing, Mich.; Toledo; Saginaw, Mich.; Fort Wayne, Ind.; Cincinnati; Louisville; St. Paul; St. Louis; Hartford; Syracuse; Pittsburgh; Columbus, Ohio; Grand Rapids, Mich.; Seattle, and Honolulu.

GRAMMY TIE-INS DELIGHT DEALERS

(Continued from page 1)

many trace Amy Grant's crossover from the contemporary Christian market to mainstream acceptance to exposure she received during last year's broadcast. And Balicky adds that National's chain saw a boost in sales for Toto's already successful "IV" release after it picked up six 1983 awards.

"The Grammys are finally coming into their own for the retailer," says Tom Lunt, vice president of purchasing and marketing for the eight-store Streetside Records chain in St. Louis. "Just in the last three or four years, they've gotten more involved with the pop and rock mainstream and gotten away from the emphasis on the Burt Bacharach and Barbra Streisands."

NARM began instituting modest promotions to support the awards broadcast in 1983, but last year's campaign was by far the most elaborate, offering a wider selection of support materials with bold graphics. Unlike NARM's previous Grammy posters, 1985's display aids were better suited for merchandising purposes, with bold graphics and minimal copy.

Based on response to last year's campaign, Cohen says NARM decided to repeat the "Get Into Grammy Music" theme. However, in answer to member feedback, this year's aids incorporate cleaner graphics and brighter colors.

Three posters for best male/best female vocal performance and best new artist nominees (10,000 each) and album of the year candidates (12,000) were the only materials produced with enough supply to meet the demand—the same quantities produced for last year's push.

However, other materials were gobbled up quickly. Banners, increased from 2,000 units to 4,000 this year, required an additional 4,000-unit run. Bin cards, increased from 20,000 last year to 22,000 this

A Sweep Can Swell Sales

LOS ANGELES Do Grammy Awards translate into added record sales? Evidence suggests that the answer is yes—especially if an artist sweeps the awards, or wins one of the key prizes.

Last year, Tina Turner's "Private Dancer" album had dropped out of the top 10 after 27 weeks, when its smash single, "What's Love Got To Do With It," won Grammys for record and song of the year. The album quickly jumped back into the top 10, where it stayed for an additional 12 weeks.

Three years ago, sales of "Toto IV" were boosted by the group's awards for album and record of the year. The album had already experienced a resurgence with the

belated success of "Africa," but the Grammys helped keep it in the top 10, for an additional two months.

Four years ago, Quincy Jones' "The Dude" entered the top 10 for the first time only after its sweep of five Grammy Awards. The album was released in March, 1981, but didn't crack the top 10 until April, 1982, in its 56th week on the chart.

And in 1972, Carole King's "Tapestry" returned to the top 10 after a two-month absence following King's sweep of the 1971 Grammys for album, record and song of the year.

PAUL GREIN

year, were then doubled to 44,000 units to meet requests. Dividers moved from 50,000 in '85 to 55,000, with additional production adding an extra 22,000 units.

Also well received were two items new to this year's campaign—a shelf talker and a tent card—introduced during NARM's country music month promotion last year.

"We didn't envision the tent card as being useful for racks, and we can see by their reaction that it indeed was," says Cohen. Similarly, the shelf talker, designed for racks as opposed to retailers, has been greatly received by stores. For the Grammy campaign, NARM pressed an extra 27,000 shelf talkers over its initial 20,000 run; tent cards were increased by 10,000 units for a total of 30,000.

Chains are divided into two camps in terms of their Grammy involvement. Some, like National Record

Mart, Camelot Music (175 stores), Budget Tapes & Records (86 stores), Disc Jockey (36 stores), the 17-store Great American Music/Wax Museum chain in Minnesota, and Streetside Records, are going all out, with major advertising in support of the awards show. Others, like Western Merchandisers (130 stores, including Hastings and Eli's), Strawberries Records & Tapes (53 stores) and Spec's Music (21 stores), are committed to Valentine's Day campaigns, which chewed up their ad dollars earlier in the month.

For the latter, the strategy is to have a conspicuous Grammy display already in place during the chains' mid-month promotions. In either case, it's obvious that retailers view the Grammys as a viable selling vehicle.

Paul Burnett, marketing supervisor for Camelot, says, "For us, it

goes back to a memo that Joe Bressi [vice president of purchasing] circulated three years ago, saying that the Grammys should be handled as our industry's major event. It's the music business equivalent of the World Series or the Super Bowl."

One problem cited by several retailers is the lack of ambitious label support for the awards. The ongoing problem remains that many nominated titles have already passed their selling peak and therefore are no longer included in advertising budgets.

To combat this, some chains are spending ad dollars out of their own pockets. Examples include Budget Tapes & Records' two originally produced television spots, which will air during the Grammy telecast's first hour, and a print ad by Great American Music which plugs an in-store Grammy contest. Other chains, including Camelot, are utilizing regular co-op funds, mixing the few nominated titles still available for funding with other current product.

Among the most aggressive campaigns is that of National Record Mart, with an entire radio and print campaign based on a Grammy theme. Balicky says that, while he's excited about the Grammys' potential, he wishes that the labels would reciprocate with greater support for the event.

"I can understand their problem to an extent, in that many of the nominated titles are product that they devoted ad dollars to as far back as a year ago," he says. "But I feel they could do a little bit more to acknowledge the fact that this is our industry's major event and get behind it a little bit more."

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

DENON CD PLANT

(Continued from page 1)

year pace.

Official announcement of the project is expected within the next few weeks.

It also has been learned that RCA Corp. figured as a potential partner in the new enterprise, but that conversations with Nippon Columbia, Nippon's parent company, were stalled after General Electric and RCA announced their intent to merge.

Denon remains the prime contract supplier of CDs to RCA and its distributed labels, Arista and A&M.

Some industry observers suggest that the door still remains open for RCA to invest in the project, which is proceeding as an independent effort.

Tosh Hirahara, the Nippon Columbia/Denon executive in charge of CD export production in Japan, will come to head the endeavor at the plant site in Madison, a town in Morgan County, east of Atlanta.

Equipment for the Georgia plant has already been set aside, and backers of the enterprise are said to be hopeful that actual production can begin before the end of this year.

DICK JAMES DIES AT 65

(Continued from page 4)

After 50 days in court, which James said had left him "drained," the John/Taupin duo won on the issue of unpaid royalties, though the amount has not yet been decided. They lost on the the main claim of their action, regaining copyright control of their early hits.

Through his work on behalf of the Beatles and Elton John, James earned great success. Through his wide-ranging career in the music industry, he earned a reputation as a colorful and courteous character. Through his passionate work with various industry societies and organizations, he earned worldwide music business respect.

He is survived by his wife Frances and his son Stephen.

MARYLAND ASSEMBLY MULLS BILL ON RECORD OBSCENITY

(Continued from page 1)

caught them by surprise, although the group has since sent out both a mailgram and a letter explaining the content of the bill to area members.

Toth is not sympathetic to dealer alarm. "There's no excuse for their lobbyists not picking this up," she says. "They're paid very well to monitor these things. We notified the press several times about the hearing."

Asked if she made any direct contact with Maryland dealers and distributors to invite them to the hearing, she answered, "We're not under any obligation to let our opponents know."

The measure, H.B. 111, is "high on the voting list" in the House Judiciary Committee, and committee vote is expected on the measure by the middle of this week. If it passes, it will go to the floor of the House, and then to the Senate side for a hearing in March. Because of the 90-day Maryland session schedule, the bill will have to be voted on by April 7.

While some industry sources say that chance of passage is not at all assured, others point to Toth's success in getting a similar amendment passed in the 1984 session which imposes a maximum first-time fine of \$1,000 and jail term of one year to

any dealer who rents or sells an X-rated video to a minor.

Toth says she received a packet of material, including offensive song lyrics, from the Parents Music Resource Center (PMRC), the headline-making mothers' group that negotiated a compromise agreement on the issue of controversial lyrics with Recording Industry Assn. of America (RIAA) member companies last fall (Billboard, Nov. 9). She then took the package around to other members. "I didn't even Xerox that stuff," she says.

She and her staff have also visited several area record stores. "They told us, 'Hey, we don't carry that kind of stuff,' but we went down the line with them and there they were," she says. She mentions albums by Twisted Sister, Marvin Gaye, W.A.S.P. and the Tubes as examples.

Toth says the purpose of the measure is not to go after dealers. "We're not going to waste our time going after some little dealer; we'd go after the manufacturer and tell them, 'Look, you're bringing these records into Maryland.' The real impact," she adds, "is persuasion: to put pressure on the manufacturers to keep up their agreement [with the PMRC] and to make sure that such material is clearly labeled."

She says that "Maryland has a fairly liberal court system, and something would have to be grossly objectionable—a clear-cut case—for the state's attorney to step in."

Local dealer reaction was angry. "It's ludicrous," says Howard Applebaum, owner of the Kemp Mill Records chain, which has 15 stores in Maryland. "Obscenity by whose standards? I'm not prepared to be the arbiter of what's obscene or not." Applebaum says he is going to call Toth's office and talk over the content of the bill, and will call other local chain owners.

David Blaine, general manager of Waxie Maxie's, with 13 Maryland outlets, says the bill misses the mark: "Retailers are not the arbiters of public taste."

Senior NARM officials were attending a seminar in Los Angeles and could not be reached for comment.

The bill would amend Article 27, Section 419 of the Maryland State Code to make it illegal to rent, sell or otherwise disseminate obscene material relating to phonograph recordings, magnetic tape, CDs and laser disks to anyone under the age of 18.

Penalties for first-time offenders could be as high as \$1,000 or one year in jail; repeat offenders could

face a \$5,000 fine or three years in jail.

Executives of several smaller chains say they didn't even know about the existence of the proposal. "This is the first I've heard of it," says Page Wienczek, owner of Penguin Feather, a Virginia- and Washington-based outfit with three Maryland stores.

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Erlichman Back as Streisand's Manager

BY PAUL GREIN

LOS ANGELES Marty Erlichman has resumed management of Barbra Streisand, whose career he guided from 1960 to 1976. Erlichman succeeds Jon Peters, who took over as manager during the making of "A Star Is Born."

Erlichman says he and Streisand got back in touch a few years ago. "We hadn't seen or spoken to each other for a couple of years, and then through a mutual friend she found out that we were both up skiing in Utah. She called me and we got to-

'There will be another Broadway album'

gether. After that, we stayed in touch more regularly."

Erlichman officially resumed his duties as Streisand's manager at the beginning of the year. "I've spent most of the past six weeks just playing catch-up," he says, "going back over old contracts and commitments."

"She and I jumped right into it like there had been no gap. It's like we were married for 16 years, and then split; when you get back together you kind of know each other. Age has worked well for both of us in the sense that we can talk more shorthand than we used to."

"Most of the names are the same, too. As Barbra's manager, I had direct dialog with the people who are now the presidents of all the record companies. Walter Yetnikoff was a CBS lawyer at the time under Clive Davis, Elliott Goldman at RCA worked for Yetnikoff and Clive, Dick Asher at PolyGram was at CBS, Irving Azoff used to call me for advice on management when he had the Eagles. I guess it is true: What goes around comes around."

After splitting with Streisand, Erlichman produced two films, "Coma" with Genevieve Bujold and Michael Douglas and "Breathless" with Richard Gere. But he says that he longed to return to management.

"I guess I've always dug this," he says. "We had such a run together, Barbra and I. We started together

and grew together. To me Barbra was always like a live Erector set: Whatever you could think of, she could make happen. It's one thing to say 'Central Park,' it's another to get 150,000 people there."

Though Erlichman wasn't involved in the conception of Streisand's current "Broadway Album," he notes: "I was thrilled, because that's the roots that I remembered most. And Columbia told me that they now believe it will be the biggest-selling album she ever had."

Erlichman says that Streisand's next album will probably be a contemporary pop album. "There will certainly be another Broadway album," he says, "but I don't believe it will be the next one. Barbra has been immersed in getting the script ready for her next movie ("Nuts," directed by Mark Rydell for Warner Bros.), so we're just starting dialog on who'll produce the next album."

Other future projects include several video releases. CBS/Fox Home Video will market Streisand's recent HBO special, "The Making Of The Broadway Album," as well as three of her early CBS-TV specials. Included will be the first two, "My Name Is Barbra" and "Color Me Barbra," and either "A Happening In Central Park" or "Belle On Fourteenth Street."

No release date is set for the home video release of the TV specials; the "Broadway" video is set for spring release, at a \$29.95 list price.

Erlichman is also beginning to work on an ambitious multi-media project which will trace Streisand's career from the early days to the present. He envisions the project, which he has tentatively dubbed "Legacy," to encompass a multi-record album on Columbia, a home video release on CBS/Fox and a print component.

"There's a lot of virgin material that has been recorded and has never appeared in a collected form," he says. "There's the Garland appearance, stuff we did at the International Hotel, the audio portion of early TV appearances. I've got the first demo record that she made when she was 14, singing 'Zing! Went The Strings Of My Heart.'"

INSIDE TRACK

LIONEL RICHIE is *not* leaving Motown Records, as rumor would have it. Richie's attorney Jay Cooper emphatically denies the gossip . . . Does K-mart know something we don't know? In its national tabloid insert in newspapers, it lists the new Richie album, "Say You Say Me," for sale. In an ad in the same newspaper, it retracts the ad, stating Richie was "not satisfied with the recording of two cuts." Cooper says the album is due in about six weeks . . . Watch for a national TV network news show to do an investigative series on the record business.

SHRINKING RANKS? Chris Siciliano, purchasing VP at Licorice Pizza, resigned to explore as yet unannounced opportunities. He is known for his unrelenting efforts as president of the L.A. VSDA chapter. Also gone: Bob Tolifson, marketing VP of the San Francisco-based Record Factory chain. And Sandra Rutledge, longtime computer anchorwoman at the Record Bar, is no longer at the Durham HQ. . . . Look for a one-time retailing luminary to re-enter the record side, along with an a&r veteran, in a record label deal that could benefit the indie distribution picture . . . Sick Call: Track sorry to report that veteran a&r man/label owner Joe Carlton is suffering from emphysema at his Valley home in L.A. A former Billboard music editor, he has his own label, Carlton Records, and for almost two decades was a publishing executive. Also sorry to report that Ray Samples, VP of real estate for the Camelot Music chain, is now on extended sick leave.

"IT'S REASONABLY SAFE" to expect the disbursement of the \$26.1 million-plus interest, less as yet uncalculated legal fees, from the cumulative label defendants' settlement to occur before year's end, according to Howard London, the Laventhol & Horwath executive overseeing the procedure. Right now, notifications of receipt of claims are being mailed to more than 11,000 customers during the class period in the federal district consolidated class action. London predicts from experience that some claimants will be asked to further support their filings with additional documents . . . The CBS International global huddle last week in Florida went so well that it will be staged again around mid-year.

CRAIG CORP., the veteran hi fi and stereo maker, has sold most of its Craig electronics division to Bercor Inc., La Mirada, Calif. . . . Assembly Bill 2604 would require California swap meet vendors to report all property offered on a form prescribed by the state Dept. of Justice, a possible hedge to proffering bogus recorded product . . . Grapevine has Cleveland holding the edge as possible site for the Rock and Roll Hall of Fame. Speaking of the hall, Ahmet Ertegun, a principal force behind it, is not in his first Broadway production venture, as Track assumed (Billboard, Feb. 8). "Legends" is his fourth outing in the legitimate theater.

DICK ASHER, PolyGram's U.S. president and CEO, is girding for the international giant's re-entry into a more vigorous publishing stance. Asher has signed members of Cameo to writing pacts in the first step back into publishing since Chappell was sold several years ago . . . Watch for Chuck Blacksmith to be

named president of Roundup Music, the rack service for the Gold Circle and Fred Meyer music sectors, with founders Lou Lavinthal and Stan Jaffe moving into co-chairmanship . . . Wanna buy the 12- by 14-foot Music City neon sign that sat atop the Sunset and Vine building before it was torn down a year ago? Asking price is \$12,000 . . . The soundtrack recorded by Mannheim Steamroller for the PBS special "Saving The Wildlife," reported here before, comes March 1 . . . Nashville nabob Charlie Lamb has authored a 56-page pictorial tome, "The Country Music World Of Charlie Lamb."

MAGNAVOX offering two more new Compact Disc players: a player that memorizes up to 785 tracks on separate CDs for automatic playback time, listing at \$410; and a rack system equipped with a CD player \$459.95 list. . . . Despite the layoff of 13 in December and 14 in mid-1985, Island Records president Charles Prevost is looking forward to a big 25th anniversary early in 1987. He anticipates a seven-volume album, including CDs, retrospective and a TV show among the tributes. Island's upcoming Steve Winwood album will be distributed by Warner Bros. as part of the deal in which Island switched from WB to Atlantic for distribution . . . Bob and Jerry Greenberg's Mirage label is being acquired by United Artists Corp. week, as predicted here a month ago.

DECCA EMPLOYEES, as well as anyone who worked for Brunswick, Kapp and other labels associated with the Kapp brothers' holdings, will assemble March 9 at the Imperial Gardens, West L.A., from 4 to 7 p.m. Admission is \$6 per person . . . Kenny Rogers had to cancel slated gigs on his concert tour because of a ruptured vocal cord . . . Look for Bobby Orlando to hook up with Kid Creole on some production efforts . . . The Big Band Academy of America holds its annual leaders' reunion March 3 at the Sportsmen's Lodge. Call (213) 466-1498 for reservations . . . "Weird Al" Yankovic and Bernie Taupin are principals in the second BaoWow dim sum cafe opening, this time in Encino . . . Former industry promotion exec Alan Mink, more recently a personal manager, has gone into the car-leasing business in L.A. . . . John Cassetta is seeking greener pastures now that the New York Music Group, which he headed, has folded . . . Joe Simone of Northern Entertainment, Cleveland, has signed Skip Martin, former Dazz Band lead singer . . . Word from the Century Plaza VSDA board huddle last week was that the organization plans somehow to mesh with the Hands Across America project.

COREY ROBBINS of Profile Records, a rap devotee, has inked a "metal core" group from L.A., the Brood . . . Word is that the Record Bar has several offers to purchase the Licorice Pizza chain. Bar sold off its two Napoleon's Grocery gourmet food outlets last week, Track is told from inside . . . Only concentrated series of personal appearance dates for Ruben Blades this year will be in Europe in May. The Elektra artist is already set for 20 concerts throughout various countries on the Continent during that period . . . Stan Moress of Scotti Brothers has signed the Miami Sound Machine to a personal management contract. Edited by JOHN SIPPEL

Indie Distributor Suing Tommy Boy

BY JOHN SIPPEL

LOS ANGELES California Record Distributors Inc., a leading independent distributor here, seeks \$51.4 million in cumulative damages from Tommy Boy Records and Warner Bros. Records in a Superior Court suit filed here last Thursday (6).

George Hocutt of CRDI alleges that Tommy Silverman and his Tommy Boy Records hoodwinked him into advancing a non-returnable \$50,000 on Dec. 6, 1985, after Silverman had denied rumors that he was negotiating for a distribution deal with Warner Bros.—such an agreement was cemented on Dec. 12 (Billboard, Dec. 28).

Filed with the court is a Nov. 26 letter of intent from Silverman to

Hocutt with provisions for a "long form distribution agreement." They provide that CRDI would be the label's exclusive California distributor paying the \$50,000 advance, recoupable from monthly payments up to \$10,000 per month. The letter also pledges a 100% return, a 1% deduction on all sales and a 6.5% penalty from all credits for returns. Silverman also requires, according to the letter, a continuing security interest in his label's product in the CRDI inventory.

Silverman appointed CRDI a distributor after the defendant folded a branch-type operation here recently. Hocutt contends he was promised exclusive rights to distribute "Chillin'" by the Force M.D.'s, "the most valuable part of the bargain to

the plaintiff," by Tommy Boy president Monica Lynch and sales chief Stella Korotchen.

That album, according to a Dec. 13 letter from Silverman filed with the court, was licensed for U.S. distribution to Warner Bros. on a deal "for specific product." The letter promised that all 12-inch single product would go through Tommy Boy independent distribution. The letter states that Tommy Boy is 50% owned by Warner Bros.

The plaintiff alleges that Silverman promised him a 5% discount program to kick off the label and exclusive distribution for two years.

The filing was prepared by Charlie Mitchell of Perona, Langer, La-Torraca & Beck.

'We'd Like to Be Family Oriented'
Commtron Drops All Adult Videos

NEW YORK Commtron Corp., the largest video distributor in America, has ceased carrying adult video product.

"We are phasing out the adult product—totally," says Vern Fross, national sales manager. The main reason for the distributor's decision, Fross says, was that "we'd like to be a family oriented company, and felt that this was not an area we wanted to be associated with."

Ongoing controversies about obscenity were "never a factor and consideration" in Commtron's ceasing to carry adult material,

Fross claims: "It really didn't have anything to do with the pressures or rulings around the country. It was our own decision."

Adult video was "not that much" of Commtron's business, constituting a minimal share of the company's total product.

"Killing adult material was not a sudden decision, Fross claims, commenting, "In reality, individual branches have probably been phasing it out over the year. It's really been a gradual thing. Our inventory is so low right now that we're almost out of it."

TONY SEIDEMAN

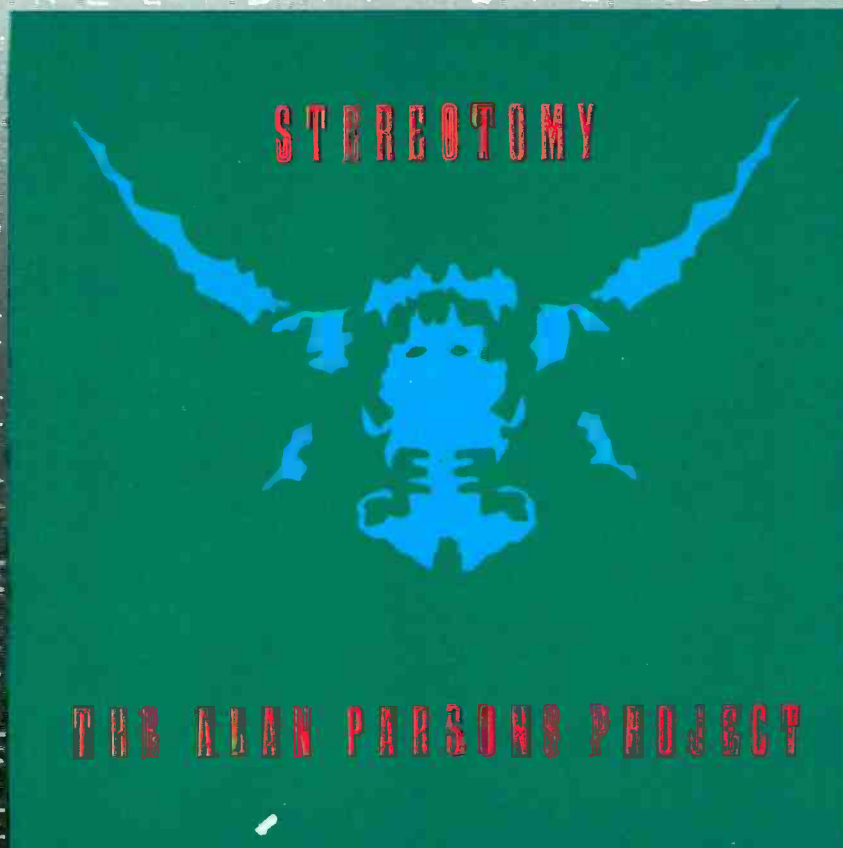
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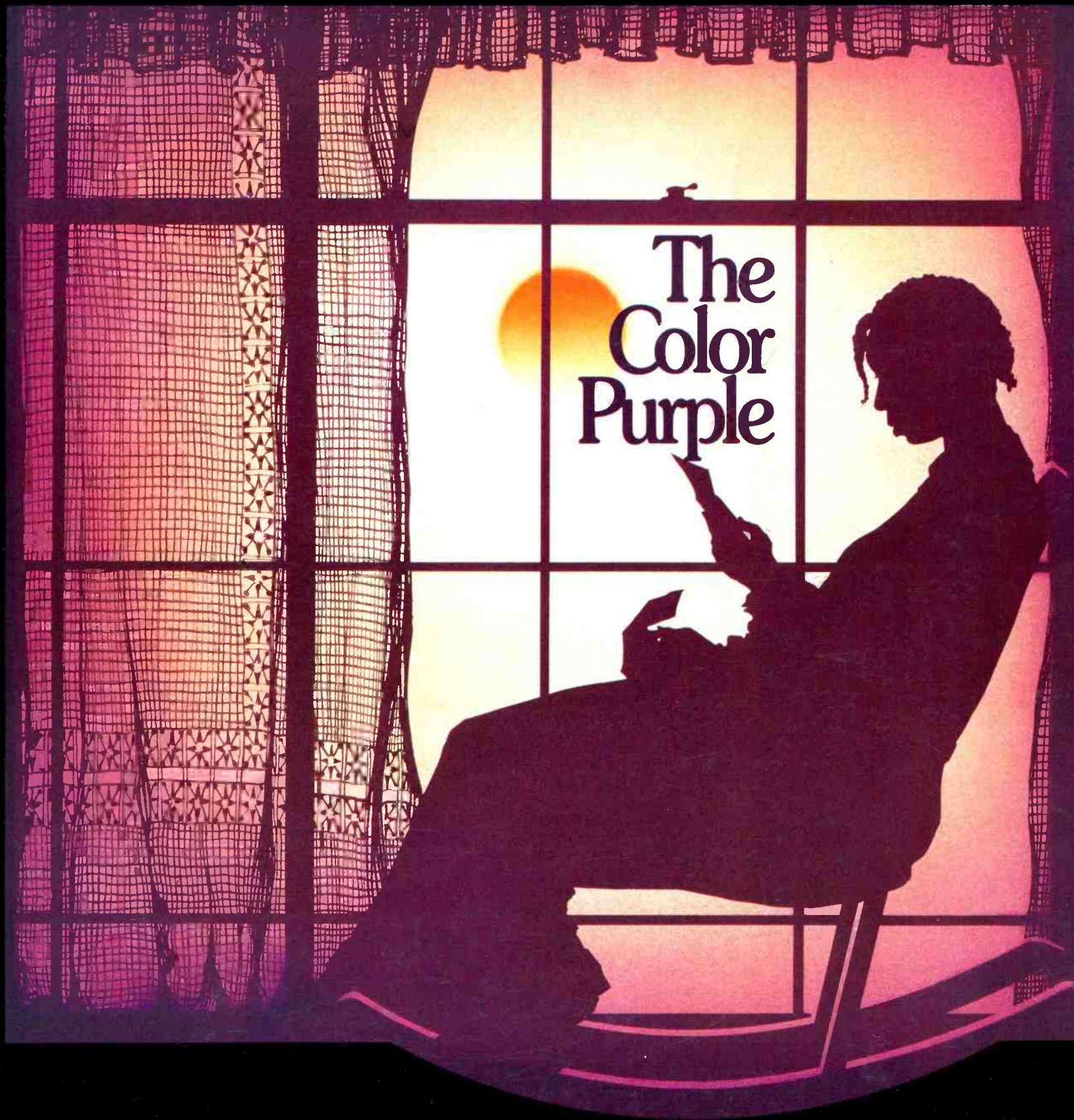
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